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MARCH 7, 1970 • \$1.00
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The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 45 TO 51

Muntz Sells Co. to 5 Investors in \$\$ Deal

By ELIOT TIEGEL

LOS ANGELES — Earl Muntz is selling his company to an organization headed by Barney Phillips, who represents five individual investors. Muntz, founder of the first tape cartridge player company in the U.S., in 1961, has left the firm which bears his name, Muntz Stereo-Pak, and is contemplating other moves.

The sale was for cash, he said. Phillips, who has been a contact man for U.S. companies in Japan for 23 years, has moved here and is running the company from Muntz's Van Nuys factory.

Phillips said last week that the final papers would probably be signed within 10 days. Confirming reports that several of Muntz's Japanese suppliers have wanted to take over the company, Phillips claims these suppliers "haven't been allowed to participate" as investors.

Phillips further claims that Muntz Stereo-Pak has paid its Japanese hardware suppliers after having over-order product

for the recent holiday selling period. Phillips was Muntz's contact man in Tokyo.

Name Change

Phillips contemplates changing the name of the company to eliminate the word Pak, as the emphasis will be on players for home and auto. Muntz will be retained in any new corporate name, he said, adding that em-

(Continued on page 14)

Small Stations Get Exclusives In Capitol Test

HOLLYWOOD — Capitol Records is guaranteeing more than a dozen small market radio stations "exclusives" on new singles up to two weeks. WFHG in Bristol, Tenn., is one of the stations chosen. Hal Smith, Memphis branch manager, visited the station last week. He

(Continued on page 13)

Mfrs' Sharp Rise In Ad \$\$ for TV

By MIKE GROSS

NEW YORK — Record industry forecasters see 1970 as the year in which a substantial portion of the manufacturer's advertising budget will be directed to television. Experimental spots by Columbia, Capitol and Metromedia have been running for the past few months, but now a big push is expected as more companies try to reach the broadest possible audience.

Stax Records, one of the more adventurous of the soul labels, recently elected to go into TV advertising and will soon test market in Chicago. Labels such as Columbia and Metromedia are reportedly earmarking larger budgets for TV advertising for the rest of the year.

Traders say that the disk and tape move parallels the booming of the toy industry a few years ago when Mattel zeroed in on TV via the Saturday morning kiddie shows. Sales zoomed for Mattel and the competition had no choice but to follow, thus booming sales for the rest of the toy industry.

The use of television is an indication of the growing sophistication of the record business and follows the chronological spreading of ad dollars as new media have been utilized for record product. At the beginning it was confined to the trades,

(Continued on page 13)

Atlanta TV Station Goes All Music in Pioneer Move

By CLAUDE HALL

ATLANTA—In a move that may revolutionize all television and blaze new paths in record exposure—much as Todd Storz and Gordon McLendon revolutionized radio and boosted record sales through pioneering the Top 40 format — WATL-TV here is switching to an all-music format. This station,

UHF channel 36, is expected to be the pilot for a chain of similarly formatted stations—all in major and large medium markets. Vast sums of money have been invested in the project for programming and promotion. Bob Whitney is handling production and programming. He is a former radioman

(Continued on page 78)

German 70G Image Push

By URSULA SCHUEGRAF

MUNICH — The West German record industry is planning to spend approximately \$70,000 on a public relations campaign to foster the cultural image of records and prerecorded tapes.

The campaign is a result of industry's smoldering resentment over the government's decision not to classify records as cultural products when it introduced the added value tax of 11 percent in 1967. Books,

(Continued on page 8)

NARM Conclave Planning All-Level Trade Exploration

By PAUL ACKERMAN

NEW YORK—NARM's upcoming annual convention March 20-25 at the Americana Hotel, Bal Harbour, Fla., will

Intl Gospel Festival Set

By BILL WILLIAMS

NASHVILLE — The first "International Gospel Festival," featuring virtually all the name groups in North America, will be held here July 10-11 at the Municipal Auditorium.

It also will be the first integrated gospel session in this area, with one black group already booked and negotiations under way for others.

Announcement of the festival
(Continued on page 39)

probe the nitty-gritty of the record industry more profoundly than ever before. The fact that the event will draw a record-breaking attendance of 1,200 is viewed very matter-of-factly by executive director Jules Malamud. What is of prime import to him is his conviction that the industry must come to grips with the real problems and challenges of the new decade. Malamud sees tremendous growth ahead. But this won't happen of itself, Malamud said, adding: "We are heading into a period of the economy where all segments of our industry will have to exercise discipline, thoughtfulness and creativity."

"The structure of the convention, its choice of speakers and panels, mirrors the changing industry patterns," Malamud said.

(Continued on page 8)



In an era where noise level is often a substitute for quality, Buddy Fite stands out as a musician of quiet excellence. Fite gives new life to yesterday's standards and today's hits in his first album which is simply tagged "Buddy Fite!". Already garnering heavy airplay are "For Once in My Life," "They Can't Take That Away From Me" and "So Rare" from this debut package. The Buddy Fite sales storm is on the Cyclone label (album CY-4100) distributed by Bell Records.

(Advertisement)

England Hits Dylan Pirating

By BRIAN BLEVINS

LONDON—The Mechanical Copyright Protection Society has discovered the source of the bootleg Bob Dylan album "Great White Wonder" in Britain, and has succeeded in having it withdrawn from the British record market.

The MCPS has confiscated the original tapes and masters and turned them over to CBS.

MCPS commercial record security officer R.S. Ellis said, "We are satisfied that the person responsible will pay the balance of copyright royalties shortly and that he was unaware that the material on the tape was copyrighted."

It is understood that about 1,250 copies of the album were sold. The pressing plant which manufactured the copies has destroyed the master and all remaining copies.

In another area, MCPS is warning all dealers that "white label" records can infringe copyright and requesting them not to handle such product. Ellis said, "We will not hesitate in invoking copyright owners' rights as stated in Section 18 of the U.K. Copyright Act of 1956 in dealing with future cases of infringement."

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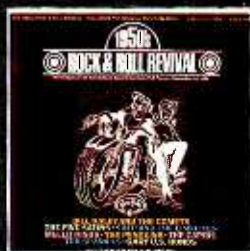
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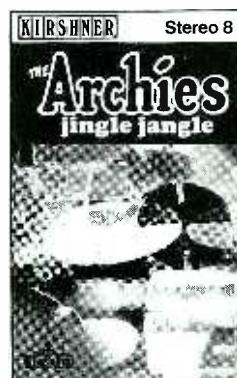
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P8KO-1004
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KES-105

3 BMI Co. Suits Heat CBS Battle Col Club Wins Round as Highest Court Lets Order Remand Stand

By MILDRED HALL

NEW YORK — The licensing hassle between BMI and CBS-TV is spreading to the grassroots level. A suit was filed in Nashville Federal Court Feb. 26 by Tree Publishing Co. and BMI against CBS-TV, another suit was filed in Atlanta Federal Court Feb. 20 by Lowery Music and BMI against CBS-TV, and the previous week a suit was also filed in Detroit Federal Court by Jobete Music and BMI against CBS-TV. Tree, Lowery and Jobete are BMI firms.

The Tree-BMI suit for copyright infringement charges that "Green Green Grass of Home" was used without permission on "The Glen Campbell Show."

The Lowery-BMI suit for copyright infringement concerns the use of three songs by Joe South: "Games People Play," which was aired on "The Carole Burnett Show," and "Don't It Make You Want to Go Home" and "Walk a Mile in My Shoes," which were aired on "The Glen Campbell Show."

Jobete's suit against CBS-TV

ASCAP Gross For '69 Up 16% To \$68.3 Mil

LOS ANGELES — ASCAP's worldwide gross for 1969 jumped 16 percent to \$68,343,000 local members were told last week at the licensing society's semiannual membership meeting.

The global gross for the previous year was \$59,102,631. Last year, revenues from domestic licensees increased by 17 percent to \$58,927,400 from 1968's figure of \$50,174,417.

The foreign income totalled \$7,631,800, down by about 2 percent from 1968's \$7,763,817.

Publishers and songwriters received \$44,960,500 in four quarterly payments. A total of \$6,888,000 was distributed in two payments to overseas associates.

These were the key figures announced by ASCAP President Stanley Adams at the Century Plaza Hotel gathering.

C&W Academy's Awards Show Set

LOS ANGELES—The Fifth annual Academy of Country & Western Music awards show will be held April 13 at the Hollywood Palladium. Twenty-four categories of awards will be honored. The organization boasts a membership exceeding 1,000. Bill Boyd has been named executive producer of the show with Bill Ezell his talent coordinator.

contends that one of its copyrights, "You've Made Me Very Happy," was performed without permission on "The Red Skelton Show."

BMI put CBS-TV on notice Jan. 1 that any use of its music would constitute a copyright infringement. BMI also filed a \$60 million treble damages suit last month against CBS, NBC and ASCAP in New York Federal Court charging that the defendants of conspiring to put BMI out of business.

RCA, Fuqua Three in Indie Production Tie

NEW YORK—RCA Records has wrapped up an independent production deal with the Fuqua Three Production Co. The production firm is headed by Harvey Fuqua, producer/writer with a long, successful track record on the Motown label.

The first single in the RCA-Fuqua tie is "It's You or No One" backed with a Fuqua original, "Pretty Words Don't Mean a Thing (Lie to Me)" by a group conceived by Fuqua called New Birth. In a totally new concept, Fuqua has joined five different working acts, who will record for the RCA label and perform in person as individ-

WASHINGTON — The Supreme Court has left standing a lower court remand of the Columbia Record Club order back to the Federal Trade Commission for fresher statistics. The Seventh Court of Appeals had remanded the 1967 order on the grounds that the 1960 data used in the case against the CBS club's exclusive contracting practices were stale. The court said newer data was needed to reflect present market conditions, and to cover for-

ual artists as well as with the New Birth group. New Birth is made up of eight musicians known as the Nite-Lighters; four female singers, the Mint Juleps; four male singers, the New Sound; and one male singer, Alan Frye.

Before launching his own production firm, Fuqua served as the executive director of the artists development department for Motown Records, as well as a producer for the label. He was with Motown for five years.

In addition to his production company, Fuqua owns a management company, Kevmon Mgt., and the Rutri Publishing Co.

Thiele Sets Up New Subscribers' Series

NEW YORK — Bob Thiele, Flying Dutchman president, is initiating a new concept in spoken word albums. He has set up an Audio Quarterly Series whereby the subscriber receives five albums for a cost of \$20 annually. A commercial record will be issued by Flying Dutchman every three months, plus a fifth which will be available only to subscribers. This is a saving of \$9.90 to the subscriber.

Thiele was motivated to start the new series—which goes direct to the consumer—because of the favorable response to such albums as "Ain't No Ambulances for No Nygguhs Tonight," "A Night at Santa Rita," "Massacre at My Lai" and others. Commenting that consumer orders via the mail has been heavy for these packages, Thiele said: "I feel I am making a contribution to society and the nation with the release of a series of records highlighting faults and inadequacies in the system. Record manufacturers, particularly the independents, have an obligation to produce records of this type. Such albums are politically oriented and are not considered accept-

able to stockholders or major labels."

Thiele plans a strong consumer advertising campaign to build a large subscription list. Each of the four albums offered yearly will have a suggested list of \$5.98. These, with the fifth bonus album, have a total retail value of \$29.90.

Thiele noted that "Massacre at My Lai" is causing much controversy at the dealer level. Many retailers refuse to stock it. Sam Goody is stocking it, after having first refused. Alexander's and Korvette's are also stocking the package.

Kinetic Off & Rolling With Debut Single by Chris Moon

NEW YORK — Kinetic Records, the new label to be distributed nationally by Columbia Records, is ready to roll. Kinetic's first release will spotlight Chris Moon, a singer who composes his own material. Moon will debut with a single which couples "Good" and "Give It to Me." An album is scheduled to follow the release of the sin-

gle. Both the single and the album were produced by Beau Ray Fleming.

The Kinetic operation will be directed by president Aaron Russo and Wally Meyrowitz, who was recently appointed vice president and general manager. Russo is the Chicago entrepreneur who operates the Kinetic Playground. Meyrowitz served as executive producer on Moon's recordings and he will be deeply involved creatively with all of the new talent Kinetic acquires.

Mort Hoffman, vice president for sales and distribution for Epic and Custom labels, has laid out a full-scale promotion and advertising campaign to establish Moon on the contemporary music scene.

At present the RCOA has a treble damage suit against the Columbia Club and others for alleged anticompetitive practices. Ironically, Columbia attorneys used RCOA's own evidence in the damage suit to accuse the FTC attorneys of having been told that the RCOA was an \$8 million a year success, back in 1965. Columbia told the Supreme Court that the case might have gone differently at the commission if this "possible suppression of evidence" by its attorneys had been brought up. FTC had said that the exclusive licensing arrangements had constituted a bar to entry of others into the record club field, citing only the Diners' Club, which had failed.

If the case is carried through at the commission, the FTC attorneys used RCOA's own evidence in the damage suit to accuse the FTC attorneys of having been told that the RCOA was an \$8 million a year success, back in 1965. Columbia told the Supreme Court that the case might have gone differently at the commission if this "possible suppression of evidence" by its attorneys had been brought up. FTC had said that the exclusive licensing arrangements had constituted a bar to entry of others into the record club field, citing only the Diners' Club, which had failed.

If the case is carried through at the commission, the FTC at-

torneys will have one thing going for them: the Appeals Court did agree that the club selling constitutes a separate market, so the job of updating statistics would be limited to some extent. The FTC would need current figures (and might take further testimony) on CBS' club sales and on the RCOA role as a new entry into the club market. These would be compared with the overall picture of retail record sales, to show the extent of club selling.

Decca's Flying 'Airport' Push

NEW YORK — Decca Records is taking to the air in more ways than one in an all-out promotion behind the soundtrack of "Airport." Takeoff date is Monday (2) when the press, record dealers, and air personalities will attend a preview at Radio City Music Hall here, which has been stacked with real stewardesses. Radio contests or such stations as WNBC, WHN, and WNEW in New York are slated, along with other stations in other markets.

Models dressed as stewardesses will deliver the album to radio stations across the country. E.J. Korvette will feature the album in special displays in their 46-store chain. Disk jockey mailings of the pocketbook of "Airport" and miniature bottles of liquor, similar to those served in flight, will also be part of the campaign.

C. Davis Lunch Draws 1,000

NEW YORK — More than 1,000 people turned out for the Anti-Defamation League luncheon Feb. 24 at the Waldorf-Astoria to honor Clive J. Davis, president of Columbia Records, as recipient of the ADL Human Relations Award.

The award was presented to Davis by this year's fundraising chairman, Jack Grossman, president of Merco Enterprises. In accepting the award, Davis spoke of the young poets performing today, whose lyrics reflect today's deep feeling for brotherhood. He quoted excerpts from the songs of Paul Simon, Bob Dylan, Laura Nyro, Phil Ochs and Dino Valenti to show the relevance of contemporary music to the aims of the Anti-Defamation League.

Little David Adds 3 More Distributors

NEW YORK—Little David Records has picked up three more distributors. They are: Taylor Electric in Milwaukee; B&K Distributors in Oklahoma City; and Stan's Record Service in Shreveport, La. The distributors will handle both Little David's records and tapes.

Little David Records is the label recently set up by Flip Wilson and Monte Kaye.

Perception, J. J. Jackson Deal

NEW YORK — Through a production agreement with L. F. Music Inc., Gerry Philips, president of Perception Records, will release J. J. Jackson. The first album, featuring Jackson's new 10-piece band of

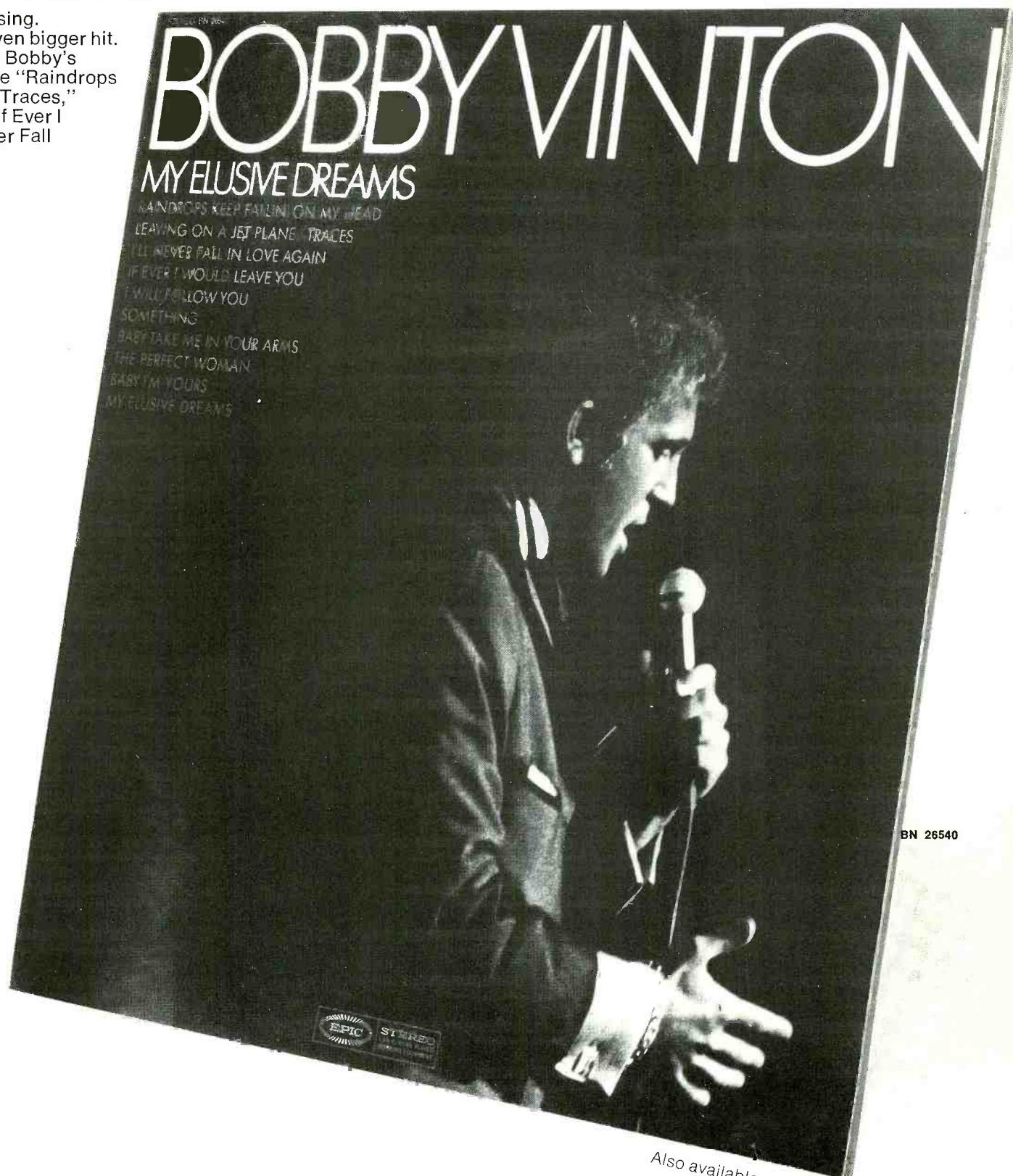
British musicians, is "J. J. Jackson's Dilemma." It was produced by Lew Gutterman of Concert House Productions. An intensified press and radio campaign will be launched behind the progressive soul album.

The best with hit singles

Bobby Vinton's "My Elusive Dreams."

5-10576

As a single, it's at 48. And rising. But now it's going to be an even bigger hit. Because it's the title song of Bobby's new album. Included also are "Raindrops Keep Fallin' On My Head," "Traces," "Leaving On A Jet Plane," "If Ever I Would Leave You," "I'll Never Fall In Love Again."



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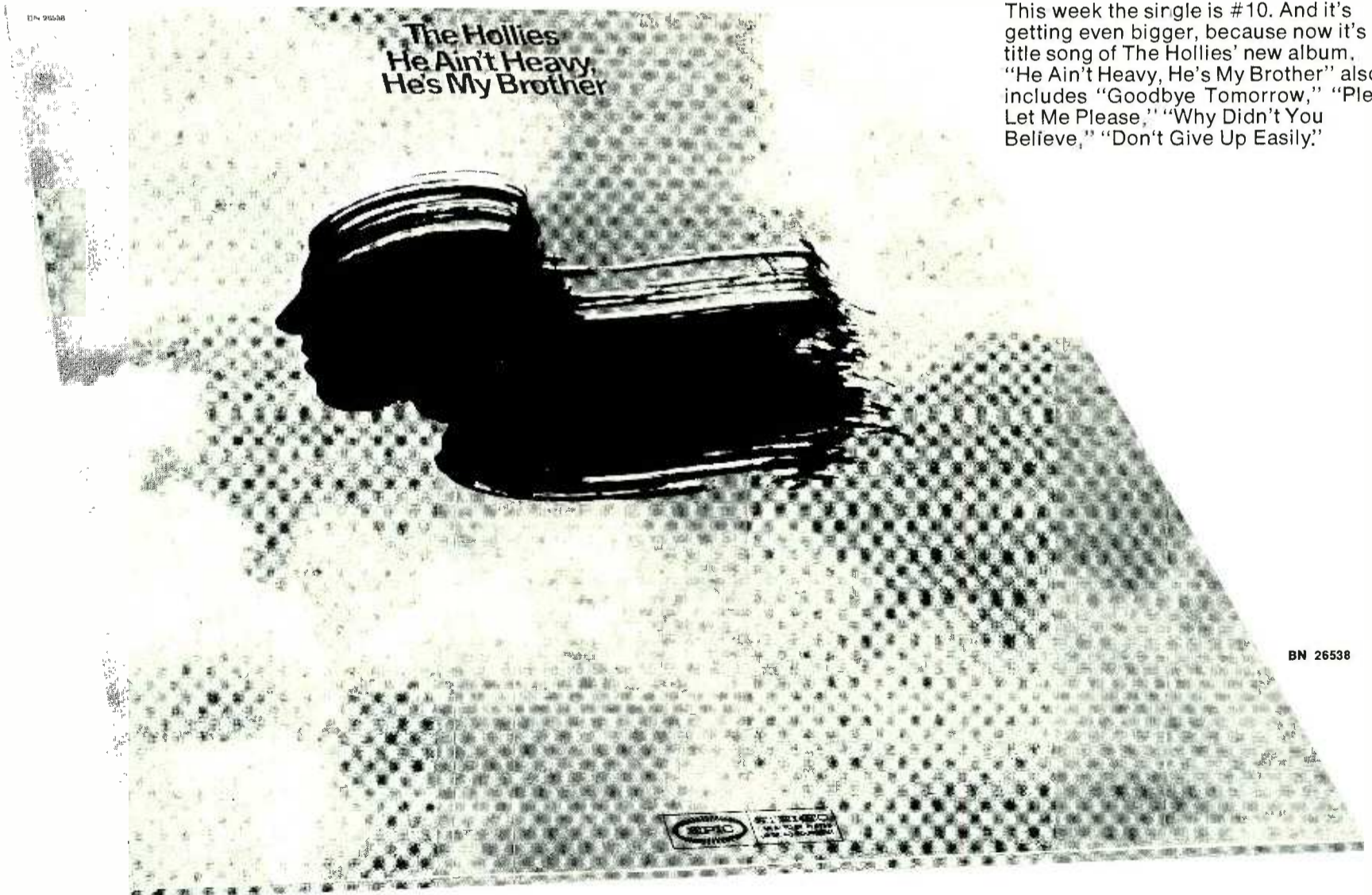
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thing you can do is to make them

bigger.

The Hollies' "He Ain't Heavy, He's My Brother." 5-10532

This week the single is #10. And it's getting even bigger, because now it's the title song of The Hollies' new album. "He Ain't Heavy, He's My Brother" also includes "Goodbye Tomorrow," "Please Let Me Please," "Why Didn't You Believe," "Don't Give Up Easily."



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Epic is hot and getting hotter.

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President, WILLIAM D. LITTLEFORD
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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
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NASHVILLE, Tenn. 37203, 1905 Broadway. Area Code 615, 244-1836
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
EUROPEAN EDITOR: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Mike Hennessey

FOREIGN CORRESPONDENTS

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Austria. Tel: 43.30.974.
BELGIUM: Rene VanDerSpouten, Grote Haan 148, Herdersem (bij Aalst), Belgium. Tel: (053) 29591.
BRAZIL: Henry T. Johnston, Av. Rio Branco 25, R. do Janeiro, Brazil. Tel: 23-4977.
CANADA: Richie Yorke, 32 Spencer Ave., Toronto 3, Canada. Tel: (416) 368-7851, Ext. 455.
CZECHOSLOVAKIA: Dr. Lubomir Doruzka, Vinohradská 2, Praha Vinohrady, Czechoslovakia. Tel: 22.09.57.
IRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Ire. Tel: 97.14.72.
JAPAN: Elson Irwin, Entertainment Editor, Stars & Stripes, APO San Francisco, Calif.
New Zealand: J. P. Monaghan, c/o Box 79, Wellington, New Zealand.
Philippines: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.
FINLAND: Kari Heponiemi, Perttula, Finland. Tel: 27.18.36.
FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.24.
HOLLAND: Bas Hugeman, Hymnestraat 9, Apeldoorn, Holland. Tel: 19647.
HUNGARY: Paul Gyongy, Dorek Utea 6, Budapest, Hungary. Tel: 35-88.90.
INDIA: Hugh Witt, P.O. Box No. 524, New Delhi, India. Tel: 46176.
AVIV, Israel: Tel: 23.92.97.
ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.

ITALY: Daniele Prevignano Ionia, Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158.
LATIN AMERICA:
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Mexico: Enrique Ortiz, Nucleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D. F.
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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 sri., Piazzale Loreto 9, Milan. Tel: 28.29.158
Spain: Raphael Ravert, Ponzano 26, Madrid 3, Spain. Tel: 234.71.30
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Johan Hoogenhout, Smiroffstraat 40, s-Hertogenbosch, Holland. Tel: 47688
Japan: Kanji Suzuki/Japan, Trade Service Ltd., Ikejiri 3-1-1-1008, Setagaya-ku, Tokyo.
Tel: 413-2871
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Track Spree of Film Co. Slated By CUR Label

NEW YORK — Now that Commonwealth United Records has the soundtrack album of "The Magic Christian" under way, Len Sachs, the label's vice president, is priming for a soundtrack splurge with other film properties coming from Commonwealth United Pictures.

Upcoming films from CU include: "Julius Caesar," "Freelance," "Battle of Neretva," "The Promise," "Venus in Furs," "Battle of the Commandos," "Triangle," and "Tam Lin."

Other product on Sachs' agenda include a single and an album by Cissy Houston, former lead singer with the Sweet Inspirations, an album by Rosalie Mark & Lowell, and a contemporary rock entry by a singing-writing duo called Billy & Charles.

Sampler Spurs Merc Release

CHICAGO — A two-disk sampler, to be sold only through mail orders, will spearhead the release of eight albums soon by Mercury Record Corp.

The sampler, to be sold for \$2, will feature previously unreleased recordings by Joe Cocker and the Youngbloods. Called "Zig-Zag Festival," the sampler will feature 25 cuts from the new releases plus other selected Mercury albums. In addition to Cocker and the Youngblood, the disks will feature the Sir Douglas Quintet, Mother Earth, Rod Stewart, Blue Mink, Tracy Nelson and Blue Cheer, among others.

Included in the eight-album release are disks by Taos, a New Mexico group, the Fort Fudge Memorial Dump from Boston, Wayne Talbert, formerly of the Sir Douglas Quintet, Melba Moore of the New York production of "Hair," all on Mercury Records; Screamin' Jay Hawkins, Ekseption from Holland, Richard Twice, and Stephen Miller all on Philips Records.

U.S. Immediate Continues—U.K. Co. Is Dissolved

NEW YORK — Despite the fact that Andrew Oldham and Tony Calder's Immediate label has gone into liquidation in the U.K., the separate U.S. company will continue to operate, said U.S. Immediate executive, Paul Bane.

He had confirmed that Calder had left the U.S. company, although he still retained his shares in the company.

U.K. Immediate will hold a creditors meeting on March 18. Immediate Music chief in the U.K., Malcolm Forrester is moving the publishing company to premises in Argyll Street, London. Joining Forrester there will be copyright manager Len Woodford.

Acts recording for Immediate include the Nice, Humble Pie and Andy Fairweather-Lowe.

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Executive Turntable

Rick Abramson named national promotion manager for Command/Probe Records. He is a former field promotion man for Heritage and Colossus Records. . . . Dan Fox, publications manager, Warner Bros. Music, assumes duties as editor, Eileen Michael will be responsible for licensing songs for print from outside publishers and Bob Alexander named educational representative, promoting educational music.

President of ABC Records Inc., Larry Newton named vice president in charge of world wide sales, ABC Pictures Corp., assuming his new duties immediately. Al Sicignano named executive assistant to Newton. Newton has headed ABC Records since 1965. . . . Lawrence Shaw Jr. named advertising and creative director, Stax Records. He was previously associated with the first black owned and operated national accounting advertising agency, Vince Chullers Advertising Inc., Chicago. He was their first art director and was later appointed broadcast director. Shaw also coordinated SCLC's Operation Breadbasket's school of Afro-American Thought and will still continue to serve as director of advertising and communications for Operation Breadbasket. . . . Stu Ginsberg promoted to Eastern publicity manager, Capitol Records. He joined the company last year as a press relations representative. He will coordinate total publicity exposure for Capitol artists based in the East as well as deal with exposure for all the company's artists.



NEWTON



SHAW

Cynthia Badie Dashiell named Western promotion director, Motown Records' independent division, handling Chisa, VIP and Rare Earth labels. She will be based in San Francisco. Previously, Mrs. Dashiell was with Epic-Mainland Distributors and did regional promotion work for Buddah Records. She is a member of NATRA and is recording secretary of FORE—Fraternity of Recording Executives. . . . Bernard Woods named Eastern sales manager, Official Creative Productions, Los Angeles. He is a former director of special sales for ABC's record division. . . . Mike Levy and Mike Slobin named agents to the New York staff of ATI (formerly Action Talents). Levy was formerly with Associated Booking and handled the one nighter, rock and New England college areas and also formed a jazz department. Slobin will book underground venues, clubs, colleges and cover promoters in the midwest. He was formerly with Mercury Records, CMS and Ashley Famous.



DASHIELL

Thomas W. Mowrey named director of the classical division, Polydor Inc. Mowrey joined DGG in 1969 as U.S. producer of Boston Symphony orchestra recordings and sessions with the Boston Pops orchestra. Previously, he was assistant director of university relations, University of Rochester, and director of alumni/placement, Eastman School of Music. . . . Jim Bogart named manager of orders and services, Decca plant, Pinckneyville, Ill. He was previously with Columbia Records' Terre Haute factory for 12 years as manager of operations. . . . Wally Meyrowitz named executive vice president and general manager of Kinetic Records, a newly formed label.

(Continued on page 78)

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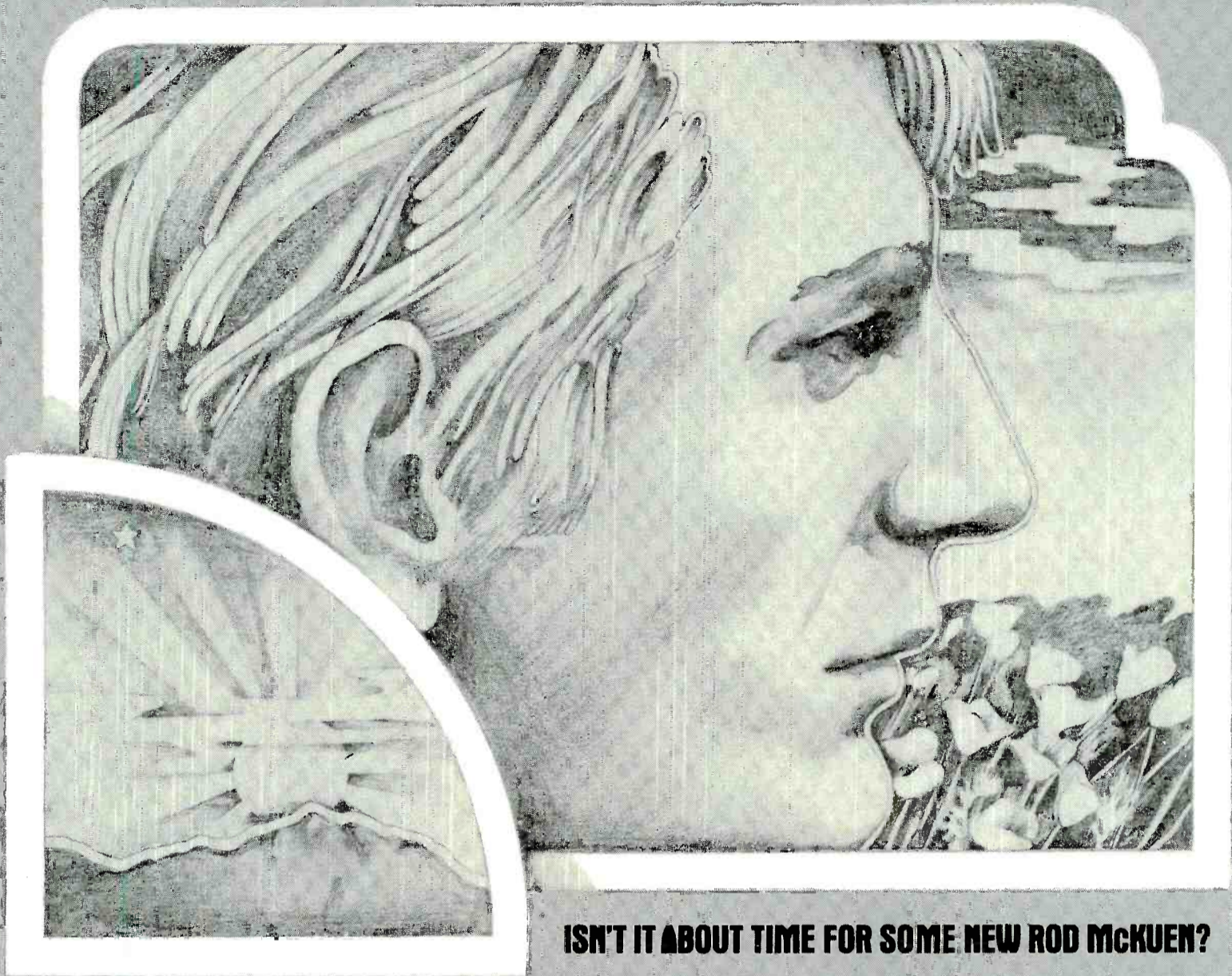
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Produced by: Zeke Carey & Ted Cooper



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That, because New Ballads by Rod McKuen, is a new kind of loving.

Rod McKuen's New Ballads Are on Warner Bros. Records Where Love's for Sale.



Savoy Brown & 10 Yrs. After LP's Climax London Peak Yr.

NEW YORK — London Records is climaxing the greatest business year in its 23-year history with the release of LP's by the Savoy Brown on Parrot and 10 Years After on Deram. Both labels are part of the London complex. (London's 1969-'70 fiscal year closes March 31.)

The Savoy Brown set is hitting the market coincidentally with the opening of the group's new U.S. tour, expected to last several months. The new 10 Years After album was introduced at a cocktail soiree in honor of the group held Feb. 25 at New York's new Hippopotamus Club. The group's soldout appearance at Fillmore East Feb. 27-28 brought about an extra night booking on Feb. 26.

On the other end of the repertoire scale, London's classical

catalog was increased by 10 new LP's. Lead items in this grouping include "Don Giovanni" with Joan Sutherland, as well as a complete Bach "Brandenburg Concertos" package, with Benjamin Britten conducting the English Chamber complement.

On the easy listening front is a new Mantovani set, the British maestro's 51st LP in the London catalog. The package is being released in conjunction with the 19th annual "March Is Mantovani Month" merchandising campaign.

The London-distributed Sire label has entries by a group known as Ashkan, and Mississippi Red McDowell. Also in the London release is a Deram package by Johnny Almond, who was formerly with John Mayall, and a selection of eight new LP's of music from many countries.

Biggest-Ever Draw For Grammy Fetes

NEW YORK—The five Record Academy (NARAS) chapters report all-time attendance highs for the forthcoming 12th annual Grammy awards on Wednesday (11).

New York reports a brisk ticket sale for its Lincoln Center awards ceremonies, with an SRO crowd expected at Alice Tully Hall. Los Angeles is contemplating the use of closed circuit TV for the expected 2,000-plus attending its ceremonies at the Century-Plaza. Nashville has moved into the Municipal Auditorium to house

its expected 1,000-plus attendees. Chicago expects to go over the 500 mark for the first time at the Ambassador West, while Atlanta is reported to be filling up the American Motor Hotel for its initial Grammy presentation.

Presenters lined up for New York so far are Louis Armstrong, Dionne Warwick, Brook Benton, Ruth Brown, Jerry Butler, James Coco, Gary McFarland, Johnny Mercer, Jane Morgan, David Steinberg, and Dee Dee Warwick.

Los Angeles, which has added Burt Bacharach and Mark Lindsay to its roster of performers, so far has lined up Lesley Gore, Leonard Pennario, Ike Turner, Jimmy Wakely and Jonathan Winters.

Nashville, which has added Lynn Anderson and Jack Green to its list of performing artists, has set a batch of presenters, including Johnny Cash, Amon Evans, Maria, Beal Fletcher, Don Gibson, Bobby Goldsboro, Grandpa Jones, Don Light, Arthur Prysock, Jeannie C. Riley, Marty Robbins, Junior Samples, Rufus & Carla Thomas, Bobby Vinton and Dottie West.

Chicago, lining up its presenters will feature Kenny Rogers & the First Edition, Young-Holt Unlimited and Buffy Sainte-Marie as entertainers, with the Fifth Dimension attending as guests. Atlanta's performers and presenters were announced in last week's Billboard (Feb. 28).

Record, Radio Industries Start All-Out 'Drugs as Drag' Drive

NEW YORK — A campaign against use of drugs is being carved out by both the record and radio industries. Record companies, radio stations and air personalities, and record artists acting on their own are involved.

Paul Stookey of Peter, Paul & Mary has spoken against drugs. Johnny Cash on his ABC-TV network show on Feb. 25 made comments against use of drugs.

WOKY in Milwaukee is sponsoring a live show June 14 in County Stadium in Milwaukee with all proceeds going to an antidrug project of County Hospital. George Wilson, national program director of Bartell Broadcasting, said the drug situation in local high schools "is unbelievable." He is lining up record artists for the show. Last year's show featured 13 acts and played to 29,000, with proceeds going to a summer camp project for underprivileged youths. KCBQ in San Diego, another Bartell station, conducts daily seminars for students of junior high schools and high schools.

Today Records is rushing out a single, "The Monkey's Getting Heavy," written by Jimmy Curiss, which is against drug use.

Radiomen such as deejay Tom Campbell of KYA, San Francisco, and KRIZ program director Pat McMahon, Phoenix, have taken matters into their own hands. McMahon has created and produced radio shows against drugs and speaks several times a month in local colleges and high schools against drug use. Campbell

created a president's committee and has organized a select panel of deejays to set guidelines for a nationwide radio project against drugs. In addition, Campbell and KYA program director Dick Starr organized and broadcast a panel discussion of the pros and cons of drug use. Timothy Leary was one of six on the panel that also included government experts on drugs and doctors.

CBN Productions, a division of the Christian Broadcasting Network, is producing "The Scott Ross Show" out of Freeville, N.Y. The show is produced by Larry Black and features Scott Ross, former assistant music director of WINS, New York, back when it was a

Top 40 station. The two-hour syndicated show blends messages with music.

In addition to the radio show, which is already on WROV in Richmond, and going on WGH in Norfolk, Ross speaks at high schools and colleges across the nation. Teaming with Danny Taylor and his group, who records for Neoteric Records and distributed by Sue Records, Ross comes on after a music show and speaks about 20 minutes on drugs.

WPOP in Hartford has produced a radio show called "The Users." This was not only broadcast on the station, but they are making the program available to schools and civic groups in the area.

Letters To The Editor

As manager of Sly and the Family Stones, I find it necessary to present the facts of events which took place leading to and as a result of the group appearance in Constitution Hall, Washington, D.C., Feb. 15. On Jan. 28 in San Francisco, and on Jan. 30, 31 and Feb. 2 in Los Angeles, Sly was hospitalized with intestinal pains, necessitating cancellation of the group's appearances during that time. Against doctors orders Sly resumed his concert tour beginning with Madison Square Garden Feb. 13. Dr. Alexander B. Lukas, Sly's New York physician, attended Sly before and after the concert appearance when he was in need of medical attention. Dr. Lukas again urged cancellation of Sly's further appearances.

Despite warnings from myself and the doctor, Sly insisted on doing the Newark concert Feb. 14. Sly, once again with intense physical pain during and after the performance Sunday, Feb. 15, was attended by Dr. Lukas when he felt ill in the early afternoon about 2. At that time, at 2 p.m., we notified the Washington promoter of Sly's condition and gave him the first warning of possibility of cancellation of the show. By 6, although there was still pain, Sly felt he could do the show and insisted on making the trip to Washington, again against the will of the doctor. We were in constant touch with the promoter all afternoon and evening and informed them at that time that we would do the show. We tried to make travel arrangements at that time but were hampered by weather which had caused cancellation of the regular commuter flight. A charter flight was readied but at the last minute a Braniff flight was open that would get us to Washington the soonest. The promoters were again notified, and they had a bus waiting for us at Dulles when we arrived.

At that time, we were given the first word of the unrest in the audience. Upon arrival at the hall, crowds prevented our immediate departure from the bus until local security arrived. The group then went promptly to the dressing room to dress for the performance. People came to the door at this time to alert us of the near riot conditions of an audience who had never been informed of the fact concerning the causes or the delay. The group went on stage,

performed for 45 minutes professionally and enthusiastically. However, by the end of the set the pain was intense and Sly went directly to his dressing room and was unable to return for his usual and certainly expected encore. Again the audience was not informed. The standing ovation was changed back to frustration resulting from this incredible lack of communication. Members of the audience flooded local radio stations with protests and unfounded rumors by "people of authority" about "remarks" allegedly said by Sly. Some even boasted having a tape. To this day no tape has emerged.

It is a fact and our unequivocal statement that Sly Stone never made any such "remark." Due to the calls and the rumors, one radio station announced a ban on all Sly & the Family Stones and Stone Flower label products without any effort to trace rumors and to establish facts. The ban spread to other stations at that point. The Daughters of the American Revolution, who own Constitution Hall, announced to press and community that because of Sly & the Family Stone's concert and attending disturbances, the Hall would henceforth be closed to all young people's rock concerts. Once again no effort was made to establish the facts.

With the help of the staff headed by Carl Proctor, rumors were tracked down to their source and the proper facts substantiated. The night following the concert, Sly flew back to L.A., where his physicians demanded the cancellation of all personal appearance engagements for at least one month. Our representative at William Morris, Al DeMarino, was officially notified by me to cancel all engagements as directed by Sly's physician.

These facts may be verified and documented for those people to whom it is pertinent.

DAVE KAPRALIK

'Mahagonny' Score To Be Published

NEW YORK—Warner Bros. Music-Weill-Brecht-Harms Music will publish the score of the off-Broadway musical, "Mahagonny." George Lee, vice president and general manager, will be pushing two songs from the score, "As You Make Your Bed" and "Moon of Alabama."

M'Media Serves Gold Platters at Sherman Fete

NEW YORK — Metromedia Records held a "gold" luncheon for Bobby Sherman on Feb. 25 at Le Pavillon Restaurant. Sherman was presented with three gold records representing RIAA certification for two singles, "Little Woman" and "La, La, La" and an album, "Bobby Sherman." The presentation was made by Tommy Noonan, general manager of the label.

Sherman, who has a break in his filming schedule of the television series "Here Comes the Brides," is on a one-week promotion tour for the label. While on the East Coast, he will be taping the Mike Douglas TV Show in Philadelphia, and making concert appearances in Hartford, Conn., and Jacksonville, Fla.

CBS-TV PLANS SHOW ON DISKS

NEW YORK — CBS-TV network will examine the record business in a special show to be aired Tuesday (3) within the regular "60 Minutes" news series. Produced by Tom Reynolds, the show will trace a record from its beginning, showing how it's recorded, promoted, and merchandised. For example, Jimmy Newman will be shown recording a song, viewers will see a merchandising meeting at a record company, and see WMCA air personality Frankie Crocker, New York, exposing a record on his show.



GENE SCHWARTZ, vice president of Laurie Records, concludes deal with Steve Metz, center, and Irwin Levine of Hollybrooke Records, for Laurie to distribute the Hollybrooke label. The first pop group on Hollybrooke is called Ego Trip.

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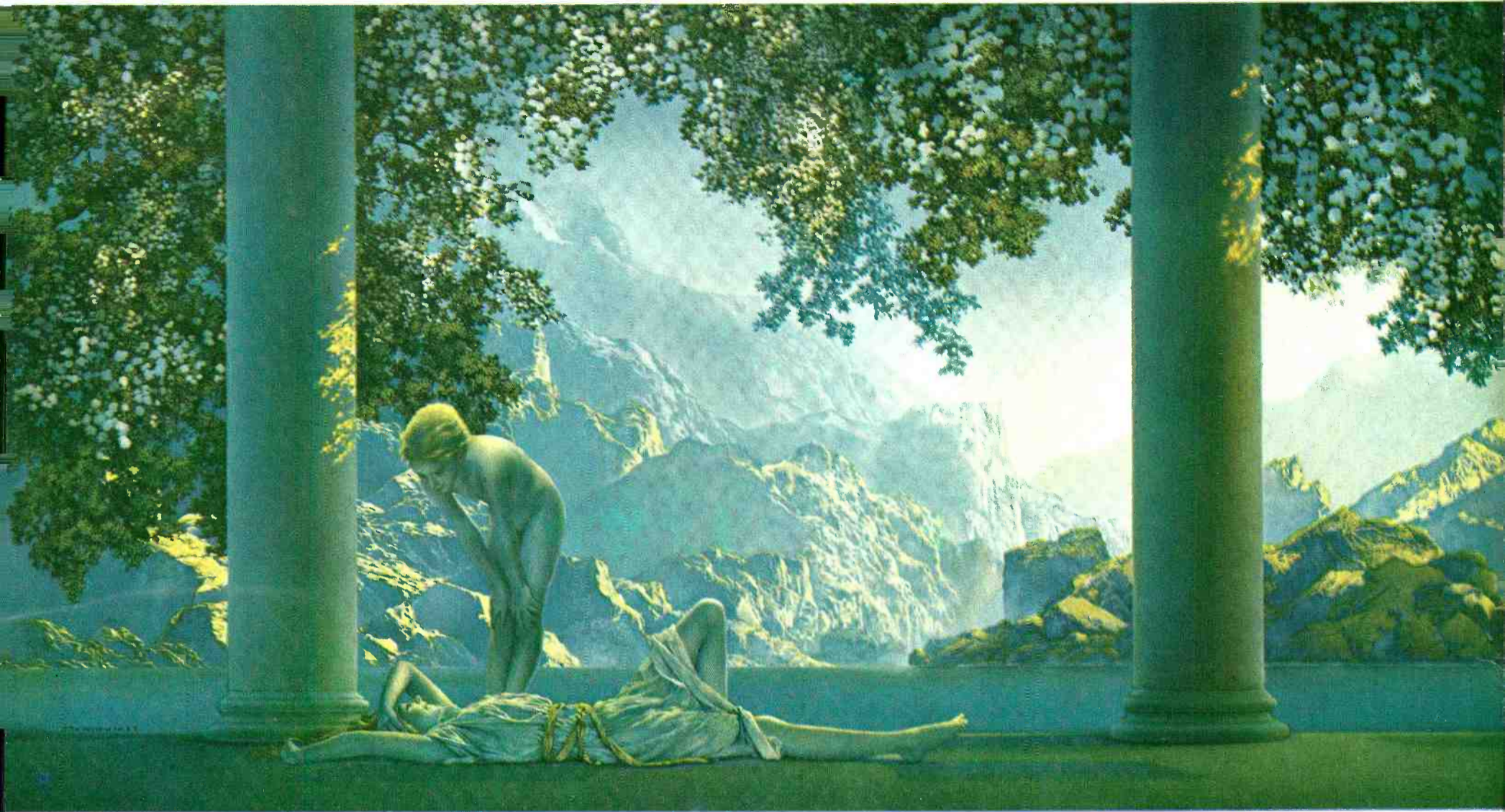
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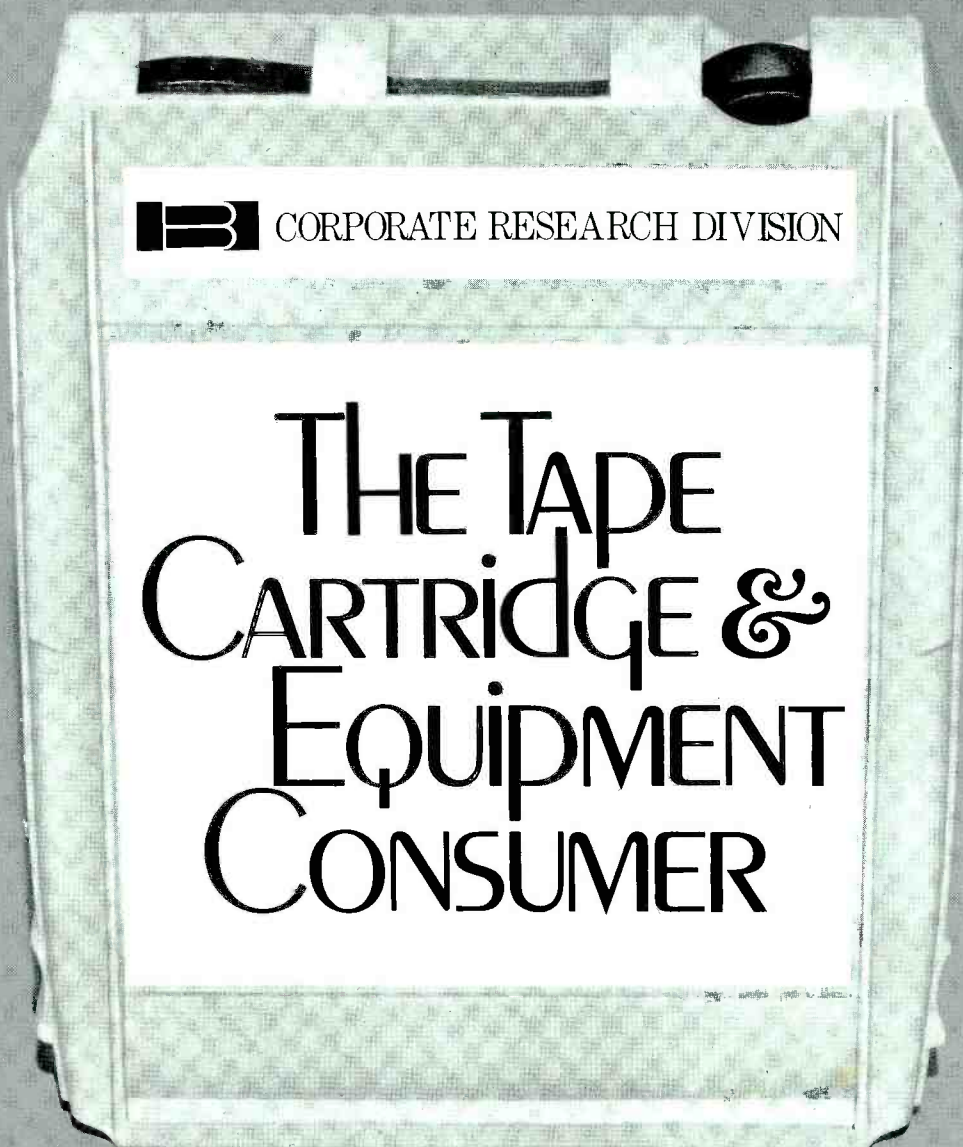
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Mfrs' Sharp Rise In Ad \$\$ for TV

• Continued from page 1

then edged into consumer publications and, in the past few years, has spread to the underground press, outdoor billboards and even subways. And 1969 will go down as the year in which both AM and FM radio were used as major ad fulcrums.

The move to TV at first appears prohibitively expensive, but individual label economists point out that local TV time is "not widely more expensive than prime radio time."

Movies Use TV

The industry forecasters point out that movies have long used TV to advertise, and a quick reading of the dollar volume for the film and record industries shows that movies last year took in a billion at the box office. The record business did slightly more than a \$1.2 billion last year.

One forecaster said, "The money is there and it's going to happen. TV spots will work the same as a spot for detergents available at your local department store. The ad runs and there's five seconds at the end for the local store to insert its name."

TV advertising is expected to get the sanction of all areas of the industry: retailers, rack job-

bers, distributors, artists, agents, managers and producers.

The TV ads are expected to be co-op, and bought on viewer demographics. National advertising is not seen for this year, but it is a strong possibility later.

One trend-watcher noted, "National ads will come in time. The industry is too sophisticated and too mechanized to be timid anymore. With rack jobbers using computers, and pressing plants becoming automated, product flow can meet any demand. It may accelerate the demand to fewer and bigger releasing units and thus hurt the independents, but its effect on total industry sales will be so dramatic that there's no stopping it."

Cap Exclusive

• Continued from page 1

will have two such test markets under his wing.

These key stations will receive singles even before the major market stations. Buzz Wilburn, national promotion manager of Capitol, is spearheading the test project.

In the past, record companies have tried the major market stations first. If they couldn't get the record played, then the promotion men were forced to do either of two

Manufacturers' Chart Predictions

Listed below are the new single records (those not yet on any chart) selected by their manufacturers as having the greatest potential for chart activity in the coming weeks. These singles have been submitted by the labels as a programming and buying guide for new product.

AMARET

SLOW DOWN—Crow, Amaret 45-119
TAKE CARE OF MY BROTHER b/w TOGETHER—
 Browning, Amaret 45-118
WALK OUT—Raintree, Amaret 45-117

ATLANTIC

IF ONLY I HAD MY MIND ON SOMETHING ELSE—Bee Gees, Atco 6741
LOVE IN THEM THERE HILLS—The Brewed, Atlantic 2716

AVCO EMBASSY

GAMES PEOPLE PLAY—Della Reese, Avco Embassy AVE 4521
I WHO HAVE NOTHING—Liquid Smoke, Avco Embassy AVE 4522

BOSS CITY

NO LIES—Rogues, Boss City BC-160
TALK OF THE TOWN—Wendell Austin, Boss City BC-164
HEAVY!—Rogues, Boss City BC-166

BRITE-STAR

SANDY CASTLES—The Clouds, Northland 2042
THE WRONG POT (For Your Tea)—Rena Mac, Northland 2000
DIDN'T WE—Carmine Gagliardi, Cambray 1001

COLUMBIA

SOMETHING—Tony Bennett, Columbia 4S-45109
WHY CAN'T I TOUCH YOU—Ronnie Dyson, Columbia 4S-45110
EVERYBODY—Keith Allison, Columbia 4S-45115

DOUBLE SHOT

GREAT BIG BUNDLE OF LOVE—Brenton Wood, Double Shot 147
CAN YOU STAND THE PRESSURE—Bobby Freeman, Double Shot 148
I AIN'T GOT NO SOUL TODAY—Senor Soul, Whiz 617

FLYING DUTCHMAN

HE DON'T APPRECIATE IT b/w MAMA—Esther Marrow, Flying Dutchman FD 26004
GOT MY MOJO WORKING—Otis Spann, Blues Time BT 45003
SHE DOES b/w GENEVIEVE—Plastic Penny, Amsterdam AM 85006

MUSICOR

JOSEPHINE—Polymers Children, Musicor 1395

ORIGINAL SOUND

UHH—Dyke & the Blazers, Original Sound OS-91

PERCEPTION

LET HER GO—Otis Smith, Perception P-4
SOUL KISS—Dizzy Gillespie, Perception P-1

SCEPTER

TIMOTHY—Buoys, Scepter 12275

SOUL-PO-TION

I GOT TO LOVE YOU BABY—Jesse Boone & The Astros, Soul-Po-Tion S1-P 226

SSS INTERNATIONAL

GOLDEN GUITAR FLOWER—Harlow Wilcox & The Oakies, Plantation 45
DOES ANYBODY KNOW WHAT TIME IT IS—Cooper & Brass, Amazon 7

STEADY

TOO EXPERIENCED—Federalmen, Steady S 007
LOOK AT ME—Eddie Lovette, Steady S 005
YOU'RE GONNA NEED SOMEBODY—Ken Lazarus, Steady S 008

SUMMIT

I'M GONNA SHOW YOU—Jo Armstead, Giant GT-710
WATCHA BEEN DOIN'—Joanne Garrett, Duo 7457
ONE MOMENT—Sheryl Swope, Duo 7456

WARNER BROS.-SEVEN ARTS

LOVE MINUS ZERO—Turley Richards, Warner Bros.-Seven Arts 7376

things—they could service the record to fringe area stations or approach key medium market stations seeking airplay. In recent weeks, it has been harder to gain airplay on medium market stations because of their

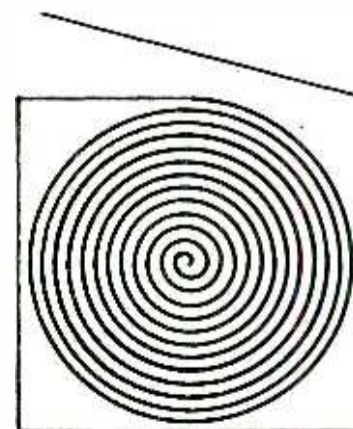
tight playlists. Bristol is said to be a 350,000-market of three cities.

Bill Hager, an air personality at WFHG in Bristol, was secretive about the Capitol project. He said he'd been told that Cap-

itol was trying an experiment in 15 markets with only one station per market. He said Capitol was making "an effort at better record service" to see if it will help in breaking records.

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CAP'S ARTIST OF THE MONTH

LOS ANGELES — Capitol Records is initiating a tape "artist-of-the-month" promotion, beginning in March with Lou Rawls.

The label is simultaneously releasing Rawls' new album, "You Made Me So Very Happy," with its tape counterparts in cassette and 8-track as part of the promotion.

Other product in the promotion includes "Lou Rawls Live," "Your a Good Thing" and "Soulin'" in both LP and tape configurations.

Merchandising aids will include in-store promotions, banners, streamers, posters, divider cards and counter browser cards.

Muntz Selling Tape Firm to Investors; Co. Maps New Vistas

• Continued from page 1

ployees will be allowed to participate in the selection of the new name. The intention will be to change the image from one man to a specialized electronics product company.

Having just debuted its first car cassette unit, the company will "run with a straight 8-track car unit and an 8 with AM-FM multiplex. We are also going into the home with a straight 8-track and AM-FM and we will have a mini 8-track for the car as part of our low end line," Phillips added.

The new Muntz operation will emphasize a home products line which Phillips feels will be split 50-50 within one year between cassette and 4-8 compatibles.

Phillips claims there is a maintenance market for 4-track players and 4-track tapes and the company will continue supplying this kind of product as long as there is consumer demand. Continuing to duplicate solely 4-track music depends on consumer interest. The company has some 8-track duplication but will do not envision getting into cassette prerecorded music.

While Muntz is "on vacation," his son, Jim, is remaining with the company as its national sales director. Sy Fralick, Earl Muntz's executive assistant for the past five years, left the company last December.

Phillips will hire several key executives and the firm will be run by an executive committee. The present employment force is the core of its operation. This employment force has been greatly reduced over what it was before a fire destroyed the duplicating wing of the headquarters complex in May of 1968.

Muntz said he won't do anything for the next 90 days. "I wouldn't go into anything that would compete with the people who are purchasing the company," he said. "It would have to be in another phase of the business."

Blames Pirates

Muntz blames illegal duplicators for hurting his 4-track sales. "We got hurt last year because of the guarantees. You can't compete with the bootleggers, who don't pay any royalties."

Tape CARtridge

Ampex Keys New Aims to Higher Quality Hardware

By BRUCE WEBER

CHICAGO — Much of the talk at retail these days is about low-end cassette equipment bugging the industry. But most of the key marketing statistics at Ampex show that consumers are willing to spend more for better quality hardware.

As a result, Ampex is concentrating its marketing effort in the \$70-and-up player range.

Lawrence R. Pugh, marketing manager of Ampex's consumer equipment division, is exceedingly skeptical about forecasts that business will turn sour in coming months.

He foresees this year continuing as a major tape year, and has marketing plans to support his belief, like:

Expanding the line of cassette players.

Expanding the line of cassette automotive players.

Examining the area of stereo portable cassette players.

Examining the area of hardware promotion-premiums.

While Ampex continues to add equipment "across a broad price range," major marketing-merchandising efforts will be made in the \$70 to about \$300 range,

says Pugh. "High-end equipment is finding a niche in homes," he says, "and we feel consumers are willing to spend more money to purchase better equipment for their homes."

The company, which introduced 11 cassette players last year, is expanding the line "considerably" this year from its current 19 units. It also will add either two or three cassette units to its auto line in the latter part of 1970, including models with radios. The new auto units will be in the over-\$100 price range.

Currently, Ampex, which expects the cassette auto market to explode, has two units in its auto division, a player (model 40) at \$99.95 and a player/recorder (model 42) at \$119.95.

"We fully expect sales of all player/recorder auto units to exceed \$180 million in 1970," said Pugh. "Of the \$180 million, cassette will account for 45 percent of auto tape equipment sales by 1971."

"Our market research projects cassette sales in the U. S. to reach 7.1 million by 1971, compared with an estimated 3.6 million last year and 1.7 million in 1968.

"Monaural portable recorders have been around for some time," he said. "As a result, I believe that the hot item this year will be in radio-cassette recorder combinations."

New Portable

(Ampex just introduced a new \$49.95 portable monaural cassette recorder (model Micro 9) with random function controls and door-loading capabilities.)

As for 4-track and 8-track stereo equipment—Ampex does not offer either—Pugh expects that the peak will be reached this year at 3.3 million. "Part of the decline in 1971," he feels, "will be due to a fall-off in 4-track, but also there will be a drop in 8-track."

He also sees a decline in playback only units, especially in the "very low-end." (Ampex offers six playback only units, one of which is monaural at \$24.95).

Perhaps the biggest growth area is auto cassettes, and Ampex is looking to expand its market potential through its recently formed automotive department.

Net Expansion

Beside expansion of its product line, Pugh expects to enlarge his distributor-representative network. He will add automotive manufacturers representatives across the U. S., after initially concentrating in California, Texas, Illinois-Michigan, New York City and Boston markets.

Pugh sees a majority of sales of cassette auto units will be made in automotive supply outlets. "We will continue to distribute through our normal entertainment outlets and add specialty locations to pick up any slack."

He is convinced Detroit will accept cassette units as optional equipment, and is certain it will happen in time for 1972 models.

The Ampex executive also is attracted to stereo portable cassettes, but in high-end models (over \$100). "There is unques-

(Continued on page 16)

Muntz had come close to selling the company to Gulf & Western for \$6 million in April 1966, but the deal fell through. There were other parties in the 4-track specialty firm. When Muntz needed financial boosting, industrialist Henry Fenebock invested \$750,000 in the company in March 1967, and became one of its directors along with Jim Muntz and Henry Winternitz.

Muntz had been experimenting in Chicago in 1958 with a continuous loop tape machine. He recalls adapting a unit for a 1961 Lincoln and showing it to Ford in the latter part of that year. Coming to California in February 1962, he opened a small company, Muntz Music in Beverly Hills and subcon-

tracted for the manufacture of 3,000 players. In September 1962 he formed Autostereo and moved to Van Nuys in the San Fernando Valley. Muntz and Richard Danielson were partners in the company for 13 months and then Muntz split from Danielson and formed Muntz Stereo-Pak.

Phillips has represented Muntz as the production contact man with such suppliers as Maruwa. All the company's players are manufactured in Japan with quality control checking being done at the Van Nuys factory.

Last week, three buildings were being used by the company. At its peak, Muntz operated six structures spread over several blocks.

Mallory Division to Bow Cassette Units

LOS ANGELES — Mallory Battery Co., a division of P.R. Mallory & Co., will introduce a line of cassette players in September.

Three units will be manufactured for Mallory in Japan, including a low-end unit for about \$39. Two other units will have radios, one with AM/FM.

The company entered the tape field about one year ago with a line of blank cassette tape marketed under the Mallory Duratape banner.

Mallory, which markets much of its blank tape in automotive and specialty retail outlets is planning a similar merchandising program for its hardware.

The company is also offering three consumer tape promotions, including an introductory offer. They are:

- A free cassette head cleaner with the purchase of two 60-minute cassettes, a \$6.30 value for \$4.40.

- A free 60-minute cassette with the purchase of five "C" sized batteries, a \$5.95 value for \$3.75. The offer comes in self-display blister pack, six-packed in a counter unit.

- A free counter display rack when you order 12 each of 30, 60, 90 and 120-minute tapes

and 12 cassette head cleaners. The display comes prepacked.

The entry into cassette hardware allows Mallory to promote blank tape, equipment and batteries.

GRT Duplicator For Little David

LOS ANGELES — GRT will custom duplicate Flip Wilson's newly formed Little David Records in two configurations, 8-track and cassette.

Initial product will be Wilson's new album, "The Devil Made Me Buy This Dress." GRT will service the New York-based label from two tape duplicating points: Fairfield, N. J. (GRT East) and Sunnyvale, Calif. (GRT West).

Certron Adds A New Plant

LOS ANGELES — Certron, blank tape manufacturer and duplicator, has doubled the size of its plastics molding facility with the addition of a new 30,000-square-foot plant.

The plant will be used for the molding of components for computer tape storage and handling.



Our guarantee has teeth in it.

We back up every Audio Cassette (including our C-120) with a lifetime guarantee (but you'll probably never need it). We're the experts in the field. We make a non-jamming, trouble-free cassette.

Every Audio Cassette is manufactured in accordance with the U.S. Philips Corporation Standardization Agreement to match the specs of the major recording companies.

And we sold them over 9,000,000 cassettes last year.

We're ready to be put to the test right now . . . and we won't bite the hand that feeds us.



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CORPORATION**

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Cap Wins Court Order Vs. Muntz

LOS ANGELES — Capitol Records has won a court order here in Superior Court prohibiting Earl Muntz of Muntz Stereo-Pak from illegally selling, advertising or duplicating its product.

Judge Richard Schauer issued a temporary restraining order against Muntz after four illegally duplicated tapes were purchased from a Muntz Stereo-Pak retail store.

The purchased tapes did not bear any manufacturers identification, although they were sold as "product from original albums by The Beatles and the Band." A Beatles' "Abbey Road" tape sold for \$3.48, while "The Band" retailed at \$2.98 in the Muntz-owned store.

Elliot Chaum, business affairs vice president of Capitol, charged that Muntz Stereo-Pak "conceived, conspired and maliciously entered into an agreement to injure Capitol and other record manufacturers in producing and marketing pirated albums dubbed from records manufactured and distributed by Capitol, including 'The Band' and the Beatles' 'Abbey Road.'"

In an unrelated action, Capitol was awarded a breach of contract judgment against Muntz Stereo-Pak, which had a licensing agreement with Capitol to duplicate 4-track tapes. (Capitol since has pulled its licensing contract from Muntz.)

The label brought the action against Muntz for alleged failure of the tape company to make a \$60,000 royalty payment to Capitol and two \$12,106.23 payments each to the American Federation of Musicians Phonograph Record Trust Fund and to the American Federation of Musicians Special Payments Fund.

The court awarded Capitol \$85,653.40, including interest and court costs.

Maxin Co. Spans Readjustment Gap With Bright Sales Picture

By RADCLIFFE JOE

NEW YORK — The almost storybook success of tape has sparked an unprecedented influx of speculators to this very lucrative arm of the music business. However, as is the case with any industry which enjoys a sudden gold rush, many newcomers to the scene—high on financial resources, but low on tape industry acumen—have fallen away as tape's initially erratic development is gradually brought under control with emphasis shifting to top quality product.

Among the newer companies which give indication of surviving this critical readjustment period, is Cassette Communications headed by Arnold Maxin, past president of MGM/Verve.

Formed four months ago, the company, which duplicates and distributes tape product for a number of labels including Vox Records, not only shows signs of survival, but has realized such rapid forward strides that its principals are already contemplating extending its present 17,000 square feet of space, and adding new equipment to cope with the spiraling growth pattern. Its sales during its first year of business are estimated at \$2.5 million.

Duplicating and distribution franchises now held by the company include Vox, Folkways, Lew Golden (a children's series) and Orpheum Records. Product from these labels are available

in cassette, open reel and 8-track tape configurations. Five new European labels, acquired during the last MIDEM conference at Cannes, are scheduled for release in the near future.

Although present economic trends in this country are forcing tape, like virtually every other industry to tread warily, Cassette Communications has no intention of cutting back on elaborate plans for vertical growth. Confident that the economy's current headaches will soon be resolved, the firm continues unchecked with its ambitious expansion plans.

Other Vistas

Like a number of other leading companies in the business, it has more than a passing interest in the developing market of tape as a mass communications medium for education and industry. Maxin feels that this is an area with virtually limitless potential, and is working with a number of leading educational publishers on material for tape adaptation. Involvement with audio/visual and videocassettes, tape hardware, laser technology and accessories are also commanding much of the company's attention.

Predicting that educational cassettes and CARtridges will eventually account for about 50 percent of the prerecorded tape business, Cassette Communications has retained an expert writing and production staff to work with major corporations on the production of training programs and sales information on various tape configurations. Original prerecorded mu-

sic will be produced on tape and disk on Cascom, the company's own label.

But Cassette Communications, working with foresight born of experience, is not resting on its laurels. Because it distributes all the material it duplicates, the company has developed a number of original merchandising techniques, which include a see-thru tote bag containing five blister-packed books of popular children's stories, with a matching cassette duplicated from the Golden Series. The pack is designed for display either in browse bins or display racks.

Distribution

The Cassette Communications distribution system which stretches across the country, services a large majority of the dealers in the music industry. According to Maxin, the system has been so successful, the company has decided to appoint regional sales managers in the South, midwest, and on the West Coast. A European distribution system is also in the works.

Cassette Communications was formed in October 1969, by Arnold Maxin and Ed Fein, a Wall Street-based security analyst. Sam Goody, Inc., and Ad-Mar Research, an organization working in the field of marketing and education, are among the principal stockholders. The firm is working on plans to go public, and over-the-counter shares should be available by June or July.

Key personnel with the company include, Jack Somer, vice president and general manager, (Continued on page 68)

Ampex's New Aims

• Continued from page 14

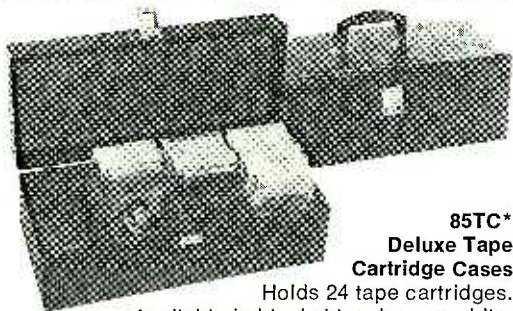
tionably a good market for portable equipment in middle-to-high price ranges."

Although Ampex expects to broaden its lines in automotive, portable and home equipment, Pugh does not see any manufacturing logjams for Ampex that beset many American companies last year in Japan.

"By tight merchandising planning, proper ordering procedure (at least 12 to 18 months in advance) and designing of your own equipment, you can avoid manufacturing logjams and pitfalls," said Pugh. Ampex is working with more than one manufacturing company in the Far East.

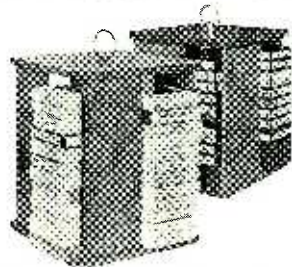
A single source for all your tape and cassette accessories

NEW CONCEPT TO BE ANNOUNCED MARCH 14, 1970



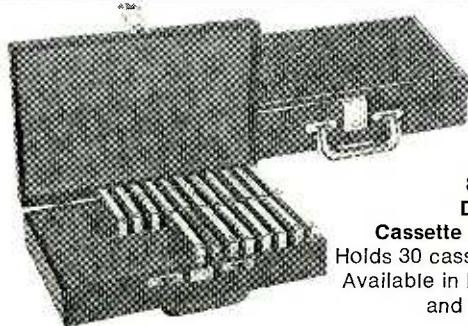
Home Tape Storage Cabinets
Modern walnut finish swivel base allowing easy accessibility.

82TC
Holds 48 cartridges.
84TC*
Holds 48 cassettes.



85TC*
Deluxe Tape Cartridge Cases
Holds 24 tape cartridges.
Available in black, blue, brown, white.
99TC* Holds 15 tape cartridges.
Available in 5 colors.

All sizes of
Cassette and 8 Track
Blank Cartridges.



86TC*
Deluxe Cassette Cases
Holds 30 cassettes.
Available in brown and black.

*Deluxe Tape Cases feature solid wood construction, vinyl alligator exterior, attractive red plush interior, lock and key.

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We also merchandise a full line of Diamond Needles, Record and Guitar Accessories.

Watch this space for a Brand New Concept in Tape Storage

Ampex's Giant Ad Drive on 4-Track

By RADCLIFFE JOE

NEW YORK—Ampex Stereo Tapes (AST) will allocate a sizable percentage of its advertising budget for fiscal year 1970-'71 to the promotion of prerecorded 4-track stereo tape CARtridges.

The move follows recently released figures which reveal that prerecorded 4-track stereo tape cartridges still account for \$25 million of the total prerecorded tape market. Ampex Stereo Tapes controls 25 percent of this figure.

Julie Cohen, national marketing manager for AST said, "The 4-track market is still very much alive. It has a following especially among young listeners, in the southwest, on the West Coast and in certain parts of the midwest. It is a market that will not go away and cannot just be wished away. It is a market that will be around for a long time, and as long as it continues to be economically viable we will continue our involvement in it."

Cohen said the decline in 4-track's popularity was attributable to the fact that a number of conditions developed early in its evolution, which hurt it badly. He cited illegal duplication, which went unnoticed for a long time, the inavailability of the right type of prerecorded music, and the reluctance of many retailers to allocate display space for the configuration, as the prime reasons.

Cohen disclosed that because most 4-track players seemed to be owned by the 16 to 25 age group, AST has had to be more selective in its release of 4-track titles than with other configurations. "We discovered," he said, "that while underground music does very well on 4-track, tunes by artists like Tom Jones and Glen Campbell, for instance, sell less on this configuration than on any other."

Cohen feels that with a re-orientation of attitudes, 4-track could recoup and successfully coexist with other configurations. He blamed 4-track's inability to crash the automotive market on the fact that the people behind this configuration lacked the financial resources to promote the unit, in the way 8-track was promoted.

Cohen had a word of apology for consumers and dealers alike who may feel that Ampex has neglected 4-track equipment owners. "If there was any neglect it was not intentional. We have always seen 4-track as a viable market, and it is only our internal growth problems which retarded our progress in this direction."

The AST sales boss would not select any single tape configuration to dominate the tape market. "Tape is still very much in its embryonic stages, and no one can say with finality exactly where it will go from here," he said.

Your sound. Our silence. Beautiful. □ When you play a tape in our new pin-type cassette, all you hear is the tape. □ And not one peep from us. □ There's no chance of crosstalk. No cassette chatter. No flutter. No wow. No static electricity. □ Nothing but your sounds. □ And because our new cassette has two lubricated steel pins, you get smoother wind and rewind for a flat tape pancake. □ All of which means that your tape will sound better longer, and that our cassette will unspool better longer. □ Your sound. And our silence. In the long run, they'll make a quality name for both of us. □ Available assembled or un-assembled. Write for complete information. Cassette Corporation of America, 640 So. Commercial Ave., Carlstadt, N.J. 07072.

Introducing the silent partner to your great sound.



Cassette
Corporation
of America

Cap Wins More Suits In Pirate Crackdown

LOS ANGELES — Capitol Records is continuing its campaign against "tape pirating" and illegal tape duplicators.

The record company has been awarded a series of preliminary injunctions against 23 persons representing 14 different companies here in Superior Court.

Judge Richard Schauer issued the order against Alvin M. and Ailene Winokur of the Tape Place and Century 21; Jerry Kirtzman and Morrie Reif of R&K Wholesalers; Solomon A. Mizrahi, Sid and Ralph Arouh and Jose Algazi of Sonic-Sound Enterprises; Louis Gerlinger, James W. Crow and Tedd Pedersen of the Sound Shop; Simon S. and Leo David of Stereo City and United States Stereo Corp.; National Stereo Inc.; Walter Allbee; Albert Agbayani; American Imports Co.;

and Ron Hensley and Wayne Meyers of Pacific Enterprises.

Also William A. and Gary Kelley; Meir David Shemtov of David Discount Center; Joseph F. Troy of Joe's Stereo Shack; Duane Gates of Lil Audie's Stereo Center; and Jeremy Lancaster (Robert Baughey) of London Sound Distributors.

The injunction prohibits the defendants from duplicating, advertising and selling cartridge and cassette tapes belonging to Capitol Records.

The defendants, according to the suit, illegally duplicated material from the Beatles, Glen Campbell, the Lettermen, Big Pink and the soundtrack from "Romeo & Juliet." The suit contends that the defendants were selling the tapes from \$1.75 to \$3.98. Some tapes were being sold from automobiles and camper trucks.

New Tape CARtridge Releases

AMPEX

Avante-Garde

YUJI TAKAHASHI—New Music for Pianos by Xenakis/Takahashi/Reynolds/Brown; (8) M85000, (C) M55000
PETER MAXWELL/PIERROT PLAYERS — New Music for Chamber Ensembles; (8) M85001, (C) M55001
AMM GROUP/MEV GROUP OF ROME—Improved Live Electronic Music; (8) M85002, (C) M55002
KARLHEINZ STOCKHAUSEN Zyklus/Refrain/MAURICIO KAGEL Transicion II; (8) M85003, (C) M55003
WORKS FOR CHAMBER ORCHESTRA — No-no/Maderna/Berio (Maderna, Berio) (8) M85004, (C) M55004
LUCIANO BERIO E.E. CUMMINGS Circles SYLVANO BUSSOTTI Frammento—John Cage—Aria with Fontana Mix; (8) M85005, (C) M55005
Milko Kelemen, Niccolo Castiglioni, Victoria Fellegara, Isang Yun Works for Chamber Orchestra Conducted by Francis Travis; (8) M85006, (C) M55006
Morton Feldman-Durations-I, II, III, IV Earle Brown—Music for Violin, Cello & Piano; Music for Cello & Piano—Hodograph-1; (8) M85007, (C) M55007
CAGE, COWELL, HARRISON, ROLDAN, RUSSEL Concert Percussion for Orchestra; (8) M85011, (C) M55011
Toshiro Mayuzumi-Nirvana Symphonie, Conducted by Wilhelm Schuchter; (8) M85012, (C) M55012
CHARLES IVES—Concord Sonata, Aloys Kontarsky, Piano; (8) M85013, (C) M55013
Evangelisti - Berio - Matsudaira - Castiglioni - Messiaen - Maderna Kontarsky, Piano Gazelloni, Flute; (8) M85014, (C) M55014
JOHN CAGE — Cartridge music **CHRISTIAN WOLFF**—Duo for Violinist and Pianist, Duet II, Summer for String Quartet; (8) M85015, (C) M55015

Ampex

GREAT SPECKLED BIRD; (8) M81003, (C) M51003
JESSE WINCHESTER; (8) M81004, (C) M51004

Bluesway

B. B. KING—Lucille; (8) M86016, (C) M56016
The Best of B. B. King; (8) M86022, (C) M56022
B. B. KING—Is Live & Well; (8) M86031, (C) M56031
B. B. KING—Completely Well (Featuring "The Thrill Is Gone"); (8) M86037, (C) M56037

Canyon

MOVIE SOUNDTRACK—Female Animal; (8) M8243, (C) M5243
DORIS DUKE—I'm a Loser; (8) B8287, (C) M5287
STANLEY TURRENTINE — Flipped Out; (8) M8236, (C) M5236
KING ERRISON—The King Arrives; (8) M8244, (C) M5244
NINA SIMONE—Gifted and Black; (8) M8290, (C) M5290

Commonwealth United

MOVIE SOUNDTRACK—The Magic Christian Featuring Peter Sellers/Ringo Starr; (8) M8604, (C) M5604

Film Score

MOVIE SOUNDTRACK—The Minx; (8) M8283, (C) M5283

Flying Dutchman-Bluestime

DUKE ELLINGTON—My People; (8) M8285, (C) M5285
T. BONE WALKER, JOE TURNER & OTIS SPANN—Super Black Blues; (8) E8288, (C) E5288

Galaxy

B. B. KING'S Greatest Hits; (8) M8208, (C) M5208

LHI

LEE HAZLEWOOD — Forty; (8) M8208, (C) M5208

Vanguard

JOAN BAEZ—One Day at a Time; (8) M89310, (C) M59310
CARL OGLESBY—(8) M86527, (C) M56527
KEITH SYKES—(8) M86548, (C) M56548
OTIS SPANN—Cryin' Time; (8) M86514, (C) M56514
ERIC ANDERSON — A Country Dream; (8) M86540, (C) M56540
THE WEAVERS on Tour; (8) M86537, (C) M56537
GERMAINE MONTERO—Songs of Spain; (8) M86534, (C) M56534

GRT

Metromedia

THE McCORMICK BROTHERS—Grass Meets Brass; (8) 8090-1019M
SUGAR CREEK; (8) 8090-1020M
THE CAROLYN HESTER COALITION—Magazine; (8) 8090-1022M
MERV GRIFFIN—Appearing Nightly; (8) 8090-1023M
JOE BROOKS & ROSKO—Morning; (8) 8090-1027M

Studio 10

DAY BLINDNESS; (8) 8010-101M

Skye

BOB FREEDMAN Narrated by Terry Currier—The Journeys of Odysseus; (8) 8036-12M
RUTH BROWN—Black is Brown and Brown is Beautiful; (8) 8036-13M

Ampex Meeting Covers All Areas

MADRID — The future of 4-track and open-reel prerecorded tapes, the growing popularity among young people of the \$1.98 prerecorded mini-cassette, and the increasing problem of bootlegging were among key issues discussed at the Ampex Stereo Tapes one-day distributor meeting held here recently.

The meeting, which was convened during an AST-sponsored tape distributors tour of Paris and Madrid, was designed to give AST's distributors an opportunity to voice their opinions about the tape industry generally, with particular emphasis on the problem areas which threaten to retard its growth.

According to Don Hall, vice president of the Ampex Corp., and general manager of AST, bootlegging, the industry's most nagging problem, was discussed at length, with AST pledging its full support of all efforts made to eradicate the menace.

"Bootlegging is hurting everyone in the industry except the bootleggers," said Hall. "Even the artists are feeling the pinch. We at AST are prepared to stand behind every legitimate suggestion made for coming to grips with the situation." Hall said he was happy to see that the RIAA had become actively involved with the problem, and added that he felt the report on the organization's recently conducted investigation of the situation would provide some workable solutions.

The AST executive said he felt the issuance of copyright stamps could go a long way towards reducing the flagrancy with which the bootlegging business is now conducted. He

also felt that there is a need for educating retailers, on the dangers of handling bootleg material. "If their awareness of the gravity of the problem is developed, they would be more cautious about handling such product, and this would help considerably," he reasoned.

Turning to the position of prerecorded open-reel tapes on the current music market, Hall said that although this configuration had lost ground in the last few years, its decline had leveled off, and there still remains a profitable market for this product. He said a complete spectrum of music is still being sold by his company on this configuration, and that Ampex was in the process of planning a whole new merchandising strategy for handling this and 4-track product. "We plan to announce this new merchandising concept within the next 60 to 90 days," he said.

Hall also disclosed that on the subject of packaging, the feedback from AST's distributor indicated that this problem, which was a thorny issue as recently as September last year, no longer seemed very important. "No one seemed overly concerned about the size or specifications of the package in which tape is housed," he said.

The tour and meeting were part of an annual incentive program run by AST for its distributors. Attendees from AST included Don Hall; Jim Johnson, AST's advertising sales promotion manager; Harvey Urman, distributor relations manager, and Carl Silverstein, Chuck Meyers, Stan Clark and Peter Young, regional managers from the East, Midwest, South and West Coast.

Dictaphone Cassette to Head for U.S. Market

BROOKLYN — Dict-o-tape, which has just purchased enough Ampex tape for more than a million cassettes, is preparing for a revolution in the dictaphone system.

New dictaphone cassette systems just introduced in Japan should be hitting the U. S. market soon, predicts president Erwin Damsky. These new systems are equipped with foot pedal features and back-up capabilities, Damsky said. "Thus the ordinary business man can record his messages and letters into any cassette recorder and his secretary can translate it at the office."

Dict-o-tape is involved in many aspects of the tape CARtridge and cassette industries. Damsky, who is now talking to several record labels regarding entering the prerecorded field, operates the Kilts and Shannon labels. In addition, he has the Coach label for his export brand and competitively priced line. Ninety percent of his business is in tape, he said. His original business dealt mostly in dictaphone systems, but tape has gradually become the dominant interest. He supplies Woolworth department stores and several other major outlets. For Woolworth, he is virtually exclusive supplier of cassette and reel-to-reel.

Business is expanding so fast

that Dict-o-tape just recently opened a shipping point on the West Coast. Damsky has just introduced a cassette display moulded tray rack for counter which free feeds by gravity and holds 16 cassettes. He has also just put on the market a pilfer-proof "album type" package featuring three cassettes which will retail for about the same price as three individual cassettes.

He predicts continued prosperity for all systems in the field, believing that reel-to-reel has not suffered as much as expected in spite of the fact that several firms have left the field.

Philips Cassette to S. Africa Doctors

AMSTERDAM — Philips is pioneering the use of tape cassettes for medical communications in South Africa. Last month more than 1,000 doctors in South Africa received a cassette player for automobile use. Now, each week, the doctors are sent a special cassette containing medical information which is selected by South African physicians, recorded in Johannesburg and duplicated in Holland.

All the material is provided free by Medical Media, an institute which has purchased more
(Continued on page 20)

the best in happiness



Lil' Wally

8 TRACK TAPES

T 5127	THANK YOU	qty _____
T 5129	LOVABLE POLKAS (instrumental)	qty _____
T 5123	MORE NEW POLISH	qty _____
T 5122	POLISH SEX	qty _____
T 5118	POLISH SING-ALONG #4	qty _____
T 5113	POLISH ADULTS ONLY	qty _____
T 5099	WALLY & ZIMA	qty _____
T 5098	NICE, POLISH SPICE	qty _____
T 5091	POLISH SONGS (Big Band)	qty _____
T 5079	NO BEER IN HEAVEN	qty _____
T 5078	15 GREAT HITS	qty _____
T 5077	POLISH PARTY (Adults Only)	qty _____
T 5058	HERE COMES LI'L WALLY	qty _____
T 5057	JOHNNIE'S KNOCKIN'	qty _____
T 5056	SING ALONG #3	qty _____
T 5034	SING ALONG #4	qty _____
T 5023	BEAUTIFUL POLKAS	qty _____
T 5022	SING ALONG #1	qty _____
T 5019	WISH I WAS SINGLE AGAIN	qty _____

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Ship to _____ Total qty _____
 Address _____ City _____ State _____
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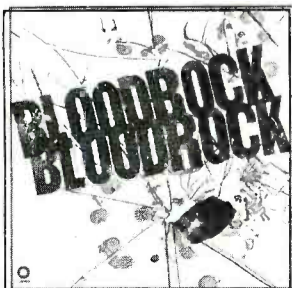
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ROCK (the "hard" variety) IS A REFLECTION OF THE TIMES.
BLOODROCK is simply a clearer mirror than most.
A group of five musicians from Texas. Product of the times.

We Remember The Sixties

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- Race
- Riots
- Individual Violence
- Military
- Think Tanks - U.S. Defense
- Crime Rate
- Student Rebellion
- Murder Rate

per 100,000: top 10 States



The above has been produced as a four-color poster for display. Courtesy of Bloodrock, who, like the rest of us, remember the 60's, and hope for a more peaceful decade to come. Perhaps then the music will be more gentle.

ST-435



Capitol™

on Capitol, record & tape
produced by Terry Knight

Chart Song Books
All Instrument Books

Personality Song Books

Sheet Music Info

Music of Today—Brimhall

by: **Jude Porter**

THE BIG NEWS . . .

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EVIL WAYS (Santana)
SPIRIT IN THE SKY (Norman Greenbaum)
STIR IT UP AND SERVE IT (Tommy Roe)
ALL THAT I'VE GOT (I'm Gonna Give It To You) (Billy Preston)
LAURA (What's He Got That I Ain't Got) (The Newbeats)
TAKE A LOOK AROUND (Smith)
MOODY (O.C. Smith)
MY WOMAN, MY WOMAN, MY WIFE (Marty Robbins)
TO THE OTHER WOMAN (I'm the Other Woman) (Doris Duke)
TRY (Just a Little Bit Harder) (Janis Joplin)
ONCE MORE WITH FEELING (Jerry Lee Lewis)
IS ANYBODY GOIN' TO SAN ANTONIO? (Charley Pride)
SAVE THE COUNTRY (Thelma Houston)
CALIFORNIA GIRL (Eddie Floyd)
TENNESSEE BIRDWALK (Jack Blanchard & Misty Morgan)
WHO'S YOUR BABY? (The Archies)
HEARTBREAKER (Grand Funk Railroad)
WALKING THROUGH THE COUNTRY (The Grass Roots)
THE FIGHTING SIDE OF ME (Merle Haggard)
LOOK AT THAT GIRL (Otis Redding)
OCCASIONAL WIFE (Faron Young)
YOU GOT ME HUMMIN'

(Note:) Remember . . . you can also order these "solid gold" goodies from . . . Hansen Publications, Inc., 250 Carol Place, Moonachie, New Jersey, 07074 and from . . . Hansen Publications, Inc., 2645 Maricopa Avenue, Torrance, California. So . . . wherever you are in the country . . . there's a Hansen depot nearby!

ONE TO WATCH FOR . . .

I HEAR THE GRASS SINGING

All we can say is . . . WOW!

FOR BOOKS ONLY . . .

These five Hansen prints are available to you in beautiful music folios . . .
OH ME OH MY (Lulu)
(Another . . . WOW!)
HONEY COME BACK (Glen Campbell)
IT'S JUST A MATTER OF TIME (Sonny James)
I KNOW HOW (Loretta Lynn)
A LOVER'S QUESTION

MOTION PICTURE MUSIC . . .

From the Columbia picture . . . of the same name . . .
BALLAD OF THE VIRGIN SOLDIERS (Leon Bibb)
From the 20th Century-Fox film, "The Sicilians" . . .
I HAVE SEEN THE FIRE
And . . . from the motion picture, "The Comic" . . .
THE COMIC (Dennis Yost)

BULLETIN . . .

Want to alert you to a SMASH NEW MUSICAL . . . entitled, "APPLAUSE"! The music coming out of this show is sensational! Let's start with . . .
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From, "Butch Cassidy and the Sundance Kid," Music by Burt Bacharach, Lyric by Hal David.
JEAN
From, "The Prime of Miss Jean Brodie." Music and Lyrics by Rod McKuen.
COME SATURDAY MORNING
From, "The Sterile Cuckoo." Music by Fred Karlin. Lyrics by Dory Previn.
TRUE GRIT
From, "True Grit." Music by Elmer Bernstein. Lyrics by Don Black.

SPECIAL NOTE . . .

Academy Award "Best Song of the Year" nominees, Burt Bacharach and Hal David, are also queing-up for a Grammy . . . or two. GOOD LUCK!

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SCOOPSVILLE . . .

Out of the APPLE "corps" comes three more "perfect specimens" . . . LET IT BE (The Beatles) (Ready to ship the instant their single is released!) INSTANT KARMA (John and Ono Lennon) (An "in" solid sing-along!) TEM-MA HARBOUR (Mary Hopkin) (Her first smash sheet-seller since "Those Were the Days.")

Tape CARtridge

Ampex, King Stereo Eye Garages In U.K. as Stations for Product

By **RICHARD ROBSON**

LONDON — U.K. tape operations are looking into the possibilities of using garage chains as outlets for prerecorded product.

Ampex Stereo has a plan, now under consideration by several major oil companies, which could put cassettes and cartridges on sale at garage forecourts by the end of this year, while King Stereo will use filling stations to set up what will be the first prerecorded tape library in the U.K.

Although Ampex plans to market both forms of tape through the chains, emphasis would be placed on 8-track which, according to the company, is proving popular for car installations. Product would initially be in display in racks although if the plan proves successful, automatic vending machines, similar in type to those used by Ampex at U.S. filling stations, would be introduced.

However, Bertie Eccles, the company's market planning manager for Europe, Africa and the Middle East, emphasised this week that nothing definite has yet been completed.

He said: "Ampex is already distributing through garages in America and parts of Europe, but whether the market is ready for it in the U.K. is yet to be determined. Certainly a lot of interest has been shown and of course, garages are more than ever looking for increasing diversification."

Plans for King's tape library are now well advanced and talks are going on between the company and several well-known chains for rights to handle product.

King plans to offer the public a special cut-price package of a King Stereo player and two cartridges for "about \$96. People taking advantage of the offer will then automatically become members of the "library" and will be able to exchange the cartridges for other albums. An exchange fee of \$1.80 per cartridge will be charged.

Equipment

Garages, in addition to being provided with stock, will be equipped with playback equipment so that motorists can listen to tapes before making the exchange.

Martin Yale, the company's managing director said, "It could be a very big thing in this country. People get tired of tapes in exactly the same way as they get tired of disks and despite what some think, I don't believe a library is going to restrict cartridge sales." Yale hopes to have the scheme operational by the summer.

King will also launch a budget disk label later this year.

Tape Happenings

Peerless Telerad, New York, has moved to larger facilities at 37-15 61st St., Woodside, N.Y. . . . TEAC Corp. is opening offices in Amsterdam to serve as a distribution and service center in Europe. TEAC has established TEAC Europe N.V. as a wholly owned subsidiary, with Tomoma Tani as president and Hiroaki Ogawa as general manager. TEAC also has a European service center in Wiesbaden, West Germany.

It will be called Governor, the name of the company's budget cartridge label, and when set up will be used as a disk outlet for all product released by its tape counterpart. No distribution details have yet been completed.

Only act at present recording for Governor is the Pete Winslow King Size Brass, a group of session musicians who bowed on the label last year

with two "middle-of-the-road" cartridges. But Yale said he is planning to sign other artists to the outlet and is already seeking new talent.

He commented: "By recording our own artists, we are able to bring down the price of the cartridges, but we've had such good reaction to our first two releases that we think there is a market for this type of album in disk form as well."

RCA Suit Charges 9 Cos. Are Having a Sales Ball

LOS ANGELES — Defendants in the recently filed NBC suit charging nine companies with "tape pirating" and illegal duplicating (Billboard Feb. 28) are profiting handsomely.

RCA contends that the 14 defendants are dubbing and selling 20,000 pirated musical performances each week, and receiving more than \$50,000 weekly from the sale of pirated tapes under Echo, Custom Pak and Audio Trax logos.

RCA claims to have been damaged to the tune of \$1 million through loss of sales and profits. The defendants, according to the suit, illegally duplicated material from Elvis Pres-

ley, the Jefferson Airplane, the Friends of Distinction and the Guess Who.

Defendants in the NBC/RCA suit are Louis Anthony Aiello of Custom Tapes; Audio Physics; Donald, John, Michael and Sharon Washbrook, H.G. Chaffee Co. Warehouse; T.V. Rentals International; Hartford Guaranty & Trust Co.; Export Tool & Supply Co.; Clary Enterprises; Budget Tape Cartridge Manufacturing Co.; Checks Welcome, Inc.; David (Donald) B. MacMillan, Clifford Fiedler, Gary Hendrickson, William Richards, David Hampton, J.D. Clary, Chester Keller, J.L. Cooper and James Calvin Borlaug.

Test Videocassettes as W. German Movie Sub

HAMBURG — The West German entertainment industry will try to combat the declining cinema industry by using videocassettes to reach small audiences in small communities.

Twenty years ago cinema attendances numbered about 800 million annually. In 1969 attendances had declined to 150 million. Of West Germany's 25,000 communities, only about 2,000 have cinemas and this lack of entertainment for small social units has prompted the industry to consider the possibility of operating small 16mm cinemas using videocassettes.

The industry is aware that there is an increasing reaction against television by young people and that adults are becoming tired of a systematic cinematic diet of sex and crime.

One real possibility for cinemaless communities to have a cultural, educational and social oasis implanted in their midst is seen as being an automatically operated cinema offering selected programs and newsreels in a building which could also house a discotheque. It is thought that the church, political parties or big industrial enterprises could provide finance for the plan.

World Magnetic Tape Sales Hit \$600 Mil in 1969—BASF

HAMBURG — The world market in magnetic tape for use in sound and video recording was \$600 million in 1969, according to the estimate of the German tape manufacturer BASF (Badische Anilin & Soda Fabrik).

This total can be broken down into \$150 million for computer tapes; \$220 million for magnetic disk packs for use in computers; \$34 million for use in various instruments; \$170 million for audio tape and \$270,000 for video tape.

BASF estimates its own share of the total turnover at 15 percent and predicts its 1970 turnover from magnetic carriers to be in the region of \$86 million.

The company anticipates an average sale of three open-reel tapes per tape recorder this year and between four and five pre-

recorded cassettes per playback machine.

It also predicts that home video recording with electronic cameras will come sooner than generally expected. At present the price of video tapes does not cover manufacturing costs, but BASF sees a boom in video recording by 1972. The company is developing a high-speed tape duplicating system which involves the use of a matrix tape.

Philips Cassettes

• Continued from page 18

than 1,000 Philips car cassette players and 52,000 cassettes for use during the first year.

Medical Media is aiming to expand this service to include all of South Africa's 8,000 doctors.



The Youngbloods have come over to Warner Bros. Records, where they belong.

U.K. Dealers Getting Into The Prerecorded Swing

LONDON — The past three or four months have seen a marked upsurge in dealer interest in the prerecorded tape market. This is the opinion of Philip cassette manager Roy Tempest. Tempest said that last October research by his company revealed that about 60 percent of Philips cassette sales were derived from outlets other than record shops.

"But since the beginning of the year," Tempest said, "there

seems to have been a complete reversal of this trend, with record outlets now accounting for more than 50 percent of our sales. Clearly, the dealers are beginning to realize that cassettes are extra business for them—business which they cannot ignore.

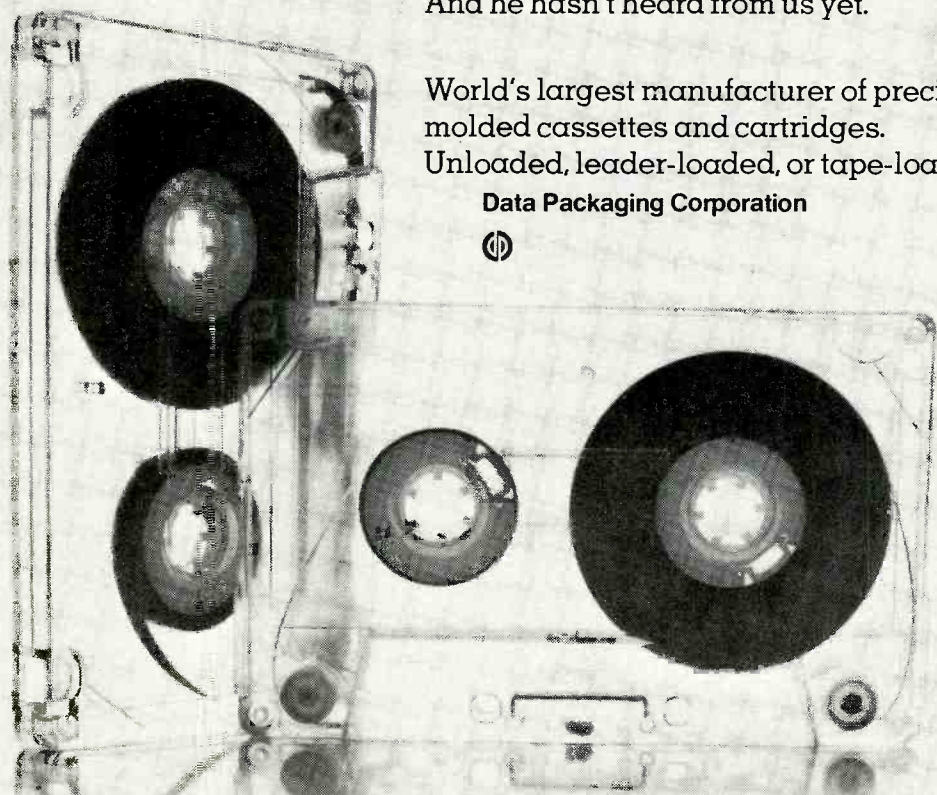
"I am quite sure that eventually it will be the record shops which sell most cassette product, not the hardware dealers."

(Continued on page 55)

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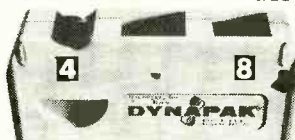
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8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	16
2	2	ABBEY ROAD Beatles, Apple 8XT 383	20
3	3	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	11
4	13	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	2
5	6	SANTANA Columbia 1810 0692	19
6	7	LET IT BLEED Rolling Stones, London M72167 (Ampex)	10
7	5	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023-50068	11
8	9	EASY RIDER Soundtrack, Reprise 8RM 2026	13
9	4	TOM JONES LIVE IN LAS VEGAS Parrot M79831 (Ampex)	15
10	12	THE BAND Capitol 8XT 132	6
11	11	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco TP 33-250 & Ampex 8250	41
12	10	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023-50066	11
13	16	BLOOD, SWEAT & TEARS Columbia 1810 0552	41
14	14	HELLO, I'M JOHNNY CASH Columbia 1810 0826	2
15	—	PAINT YOUR WAGON Soundtrack	1
16	8	JOHNNY CASH AT SAN QUENTIN Columbia 1810 0674	31
17	20	CHICAGO Columbia 18 80 0853	2
18	19	JOE COCKER! A&M 8T 4224	5
19	—	LIVE PEACE IN TORONTO 1969 Plastic Ono Band, 8XT 3562	1
20	—	I WANT YOU BACK Jackson 5, MS 8-1700	1

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	LED ZEPPELIN II Atlantic CS 8236 & Ampex 58236	13
2	1	ABBEY ROAD Beatles, Apple 4XT 383	19
3	8	SANTANA Columbia 1610 0692	13
4	7	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 550068 & GRT 5023-50068	8
5	6	TOM JONES LIVE IN LAS VEGAS Parrot M79831 (Ampex)	10
6	4	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	10
7	3	BLOOD, SWEAT & TEARS Columbia 1610 0052	26
8	10	LET IT BLEED Rolling Stones, London M57167 (Ampex)	6
9	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco CS 33-250 & Ampex 5250	40
10	11	JOHNNY CASH AT SAN QUENTIN Columbia 1610 0674	24
11	9	MONSTER Steppenwolf, Dunhill-Ampex 550066 & GRT 5023-50066	3
12	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	1
13	—	HELLO I'M JOHNNY CASH Columbia 1610 0826	1
14	13	JOE COCKER! A&M CS 4224	10
15	15	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 580	2

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ENGELBERT HUMPERDINCK SHOW



Producer Stein Switches Theater Into Rock House

By MIKE GROSS

NEW YORK — Howard Stein, who produced the shows at the Pavilion Ballroom in Flushing Meadow Park, Queens, last summer, has converted the Capitol Theatre in Port Chester, New York, in Northern Westchester County, into a Friday and Saturday concert hall a la Bill Graham's Fillmore East. Stein has rock names such as Jefferson Airplane, Santana, Grateful Dead, Iron Butterfly, Joe Cocker and

Ten Years After coming into the theater in the next few months. "Increased progressive radio play for these acts has been swelling the potential live audience," Stein said. "This theater would have been an insane move last year, but this year I believe it will work easily." He added, "When I started promoting in New York, there was only WNEW-FM playing progressive rock music. Rock stations included WMCA-AM and

WABC-AM with WOR-FM, which was basically AM format. Now there's ABC-FM, CBS-FM and WNEY-FM and even the AM formats are playing such performers as Led Zeppelin and Joe Cocker. So the exposure is greater, sales of records go up, fans are created and a concert theater like ours fills the need for live performers."

Produced Stones

Stein, who is 27 years old, established himself in the big league of rock promotion with his Rolling Stones shows at Madison Square Garden this past Fall. He was concurrently running a rock series at Carnegie Hall. "This theater is my spring project," Stein said. "We don't know now about the summer months, but we will probably go directly from here to The Pavilion with the same staff and production crew."

Stein's crew, including sound man, Jack Weisberg, was praised for last summer's series. Environmental lighting has been created by Candace Brightman. Stein feels that quality in production is another reason that the market expands. "If people see good shows, if they get their money's worth, they come back and bring friends. Quality is a big part of the success of the Fillmore. You still have to be a good businessman, though. We've got a five-year lease here with options to buy. We can stay a long time if we deliver, and the market shows no sign of slacking off."

Stein added, "Until this year, only the major urban areas could support a hall. Now simple demographics will show you if enough young people live within a driving range of the hall. We're in a pretty rich and heavily populated suburban area and have plenty of kids to draw from. In fact, we draw from Rockland County, Southern Connecticut and Northern Bronx as well as from Westchester County. The pyramiding effect will create business for other entertainment places and record stores."

The format of the Capitol, according to Stein, will be much the same as the Electric Factory in Philadelphia, the Tea Party in Boston, the Kinetic Playground in Chicago, and Fillmore East in New York.

Golden Earring U.S. Debut Tour Is Extended

NEW YORK — The current American debut tour of the Golden Earring, Dutch group on Atlantic Records, has been extended by one month. The group is managed in the U. S. by Zach Glickman's New Dawn Artists Management Inc., under an arrangement with Red Bullet Productions in Holland.

The group has upcoming dates at Fillmore West, San Francisco, and the Whiskey A Go Go, Los Angeles. Atlantic will stage promotional receptions for the group at the San Francisco and Los Angeles dates.

The tour has been booked by Zell Enterprises Agency in California.

Talent In Action

SUPREMES

Fairmont Hotel, Dallas

The Fairmont Hotel's Venetian Room provided an elegant atmosphere that matched the debut club appearance of the "new" Supremes here Feb. 19.

With voices as shimmering as the glittering gowns they wore, Mary Wells, Cindy Birdsong and new member Jean Terrell staged an impressive presentation of their combined talents.

Opening with "You Keep Me Hanging On," the Motown Records act retained the familiar Supremes sound in "Reflections," "The Happening," and a medley of other Supremes' hits, which included "Baby Love," "I Hear a Symphony," "Come See About Me," "Stop, in the Name of Love" and "Love Child."

Jean Terrell, who had been rehearsing with the Supremes since Dianna Ross left after the group's last show in Las Vegas several weeks ago, proved herself more than capable of channeling the trio's graceful cadence with an appealing and fresh tone while maintaining the identifiable sound that created the Supremes' popularity.

Personality plus remained one of the trio's trademarks as the girls revealed zest and clarity of phrasing and choreography in songs like "If My Friends Could See Me Now," "Don't Rain on My Parade," "Once in a Lifetime," and a rousing salute to their audience here, "Big D" and "Deep in the Heart of Texas."

Their expressive, kinetic showmanship shown too in moving renditions of "MacArthur Park," George Harrison's "Something," "Raindrops Keep Falling on My Head." The first personal appearance of the "new Supremes" was eloquent testimony that the trio will continue to uphold their name. **MARGE PETTYJOHN**

GREAT SPECKLED BIRD

Symphony Hall, Boston

As a folk-country duo, twanging on unamplified guitars and chirping the songs that won the West, and the East, and, in fact, all the cardinal points of the nation, the husband and wife team of Ian & Sylvia have etched a lasting name for themselves in the world of music. On Feb. 25, at Boston Symphony Hall, dressed in new garb, they stepped out once more as part of their new folk/rock group, the Great Speckled Bird, and stopped the skeptics dead in their tracks.

The group, now on Ampex Records, oozing the quiet confidence of the genuinely talented, dished out a feast which ranged from folk ballads with a touch of cajun music to rousing rock spiced with country, in a tight two-hour concert for a capacity audience which turned up at the benefit for the New England Chapter of the Ecology Action Committee.

Flaunting the fact that an image can be skillfully changed without sacrificing an iota of finesse, the Great Speckled Bird, Ian & Sylvia Tyson on vocals, lead guitar and piano, along with their four-member backup band, turned in an exciting performance on tunes like, "Some Day Soon," "Wheels of Fire," and "24 Hours to Tulsa." Occasionally, to change the pace, and the mood, the group would slip into some of their oldies, like Sylvia's "Trucker's Cafe," and "Woman's World," and Ian's "Four Strong Winds," and "Stories I Tell," which are still very beautiful and full of nostalgia.

The rest of their program, which included a number of new tunes specially written to match the group's new image, was taken from their recently released maiden album, "The Great Speckled Bird" on Ampex.

JAYNE FERGUSON

SAVOY BROWN, RENAISSANCE, VOICES OF EAST HARLEM

Fillmore East, New York

Savoy Brown gave one of its strongest blues and boogie performances in the first show Feb. 21 at Fillmore East, the third of four weekend shows at the East Village theater. The show opened with an interesting set by Renaissance, a new British group formed by Keith Relf, a former Yardbird.

The Elektra Records act was followed by a spirited program with the increasingly popular Voices of East Harlem, who replaced the Kinks, the scheduled second group.

Chris Youlden was in good vocal form, while lead guitarist Kim Simmonds was exceptional throughout, especially in "Louisiana Blues," always one of the Parrot Records' quintet's best numbers. Dave Peverett, one of the best rhythm guitarists around; bass guitarist Tone Stevens and drummer Roger Earle were invaluable in supplying the boogie and blues beats that the group, one called the Savoy Brown Blues Band, required. "Train to Nowhere" was another of the group's best numbers. **ED KIRBY**

JUDY COLLINS

Civic Auditorium, San Francisco

Judy Collins, her low-cut red, white and blue velvet gown shimmering in the spotlights, put on a pleasant, relaxing show here Feb. 20 as she performed 16 songs—the best of the Elektra artists' material.

Accompanied by Richard Bell on piano, Susan Evans on drums and Gene Taylor, bass, her rich voice soothed its way through "Hello, Hooray," "Who Knows Where the Time Goes?" "Suzanne" and ending with Leonard Cohen's "Bird on the Wire."

The performance was altogether pleasant and lovely but at times became monotonous as various arrangements tended to blend and sound very similar. And the dynamism in her voice rarely got exercised to its fullest so that the show was softer-paced than it should have been, with songs like Dylan's "Tom Thumb's Blues" suffering. **GEOFFREY LINK**

STOOGES LIQUID SMOKE

Ungano's, New York

The Stooges, fronted by Iggy, gave an active, erotic set at Ungano's, Feb. 24. They were preceded and followed by Liquid Smoke, a good blues rock quintet. Iggy, who uses Stooze as his last name, danced, gyrated, leaped and sprawled on front tables and floor while singing and shouting lyrics.

Iggy also used microphone and microphone stand and, in one number, even lead guitarist Ron Asheton, for erotic effects. Even persons sitting at front tables were not spared. The unusual act curiously worked as the large weekday crowd tried to anticipate Iggy's next move.

The strong support received from Asheton, bass guitarist Dave Alexander and drummer Scott Asheton almost were lost sight of as Iggy, one of the most erotic of performers around, performed in multi-sex style. Elektra Records has quite an act here!

Sandy Pantaleo was in fine form as Liquid Smoke's vocal lead with the closing "It's a Man's World" a standout. This Avco Embassy Records group, originally from North Carolina, proved together and promising. Organist Benny Ninmann and lead guitarist Vince Fersak had good instrumental sections, while the support of drum-

(Continued on page 28)

Webb Date Tangled In Bizarre Theatrics

LOS ANGELES — Jimmy Webb's formal concert debut Feb. 21 at the Music Center here was not an artistic success. Despite a five-piece orchestra, an additional eight-piece front line band plus two female background singers, Webb hurt his show through his own bizarre theatrics.

Trying very hard for an effect to support his own lyrics, he moved around the stage like a hunchback, shaking, twisting and pointing the microphone in several directions and twisting his face to match his own attempts at soulful screaming.

This impression of the tall composer turned public singer, created an uncomfortable impression. Webb's voice—despite his attempts to twist and bend notes—is not nearly as dramatic as that of artists who have created hit interpretations of his compositions.

The audience appreciated his well-known tunes, especially when he created a medley from "By the Time I Get to Phoenix" with "Wichita Line-man," with a taste of "Galveston" added. His arrangement for "MacArthur Park" was a fine utilization of all the personnel on stage. "Where's the Playground Suzie?" "Didn't We" and "Up, Up And Away" were the remaining hits offered. The rest of the program encompassed unfamiliar materials which unfortunately could not be heard clearly because of some bad side-stage speakers.

The concert itself was poorly planned. Webb sang three songs and then left, turning the spotlight over to the octet which played some interesting jazz, with saxophonist Tom Scott the standout soloist with a sound incorporating features of Boots Randolph and John Coltrane. While this was going on, the entire orchestra sat immobile on stage.

The most interesting and unusual selection offered by Webb (in the second half) was a duet with his 15-year-old sister Susan. She sang "Let It Be Me" while he underscored "Never My Love."

Webb tried very hard to be explosive but his unsophisticated stance negated his efforts. At one point during a song with a spiritual air ("Praise Ye the Lord"), he stood singing on the piano stool while eight French horns wailed. After this piece the French horns packed up and left, causing diverting traffic on stage.

For another dimension, Webb offered bits by Randy Newman and Tim Hardin. He should learn how to present Jimmy Webb. **ELIOT TIEGEL**

Hepatitis Cancels Kinks' U.S. Dates

NEW YORK — The Kinks cancelled the remainder of their U. S. tour when drummer Mick Avory contracted a severe case of hepatitis Feb. 19. Included was a planned West Coast tour in April. The Reprise Records' group has another tour set for late in May.

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"The songs are genial and deal with happy times and the beauty of friendship." —Richard Watts, Jr., N.Y. Post

"There are love songs, comic songs, paeans to Africa, blues, a protest song and even a rousing singalong that caught the audience's fancy . . . Miss Pace was quite impressive singing Aznavour's 'If I Only Had' and Brown's 'Brown Baby.'" —James Davis, N.Y. Daily News



"Singles potential abound." —Billboard

"Each one of Brown's songs was fresh and engaging." —Cash Box

"The songs are whimsical, clever and solidly entertaining." —Record World

"Brown's lyrics focus softly on a common humanity, brotherhood and a new and better generation." —Newsweek

"A magnificent sound . . . Everybody who digs good music will have a ball at this 'come together.'" —Newhouse Newspapers

"Unusually fertile composer." —NBC-TV

"In a class with the current 'Jacques Brel Is Alive and Well.'" —Wall Street Journal

"Glorious music . . . Every singer of jazz should rush to hear the fabulous sounds of Sivuca." —Bergen Record

"The best music since 'Hair.' The songs are tremendous . . . a collector's dream album." —Marjorie Gunner

"Evening of joyful music." —WNEW-TV

"Brown's compositions have ripping vitality." —Newark Evening News

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—The Jersey Journal

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Talent

Tribute Packed With Elegant Ellingtonia

NEW YORK — It was, of course, far too long—six hours—but it was a sincere attempt to honor a major figure in American music in his 70th year: Duke Ellington. The organizers of "Sold on Soul," a benefit for the NAACP and a "royal tribute" to Duke at Madison Square Garden, Feb. 23, obviously wanted to pack into one concert music that was as all embracing as Ellington's talent.

So Peggy Lee's sophistication contrasted with Stevie Wonder's simple soul. The delicacy of the Modern Jazz Quartet was balanced by the heavier sounds of Les McCann's trio. Social comment came from Richie Havens and newcomer Roberta Flack, who, along with Stevie Wonder, received the ovations in the first half. Elayne Jones, winner of the first Ellington Juilliard scholarship on tympani and Arthur Mitchell's dancers from Harlem provided art from another area. Gospel was represented by the large Famous Angelic Choir and some lighter choral work came from the Voices of East Harlem, another big song-dance troupe. There was a non-playing appearance by octogenarians, Eubie Blake and Noble Sissle and a couple of songs from Irene Cara, aged 10.

It was that kind of an evening with the intermission arriving at midnight. Yet out of the packed bill only two acts, Stevie Wonder ("Caravan") and the MJQ ("Warm Valley") chose to honor Duke by playing Ellingtonia.

The second half proved a more freewheeling affair. Perhaps, with time running out, the performers were forced into it.

The MJQ were joined for

Loussier to Play With Symphony

LONDON — The Jacques Loussier Trio will appear for the first time with a symphony orchestra when it plays a gala concert at the Royal Albert Hall, London, with the Royal Philharmonic Orchestra March 18.

The concert will be patronized by Queen Elizabeth and the Queen Mother and the orchestra will be conducted by Charles Groves. The event follows the recent invitation to the RPO from Decca to make an album with the Jacques Loussier Trio.

Chrysalis Agency Sets U.S. Acts

LONDON — The Chrysalis agency, which already represents a number of leading British acts including Jethro Tull, Blodwyn Pig and Ten Years After, is expanding its activities to bring American talent to Britain.

First will be the New York Rock & Roll Ensemble, which visits Britain for a 10-day tour from April 29-May 9. Other acts are being negotiated.

The group is one of the pioneers of the fusion of classical and modern styles and has appeared both at the Hollywood Bowl and Carnegie Hall. The LP, "Reflections," will be released here on Atco to coincide with the visit.

a blues jam by B.B. King. Then King sat in with Ray Charles for another blues—the vocal was shared—before leaving Charles with the full Ellington orchestra. Charles turned in a fine solo on "Satin Doll" that was one of the evening's peaks.

Louis Armstrong arrived on stage to make a presentation to Ellington and sing "Hello, Dolly!" and the rest of the affair was turned over to Ellingtonia, apart from one more surprise, Jimmy Rushing. His steel-hard voice drove through "Goin' to Chicago" with the full Ellington pack, led by trumpet player Cootie Williams, surging behind him.

Hardest worked during the whole evening were the Clark Terry orchestra, acting as house band for the acts, and Sammy Davis Junior as compere. Davis worked through sound adjustments and instruments being set up for most of the six hours. It is fortunate that his talent lies in so many areas—lesser men would have quit long before. But Davis even offered to do his show at the Apollo as a benefit for the NAACP.

IAN DOVE

R 'n' R Revival March 20-21

NEW YORK — Little Richard, the Drifters, the Coasters, the Chantels, Gene Vincent, Timi Yuro and the Five Satins are among the performers Richard Nader has lined up for his 1950's Rock & Roll Revival show to be held at the Felt Forum March 20-21. Nader's Music Production Consultants, Inc., will produce the two-day show in cooperation with Madison Square Garden. There will be two shows each night.

Another group of 50's rock stars headed by Bill Haley & the Comets and Chuck Berry will be going out on a 40-city tour for Nader's Music Production Consultants beginning March 24.

Pitney U.K. Tour Adds TV Shows

NEW YORK — Gerry Bron, of Bron Artistes Management Ltd. of England, has lined up a flock of key TV shows for Musicor artist Gene Pitney's current tour of England.

Bron arranged for Pitney to appear on "The David Frost Show," "The Joe Brown Show," "Tops of the Pops" and "The Simon Dee Show." Pitney will perform his new single, "Street of Hope," on each show.

IGLESIAS REPS SPAIN IN EURO

BARCELONA — Columbia will represent Spain in the 1970 Eurovision Song Contest in Amsterdam March 21 with "Gwendoline," published by Notas Magicas.

Iglesias won the Spanish national contest, held Feb. 12-14 when 20 songs were presented by 40 singers. Iglesias's song received 37 points, 24 more than the second-place song.

The critics' prize in the national contest went to Julio Ramos of Accion Records as the revelation of the event.

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From The Music Capitals of the World

(DOMESTIC)

NEW YORK

An extra pair of shows has been added to the Fillmore East schedule, Sunday (15) with Polydor's **John Mayall** and Columbia's **Taj Mahal**. The bill for March 20-21 will be Threshold's **Moody Blues**, A&M's **Lee Michaels**, and Epic's **Argent**. Slated for March 27-28 are A&M's **Joe Cocker & the Grease Band**, Atco's **Brian Auger & the Trinity**, and Polydor's **Stone The Crows**. Mounted's **Marlene ver Planck** did solo vocals on the new Nationwide Insurance spots. Capitol's **Nancy Wilson** co-hosts CBS-TV's "The Mike Douglas Show" the week of March 16. The date has been rescheduled twice.



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Talent

Hawkins Makes Canadian Tour

TORONTO — Atlantic Records artist Ronnie Hawkins returned to Canada Feb. 19 after a five-week, 52,000-mile trip around the world, promoting his debut Cotillion album and single, "Down in the Alley."

The tour included stops in Australia, Japan, Hong Kong, Thailand, Italy, France, Holland, Denmark, Sweden and England. While in London, Hawkins renewed acquaintances with John and Yoko Lennon, who had been his house guests in Toronto two months ago. Lennon had also recorded promos for the Ronnie Hawkins album.

During the stay in England, Hawkins was filmed by the BBC for the network's top-rating music program, Top of the Pops. The film was to be shown in the program this Feb. 26 and is being made available to pop TV shows throughout the world. It has already been supplied to Atlantic licensees in France, Sweden, Japan, Australia and Hong Kong.

Hawkins took part in more than 75 individual press interviews, 60 radio interviews and 20 TV interviews.

label. . . . Dome Distributors will distribute Dearborn Records in New York.

FRED KIRBY

LOS ANGELES

Shady Productions, Bill Graham's concert company, begins its series of bookings at the Olympic Auditorium Saturday (7). First show bills **Frank Zappa and the Hot Rods**, **Johnny Winters**, **Mike Bloomfield and Friends**. . . . The company plans to run shows on alternate Saturday nights, charging \$4. **Paul Baretta** who runs Shady Productions here, is taking bids on sound systems. Shady is looking to get into film productions as a new avenue for the Bill Graham operation, which continues with its San Francisco and New York concerts at the Fillmores, and in The Bay City at the Winterland.

Despite an increased schedule of albums, Blue Thumb plans to continue separating its LP's to allow for distinct promotional efforts, reports **Don Graham**, the label's general manager. Forthcoming new releases, all slated for individual campaigns, include a matching of **Buddy Guy**, **Junior Mance** and **Junior Wells**; **Dave Mason's** initial venture of his own; **Leon Russell's** debut LP; Southwind's second LP; plus **Bossa Rio's** first Blue Thumb title. Performing on Russell's first LP for his own label, Shelter, which Blue Thumb distributes, are Beatles **George Harrison** and **Ringo Starr**, **Mr. and Mrs. Delaney Bramlett**, **Claus Vorman** and **Eric Clanton**.

Forward Records is distributing two singles from American International Records: "Theme From Dunwich Horror," by **Lex Baxter** and "Yesterday Is Gone," by the **Source**, a rock group. . . . The **Creation**, a new rock club in Encino opens Friday (6) with **Don Ellis**, **Albert Collins**, the **Eloquent Elephant** and **Portable People** on the bill. Club was formerly a bowling alley and will be geared to teenagers.

ARTIST DOINGS: **Bobbie Gentry** guest stars on two "Kraft Music Halls" for NBC-TV, airing April 29 and May 6. . . . **Quincy Jones** records his next LP for A&M in New York on St. Patrick's Day. . . . **Bobby Sherman** and **Kenny Rogers** and the **First Edition** headline Disneyland's "Spring Fling" show March 21. . . . The **Grass Roots** will headline a new Metromedia half-hour special

(Continued on page 29)

Rock Making Bigger Waves In Honolulu, Says Surfer

LOS ANGELES—Rock has gotten stronger in Honolulu, according to lead singer of the Surfers, Clayton Naluai.

"The bands in Hawaii try

Butterfly Adds 2 Guitarists to Replace Brann

NEW YORK — Iron Butterfly, Atco group, has added two new guitarists, Mike Pinera and Larry Reinhardt, to replace departing member Eric Brann.

Pinera was formerly guitarist and vocalist with Blues Image, another Atco group. Reinhardt has performed with the Tropical Trip Company and Second Coming. Both guitarists are from Florida.

Brann has formed a new group called Flint-whistle, which includes original Butterfly members Jerry Penrod on bass and Darryl DeLoach, vocals, as well as Larry Feigen, drums. They will record an LP for Atco in the near future.

G-Clefs on 3-Mos Tour of Japan

NEW YORK — The G-Clefs, Boston-based soul group, have begun a three-month tour of Japan. This is a return engagement for the group. Coinciding with the tour will be a release on A.P.B. Records, Tokyo. The tour is under the direction of The American Program Bureau.

Talent In Action

• Continued from page 24

mer Chas. Kimbrell and bass guitarist Mike Archeleta was solid throughout.

FRED KIRBY

DON ELLIS BAND

Lido Manor, Studio City, Calif.

Bandleader Dan Terry wisely chose Don Ellis to help open his new jazz room Feb. 22 in the San Fernando Valley. Ellis' roaring, dynamically exploding 21-piece band worked the first two Sundays of the club's existence to enthusiastic crowds who dug his eclectically exploring style.

Noted for his expertise in making uncanny time signatures seem commonplace, Ellis is now deep in exploration with ampliphonics. He is using a new invention on his trumpet, the ring modulator, which works on the principal of the electric synthesizer. Unfortunately, this new device is more a hindrance than an assistance. All Ellis got out of the device was distortion, buzz tones and heavy breathing-type modulations. When he switched to his tape delay echo, he played lovely duets.

JACK BRUCE & FRIENDS

Aragon Ballroom, Chicago

Great musicians do not necessarily make great music when they become a group. This was shown here Feb. 20 when Jack Bruce on bass, Larry Coryell on guitar, Mitch Mitchell on drums, and Mike Mandel on organ, combined their talents. No one can deny the brilliance of these musicians, yet their concert was a hit and miss affair.

to present the kind of music which visitors hear at home," he said. The irony is that the tourist associates Hawaiian music with Hula girls and grass shacks, but none of the contemporary music bands incorporate these features.

Tommy Sands, last year's "singing sensation" with a blending of contemporary songs and a casual Hawaiian Island flair, has left Honolulu to try his hand in films.

Don Ho remains Honolulu's leading entertainment attraction at Duek's club. The Surfers, who have been together 12 years, work Honolulu upward of 10 months a year, with the remainder of their time on the West Coast with a program of comedy and contemporary songs.

TV variety shows have brought an appreciation of staging to the Islands, Naluai points out. Groups today have to per-

(Continued on page 29)

Strassberg Cuts Tie With Little Anthony

NEW YORK — Phil Strassberg has severed his relationship with Little Anthony & the Imperials, United Artists Records group whom he served as personal manager for the past several years. Strassberg has formed his own production office and publishing companies which he'll operate in conjunction with his management office.

Audience response was minimal, arising only when Bruce drew numbers from the repertoire of his earlier group, Cream. The other numbers were mostly from his first solo album on Atco Records, and were lyrically forgettable. The group has not been together long and it shows. When the group clicked, though, the music was as fine as anything Cream ever performed. Given some more time together Bruce and Friends could be dynamite.

The show was almost stolen from Bruce by the relatively unknown Mason Proffit. The group, employing country and hard rock, took the show's only encore following an original number, "Two Hangmen," which told of a conspiracy, quite appropriate for this time in Chicago. For an encore, they did Bob Dylan's "Highway 61 Revisited," which did justice to Dylan's former rock image. Also on the bill were the James Gang, Siegal-Schwall, Soft, and Truth.

GEORGE KNEMEYER

ANITA O'DAY

Downbeat, New York

That Anita O'Day should have no record contract today is a surprising fact considering that her technique has lost none of its suppleness, subtlety and taste. She is still the additional front line instrument—in this case backed by Art Baker's clarinet-vibes quintet—whether on ballads (she grafts "Yesterday" and "Yesterdays" together) or her definitively flip, "Tea for Two." A very business-like singer.

Also on the bill are pianist Monty Alexander's trio (Victor Gasken, bass, Frank Gant, drums). He has a fine two-handed approach, doesn't resort to cliché, and gets his music across over the clinking of glasses. The Downbeat operates a meal and all-you-can-drink policy.

IAN DOVE

NICHOLLS LATEST 'HAIR' ARTIST ON RECORD SOLO

NEW YORK—Allan Nicholls is the latest cast member of the various "Hair" companies to take the solo disk route. He's coming out on the AVCO Embassy label this week with "Going Down," a song from the show that does not appear in the RCA cast album. (The song was written for the show after the album was recorded.)

Other "Hair" performers on records are: Barry McGuire (Dunhill), Joe Butler (Kama Sutra), Bert Somer (Capitol), Richard Kim Milford (Decca), Jennifer (Parrot), Martha Velez (Sire), and Paul Nicholas (Atlantic).

Nicholls is featured as Claude in the Broadway production. He recently served as the representative of the Broadway "Hair" company at the opening of the Toronto production, a gala evening that included Prime Minister Trudeau in the audience.

Before joining "Hair," Nicholls built up a following in Canada as the lead singer for the Carnival Connection. The group had eight hit singles. "Going Down" is Nicholls' first solo single.

Eddy Arnold a Performer For All Musical Markets

NEW YORK — Eddy Arnold has narrowed the gap between the rustic halls of the Grand Old Opry in Nashville and the city-slicker surroundings of Manhattan's Empire Room in the Waldorf-Astoria with a clean balladeering thrust. His debut appearance at the Empire Room Feb. 23 was a beautiful display of how easily pop, folk and country can intertwine when the performer has the assurance, warmth and style that's inherent in Arnold's makeup.

In an act that runs just a little more than an hour, he runs the gamut of musical Americana. It's an all-inclusive repertoire with room for representation from Broadway, "Hello, Dolly!" and from the Ozarks, "Tennessee Stud." It includes a fine representation of his RCA product as well as songs popularized by others. And it's all done with a showmanly flair using an augmented Charles Turecamo house band conducted by Marvin Hughes as well as his own guitar soloing for equally effective results.

In a special ceremony be-

fore the performance, RCA presented Arnold with a plaque commemorating the sale of 60 million records. It's an achievement that attests to his popularity in many markets.

MIKE GROSS



BILLY VAUGHN, right, accepts gold record for his Dot LP "Golden Instrumentals," from Jack Wiedenmann, executive vice president of Famous Music Corp.

Rock Making Waves

• Continued from page 28

form on stage. "Years ago if you had a good voice you could look down at the floor and it didn't matter. Today, the young musicians are trying to put shows together." The Surfers were among the first music groups to stage an act 12 years ago at the Korean Village in the International Marketplace.

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 28

called "Presenting . . ." . . . Frankie Laine, celebrating his 25th anniversary in show business, has recorded his first LP for his new label, Amos, with Jimmy Bowen producing. . . . Ernest Gold has just received a gold record for the soundtrack LP from "Exodus" originally released in 1961.

FILM TOPICS: Norman Gimbel wrote the lyric and David Grusin the music for the title theme for "Halls of Anger." . . . Oliver Nelson is using a 60-piece orchestra as well as electronic instruments for his score of "Zigzag" for MGM. . . . Paul Francis Webster has put words to the love theme from "Airport," penned by the late Alfred Newman. Song is titled "The Winds of Chance."

ELIOT TIEGEL

CHICAGO

A big music weekend on Feb. 20-21 featured Jack Bruce and

Friends, Laura Nyro, James Gang, Mason Proffit at various concerts around the city. . . . Philip's Four Seasons performed two concerts at the Opera House Feb. 20-22. . . . Mercury's Coven, Atlantic's MC5 at the Cellar on successive nights recently. . . . Poppy Records' Dick Gregory played a benefit for Anacona School here Feb. 21. . . . Electra Records' Renaissance and San Francisco Records' Cold Blood played one show Sunday (1) for 22nd Century Productions. Other acts later this month include Iron Butterfly, Joe Cocker and the Grease Band, and Mountain with Leslie West and Felix Pappalardi. . . . Kidarian Records reports "Joy of Loving You," by the Facts of Life starting to break here. . . . "To the Other Woman," by Doris Duke also selling well, says a Records official. . . . A&M's Bossa Rio completed three weeks at the London House with Oscar Peterson is starting a four-week gig there.

GEORGE KNEMEYER

(Continued on page 38)

Signings

Oliver re-signed a long-term contract with Crewe Records. . . . Poet-vocalist Browning to Ameret with Jerry Styner producing his first single, "Take Care of My Brother." . . . Patrick, solo vocalist, to Etcetera Records. . . . Shotgun Wedding, an all-girl quintet, signed with GWP Records. . . . Geri Michaels to Robert Fitzpatrick for a personal management. . . . Starr, a rock quintet, to Heyday Management with Jon Parks, a company co-owner, producing their debut LP. . . . Gary LeMel to write Top 40 jingles for Hamms Beer.

Jerry Butler re-signed to exclusive five-year contract with Mercury Records. . . . Hog, a newly formed group, signed to Dolot, Inc. . . . Jimmy Huff to Cy Colman's Notable Records. . . . Dave Van Ronk, to J.L. Caulfield Enterprises, Ltd., for exclusive agency representation. . . . Wednesday's Children, seven-member rock group, to Forward Records. Dick Delvy will produce their initial sessions. . . . Actor Burt Taylor to Beverly Hills Records. . . . The Blue Mink to Madrigal Management in Los Angeles. . . . The Shirelles to United Artists Records. Manager-producer Randy Irwin will produce their records. . . . The Bamboo Cane to Liberty through Spartacus Productions. . . . Michael Chain to Metromedia. . . . Friend & Lover (Jim and Kathy Post) to Cadet/Concept Records. Ronnie Blake and Ed Cassidy to Showcase Talent, Inc.

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Radio-TV programming

Country Single Sales: 2 Views

PHILADELPHIA—Modern country music is only a few years old and a large majority of the program directors in it today—like Don Paul who programs WRCP here—don't remember when sales of country music singles were anything to speak of in the stores. "Of course, I've worked mostly in the northeast. I understand that albums sell well, at least in Philadelphia. But it's a big mystery to me—if there ever were any—where sales of country singles went."

WRCP, over a year ago, even went so far as to give free time to Sears—encouraging the department store chain to stock country singles by mentioning that certain records could be bought there. "However, some Sears stocked them and some didn't and even those that did kept them in boxes under the counter sometimes and the clerks considered selling the singles a pain in the neck," said Paul. Sam Goody's in Philadelphia has just started stocking country singles. Paul tells all listeners who call the station regarding singles to shop at Goody's. He gets calls every day.

But sales of country singles are not that vital to the WRCP format. The playlist is almost strictly
(Continued on page 43)

ATLANTA—Wade Pepper, national country sales and promotion manager for Capitol Records, doesn't believe the sales of country music singles are that bad. "But without the jukebox, we'd definitely be in trouble in the country music field," he said.

A week ago Capitol had around 15 singles on Billboard's Hot Country Singles Chart. This included Sonny James, Glen Campbell, Merle Haggard, and Jean Shepard in the top 10.

The good thing about country music radio is that "you can still get solid play of a new country record, even by artists that aren't that well known. Country music stations haven't tightened up their playlists to the death point," he pointed out. "At Capitol we believe strongly in country music singles and I have three promotion men working constantly across the nation on our singles. For one thing, if you have the right single, sales can jump 50,000 copies above sales to jukebox operators." In addition, even though sales may not necessarily be high on a particular artist, the singles lead to successful country music albums, Pepper said.



HOST JIM BLOCKER joins with Joan Proctor and Pigmeat Markham, right, in a medley of 1940-vintage songs on "The Blackbook Show" on WFIL-TV, Philadelphia. The show is now syndicated in five markets, said Blocker, who also produces the show. He's hoping to place the half-hour show in 25 more markets in 1970. Show features social commentary as well as entertainment.



PRESENTING A PLAQUE to WTX in New Orleans, for breaking the hit "Midnight Cowboy" by Ferrante & Teicher, are representatives of Record Sales, distributors of United Artists Records, New Orleans. From left: Record Sales salesman John Riggle, promotion man Gene Amonette, WTX music director Michael Green; Record Sales manager Lee Clark; Liberty/UA regional manager Lindsay Chandler, Record Sales salesman Ray Fletcher.

WKDA to Country March 15

NASHVILLE — WKDA, 1,000-watt Top 40 station here, will switch to country music on or before March 15. Jack Gardiner has been brought in as programming consultant-in-res-

idence and Al Greenfield has been named general manager replacing Richard (Dick Buckley) Huckaba Jr. Greenfield owned and operated the National Structures Corp., but previously worked in radio with WHHM in Memphis.

The new country format on WKDA will be modern country music similar to KBOX in Dallas and WIRE in Indianapolis, both of which Gardiner created. Gardiner also just established a country music format on WDEE in Detroit, which was previously WJBK, a rock station.

WKDA will bill itself as "The Now Sound of Nashville." Actually, the market is now virtually glutted with country music. Kingpin would have to be the 50,000-watt WSM, which broadcasts the Grand Ole Opry. However, WSM features easy listening during the day and only country music at night. WENO is presently the major station; it has 5,000 watts in the day, though dropping back to 1,000 watts directional at night. However, it has been signing off around midnight instead of competing with the WSM all-night show. Also playing country music in the market are WSIX-FM, WLAC somewhat, and the daytime WMTS. WKDA is 250 watts at night, but the signal is non-directional. It broadcasts 24 hours-a-day.

Gardiner was wrapping up a jingles package for WKDA last week at Spot Productions in Dal-

las. He was slated to arrive at WKDA Wednesday and will move his headquarters for his consulting firm to Nashville. His Dallas office has been closed.

WKDA will program a playlist of anywhere between 90-130 singles, plus albums, Gardiner said. At first, all records will be slated for the air per-
(Continued on page 34)

Seeks Extortion Probe to Aid Chicago Blacks

CHICAGO — Holmes (Daddy-O) Daylie, radio and television personality, is calling for a U.S. Justice Department investigation of extortion in the black community here.

Daylie, who has shows on WGRT radio and hosts a TV show "For Blacks Only," owns businesses here and charges that gangs have been intimidating him for months.

Daylie is under 24-hour guard and has moved his wife out of the city, according to WGRT station manager J. Herman Strick.

WJON Play Change

ST. CLOUD, Minn.—WJON, 1,000-watt Top 40 station, is now programming about half singles and half album cuts. Oldies have been dropped in favor of up-to-date arrangements of the old hits. The programming at night is basically 100 percent from singles.

'Jones,' 'Scene' 2 TV Shows Sales Toppers

NEW YORK—A nationwide survey of record dealers by Billboard revealed that "This Is Tom Jones" and "The Music Scene," which has been dropped, were the two leading television shows influencing sales of records. Both shows were created for ABC-TV network. The Jones show is currently one of the most successful shows on the network.

"The Ed Sullivan Show" on CBS-TV was second, while the "Glen Campbell Goodtime Hour" on CBS-TV was third, Johnny Cash came in fourth, and Dick Clark's "American Bandstand," "Hee-Haw," and "The Tonight Show" tied for fifth. Scoring below them in the survey were the Jim Nabors show, the Merv Griffin show, and "Hollywood Palace."

Among local shows, the Hy Lit Show (which has just folded) and Jerry Blavatt show were big in Philadelphia, "Boss City" did quite well in Los Angeles, Rick Shaw's show scored in Miami, and the Porter Wagoner syndicated country music show was mentioned for Washington. Other shows mentioned were "Come Alive," Pittsburgh;

"Upbeat" and "The Big Beat," Cleveland; Russ Carter's show, St. Louis; George Klein's show, Memphis; "Party Time" and "The Lively Spot," Detroit; and the David Frost syndicated show, San Francisco.

Conway Show Set

NEW YORK — CBS-TV Network will debut "The Tim Conway Variety Show" in the 1970-71 season, according to network president Robert D. Wood. The hour show will be seen 10 p.m. each Sunday. Details will be announced later.

'LIT SHOW' CALLS IT QUITS

PHILADELPHIA — "The Hy Lit Show," syndicated for the past four years, is ending. Last show will be seen March 7. The show originated at WKBS-TV, channel 48, here. Host Hy Lit is station manager of WDAS-FM, local progressive rock station.

Hip Rock Big on Boston Campus

By DAVID L. BIEBER

BOSTON—Progressive rock may yet score heavily if the local collegians are considered. And with nearly 200,000 students in the area, their tastes hardly can be ignored.

A recently released Pulse survey of college radio listening in the Boston area reveals what WBCN-FM has contended for nearly two years—progressive rock has a loyal and significant student following.

Pulse reports that 35.9 per cent of the students cite WBCN-FM as their favorite radio station, a figure surpassing all other AM and FM outlets in the city. Only WRKO with 27.4 per cent and WMEX, 16.9 per cent, both AM rockers, register in double figures in the survey.

Other areas of the study show WBCN-FM second to WRKO in the "Stations listened to during past 24 hours" category (27.4 to 27.1), and also in second place in the "station listened to during past week" category (WRKO 45.2, WBCN-FM 42.7).

Purity of Sound

WBCN-FM general manager Len Cohen stresses that "the purity of our progressive FM sound" has contributed to the dedicated and growing support of the station. He calls WBCN-

FM "a unique property in the area, and Pulse is an indication of our love affair with the 18-34 year-old audience."

As the station approaches its second anniversary in March, Cohen believes that a station like WBCN-FM can make progress and remain constant to its ideals, which include a sincerity of purpose, commercial limitations and an amalgamated approach to music. WBCN-FM never airs more than eight minutes of commercials per hour.

"We're trying to lead rather than simply react," Cohen said "and thus, ascertain where music will be in the coming months and years." So, the station even adds a touch of classical music to its format as well as any musical form which conveys "the excitement of rhythm, tone, color and melody to captivate our kind of audience." It turns down major advertising accounts which "we think are commercially demeaning to our audience," such as raucous recorded announcements and infantile jingles.

As for the on-the-air approach to Boston's young adults, WBCN-FM's personalities often refer to themselves as "people who play rock 'n' roll music." If that statement is taken literally, it
(Continued on page 34)

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Selling Sounds

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

WEEK OF 9-13 FEB.

MARK FIVE, South Carolina, 803-269-3961—**Bob Edwards** reporting: Singcord Records, Nashville, Tenn., Four Track album session on **Rozye Rozell and the Searchers** of Atlanta, Ga. Mark Five staff musicians; leader, **Joe Huffman**; engineer, **Bill Huffman**; mixing and editing, **Otis Forrest**. . . . **The Melodaires** of Madison, Ind., two track custom album session. Mark Five musical staff; leader, **Otis Forrest**; engineer, **Bill Huffman**; producer, **Eldridge Fox** of Kingsmen Quartet. . . . Singcord Records, Nashville, Tenn. Four track session on **Windy Johnson and the Messengers** of Jacksonville, Fla. Mark Five musicians; leader, **Joe Huffman**; engineer, **Bill Huffman**.

GRANT & MURTAUGH, New York—Pat reporting; Pristine, Doyle, Dane & Bernbach. **Al Meyers** was the producer. It was a TG spot recorded at A&R studio. . . . Acrilan Carpeting for Doyle, Dane & Bernbach. The producer was **Penny Hewitt**. It was recorded at Fine Recording. . . . Volks Vagon for Doyle, Dane & Bernbach. Al Meyers was the producer. It was recorded at A&R studios. . . . ESSO International for McCann & Erickson. **Toni Velez** was the producer. It was recorded at Media Sound. . . . Lee's Carpets for Doyle, Dane & Bernbach. **Ernie Hartman** was the producer. It was a TV commercial recorded at A&R studios.

KFMG-FM Swinging To Progressive Rock

DES MOINES—KFMG-FM, stereo station managed by J.B. Martin, switches Monday (2) to progressive rock. The station, previously a classical music station, has featured a late-night progressive rock show for the past two years. The success of the late-night show, hosted by program/music director Ron Sorenson, is what prompted the full direction of the station into progressive rock.

Also, "we'd never made

WDIG Is Now Top 40

DOTHAN, Ala. — WDIG, located here in this 39,000-plus market, is switching to a Top 40 format. Program director John L. Bates is now building a library of records for the new format. The station previously programmed what Bates called a "no-format mess."

The new station will be aggressive in exposing new product, Bates said. "I have long believed that the smaller stations are really responsible for breaking new records today because they aren't tied down by small playlists like the larger stations."

WSLN Into 6 Hours Country

DELAWARE, Ohio—WSLN, non-commercial station on the campus of Ohio Wesleyan University has changed its format to include six hours of country music daily—probably the only college station in the nation with this much country music in its programming. Michael B. Murphy, who's directing the country music activities at the station, reports "very good response" from the community and he's now trying to build up a decent library of country albums.

money with classical music programming. Whereas, the market is a natural for progressive rock. There are 300,000-plus people in the metro area and four colleges within range of our signal. In addition, the only youth-oriented station, a Top 40 station, features rather bland programming. We'll be the only hard station here." The station broadcasts 6 a.m.-2 a.m. Programming will lean heavily on the major-selling 50 albums on *Billboard's* Top LP's Charts. Folk music will be blended in during the day, with the sound growing very hard after dinner time. Air personalities include Sorenson, John Kranz, Jay Martin, Dick Pritchard, Joe Rosenberg, Dave Mellow, and Mel Martin. KFMG-FM had featured a classical format in all of the five years it had been on the air.

Letters To The Editor

I was glad to see you talk about Tom Clay in your column. To this day I remain the staunchest of a Tom Clay fan. There are a lot of great people working in Detroit, but it's not the same without Clay. I really believe that most of the guys around my age who grew up listening to Tom Clay and are now in the radio business hold Mr. Clay in great esteem. Tell Tom Clay I wish him the best of luck.

Mike Mullins
Program director
WHLS
Port Huron, Mich.

I would like to express the same sentiments as Bob Geiger, Music Director, KGFV, Kearney, Neb. (*Billboard*, Feb. 14).

We are a small market station also who have beaten the national trend by pushing records which we received from Southern Record Distributors in Nashville. Example: Vanity Fare

Steve Glass has been promoted to music director of KISN, Portland, Ore. He does the 9-noon show on the station. . . . Leaving KNOE in Monroe, La., is program director **Ron Gray**, and **Jerry Vance** and probably another personality. Vance is going to WABB in Mobile, Ala. . . . **Howell L. Gatchell Jr.**, program director of WGLM-FM in Richmond, Ind., has resigned to join WAVI in Dayton as a newsman. . . . **Johnny La Baum** is the new music director of KPER-FM, an easy listening station in Gilroy, Calif. . . . I had the honor to meet **Newton Alvarenga (Big Boy) Duarte** last week. He does an hour show six days a week, playing U.S. hits except each Saturday which is devoted to the Beatles only. The station he's on is Mundial Globo Radio, Rio de Janeiro, and his show is rated about the biggest in the market. Been on the station three years, plays 20-23 singles per show.

There constantly seems to be new record news sheets on the market. **Bill Gavin** had better scoot over for **Bob Hamilton**. Hamilton, for all of you guys who don't know yet, is an excellent source about potential jobs for air personalities. He keeps even better up-to-date than I do. His telephone number is (213) 466-6385. I haven't seen a copy of his publication yet, so I can't comment pro or con, but I can vow to his job-getting ability. . . . Another news sheet just starting up is Music Promo, started by radio veteran **Buddy McGregor**, who's now with Evans Advertising Agency. Address for Music Promo is 3303 Louisiana, Suite 220, Houston, Tex. 77006. McGregor, an old friend, also offers contact with important newspaper and magazine music columnists.

Now back to our continuing report on WNEW in New York: **Dick Shepard** was doing a "Cash Call" Thursday (19) evening on his show. First off, the woman (she sounded about 23 years old) was watching the movie "Hud" on television. Second, if she listened to radio, she said, she listened to WABC-FM. All this Shepard aired. You'd think WNEW would have enough sense to tape these things a couple of minutes before broadcast or, at least, put in a delay. . . . Well, on to more pleasant radio topics, such as **Bill Bailey** going back to Louisville where he once pulled giant ratings in the morning. He previously worked on WKLO but this time will be

Vox Jox

By CLAUDE HALL
Radio-TV Editor

at WAKY. Between WKLO and WAKY, Bailey worked on WLS in Chicago. **John Rook** also formerly worked at WLS as program director; he's joining the Drake-Chennault programming consulting firm. Details of duties not available (would you believe that Bill Drake still don't talk to me much at all). Rumor is that Rook felt his salary at WLS was below what he should have been receiving. Like, lower than some of the air personalities.

Staff lineup at WHLS in Port Huron, Mich., includes **Bob Stone**, **Bob Pouget**, program director **Mike Mullins**, **Mike Dudek**, and **John Bivins**. . . . **Glen Lambert** is doing production work now

at WCBS-FM, New York; he'd been with WLIB, New York soul station. . . . **Sandy Becker**, who'd been host of children's show for over 13 years on WNEW-TV in New York, is joining WNEW and will do an afternoon music and talk show on the station.

Newest single by **Jim Harper**, program director of WKMF, Flint, Mich., is "Lollipops and Kisses" b/w "I Know a Mother" on Stop Records. . . . WIP in Philadelphia is really keying in on "music spectaculars." **Johnny Mathis**, recorded live at a luncheon for 200-plus representatives of the advertising world, was featured on a spectacular aired Feb. 21 and **Wayne Newton** will be featured on one of the live-recorded

(Continued on page 33)

Top 40 Profiles

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

KGRC-FM
Hannibal, Mo.

Frank E. Laughlin is operations manager; Mark Mathew, program director; Ambrose Haley, Don McMaster, Del Olney, Chuck Yates, and Sean Stephenson are air personalities. A syndicated show of Ralph Emery's is used. Station is country in the morning, MOR in the day, and goes rock at 3:15 p.m. Coverage includes Missouri University, Western Illinois University, and Southern University. The station operates 24 hours a day and is fully automated. It signed on the air Thanksgiving Day, 1968.

WBVP
Beaver Falls, Pa.

Station manager is Walt Broadhurst. Air personalities include Jim Reynolds 5-10 a.m.; program director Chuck Wilson 10 a.m.-1 p.m.; Tony Scott 1-5 p.m.; Ray Fallen 5-8 p.m., and Mike Anthony 8-midnight. Weekends are anchored by Tom Decker and Earl Lewis. Format includes easy listening Top 40 tunes with spotlight albums and golden oldies. WBVP is 1,000 watts day and 250 night; WBVP-FM is 16,500 watts at 106.7 on band, programmed separately with easy listening. Both licensed 24 hours, operating 19 hours daily. Primary audience 250,000 population. Parent Company is Hall Communications Inc., four-station group, soon to be six (two applications pending). Stations include WNBH and WNBH-FM, New Bedford, Mass., WICH-FM Norwich, Conn., WMMW, Meriden, Conn. Pending applications located in Lockport, N. Y., and New Castle, Ind.

WSJM
414 State St.,
St. Joseph, Mich. 49085

General manager is Joseph D. Mackin. Air personalities include Larry Wilson, program director, 33 years old and at the station for three years, 5-8 a.m.; Hal Martin, music director, 23 years old and with the station for one year, 8-noon; Jon Little, 21 years old and with the station for one year, 1-6 p.m.; Tom O'Brien, operations manager, 24 years old and with the station for five years, 6-9 p.m.; and Dick Armstrong, 9-midnight, 20 years old. The weekend men are Mark West, 19, and Henry Floyd, 28. WSJM is 1400 on the dial and operates at 1,000 watts daytime and 250 watts at night. The FM sister station has the same call letters and operates at 3,000 watts stereo. These are the only full time stations in southwestern Michigan.



JACK SPECTOR and Ed Baer, WMCA air personalities, surrounded Bobby Vinton backstage at the Copacabana, New York. Spector introduced the Epic Records artist's first hit record years ago—"Roses Are Red My Love." It was "Jack Spector Night" at the Copa during Vinton's engagement there.

Programming Aids

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

HOT 100

KBAB, Des Moines, Iowa, music director **Ron O'Brian** reporting; BP: "Gotta Get Back to You," Tommy James & the Shondells, Roulette; BH: "You're the One," Little Sister, Stone Flower. . . . WMCI, West Long Branch, N.J., music director & personality **Gregory Monkowski** reporting; BP: "The Laird," Mountain, Windfall; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. . . . KENO, Las Vegas, Nev.,

Jimi Fox reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Holly Go Softly," Cornerstones. . . . WATS, Sayre, Pa., music director **Lee Potter** reporting; BP: "Time to Get It Together," Country Cotillion, Bluesway; BH: "Bridge Over Troubled Water," Simon and Garfunkel, Columbia; BLP: (More Golden Greats), The Ventures, Liberty. . . . WALL, Middletown, N.Y., program director **Larry Berger** reporting; BP: "Temma Harbour," Mary Hopkin, Apple; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Only Living Boy in New York," (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WDCR, Hanover, N.H., music director **Mark Dillen Stitham** reporting; BP: "Give Adam & Eve Another Chance," Gary Puckett & the Union Gap, Columbia; BH: "Spirit in the Sky," Norman Greenbaum, Warner Bros.; BLP CUT: "Roadhouse Blues" (Morrison Hotel), Doors, Elektra. . . . WCSB, Boston, music director **Kenneth Rokes** reporting; BP: "Travelin' Band," Creedence Clearwater Revival, Fantasy; BH: "Give Me Just a Little More Time," Chairman of the Board, Invictus; BLP CUT: "Celebrate," Three Dog Night, Dunhill. . . . WVBR-FM, Ithaca, N.Y., music director & personality **George Hiller** reporting; BP: "Mississippi Woman," Mountain, Windfall; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Carry On" (Deja Vu), Crosby, Stills, Nash & Young, Atlantic. . . . WSUA, Albany, N.Y., music director & personality **Eric Lonschein** reporting; BP: "Mighty Joe," Shocking Blue, Colossus; BH: "Instant Karma," John Ono Lennon, Apple. . . . WLBK, De Kalb, Ill., music director & personality **Jerry Halasz** reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "House of the Rising Sun," Frigid Pink, Parrott; BLP: (Across the Skys) Fuse, Epic. . . . WRSC, State College, Pa., program director **W. L. Wendy Williams** reporting; BP: "Love Or Let Me Be Lonely," Friends of Distinction, RCA; BH: "Lu," Peggy Lipton, Epic; BLP CUT: "Wake Up Sunshine," (Chicago) Chicago, Columbia.

COUNTRY

WTCR, Ashland, Ky., Huntington, W. Va., program director & music director **Gregg Elliot** reporting; BP: "Is Anyone Goin' to San Antone," Charley Pride, RCA;

Hip Rock Big on Boston Campus

• Continued from page 30

may well be the broadest definition of Allen Freed's term ever uttered. The rock 'n' roll aired during a typical four-hour program could range from the Deviants, the Fugs and the Mothers of Invention to Eugene Ormandy and the Philadelphia Orchestra's interpretations of the classics. Liberally interspersed are British and American blues, folk, hard rock, jazz, gospel, country—practically anything on record or tape that will enhance the listeners' enjoyment and awareness of music.

The station's announcers avoid the traditional time-temperature-rapid pseudo-hip banter of Top 40 radio and instead focus on providing interesting music identified by brief, cohesive comments. Their backgrounds vary considerably, but all are in their twenties, all have definite ideas as to how rock should be broadcast and for the most part, serve several functions at the station; Sam Kopper, 7-10 a.m. announcer, is also production manager; J.J. Jackson, 10 a.m.-2 p.m., and Andre Beaubien, 2-6 p.m., both handle public service; Charles Laquidara, 6-10 p.m., is program coordinator; Mississippi Harold Wilson, 10 p.m.-2 a.m., is considered station guru; and Jim Parry, the all-night announcer, also coordinates musical activities at the Cambridge Common. Al Perry, the WBCN-FM local sales manager, also functions as a weekend announcer.

Style Retained

The widespread Boston acceptance of the station has resulted in retention of the basic programming style as determined at inception. Production manager Kopper explains that the rock outlet "fell into the format. We didn't copy the West Coast stations because none of us had heard them. We're mainly into music and want to avoid the extremes of either sounding automated or Top 40 personality."

Generally, musical selections revolve around related sets of material. In this concept of programming as a train of thought via music, two-to-six related records are connected. The relationship can be musically, lyrically, thematically or simply different cuts which evoke a good-timey feeling.

The men who play these record groupings

BH: "Pool Shark," Dave Dudley, Mercury. . . . WUBE, Cincinnati, Ohio, music director & personality **Bob Tiffin** reporting; BP: "Is Anybody Goin' to San Antone," Charley Pride, RCA; BH: "Honey Come Back," Glen Campbell; Capitol. . . . KCKN, Kansas City, Mo., program director & personality **Ted Cramer** reporting; BP: "I Know You're Married," Red Sovine, Starday; BH: "Runnin' Bare," Jim Nesbitt, Chart. . . . WEEZ, Chester, Pa., music director & personality **Bob White** reporting; BP: "I Know How," Loretta Lynn, Decca; BH: "Where the Grass," George Jones, Musicor. . . . WHSL, Wilmington, N.C., music director **Jack Anders** reporting; BP: "Please Be My New Love," Jeannie Seely, Decca; BH: "Chicago Story," Jim Snyder, Wayside. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "Once More With Feeling," Willie Nelson, RCA; BH: "If I Just Had a Home to Go Home To," Bob Wills, Kapp; BLP CUT: "Happy Street," (Just Plain Charley) Charley Pride, RCA. . . . WKMF, Flint, Mich., program/music director & personality **Jim Harper** reporting; BP: "Is Anybody Goin' to San Antone," Charley Pride, RCA; BH: "All I Have to Do Is Dream," Glen Campbell & Bobbie Gentry, Capitol. . . . KBBQ, Burbank-L.A., Calif., music director **Corky Mayberry** reporting; BP: "You Wouldn't Know Love," Ray Price, Columbia; BH: "I Walked Out on Heaven," Hank Williams Jr., MGM.

EASY LISTENING

KSPR AM/FM, Springdale, Ark., music director **Dave Sturm** reporting; BP: "Nothing Succeeds Like Success," Bill Deal & Rhondells, Heritage; BH: "Until It's Time For You to Go," Neil Diamond, Uni; BLP CUT: "Wanting You" (Leaving on a Jet Plane),

view themselves as the prefix and punctuation between the music. Kopper said, "We're the go-betweens on what is primarily a music station. We each have our own personalities and can claim to be conversational, but definitely can't be fake. The overall spirit is that we're playing music, having a good time and trying to help the audience."

Programming is a highly individualistic art at the station, with each man determining what records he wants to play. Thriving on spontaneity, the station reflects the momentary mood and temperament of the announcer. A thorough knowledge of the record library, combined with instant recall, are possibly the most necessary assets a WBCN-FM airman can have, as for the most part, the records are selected only minutes before they are played.

The announcers realize that a small segment of the audience is the hip, critical listener who knows more about the music than the staffers. However, as Kopper explained, "We've gone far beyond that audience in terms of whom we reach. We know there are listeners hipper than we are, and they're a challenging group which forces us to keep informed. But we're doing a mass thing, and if we assume a 'holier-than-thou' attitude, we'd become more sophisticated than most of our audience. We have to avoid the danger of appealing to the hip clique exclusively, and rather, realize that many of the listeners enjoy the music but aren't always interested in exotic trips."

One problem the station has encountered in expanding its coverage has been its incorrect image in the minds of some of the local citizens.

"Every person in Boston, Cambridge and Allston is aware of what we're doing," Kopper said. "But outside of that area, we fall off—particularly in the suburbs where we're referred to as 'that psychedelic station.' If they'd listen to us for an hour, they'd realize the difference between that phrase and what we really are."

In the city itself, however, and particularly in the college market and 18-34 young adult category, WBCN-FM firmly has established itself as neither Top 40 nor a stage platform for freaks, but mainly as a station serving Boston with its own distinctive personality, reflecting controlled radio creativity.

Percy Faith, Columbia. . . . WGR, Buffalo, N.Y., music director **Larry Anderson** reporting; BP: "Down Home," Dean Martin, Reprise; BH: "Walking Through the Country," Grass Roots, Dunhill.

PROGRESSIVE ROCK

WCWP, Brookville, N.Y., program director & personality **Steve Ellis** reporting; BP: "Reflections on My Life," Marmalade, London; BH: "Evilways," Santana, Columbia; BLP CUT: "Reflection" (Liquid Smoke), Liquid Smoke, Avco Embassy. . . . WTAI, Melbourne, Fla., music director & personality **Lee Arnold** reporting; BP: "Instant Karma," John Ono Lennon, Apple; BH: "The Thrill Is Gone," B. B. King, Bluesway. . . . WLVR, Bethlehem, Pa., program director & personality **James Cameron** reporting; BP: "Mississippi Woman," Mountain, Windfall; BH: "Then Changes," Buddy Miles, Mercury; BLP CUT: "Across the Universe," Beatles, Bootleg Records.

SOUL

WDIA, Memphis, Tenn., program director **Bill Thomas** reporting; BP: "Time," Edwin Starr, Gordy; BH: "The Thrill Is Gone," B. B. King, Bluesway; BLP CUT: None This Week. . . . KTTS, Springfield, Mo., music director **Ray Shermer** reporting; BP: "Silly Silly Fool," Dusty Springfield, Atlantic; BH: "Save the Country," Leslie Uggams, Atlantic; BLP CUT: "Glen Campbell Song Book," Ann, Capitol. . . . KBOS-FM, Tulare, Calif., music director & personality **Steven Behar** reporting; BP: "Can't Help Falling in Love," Al Martino, Capitol; BH:

"Snatch 'N' Grab It," Irving Fieins, Capitol; BLP CUT: None This Week. . . . WSB, Atlanta, Georgia, music librarian **Chris Fortson**, BP: "Goodbye Joe," Karen Wyman, Decca; BH: "Little By Little," O. B. Land, Crewe, BLP CUT: None This Week.

WKDA to Country

• Continued from page 30

sonalities. Gardiner said he felt most of the air personalities at the station were "admirably suited" for the new format and he hoped they would stay. However, one personality had resigned as of last week.

It is expected that WKDA will emphasize Nashville product to some extent, but even local records will be controlled by Gardiner. "Naturally, some records will be heard more than others in the format," he said, "but I've always believed in an expanded playlist for country stations. The adult-turnover is not as extensive as with Top 40 stations, so you have to present a greater variety in sound."

The station will be launched with heavy promotion. To Gardiner, the job represents a big challenge. Nashville is not only the country music capital of the world, but the source of most of the programming material for country stations of today. "But there's never been a modern country music station in Nashville proper and no one has been waving the modern country banner," he pointed out.

WKDA had once been the dominant Top 40 station in the market, but had lost out in recent months to WMAK.

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Working on Campus Gives Artists Professional Education: Leber

NEW YORK—The best way to build a long-term relationship between an artist and an audience is to book the artist for college concerts, then go into promotion. According to Steve Leber, director of the William Morris Agency's Music Division, the college audience is a "protective and captivated audience. The auditoriums are usually filled to capacity with the most responsive audience in the business." There is no better way to gain a reputation as a performer than by going to campuses across the country. It also helps the new performer to gain experience and confidence in himself.

Leber has been director of the music division for William Morris for four years. The office handles all of the dates and promotions on campuses. "Rock music is definitely the happening event on most campuses in the country. Area, however, is very important. For instance, most of the South is just beginning to turn to rock and away from soul or r&b. Music kind of rotates around the country."

Leber sees an end to high-priced acts for campus entertainment. "The high priced acts will be putting themselves out of campus bookings. They either have to come down in price to compete with other good acts or they will not get the dates." Right now, the high-priced acts are getting the campus dates. It seems as if the students want to see the most popular acts and do not care about price. When the students realize that they can have two or three really good acts for the same price as one "super" group or act, they will probably leave the expensive group for bookings off the campus.

Leber had several predictions. "I think that when the major

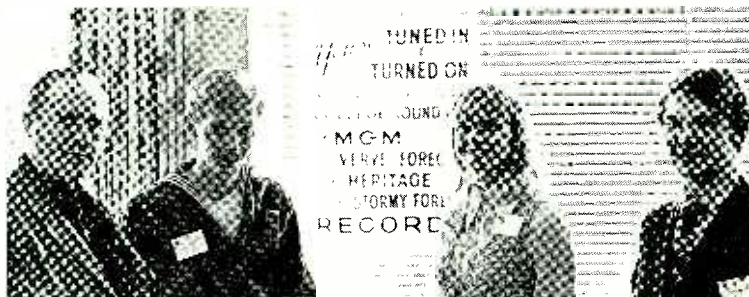
cities which have colleges in them build new coliseums and auditoriums, they will be built close to the campus or in an easily accessible area to several campuses. The college market is the largest music market in the world, potentially. Who do you think attends the rock festivals?" Leber also feels strongly about college radio. "Radio on campus should be built up to a higher level than it is now. The air personalities at the college radio station have great potential in influencing the booker and promoter. They are already fine promotion men for the record industry. I think the booking agencies will recognize their potential next."

Leber said, "The most rewarding feeling to me is my contact with the college students. It keeps me young. These people want to take part in the booking and providing for the acts on the campus. Generally, they want to be entrepreneurs and feel they are in the business. Sometimes they are put off by a particular act because the act does not work up to what the audience feels is the act's full capacity. But these people

work very hard on the college circuit. They travel from campus to campus sometimes doing four shows in a row on campuses separated by hundreds of miles.

"The artists cannot always be on, but they want as many of their people to see them as is physically possible. The audience must be aware that they are dealing with humans who depend upon a great deal of cooperation to perform. There is the transportation, accommodations and equipment to take care of. Sometimes something goes wrong. It has to. Maybe the people who complain about a bad performance should go on the road with an artist and see how it really is." Leber is not complaining. He just wants to make people realize that the artist has many obstacles to contend with before he ever gets on stage to perform.

"The tone of the country can be seen in the type of acts the people on the campus book," said Leber. "The students have influenced the mood of the campus by dealing with the acts who have a message. It is another form of the educational process."



THE INTER-COLLEGIATE BROADCASTING SYSTEM held their regional meeting on New York University's uptown Campus Feb. 14. On hand were Paul Brown, independent promoter, and representatives from record companies. Present at the MGM Records booth were Sol Handwerker of MGM Records, left, George Schumacher of Armed Forces Radio and Television Services, Beth Strauss, record librarian of WNYU, and music director of WNYU, Gary Kiffel.



MASON WILLIAMS answering questions after giving the keynote address to the NEC conference in Memphis. Williams called for greater efforts in communication between artists and audiences. "The medium to be encouraged is people talking," Williams said.

What's Happening

Memphis State University has named Linda Matousek, winner of the Marian Anderson and William Matthews Sullivan Competitions, the first artist in residence at Memphis State University. Matousek, who has sung with the Chicago Lyric Opera and the symphony Orchestra of Cleveland, Indianapolis, and Duluth, made her debut with the Memphis State University Opera Feb. 21, in "Carmen."

The student government at the University of Miami in Coral Gables, Fla., has begun a Sunday night folk series that will draw from the great amount of folk entertainment in the Miami area. Among the artists scheduled to perform during the series is Eric Von Schmidt, Smash Records recording artist. Opening the series was a local group called the Ewing Street Times. According to Jim Fishell, Billboard's University of Miami correspondent, the act is tightly produced and draws from a mixed bag of songs. Their instrumental backing is "soft" and they sing "a perfect three-part harmony."

The IBS convention in Chicago will be held April 3-5 at the Hotel La Salle. The theme is "Freedom to speak or how to be relevant without really saying anything." The IBS has secured 800 tickets to "Hair," playing at the Shubert Theater in Chicago, and will give them to the first 800 registrants at the convention. They expect over 700 representatives from college radio, as well as exhibits from all record companies and related college radio fields. There is also talk of having Vice President Spiro Agnew give the keynote address.

Billboard is still looking for campus correspondents on major campuses throughout the country. We especially need men in California.

Speaking of representatives, I would like to thank the representatives I have. They really are doing a fine job of keeping me posted on musical happenings on the campus. The following is a partial list of campus representatives. Thank you, brothers. Bill Shapiro, University of Wisconsin, Madison; Roger Settler, Texas Tech University, Lubbock; David Bieber, Boston University Graduate School of Journalism; Stephen P. Tengwood, Drexel Institute of Technology, Philadelphia, Pa.; Karen Sundstrom, University of South Carolina, Columbia; Allan Kaye, Memphis State University; Hillary Parmet, University of Florida, Gainesville, Fla. Michael Hawkinson, University of Colorado, Boulder. In addition,

(Continued on page 57)

Coffee House a Drip at Ohio State

COLUMBUS — "The coffee house circuit may be a big scene at many colleges throughout the country, but the students on this campus did not seem to want to support it," said Paula Dickson, program director of the Ohio State University Union in Columbus. Dickson claimed that singles artists did not seem to generate enough excitement to their audience. "It was a good place for folk artists to get experience, but not a good place for them to build confidence," she said.

Last year, students came to Dickson and asked to have a new program started. "They felt that since the union was now serving beer, they could compete for the Friday and Saturday night business done in the local bars. They wanted to book rock groups into the Tavern, the union's bar. The students also felt that they could make the Tavern popular if they did not charge admission, but took a 12 percent rake off from beer sales to pay the groups," said Dickson. "Since our budget limits us to only a \$250 payment for groups, I saw no reason to stop the idea. This way, we get good entertainment at a reasonable price. This plan also gives rock groups a chance to gain experience and exposure." All of the talent booked into the Tavern is

found within the state. The talent is chosen by a student committee, agents on the campus, and the music department of the University. When everything is said and done," Dickson commented, "It is the student committee, headed by Carol Zelizer, that really programs the talent." Zelizer has been chairman of the student music committee since December and she seemed very enthusiastic about the program. "We fill the Tavern every weekend. There is rarely room to move. That means we get at least three hundred students a night in our place."

Carol was also enthusiastic about the artists who play the Tavern. "Their names probably don't mean anything outside of the state, but they probably will mean something someday," she said optimistically. The names of the local groups are wild. They range from "Your Lovin St. Bernard," to "Wild Billy Graham." The OSU Jazz Ensemble and the Contemporary Jazz Quintet occasionally make appearances. According to Zelizer, the jazz groups are not really popular. "I guess the students aren't ready for jazz yet. Rock is the happening thing here. We recently tried two folk singers on the program. Nothing happened and the place was empty. I guess the students feel

that the best music to help them forget about the previous week's activity in the classroom is rock music. If one really listens and pays attention, then all of one's cares are forgotten, at least for the moment."

There is talk about reopening a coffee house. Students are looking at a deserted railroad car as a possible location. "At the moment, it is just talk," said Dickson. "But we will give them what they want if we can afford it."

Campus Dates

The New York Rock and Roll Ensemble appears at the University of Colorado in Boulder, Thursday (5); and Colorado State University in Ft. Collins, Monday (9). **Herbie Hancock**, jazz pianist for Warner Bros., appears at New York University Monday (2); Rutgers University, New Brunswick, N.J., Tuesday (3) and Wednesday (4); Jersey City State College, Thursday (5); and Camden County College in Camden, N.J., Sunday (7).

(Continued on page 55)

Best LP's

The following is a list of the best selling albums at Do Re Mi Record shop, which services the University of California Campus at Los Angeles. Ben Goldman, the manager, reporting.

1. "Bridge Over Troubled Waters," Simon & Garfunkel, Columbia KCS 9914
2. "The Band," The Band, Capitol STAO 132
3. "Led Zeppelin II," Led Zeppelin, Atlantic SD 8236
4. "Let It Bleed," Rolling Stones, London NPS 4
5. "Sweet Baby James," James Taylor, Warner Bros. WS 1843
6. "Spirit in the Sky," Norman Greenbaum, Reprise RS 6365
7. "Santana," Santana, Columbia CS 9781
8. "Abbey Road," Beatles, Apple SO 383
9. "Joe Cocker!" Joe Cocker, A&M SP 4224
10. "Turning Point," John Mayall, Polydor 4004
11. "Stand Up," Jethro Tull, Reprise RS 6360.
12. "Crosby, Stills & Nash," Crosby, Stills & Nash, Atlantic SD 8229
13. "Blodwyn Pig," Blodwyn Pig, A&M SP 4210.
14. "Neil Young at the Crazy Horse," Neil Young, Reprise RS 6349.
15. "Willie & the Poor Boys," Creedence Clearwater Revival, Fantasy 8397.

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Soul Sauce

BEST NEW RECORD
OF THE WEEK:

**"WAN-TU-
WAH-ZUREE"**

**GEORGE TINDLEY
(WAND)**



By ED OCHS

SOUL SLICES: A shade more than six months old, **Holland-Dozier-Holland's** Invictus Records has established cross-the-charts success with the **Glass House** ("Crumbs Off the Table") and the **Chairmen of the Board** ("Just a Little More Time"). Despite the soul team's heavy reputation and despite distribution by Capitol, H-D-H's early disks were relegated to left field where as sleepers they began to wake up with each additional spin. Not only has each group instantly won its chart stripes with quality product, but both groups have worked the Apollo Theatre and are being booked in clubs throughout the country, according to Invictus general sales manager **Joe Medlin**. Debut LP's are due soon from the new soul regulars, who now rank as prime vehicles of the progressive soul movement along with **Sly Stone**, **Isaac Hayes**, **Norman Whitfield's Temptations** (not to mention the entire Motown sound), and the "Swamp Fox," **Jerry Wexler**. . . . **Leon Thomas**, best known to jazz fans for his signing on **Pharoah Sanders'** "Karma" classic, this week winds up a stand at the Village Vanguard. His own Flying Dutchman LP, "Spirits Known and Unknown," was just released. . . . **Cannonball Adderley's** next LP for Capitol will be cut live at the **Rev. Jesse Jackson's** Chicago church during a Sunday session of "Operation Breadbasket." Royalties from the album will be donated by Adderley to "Operation Breadbasket," an arm of the SCLC. New to Adderley's group is bassist **Walter Booker**. . . . Perhaps the biggest comeback of the haphazard rock 'n' roll revival has been forged by **Brook Benton**. His recording of **Tony Joe White's** "Rainy Night in Georgia" beautifies the top 10 in both soul and pop, while his album so aptly titled "Brook Benton Today" is a rarity among the harder, white and pop sounds of the top albums. Another big benefactor of Brook's return is the Cotillion label, now a chart winner with this strongly produced effort. The album is loaded with hit cuts, a guarantee of better things to come for Brook Benton and fans. . . . **Ray Charles** produced the instrumental side of **Billy Preston's** new Apple single. Another producer of some note, the **Beatles' George Harrison**, handled the top side. Meanwhile, Charles' first instrumental album since his "Genius-Soul-Jazz" will be released this week. It's titled "My Kind of Jazz." Watch for flip action on Charles' "Laughin' and Clownin'" number. The disk is backed by **Jimmy Lewis'** "That Thing Called Love," already chalking up plays. . . . Speaking of flip sides, which often end up facing the turntable, **Rufus Thomas'** "Funky Chicken" smash was scribbled "Star-Spangled Banner" style on the back of a memo pad while the backing **Barkays** were polishing up the plug side. Would you believe Rufus Thomas' version of "Old MacDonald's Farm"?

★ ★ ★

TID-GRITS: Stax's Enterprise label, which boomed into focus with **Isaac Hayes'** "Hot Buttered Soul" milestone, is pitching for the lyric half of the songwriting team, **David Porter**, to repeat Hayes' phenomenal success. Porter's album, "Gritty, Groovy & Gettin' It," was produced by Hayes and features Porter on the more standard side of soul. Meanwhile, the Enterprise label has surprised the underground with a leftfield mover by **Little Sonny** on his album "New King of the Blues Harmonica." It's already won a share of FM attention. . . . A rare treat for soul buffs came to the Felt Forum, Feb. 28, when **Jerry Butler**, the **Impressions**, **Jr. Walker**, and **Brenda & the Tabulations** gave two shows. . . . **Carl Davis**, who joined Brunswick in 1967 as an independent producer, was named a Brunswick vice president last week. Davis, who brought **Barbara Acklin** and the **Young-Holt Unlimited** to the charts, rises to his new post in the midst of new activity on Brunswick. Making the most noise is **Willie Henderson's** "Funky Chicken" and the **Chi-Lites'** "24 Hours of Sadness." . . . Welcome **Martha Reeves** back to the charts with her two-sided "I Should Be Proud" b/w "Love, Guess Who." . . . **Doris Duke**, who has put Canyon on the charts with her "To the Other Woman" disk, should repeat with her debut album for the label "I'm a Loser." . . . The **Shirelles** have signed with United Artists. . . . **Aretha Franklin** will make her first public appearance in the spring when she takes to the road after another strong recording session at Criteria Studios in Florida. . . . **Leroy J. Pierson** writes **Soul Sauce** to announce "The Wisconsin Delta Blues Festival," March 27-28 at Beloit College in Beloit, Wis. (located 90 miles northwest of Chicago). Some of the artists tentatively listed include: **Otis Rush**, **Rev. Robert ("Prodigal Son") Wilkins**, **J.P. Hutto**, **Son House**, **Fred McDowell** and **Roosevelt Sykes**. . . . Two weeks ago, at an industry meeting to discuss possible action against tape counterfeiters (**Al Bell** was named to head an investigating committee), a suggestion was made for legislation making tape counterfeiting a criminal act punishable by 10 years in prison. That's five years less than jazz great **Gene Ammons** was given on a dope charge and three years more than he served. Ammons' first disk since serving seven years in jail is called "The Boss Is Back!" on Prestige.

Billboard SPECIAL SURVEY For Week Ending 3/7/70

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	THANK YOU (Falettin' Me Be Mice Elf Agin) Sly & the Family Stone, Epic 5-10555 (Stone Flower, BMI)	9	26	26	THE GHETTO Donny Hathaway, Atco 6719 (Don-Pow, Peer, BMI)	9
2	4	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	8	27	19	MESSAGE FROM A BLACK MAN Whatnauts & the Whatnauts Band, A&I 001 (Jobete, BMI)	5
3	3	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove 161 (Nickel Shoe, BMI)	8	28	29	TAKE IT OFF HIM AND PUT IT ON ME Clarence Carter, Atlantic 2702 (Fame, BMI)	6
4	2	PSYCHEDELIC SHACK Temptations, Gordy 7096 (Jobete, BMI)	7	29	32	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol 2698 (Zawinu, BMI)	9
5	5	DO THE FUNKY CHICKEN Rufus Thomas, Stax 0058 (East/Memphis, BMI)	8	30	35	24 HOURS OF SADNESS Chi-Lites, Brunswick 755426 (Dakar/BRC, BMI)	4
6	7	CALL ME Aretha Franklin, Atlantic 2706 (Pundit, BMI)	4	31	37	FUNKY CHICKEN Willie Henderson & the Soul Explosions, Brunswick 755429 (Dakar/BRC, BMI)	3
7	12	IT'S A NEW DAY James Brown, King 6292 (Dynatone, BMI)	3	32	34	IF I LOSE YOUR LOVE Detroit Emeralds, Westbound 156 (Bridge Port, BMI)	7
8	6	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	14	33	21	GOTTA SEE IF I CAN'T GET MOMMA (To Come Back Home) Jerry Butler, Mercury 73015 (Chevis/McCoy, BMI)	7
9	9	THE THRILL IS GONE B. B. King, BluesWay 61032 (Grosvenor House, ASCAP)	10	34	27	IF WALLS COULD TALK Little Milton, Checker 1226 (Jalynne, BMI)	11
10	10	OH WHAT A DAY Dells, Cadet 5663 (Last Go Round, BMI)	7	35	—	CRYING IN THE STREETS (PART I) George Perkins & the Silver Stars, Silver Fox 18 (Singleton, BMI)	1
11	8	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board, Invictus 9074 (Gold Forever, BMI)	7	36	36	IT'S GONNA TAKE A LOT Manhattans, DeLuxe 115 (Zira, BMI)	5
12	14	THE BELLS Originals, Soul 35069 (Jobete, BMI)	4	37	—	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7365 (Wright Grestl/Tamerlane, BMI)	1
13	13	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191 (Jobete, BMI)	4	38	38	SLIP AROUND Charles Hodges, Calla 168 (Jamf, BMI)	6
14	11	I WANT YOU BACK/WHO'S LOVING YOU Jackson 5, Motown 1157 (Jobete, BMI)	16	39	39	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	8
15	30	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars, Soul 35070 (Jobete, BMI)	2	40	42	YOU SAY IT Al Green, Hi 2172 (Jec, BMI)	5
16	23	TO THE OTHER WOMAN Doris Duke, Canyon 28 (No Exit/Wally Roker, BMI)	3	41	45	THE CAT WALK Village Soul Choir, Abbott 2010 (Arden, BMI)	6
17	18	GOOD GUYS ONLY WIN IN THE MOVIES Mel & Tim, Bamboo 109 (Cachand/Patchell, BMI)	5	42	43	CALL ME LATER Foxy, Double Shot 145 (Big Shot, ASCAP)	4
18	16	MOON WALK, PART I Joe Simon, Sound Stage Seven 2651 (Cape Ann, BMI)	10	43	46	GROUNDED Gloria Taylor, Silver Fox 19 (McLaughlin, BMI)	2
19	20	KEEP ON DOIN' Isley Brothers, T-Neck 914 (Triple 3, BMI)	5	44	49	TIME Edwin Starr, Gordy 7097 (Jobete, BMI)	2
20	15	LOVE BONES Johnny Taylor, Stax 0050 (East/Memphis, BMI)	13	45	40	STEALING LOVE/WHEN TOMORROW COMES Emotions, Volt 4031 (Birdies, ASCAP/ East/Memphis, BMI)	7
21	28	CALIFORNIA GIRL Eddie Floyd, Stax 0060 (East/Memphis, BMI)	3	46	48	CONCRETE RESERVATION Syl Johnson, Twinight 129 (Midday, BMI)	2
22	17	I'M JUST A PRISONER Candi Staton, Fame 1460 (Fame, BMI)	10	47	—	(LORD) SEND ME SOMEBODY Green Berets, Uni 55186 (June 16, BMI)	1
23	22	IF YOU'VE GOT A HEART Bobby Bland, Duke 458 (Don, BMI)	7	48	—	MY SOUL'S GOT A HOLE IN IT Howard Tate, Turntable 508 (Cissi, BMI)	1
24	47	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BMI)	2	49	—	I THINK I'M GONNA WRITE A SONG Darrow Fletcher, Congress 6011 (Murlei, BMI)	1
25	25	COME TOGETHER Ike & Tina Turner, Minit 32087 (Maclen, BMI)	5	50	—	EASY AS SAYING 1-2-3 Timmy Willis, Jubilee 5690 (Jubilant/ Inta-Somthain', BMI)	1

Letters to the Editor

• Continued from page 32

ing, beaten only by WHDH.

I would be very grateful if you would print the correction in your next VOX JOX. I don't want all of my friends across the country to think that I have been lying to them. I am very proud of the 16, and want the world to know. I am sure you understand.

Dale Dorman
Morning man
WRKO
Boston

Because of small time wages, I was forced out of the radio business. Due to mediocre talent, I knew that I could not last

forever, but a 55-hour work week and a \$75 paycheck was for the birds! I have a brain and imagination and it didn't take me long to realize I was going nowhere. I switched stations and got a smaller work week, and an even smaller paycheck. All small stations are the same. As long as there are disk jockey school graduates, stations will pay the same \$1.50 or \$1.60 wage per hour. Let's not force the ones with talent out of the business. I love radio and it seems a shame that the poor station owners can't afford to pay a livable wage to someone with talent.

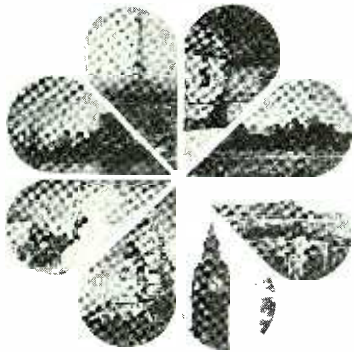
Robert Campbell
Woburn, Mass.

Just a note to congratulate you on your recent "Billboard 75" publication. This is our first year to receive your magazine and if the 75th anniversary is any indication of what is to come then I shall be writing congratulatory letters constantly.

CJBQ produced a four-hour documentary on "The Golden Years—50 Years of Radio, 50 Years of Music," to commemorate the 50th Anniversary of Canadian radio, and you cannot imagine how helpful "Billboard 75" was. Not only did you dip into the past, but you gave us a very good indication of what the future holds in store.

If it is possible, I would be
(Continued on page 38)

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SHOW BIZ!!!!

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 29

CINCINNATI

Henry Mancini conducted the Cincinnati Symphony Orchestra in the 8 o'clock Concert in Music Hall Sunday (1). Program included 19 of his originals. . . . **Betty Clooney**, wife of bandleader **Pupi Campo**, appeared as special guest on brother **Nick Clooney's** hour-long TV-er on WCPO-TV here all last week. The idea of Betty becoming a regular on the show is being mulled. The Campo band is in its seventh year at the Deauville Hotel, Miami Beach, Fla.

The **Fifth Dimension**, backed by a four-piece combo, did a two-hour concert at the University of Cincinnati Armory Field House Saturday (2) to a S.R.O. crowd of more than 9,000. The group drew raves from the local press. . . . **Johnny Long**, prominent in the big-band field a few years back, has enrolled at Marshall University, Huntington, W. Va. He plans to teach English upon his graduation next year. Long gave up the band business upon the death of his wife four years ago.

Jazz pianist-composer **Dave Brubeck** appeared as guest with the Cincinnati Symphony Orchestra at Music Hall Friday and Saturday (27-28), when the CSO, under the direction of **Erich Kunzel**, played a concert devoted entirely to Brubeck's music. . . . **Chet Lishawa**, formerly in production with the **Vivienne Della Chiesa** and **Dennis Wholey** TV-ers on WLW-TV and WKRC-TV, respectively, has joined WNEW-TV in New York as director of the late evening news.

Danny Scholl, baritone, formerly of niteries and the Broadway stage, has been named National Handicapped Man of the Year by President Nixon's Committee on Employment of the Handicapped. He hops to Washington next week to accept the award. Scholl, former vocalist with the **Glenn Miller** band, was wounded on Iwo Jima in 1945. Later, while appearing in a Broadway musical, he was stricken with a series of three strokes, ending his career. He now walks with the aid of leg braces and has regained his voice after long personal therapy. Scholl is now a public information officer here for **Roger Cloud**, Ohio State auditor.

BILL SACHS**NASHVILLE**

Country Joe & the Fish played to a full house at Vanderbilt University on Feb. 21. The crowd was so enthusiastic that the group did two hour-and-a-half performances. . . . **Leonard Cohen** has joined the migration to Nashville. Cohen moved here last week with the help of co-Columbia artist **Bubba Lowler**. . . . **Mama Cass Elliot** has just completed her first session in Nashville at the RCA facilities. Two of the tunes she recorded were written by **Sharon Rucker**. . . . **Arthur Prysock** comes to town for a recording date at the Starday/King studio on Tuesday (10). . . . **Johnny Cash** and the **Newbeats** headlined the entertainment roster for the annual automobile show. . . . **Doug Kershaw** just wound up a two-day engagement at Fillmore East. . . . **Sweetwater** and the **Friends of Distinction** did a concert at Middle Tennessee State University in Murfreesboro on Feb. 17.

Shelby Singleton Music, Inc., recently announced publication of several new releases. "Chains of Love," recorded on Diamond by **Ronnie Dove**, was written by **Mark Charron**; and the **Flamingo's** new Polydor single "Buffalo Soldier," which was written by **Margaret Lewis** and **Myra Smith**. . . . Starday/King's **Wayne Cochran** just completed a week at the Sugar Shack in Boston. While in Boston,

Cochran taped an appearance on the "Mike Douglas Show." . . . **Lelan Rogers**, vice president of Silver Fox Records, has formed a subsidiary label—Blue Fox Records. The new label will be blues oriented with the first release by **Calvin Leavy** entitled "Cummins Prison Farm." . . . **Kenny Rogers and the First Edition** just completed a series of commercials at DEM Studios.

The **James Brown** show is set for dates in Chattanooga, Augusta, Charleston and Spartanburg this month. . . . **Lawrence Reynolds** and **Linda Rondstat** were in town last week taping the "Johnny Cash Show." Linda recently appeared with **Area Code 615** at Fillmore West in San Francisco. . . . **Sally Kiel** and **Sherrien Pieres**, representatives of the International Tea Council paid a visit to studios of WMAK radio to promote the "Search for a New Sound" contest. WMAK is the local representative for the competition being sponsored by the tea council in conjunction with Billboard.

JIMMY BUFFETT**MEMPHIS**

Fame's **Mickie Buckins** has moved to Memphis to take over production and management of Fame Record Co. studios. Buckins has been **Rick Hall's** chief assistant at Fame's operations at Muscle Shoals, Ala. At the same time **Earl Cage**, who has been managing the studio while it has been under construction, has taken over the management of Fame's Publishing Co. to seek out new artists and writers for the companies.

The Fame complex has been working with **Candi Staten**, **Spencer Wiggins**, **Clarence Carter** and **George Jackson** under the direction of Hall and Buckins.

Chips Moman, president of American Recording Studios, has been completing work on albums for **Brenda Lee** and **B.J. Thomas** at Sounds of Memphis Studios because of remodeling of his studios. He will have **Bill Bedley**, former member of the **Righteous Brothers**, at his studios in early March.

Bettye Berger, president of Continental Artists booking agency, has signed bookings for Epic's **Redbone** and **Brenda Patterson**.

The big question in Memphis now is will **Elvis Presley** return for another lengthy session at the city where he got his beginning and then returned in 1969 after a 14-year absence and recorded three million-selling singles, "In the Ghetto," "Suspicious Minds," "Don't Cry Daddy," and has another on the way to gold status with "Kentucky Rain."

Dan Penn begins production in his new studio Beautiful Sounds, Inc., this month. Penn is in partnership with **Eddie Braddock** in the studio. They have selected **Parks Matthews** as their talent coordinator to select new material and artists for the studio. Their first session will be on the Entertainers.

Sun International's **Jerry Dyke** has been in Memphis working on a country single at Sun under the direction of **Knox Phillips** and **Sam Phillips**.

Larry Eades, producer-manager of Triangle Studios at Tupelo, Miss., has completed an album on **Willie Morgan**.

JAMES D. KINGSLEY**DALLAS**

Elvis Presley is scheduled to give his first concert appearance here in 10 years when he opens the 38th annual edition of "America's Wildest Rodeo" in Houston, with matinee and evening performances Feb. 27-28 and March 1. Other artists slated to appear include **Charley Pride** Monday (2) through Wednesday (4), **Bobby**

(Continued on page 43)

Billboard SPECIAL SURVEY For Week Ending 3/7/70

BEST SELLING Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	I WANT YOU BACK Jackson 5, Motown MS 700	8	26	30	R. B. GREAVES Atco SD 33-311	9
2	2	PUZZLE PEOPLE Temptations, Gordy GS 949	22	27	32	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	5
3	5	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	4	28	28	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	8
4	4	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	35	29	26	GOLDEN HITS, VOL. II Dionne Warwick, Scepter SPS 577	19
5	3	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	13	30	27	HURT SO BAD Nancy Wilson, Capitol ST 353	13
6	10	AIN'T IT FUNKY James Brown, King KS 1092	4	31	33	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227	34
7	6	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. III Motown MS 702	8	32	29	NITTY GRITTY Gladys Knight & the Pips, Soul SS 713	20
8	7	WALKING IN SPACE Quincy Jones, A&M SP 3023	13	33	31	ON BROADWAY Diana Ross & the Supremes & the Temptations, Motown MS 699	13
9	11	STAND Sly & the Family Stone, Epic BN 26456	45	34	35	FIRST TAKE Roberta Flack, Atlantic SD 8230	6
10	12	COMPLETELY WELL B. B. King, BluesWay BLS 6037	11	35	34	LOVE IS BLUE Dells, Cadet LPS 829	29
11	16	TODAY Brook Benton, Cotillion SD 9018	3	36	36	TOGETHER Diana Ross & the Supremes with the Temptations, Motown MS 692	20
12	13	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	11	37	39	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	42
13	9	FEELIN' GOOD Eddie Ruffin, Motown MS 696	10	38	44	LOOK-KA PY PY Meters, Josie JOS 4011	5
14	14	ICE ON ICE Jerry Butler, Mercury SRS 61234	24	39	49	LIKE IT WAS Dells, Cadet LPS 837	2
15	15	SANTANA Columbia CS 9781	12	40	42	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	6
16	8	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	14	41	41	BEST OF THE IMPRESSIONS Curtom 8004	3
17	23	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	8	42	37	LED ZEPPELIN II Atlantic SD 8236	10
18	21	DELPHONICS' SUPER HITS Philly Groove PG 1152	16	43	40	IT'S A MOTHER James Brown, King 1063	22
19	24	I LOVE YOU Eddie Holman, ABC ABCS 701	6	44	—	BLACK GOLD Nina Simone, RCA Victor LSP 4248	1
20	20	GET READY Rare Earth, Rare Earth RS 507	7	45	38	ABBEY ROAD Beatles, Apple SO 383	7
21	17	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031	16	46	—	KOOL & THE GANG De-Lite DE 2003	4
22	22	DOWN HOME STYLE Brother Jack McDuff, Blue Note BST 84322	13	47	47	MY CHERIE AMOUR Stevie Wonder, Tamla TS 296	22
23	18	BABY I'M FOR REAL Originals, Soul SS 716	8	48	48	GOING UP David T. Walker, Revue RS 7211	2
24	19	LET IT BLEED Rolling Stones, London NPS 4	7	49	50	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	2
25	25	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	15	50	—	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	1

Letters to the Editor

• Continued from page 36

most pleased to receive another copy of your special Anniversary edition, at your rate of \$2.00.

Once again, thank you so much for one of the most informative magazines published.

(Miss) Sandra Flagler,
Librarian.
CJBQ
Belleville, Can.

Billboard is a good trade magazine. It's been valuable to us and to the industry for years. However, it doesn't seem to be good business to continue to subscribe to a publication that frequently and unfairly criticizes an organization.

Claude Hall has made many

references to our DJ turnover, which very frankly is much more stable than most rockers in the country. He has never once checked with us to find the reasons but has believed the people who call in to him with sad tales of woe. He's not checked out the fact that these very same people usually are transients in the business and are fired from job to job.

I personally like Claude, but I think he allows himself to be used. I think if he is going to make editorial comments he owes it to all parties concerned to get the complete story and then make his own evaluation and report accordingly.

In our business we have a Fairness Doctrine to which we must conform. You are very fortunate; you do not. Never-

theless, in the sense of fairness it would seem that you should practice the same policy.

I thought you'd be interested in learning why we and perhaps many others have allowed our subscriptions to Billboard to lapse.

Harry H. Averill
General manager
WEAM
Washington

Editor's Note: When an air personality in the nation's capital, eighth largest market in the nation, earns \$175 a week and has to supplement his earnings doing record hops, something's wrong. Do any of the air personalities who've been fired by WEAM wish to reply to the letter above.

Gospel Music

Royal Publishers Forms Wing

NASHVILLE — Royal Publishers, Inc., has formed a subsidiary to be called Royal Recording.

The firm, said president Sam Moore, will be one of the first to specialize in producing biblical and religious recordings. John Whitehead, formerly with the publishing division of Royal,

will move to the chairmanship of the board. Robert Niebel is secretary-treasurer.

Whitehead said production already has begun. The first issue is a joint venture with Royal Publishers, and "represents the most comprehensive Bible package ever produced."

"For the first time," White-

head said, "we will offer a deluxe matching Bible and record album library. The two albums of twenty-six 12-inch LP's feature the 'Complete New Testament on Records,' read by one of the most distinguished voices of the century."

The matching Bible in this set is a new edition of the King James version, with a complete biblical cyclopedic index. Whitehead said this volume alone represents seven years of intensive research.

National Book, Inc., headquartered here, will be worldwide distributor for the new Bible product. Record distribution will be under the direction of Walter Peterson, National Book president.

Following a lead set by Shelby Singleton with his product, Royal will offer a lifetime unconditional guarantee for his records. If they are damaged or broken, they will be replaced by the company at no charge.

Royal, which recently purchased the Thomas A. Nelson Co. in Camden, N. J., is the world's largest publisher of Bibles.

Gospel Industry Is Putting New Emphasis on Youth

NASHVILLE — The Gospel music industry, once faced with a decline of interest among the young, has overcome that shortcoming and is putting new emphasis on youth.

Four of the more popular entertainers in the business now are 20 or younger.

Among the more prominent of these is Reba Rambo, daughter of the Singing Rambos (Dottie & Buck), who has been traveling with her parents on the circuit for the past five years and has recently completed taping the first gospel special to be shown for network viewing. Reba is 18.

Seventeen-year-old Steve Sanders, from southern Georgia, has been working and singing in the gospel field since the age of 10. His father, Herbert San-

ders, played piano for many of the weekend gospel groups in that area. The youngster, a songwriter as well as singer, appears with the Florida Boys and records on Canaan.

Greg Gordon, 19, is a writer and singer, who travels with the Oak Ridge Boys. The son of Anna Gordon Davis (along with the Chuck Wagon Gang) and the late Howard Gordon, he has become an artist in his own right. His mother now is married to Jimmy Davis, former Governor of Louisiana.

Mylon LeFevre has been singing as part of the LeFevres Gospel group, but now has been signed as a single by Atlantic Records, where he will be recording "updated" gospel music. He plans to continue performing with his family as well.

LP on Creation Reading By the Apollo 8 Crew

STARKVILLE, Miss.—"In the Beginning, God . . ." an LP utilizing both strong narrative and original religious music, is based on the reading of the Creation Story by the Apollo 8 crew during its historic flight.

A presentation of the First Foundation For One Nation Under God, headquartered here, the album has on its jacket a color picture of Earth taken from the moon, with a portion of the moon showing. The creation story was read by astronauts Borman, Lovell and Anders.

The narration on the record

is done by Rob Townsend, actor and former radio personality, who was selected because "his narrative style is the sound of music," according to the producers. The cuts on the LP deal with Genesis, with man generally, the birth of Christ, the Commandments, love, prayer and preparation, the Crucifixion, and the spread of Christianity.

All of the music is arranged and produced by Gerald Nelson, who also is the composer. Sound effects from the Apollo flight are interspersed into the recording. NASA supplied the cover photo.

Pilot Gospel TV Show Draws Network Interest

NASHVILLE—A pilot gospel television show, aimed at the network, has been videotaped here by EDCOM and Herman Spero Productions of Cleveland, Ohio. John and Milan Relec of Cleveland are the financial backers.

Taped and filmed before a live audience at Belmont College here, the production company spokesman said two networks are interested in the program, and there is a feeling the program will lead to a regular series.

Scenes of the Belmont Campus, the Parthenon and the Country Music Hall of Fame

were put on both videotape and movie film, and will be utilized as part of the show. In all, three and a half hours of program was put on tape, and the final edition will be less than an hour.

Two camera crews, one from Philadelphia and the other from Cleveland, used nine color cameras.

Among those on the program were J.D. Sumner and the Stamps Quartet; James Blackwood and the Singing Majority Chorus; the Downings, the Imperials, Reba Rambo, Mylon LeFevre and Steve Sanders. Special country music guests for the show were Connie Smith, Johnny Darrell and Tom T. Hall.

Bob McKenzie, producer for Heartwarming, directed the chorus and orchestra for the program. Bob McCollum, of Sumar Talent, served as talent coordinator.

First Intl Gospel Festival July 10-11

• Continued from page 1

was made by William Golden, representing the Oak Ridge Boys and promoter J.G. Whitfield of Pensacola, Fla. Sponsoring the event will be the Firemen's Benefit Fund. Golden estimated that as many as 25,000 would attend.

"We want to make gospel music as much a part of Nashville as the other types of music," said Herman Harper of the Don Light Talent Agency, which handles the Oak Ridge Boys. "We hope that while they are here we can expose them to country music and the other forms which are being produced in Nashville." He said he hoped there was some way they could see a performance of the "Grand Ole Opry."

The emphasis in the festival will be on young gospel talent, but all of the major groups will be represented. The Harmonizing Four, a black "soul" group, already has been contracted to appear, and Harper indicated

there would be others. Also on the list are the Galileans, a Spanish-speaking Gospel quartet from Mexico, and Kjell Samuelson and Brothers a group of four from Sweden, probably will attend. Canadians also will be represented.

Among the young set scheduled to appear are Steve Sanders, Reba Rambo, Greg Gordon and Mylon LeFevre.

The established acts who will perform are the Oak Ridge Boys, Happy Goodman Family, Florida Boys, Statesmen Quartet, Stamps Quartet, the Imperials, the LeFevres, Dixie Echoes, The Prophets, The Rambos, the Blackwood Brothers, Jimmy Davis & Anna Gordon Davis, the Rebels, Jake Hess, Rosie Rozell & the Searchers, Wendy Bagwell and the Sunliters, the Downings, the Kingsmen, the Orrells, the Speer Family, the Couriers and the Cathedrals.

All information is being coordinated through Gayle Hill.

Blue Ridge 4 Forms Firm

SPARTANBURG, S. C.—The Blue Ridge Quartet has formed a new company which will cover all facets of music operation except the booking of the group.

The new firm will be known as Blue Ridge Quartet Enterprises, Inc., and will be operated by "Ace" Richman, who will serve as president. Richman, who was the originator and manager of the Sunshine Boys for 32 years, will handle television syndication, music publishing and public relations.

Richman, a one-time entertainer, began his career in the early '30's in Cincinnati, then later formed the Red River Rangers at Charleston, W. Va. He later moved to WMAZ in Macon, Ga., where he formed the Sunshine Boys. He subsequently worked at WSB, Atlanta; WWVA, Wheeling; KMOX, St. Louis, and KFI, Los Angeles. Richman will move from his home in Tallahassee to this location.

The quartet will continue to be booked by Burl Strevel, their manager and bass player. The group records for Caan.

Shaped Notes

Gospel music gets a boost by the elevation of **Jarrell McCracken** to the presidency of RIAA. McCracken is president of Word, Inc., and was its founder in 1951. Under his leadership, the firm has grown to become the world's largest producer of religious recordings. Word releases on five labels. . . . SESAC got a citation for distinguished service from the National Religious Broadcasters. It was accepted by **W.F. Myers**, the firm's executive administrator and president of the Gospel Music Association, a post of leadership he has held for three consecutive terms. . . . The **Blackwood Brothers** played Las Vegas, but not exactly on the Strip. They performed at Calvary Church there. The group's **London Parris** is off temporarily for surgery. A March 7 date for this group includes the Shakespearean Festival Theatre at Stratford, Ontario, the first gospel sing ever to be held there. . . . **Bennie McDonald** has been promoted to the post of vice president of finance for Word at Waco. He's a former banker.

Heartwarming/Impact recording artists **Henry & Hazel Slaughter** have signed an exclusive booking contract with Skylite Talent Agency. Slaughter has resigned as music director of the Madison Assembly of God to be available for booking dates. . . . **Wendy Bagwell** and the **Sunliters** played a recent date with long-time country artist **Ernest Tubb**. They have an upcoming date at Jekyll Island. The group is recording on stage throughout the country an album of stories for Canaan Records. . . . Full houses in Victoria, Vancouver, Calgary and Edmonton awaited **Prophets Quartet** during their seven-day Canadian tour which was booked by the Sumar Talent Agency. . . . The **Kingsmen Quartet** of Asheville, N.C., have signed a booking contract with Skylite Talent, and a recording contract with the Songs of Faith label. . . . The **Jack Clement** recording studio was the scene of a session for the **Florida Boys**, who record for Cannan and are booked by the Don Light Talent Agency. **Les Beasley** notes that strings were added to this session. . . . **John Mathews** booked the **Dixie Echoes** on a West Coast tour after a three-year absence, and that absence had made the hearts grow fonder. Crowds were magnificent. The group is from Pensacola. . . .

Bobby Jean White & Smitty Gatlin have announced a partnership agreement. Mrs. White has joined the Smitty Gatlin singers for personal appearances. Both record for Skylite Sing.

Joe Moscheo, pianist and manager of the **Imperials Quartet**, says the group will appear with **Jimmy Dean** on the "Mike Douglas Show," with taping set for the end of march. The Imperials appeared in Las Vegas with **Elvis Presley**, and with him again in Houston, Tex. . . . **Jerry Goff & Jim Thrasher** of the "America Sings" television show testified at a Senate hearing in Washington concerning franchises. The Alabamans had a get-together with **Joe Namath**, who spent his collegiate football days in that state. . . . Gospel music is moving into Northwest Missouri, which has been without it since the late 1940's when the **Blackwood Brothers** performed there from their Shenandoah, Iowa, base of operations. Jerry Rozell brought it back late last year, with the **Blackwood Singers**, **The Smitty Gatlin Singers**, and the **Imperials**. Activity resumes March 23 when the **Blackwood Brothers** return. . . . The Kansas City area now has two full-time gospel radio stations. (Continued on page 55)

B
The SIGN of great reading

A WORLD-WIDE
LOOK
AT MUSIC
Billboard

Country Music

Country Still No. 1 in Nashville in All Music Recording Categories

NASHVILLE — Despite the spread of the music industry here into all facets of recording, country music still dominates the picture, a hitherto unpublished survey report shows.

It also shows that sessions, which averaged only a handful of musicians a few years ago, now show phenomenal growth.

The paper, a survey report on the recording business in Nashville, Tennessee, was compiled and written by Jay F. Mick, an instructor in music, who prepared it in fulfillment of a class at Peabody College under the supervision of Rick Powell.

Powell, president of Athena Records, is a governor and officer of the Nashville chapter of NARAS, and is a member of

Actor Palance Cuts 1st Disk

NASHVILLE — Movie actor Jack Palance, who will be master of ceremonies for the NARAS awards show here, has recorded his first LP under the guidance of Buddy Killen, and will release his first single almost immediately on Warner Brothers.

Palance, who describes himself as a lifelong fan of country music, wrote most of the songs on the LP. In addition, he has recorded such standards as "Green Green Grass of Home," "My Elusive Dreams" and "Little Bitty Tears."

"He writes strictly in the country vein," said Killen, "but this LP will be a diversified package." He said it will contain songs, some recitations, and "some surprises."

Asked why he decided to record here rather than in Hollywood, Palance replied: "Everywhere I go I hear Nashville. This is where it's obviously happening."



ACTOR JACK PALANCE listens to a playback of his first country recordings with producer Buddy Killen.

the Peabody faculty. He holds, among other things, a doctorate in music. The Peabody course was established under the auspices of this NARAS chapter.

Mick prepared his survey from studies covering the first six months of 1969, and was obtained from research done on more than 1,500 contracts. It was done with the cooperation of the Nashville local of the American Federation of Musicians.

In seeking classifications, Mick discovered that the various labels have different ways of naming their country product; i.e., such names as country-pop, country-western, country-folk, and just plain country.

Those listed as "plain" country accounted for 51.6 percent of all the recordings done during that period. A combination of the others, ranging from Blue Grass to "country-pop" accounted for another 16.5 percent, bringing the broad-based country involvement to some 68 percent of the over-all recording sessions.

Pop Categories

The "pop" categories also are widespread, ranging from that single word to such listings as pop-rock, underground-rock and underground folk. The total of these is 15.9 percent. However, this excludes rhythm and blues (6.4 percent) and soul (.9 percent). It also excludes "country-pop" which actually may be more pop oriented.

Pure folk music made up 1.2 percent of the total, while gospel gleaned 6.9 percent and sacred amounted to only .6 percent.

The classifications, by the way, were made by the individual recording companies, the producers, the leaders of the sessions and, in some cases, players who performed on the sessions. The 1,566 sessions, more than incidentally, were produced by 96 producers. Many of them doubled or even tripled in other capacities, such as arrangements, 261 sessions (or 16 2/3 percent) had written arrangements. This is a decided jump over a few years ago. Fourteen separate arrangers—or at least individuals listed as arrangers—were involved.

Mick discovered that Nashville's largest recording session during this six month period involved 33 musicians plus the leader. (Al Hirt was the artist, and the session was at RCA.)

On 153 separate sessions, 13 or more musicians were involved. Again this represents a sharp departure from the past when most sessions averaged fewer than six players. In those 153

sessions, the average number of musicians utilized was 18. Sixteen percent of the sessions used a contractor.

There were 4,922 songs recorded during the 1,566 sessions, which is an average of 3.14 songs recorded during a three-hour session. The largest number of songs recording during a session was 10 (by Hank Williams Jr.). This, of course, was prior to the union restriction on number of songs per session.

A total of 611 artist are under contract to record labels here, (Continued on page 43)

Country Tour Of Far East?

NASHVILLE — A representative of the Pentagon has met here with booker Earl Owens, seeking a means of presenting a "giant" country show for Vietnam and the rest of Southeast Asia.

Captain Sam McLendon, from the office of the Secretary of the Air Force, said he was working closely with the Armed Forces Office of Professional Entertainment, and with Owens, representing the Buddy Lee agency.

Both agreed that "outside" help would be necessary to overcome the bureaucratic red tape.

Entertainer Charlie Louvin is the leader of a group of entertainers willing to make the junket, but apparently Congressional aid is needed. All persons involved expressed a desire for constituents in the music industry to write to respective congressmen seeking their aid in such a proposal.

Country music entertainment in the war zone particularly is restricted a great degree now, with a sharp limitation on the number of artists offering their services.

Jack Music Inks Writers

NASHVILLE — Further expansion of Jack Music, Inc., is noted in an announcement regarding the signing of songwriters Dickey Lee and Allen Reynolds, and their move from Memphis to here.

The announcement, by professional manager Bob Webster, notes that they have already completed sessions in the Jack Clement recording studio.

The agreement with Clement renews a long and successful association with the past. Clement produced Lee's 1962 hit record of "Patches." Jack Music, Inc., published the Lee-Reynolds 1963 award winning song, "I Saw Lindsay Yesterday." Allen Reynolds was the co-writer with Clement in the mid-60's on recorded country standards: "Take Me Home" and "The Moods of Mary."

Lee was the writer of George Jones' 1962 tune, "She Thinks I Still Care." The move here marks a return to the country music scene for Lee.



TREE INTERNATIONAL president Jack Stapp receives his "National Salesman of the Year Award" from Harry Blackman, center, chairman of Nashville's National Salesman Committee, and Spencer Hays, right, president of the MusicCity Sales-Marketing Executives.

Stapp Named Salesman of Year by Marketing Execs

NASHVILLE — Jack Stapp, who has been one of the leaders in selling "the Nashville Sound" around the world, was named 1970 "National Salesman of the Year" by the Sales and Marketing Executives here.

The honor was bestowed upon him during special banquet ceremonies held at the Hillwood Country Club. The founder and president of Tree International addressed those in attendance on the role which sales and marketing plays in the music industry. He also highlighted future possibilities of the music business in Nashville, with an optimistic outlook.

Accepting his award, Stapp

thanked the city of Nashville for "naming the city after the music industry." He was cited as one who not only sold his company worldwide, but his selling of Nashville and its music wherever he goes.

In addition to the SME people, many of Stapp's close friends and associates were present. They included Buddy Killen, Joyce Bush, Curly Putman, Harlan Howard, Irving Waugh, Owen Bradley, Jack Palance, Frances Preston, Jo Walker, Bill Williams and Bill Hudson.

Among friends who sent telegrams were Dinah Shore, Eddy Arnold, Johnny Cash, Ernie Ford, Tom Jones, Gene Autry, Ralph Edwards and Bert Parks.

Nashville Scene

By BILL WILLIAMS

George Morgan, who has accomplished virtually everything else in his career, is about to become a grandfather. His daughter, Beth, is the young mother-to-be. The Stop artist, set for a tour of Hawaii in May, has a new release out momentarily titled "Kansas City Stockyards." . . . Ed Bruce, Monument, has moved to the Royal Palace, a new club in Nashville, for entertainment nightly. . . . Nick Nixon, whose "Loser's Cocktail" was produced by Jerry Cruchfield for Kapp, is a St. Louis native. His name similarity to that of a high public official evokes a great deal of comment. . . . Chart's Slim Williamson reports that requests are coming from everywhere for Bob Yarborough's new single, "Tonight I'm Gonna

Put It to Her in a Little Different Way." . . . Linda Martel is cutting her first LP, and it's due out in April. It will contain the three hits she's had so far, with some new material. The Plantation artist is set for heavy bookings in the Midwest.

Bill Towers now devotes full time to TRO, and has temporarily at least, sidetracked his singing career. . . . Hickory's Glen Barber opens March 7 at the Mermaid in Minneapolis. . . . Ricci Mareno, vice president of Terrace Music, has announced the signing of Nova Fitzgerald to an exclusive writer's contract with Blue Lake Music (BMI), a Terrace affiliate.

Patsy Sledd is off with Ed Ham- (Continued on page 44)



HUBERT LONG, right, president of Hubert Long Int., goes over details of talent business with Bill Goodwin, who assumes duties as vice president of the Hubert Long Talent Agency and an artist on the MTA label.

TWO DIFFERENT COUNTRY SOUNDS WITH LONNIE HOLT



Re-Echo Records #6-2328-69

Folk & Old Time

1. Overton Hanging
2. One Little Thing at a Time

Breeze Records #522 Modern

1. Forever Is Such a Long, Long Time
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LONNIE HOLT

“A pilot’s ready when I’ll let my family go up with him.”



Captain Chuck Shafer polishes pilots.
He teaches them things they didn't even
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When a man graduates from our pilot
training center in Fort Worth, we turn him
over to men like Captain Shafer.

He's the one who decides when they're
ready.

Ready to fly for American.

The Captain looks at his job this way:

*"By the time they get to me, these guys
are pretty good pilots, but I've been in
this business at least 20 years longer
than any of them.*

*For instance, they know how to land a
plane; I teach them how to bring it in
like a big swan.*

*It's for the extra comfort of the passen-
gers. And that's the bottom line in our
business.*

*Give that passenger as smooth a ride
as possible!"*

We don't know anybody who can do
Captain Shafer's job better than he can.
That's why he has it.

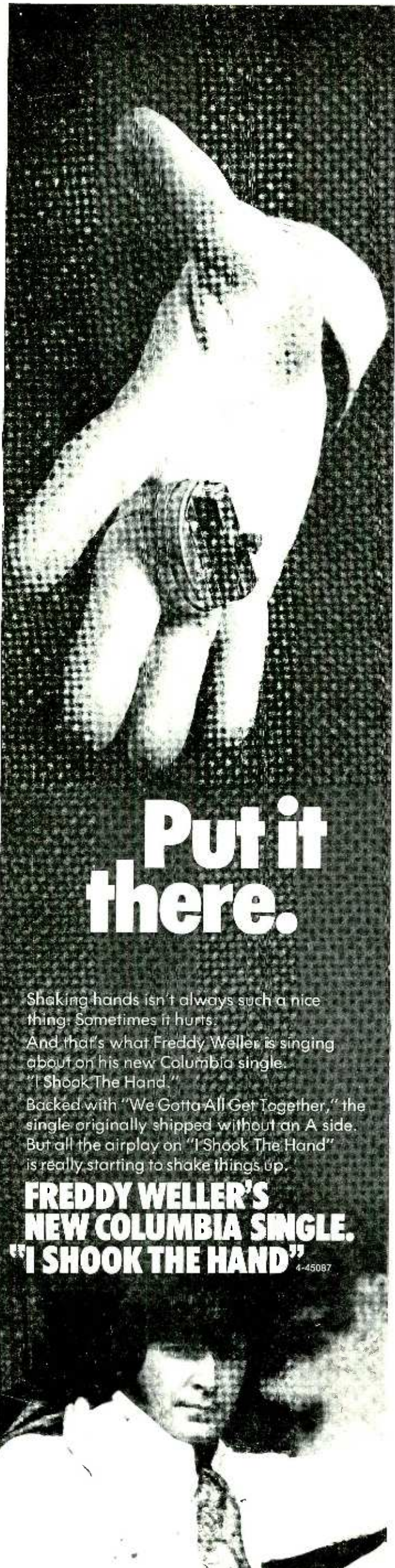
It's the American Way.

**Fly the American Way.
American Airlines**

Billboard Hot Country Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	8	38	24	SIX WHITE HORSES Tommy Cash, Epic 5-10540 (Prodigal Son, BMI)	16
2	3	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	7	39	18	DON'T CRY DADDY Elvis Presley, RCA 47-9468 (Gladys/BnB, ASCAP)	12
3	4	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	5	40	45	DADDY COME AND GET ME Dolly Parton, RCA Victor 47-9784 (Owepar, BMI)	6
4	5	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	6	41	51	I'M GOING HOME Bobby Lewis, United Artists 50620 (Tuff, BMI)	8
5	2	HONEY COME BACK Glen Campbell, Capitol 2718 (In litigation)	7	42	55	A GIRL WHO'LL SATISFY HER MAN Barbara Fairchild, Columbia 4-45063 (Champion, BMI)	4
6	11	WELFARE CADILLAC Guy Drake, Royal American 1 (Bull Fighter, BMI)	9	43	42	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol 2703 (Blue Book, BMI)	8
7	20	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	5	44	61	THE CHICAGO STORY Jimmy Snyder, Wayside 009 (Newkeys, BMI)	4
8	12	COUNTRY GIRL Jeannie C. Riley, Plantation 44 (Singleton, BMI)	6	45	58	I HEARD OUR SONG Dottie West, RCA 47-9792 (Tree, BMI)	5
9	23	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack, BMI)	5	46	26	THERE'S A STORY (Goin' Round) Don Gibson & Dottie West, RCA 74-0291 (Acuff-Rose, BMI)	13
10	6	A WEEK IN A COUNTRY JAIL Tom T. Hall, Mercury 72998 (Newkeys, BMI)	12	47	31	THINKING ABOUT YOU BABY Billy Walker, Monument 1174 (Wilderness, BMI)	14
11	7	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32599 (Tree, BMI)	10	48	28	NOBODY'S FOOL/WHY DO I LOVE YOU Jim Reeves, RCA 74-0286 (Tuckahoe, BMI/Shapiro-Bernstein, ASCAP)	14
12	19	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BMI)	3	49	49	SITTIN' IN ATLANTA STATION Nat Stuckey, RCA Victor 47-9786 (Atlantic, ASCAP)	9
13	32	MY WOMAN MY WOMAN MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	3	50	46	THE WHOLE WORLD HOLDING HANDS Freddie Hart, Capitol 2692 (Blue Book, BMI)	10
14	14	I'LL MAKE AMENDS Roy Drusky, Mercury 73007 (Lowery, BMI)	8	51	52	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	2
15	25	A LOVER'S QUESTION Del Reeves, United Artists 50622 (Progressive/Eden, BMI)	5	52	50	THE GOLDEN ROCKET Jim & Jesse, Epic 5-10563 (Hill & Range, BMI)	9
16	17	CHARLIE BROWN Compton Brothers, Dot 17336 (Tiger, BMI)	7	53	57	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Hill & Range/Blue Crest, BMI)	3
17	36	I'VE BEEN EVERYWHERE Lynn Anderson, Chart 5053 (Hill & Range, BMI)	4	54	54	GET TOGETHER Gwen & Jerry Collins, Capitol 2710 (Irving, BMI)	8
18	8	THEN HE TOUCHED ME Jean Shepard, Capitol 2694 (Gallico, BMI)	10	55	43	TWO SEPARATE BAR STOOLS Wanda Jackson, Capitol 2693 (Party Time, BMI)	10
19	10	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2072 (Sawgrass, BMI)	8	56	56	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	4
20	41	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2715 (House of Bryant, BMI)	3	57	68	ROCK ISLAND LINE Johnny Cash, Sun 1111 (Hi-Lo, BMI)	2
21	29	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BMI)	6	58	64	THIRD WORLD Johnny & Jonie Mosby, Capitol 2730 (Melrose, ASCAP)	2
22	15	TAKE A LETTER MARIA Anthony Armstrong Jones, Chart 5045 (Stellar, BMI)	9	59	59	HONKY TONK WOMEN Charlie Walker, Epic 5-10565 (Gideon, BMI)	3
23	33	BIG MAMA'S MEDICINE SHOW Buddy Alan, Capitol 2715 (Blue Book, BMI)	5	60	74	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Barton, BMI)	2
24	40	TOMORROW'S FOREVER Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	4	61	75	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-P-R, BMI)	2
25	9	I'M A LOVER (Not a Fighter) Skeeter Davis, RCA 74-0292 (Crestmoor, BMI)	13	62	—	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	1
26	27	HELLO I'M A JUKEBOX George Kent, Mercury 72985 (Newkeys, BMI)	13	63	65	JIM, JACK & ROSE Johnny Bush, Stop 354 (Window, BMI)	8
27	16	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (Hi Lo/Gold Dust, BMI)	15	64	—	IS ANYBODY GOIN' TO SAN ANTOINE? Charley Pride, RCA Victor 47-9806 (Tree, BMI)	1
28	21	WINGS UPON YOUR HORNS Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	15	65	66	HEY THERE JOHNNY Mayf Nutter, Reprise 0882 (Setter/Redbone, ASCAP)	4
29	53	WE'RE GONNA GET TOGETHER Buck Owens/Susan Raye, Capitol 2731 (Blue Book, BMI)	3	66	—	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45095 (Tree, BMI)	1
30	13	BROWN EYED HANDSOME MAN Waylon Jennings, RCA 74-0281 (Arc, BMI)	15	67	67	WHO WILL THE NEXT FOOL BE Charlie Rich, Sun 1110 (Knox, BMI)	2
31	34	THEN SHE'S A LOVER Roy Clark, Dot 17335 (Russell-Cason, ASCAP)	7	68	70	RUNNING BARE Jim Nesbitt, Chart 5052 (Yonah, BMI)	2
32	30	PUT A LITTLE LOVE IN YOUR HEART Susan Raye, Capitol 2701 (Unart, BMI)	9	69	69	MARRY ME Ron Lowry, Republic 1409 (In litigation)	2
33	35	SHE CHEATS ON ME Glenn Barber, Hickory 1557 (Acuff-Rose, BMI)	9	70	72	HONEY DON'T Mac Curtis, Epic 5-10574 (Hi-Lo, BMI)	2
34	48	ANGEL OF THE MORNING Connie Eaton, Chart 5048 (Blackwood, BMI)	5	71	—	PLEASE BE MY NEW LOVE Jeannie Seely, Decca 32628 (Tree, BMI)	1
35	22	YOUR HUSBAND, MY WIFE Bobby Bare & Skeeter Davis, RCA Victor 47-9789 (Pocketful of Tunes/Jillbern, BMI)	7	72	73	MAMA COME'N GET YOUR BABY BOY Johnny Darrell, United Artists 50629 (Viva, BMI)	4
36	39	HUSBAND HUNTING Liz Anderson, RCA 47-9796 (Greenback, BMI)	4	73	—	TALK ABOUT THE GOOD TIMES Jerry Reed, RCA Victor 47-9804 (Vector, BMI)	1
37	38	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca 32608 (Sure-Fire, BMI)	6	74	—	I KNOW HOW Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	1
				75	—	BETTER DAYS FOR MAMA Stonewall Jackson, Columbia 4-45075 (Contention, SESAC)	1



Put it there.

Shaking hands isn't always such a nice thing. Sometimes it hurts. And that's what Freddy Weller is singing about on his new Columbia single.

"I Shook The Hand" Backed with "We Gotta All Get Together," the single originally shipped without an A side. But all the airplay on "I Shook The Hand" is really starting to shake things up.

FREDDY WELLER'S NEW COLUMBIA SINGLE. "I SHOOK THE HAND" 4-45087

From The Music Capitals of the World

• Continued from page 38

Goldsboro Thursday (5) and **Buck Owens** and **Roy Clark** Friday (6) through March 8.

Columbia Records artists **Blood, Sweat & Tears** played for a concert Feb. 27 at State Fair Music Hall, the group's first appearance in Dallas. . . . Elektra Records songstress **Judy Collins** set at State Fair Music Hall.

Steppenwolf's current Texas tour included dates for the Dunhill Records group in Corpus Christi, Feb. 8; Fort Worth, Feb. 20; Amarillo, Feb. 21, and Lub-

bock, Feb. 22. . . . MGM Records family group the **Cowsills** staged a Valentine's Day concert Saturday (14) at State Fair Music Hall here.

Uni Records has signed Dallas-ite **Scotty McKay**, with his first single release to be titled "High on Life." . . . Uni has also signed **Gene Watson**, a country artist from Houston, who has a local record out called "John's Back in Town." . . . The **Obsessions**, an all-girl group on the Happy Tiger label ("Make Music to My Heart") appeared recently on **Larry Kane's** KTRK-TV show in Houston.

The **New Christy Minstrels** entertained visitors of the Men's Wear Retailers of America at their 55th annual convention held Feb. 10 at the Fairmont Hotel's Regency Room. . . . The **Diamonds** have signed for a two-week engagement at the Pearl Street Warehouse beginning March 9. . . . Columbia Records group **It's a Beautiful Day** played San Antonio Feb. 21 and Houston Feb. 22.

Lee Douglas, who has been serving as production director at radio station WFAA, is moving to KLIF, where he'll have the 6-9 p.m. slot, replacing **Paxton Mills** (who is leaving to go to KIMN in Denver). KLIF's present lineup includes **Brice Armstrong** and **Rod Roddy**, morning team 6-10 a.m., program director **Dave Ambrose** 10 a.m. to noon, **Michael O'Shae** noon to 3 p.m., **Mike Selden** 3-6 p.m., music director **Jim Taber** 9 p.m. to midnight, Talk Show host **Tony Gerrard** (midnight to 1 a.m.) and all-night man **Cousin Linnie**.

John Mayall and the **Kinks** set for a concert Monday (23) at

State Fair Music Hall. . . . **Dionne Warwick** held the Neiman-Marcus Spotlight Event Feb. 22 for two shows at McFarlin Auditorium. Neiman-Marcus also brought the **Temptations** for a show Feb. 27 at Memorial Auditorium. . . . RCA Records group the **Jefferson Airplane** due here Friday (6) for a show at Memorial Auditorium.

Motown Records' "new" **Supremes** made their first club appearance Feb. 19 at the Fairmont Hotel's Venetian Room, where they'll be for three weeks. . . . Capitol Records artist **Glen Campbell** scheduled for a concert March 15 at the Tarrant County Convention Center in Fort Worth.

MARGE PETTYJOHN

LAS VEGAS

Singles cut at United recently include "Sunshine in the Rain" by the **Jades** and Vegas' own **Las Blues** re-mixed and over-dubbed their new single "Life Is Just a Bowl of Cherry Bombs." . . . The **Cascades** cut a single for Uni, while **Paul Anka** did a vocal over-dubbing for RCA. . . . **Elvis Presley** closed his International Hotel gig Feb. 23 and left for a three-day engagement in Houston. Accompanying him as sound man was United Recording Corp. head **Bill Porter** who was formerly soundman on 18 of Presley's million seller records.

Bobby Morris, leaving the International Hotel as band leader. He plans to form his own recording company headquartered in Vegas. Taking over as conductor is **Joe Guercio**. . . . **James Mulidore** inked as musical contractor for the International Hotel. Mulidore, who backs many of the big names during recording sessions, finished backing **James Brown's** album with **Louie Bellson** for King Records. Mulidore will back Bellson's next jazz album.

LAURA DENI

C&W Still No. 1 in Nashville In All Recording Categories

• Continued from page 40

with the majors employing the bulk of these. RCA has the greatest number, followed in order by Columbia, Monument, Stop, Capitol and Chart. RCA, Columbia and Monument also led in the number of sessions produced.

Mick, in his survey, draws some conclusions and makes some recommendations. He found some fault with classification of the songs performed on the sessions. "If the artist was classed and promoted as a country artist," he wrote, "this was the way the person classed the session. There are certain recording companies who classify all recording done under their label as one type."

The teacher-student suggests

that the producer or leader of a session indicate the classification of the song recorded at the time of recording. "This information could be placed on the time card along with the song titles," he said.

This paper was one of a dozen which were done in Powell's class in the first semester of this year. In the second semester, another dozen students—most of them actively involved in the music industry here—are currently working on papers ranging from studies of the performing rights societies to organizations such as the Country Music Association or AFTRA.

In addition to the academic advantages of such research, Powell is seeking to accumulate the factual information so long sought in the industry.

Philadelphia Country

• Continued from page 30

based on a "very active request line," Paul said, that permits up to 1,000 calls a week. "We keep the playlist as accurate as we can. At first, the calls presented a problem because they weren't necessarily for the newer records, but lately the calls reflect the contemporary releases."

It might be easier to program the station if singles sales were better, "but singles sales would only reflect a hard-core country music fan. We're trying to rise beyond that type of audience alone. Anyway, our audience is basically adult and adults are basically album buyers." WRCP, though, only obtains about 20 percent of its programming from album cuts, outside of oldies.

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

I Heard Our Song—Dottie West (RCA)
One More With Feeling—Jerry Lee Lewis (Smash)
Monkey Business—Mack McMillon (Big Mack Records)
The Wrong Pot for Your Tea—Rena Mac (Rustic)
Bigger Man Than Me—West Potts (K-Ark)
Sandy Castle's—The Clouds (Northland)
Whistle for Happiness—Peggy Lee (Capitol)
Honkey Tonk Love—Ernie Brend (Winchester)
What's My Name—Henson Cargill (Monument)
Old Lonesome Me—Jan Hurley (Opussum)
Country Girl—Jeanie C. Riley (Plantation)
After All These Years (LP)—Carmine Gagliardi (Cambray)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. 615 244-4064.

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

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looking for a #1 Hit!*

★ Billboard's C & W chart

'OCCASIONAL WIFE'

MERCURY 73018

FARON YOUNG

guests on HEE HAW

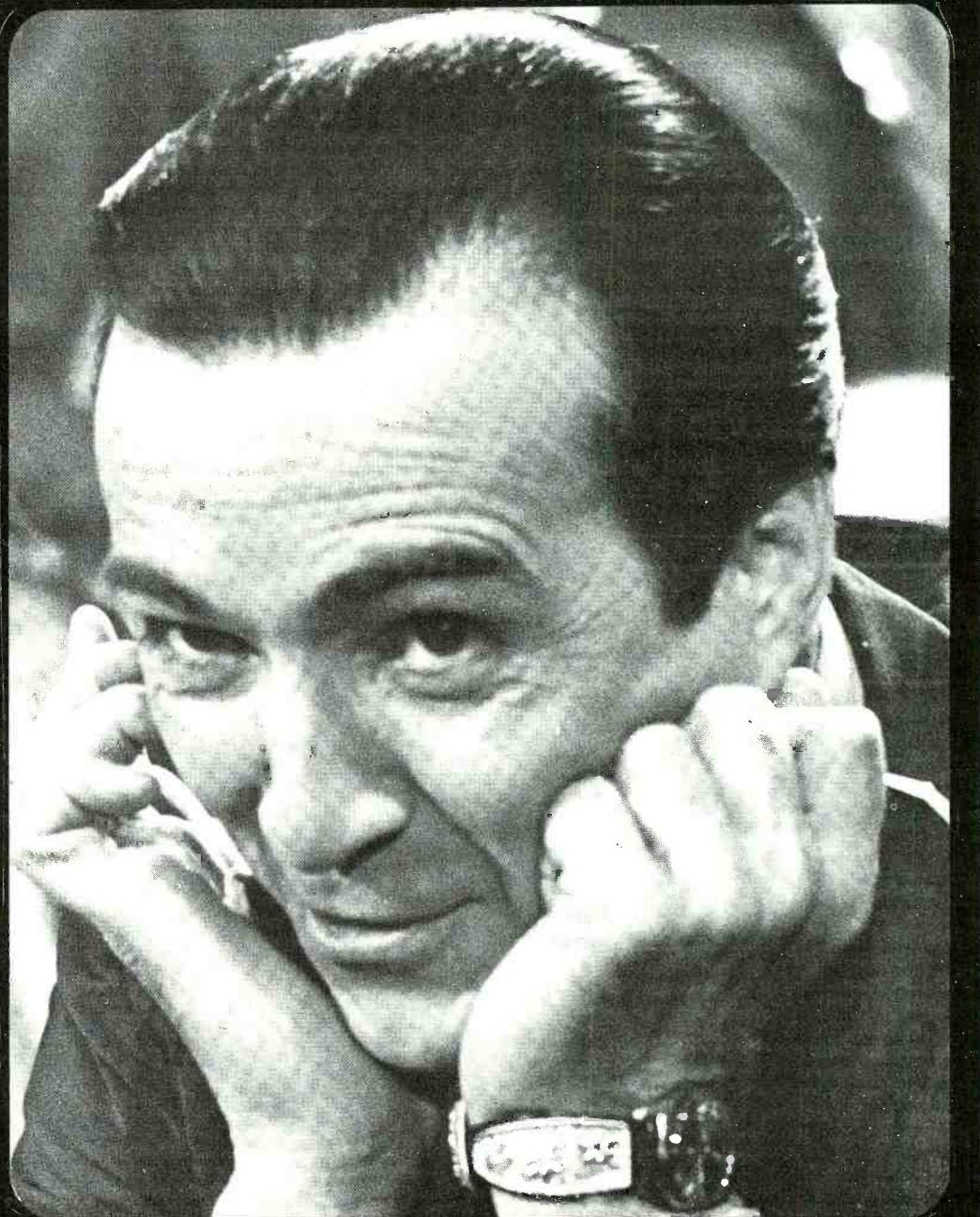
MARCH 18, 6:30 p.m.

Faron Young
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featuring: Your Time's Comin'
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Country Music

Nashville Scene

• Continued from page 40

ilton of Liberty-UA on a 10-city promotion tour to promote her release, "If You Were Me." The target cities are New Orleans, Houston, Dallas, Kansas City, St. Louis, Cincinnati, Louisville, Atlanta and Charlotte. . . . **Hank Locklin, Lorene Mann, and Guy Drake** have signed exclusive booking-management contracts with **Buddy Lee**. Hank will be touring Ireland, England and Scotland Wednesday (11) through April 13.

Tompall & The Glaser Brothers played a return engagement at the Raleigh Coliseum and got another standing ovation. This is becoming almost routine for the fine act. . . . **Bob Rudolph**, former Midwest sales representative for Monument Records, has been named assistant sales manager for the label, and will work out of the Nashville office. He reports to **Steve Poncio**. . . . **Linda Rae**, 19, is the winner of an 11 western state talent search sponsored by Canary and Yellow Bird Records. The Portland, Ore., girl makes her debut with the song "On Trial" on Yellow Bird. . . .

Jim Bulleit once owned the Southern Plastics plant, not Standard Pressing, which was sold last week. Jim still is willing and almost wishing to get back into the record industry. . . . **The Four Guys**, working with **Jimmy Dean**, were held over for two weeks at the Landmark Hotel in Las Vegas beyond their month-long date. . . .

Chet Atkins has signed for an appearance on the "Johnny Cash Show," appearing April 15. Chet is honorary chairman of the Tennessee Mental Health Association, chairman of the Kentucky-Tennessee National Cystic Fibrosis Research Foundation, and chairman of the Music Industries Division of the Boy Scouts Council. . . .

Roy Clark, again showing some of his diversified talent, did a funny interpretation of "Folsom Prison Blues" on "Movin'," hosted by **Andy Williams**. **Wanda Jackson & Henson Cargill** are slated for more guest appearances on "Hee Haw." . . . **Ray Pillow's** forthcoming single is "Slice of Life," produced by **Shelby Singleton** on Plantation. . . . Chart's **Lawanda Lindsey & Kenny Vernon** have followed the cross-over trend with their country version of "Pickin' Wild Mountain Berries," a soul hit. . . . **Imperial's Johnny Carver** plays the Florida circuit in March, with dates at Fort Lauderdale, Miami and Vero Beach. . . . **Bobby Parrish** was recently featured on the annual March of Dimes telethon, WCTV, Thomasville, Ga. . . . **Jan Hurley**, of Opossum Records, is appearing at the Blackhawk in Jacksonville, Ill. . . . **Larry Heaberlin and The Travelers** are playing the Peyton Place Lounge in Des Moines. . . . **Col. Jim Wilson** of Starday-King announces that negotiations have been completed with **Lester Johnson** for the master of "Four Walls and One Window" by **Bobby Wade** on the Way Out label. The single was very strong in the Cleveland area. . . . **Red Sovine & J. David Sloan**, with new albums set for release, played to strong crowds at Indianapolis. . . . **Georgia Gibbs** is coming in to cut a country album.

Arthur Prysock is due back in for a week of sessions at Starday-King. . . . **Judy West** has moved from Hollywood to Nashville. . . . **Van Trevor** has flown to Cleveland to tape the nationally syndicated "Upbeat" TV show, where he sang his "Mercy Hospital" and "The Things That Matter." . . . **Nat Stuckey** is back from a successful Texas tour. He now plans to spend a week crawling in his native Louisiana. . . . **Guy Drake**, playing a new country showroom in North Little Rock, had a turnaway crowd. The place is a converted Baptist church, operated by **George E. Brown**.

FROM

PORTER WAGONER

2 Great Singles

YOU GOT-TA HAVE A LICENSE

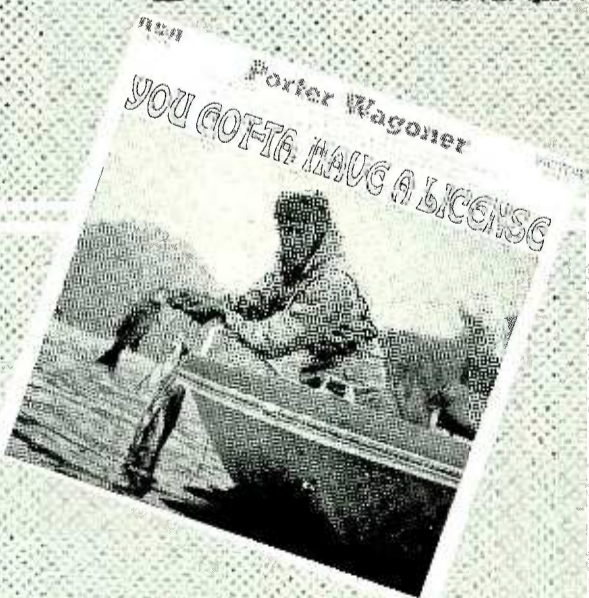
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FROM 1 GREAT ALBUM

RCA #LSP-4286



Exclusively on RCA

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 3/7/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	19
2	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	7
3	10	HELLO, I'M JOHNNY CASH Columbia KCS 9943	4
4	8	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 389	5
5	5	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	14
6	6	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	36
7	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	27
8	9	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	4
9	4	TALL DARK STRANGER Buck Owens, Capitol ST 212	18
10	2	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	13
11	19	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SRS 67128	4
12	21	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	4
13	12	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	23
14	18	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	8
15	37	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	3
16	20	BIG IN VEGAS Buck Owens, Capitol ST 413	7
17	17	WHERE GRASS WON'T GROW George Jones, Musicor 3181	10
18	13	GLEN CAMPBELL "LIVE" Capitol STBO 268	25
19	16	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 101	24
20	11	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	11
21	23	SWITCHED ON NASHVILLE: COUNTRY MOOG Gil Trythall, Athena 6003	11
22	25	WAYLON Waylon Jennings, RCA Victor LSP 4260	5
23	14	SHOWTIME Johnny Cash & the Tennessee Two, Sun SUN 106	15
24	22	MOVING ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	13
25	28	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	5
26	26	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	22
27	27	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	22
28	24	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	39
29	15	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson, Chart CHS 1022	14
30	35	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	4
31	31	JIM REEVES' GREATEST HITS, VOL. III RCA Victor LSP 4187	32
32	34	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists UAS 6735	6
33	36	HOMECOMING Tom T. Hall, Mercury SR 61247	5
34	42	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	4
35	30	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	23
36	38	ROGER MILLER 1970 Smash SRS 67129	4
37	29	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LSP 4220	17
38	32	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	18
39	33	COUNTRY SPECIAL Various Artists, Capitol STBB 402	8
40	40	GREAT HITS Mel Tillis, Kapp KS 3589	7
41	41	BIG DADDY DEL Del Reeves, United Artists UAS 6733	2
42	43	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	2
43	45	LOVE AIN'T NEVER GONNA BE NO BETTER Webb Pierce, Decca DL 75168	4
44	—	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol ST 416	1
45	—	FINAL FLING Lester Flatt & Earl Scruggs, Columbia CS 9945	1

Coin Machine World

400 ATTEND

Recording Artists Spark S. C. Show

By LAMAR GUNTER

COLUMBIA, S.C.—A record crowd of over 400 persons attended the recent annual convention of the South Carolina Coin Operators Association (SCCOA)

here. The large gathering was sparked by a large talent show featuring recording artists. The group streamlined its board and for the first time welcomed distributors as members. B. T. Barwick of Sumter Music Company, Sumter, S. C., is the new president.

Barwick succeeds Fred Collins Jr. of Collins Music Company in Greenville. He moves up to the post of board chairman to succeed Royce Green Jr. of Rosemary Amusement Company of Andrews, S. C.

A. L. Witt of Witt Music Company, Greenville, S. C., is the new first vice president. Jerry Palasis of Arrow Amusement Company, Charleston, S. C., is the new second vice president and Kenneth Flowe of Greenwood Music Company, Greenwood, S. C., is the new third vice president.

Mary Hackler was re-elected secretary and treasurer. H. H. Andrews of Andrews Amusement Company, Inman, S. C., was re-elected sergeant-at-arms.

In a move to streamline management of the association, the group voted to reduce the number of directors from 16 to 12 and to change the board's composition. The number of operators on the board was reduced from 16, one representing each judicial district, to 6, one representing each congressional district.

The distributors, previously unrepresented on the board, were voted six memberships. The new distributor members are L. F. LeSturgeon of LeSturgeon

Distributing Company, Charlotte, S. C.; William L. Whitcomb of Peach State Trading Company, Columbia; Gene Trout of Trout Distributing Company, Columbia. (Continued on page 49)

Jukebox Group Talent Bonanza

COLUMBIA, S. C.—Several persons said the entertainment provided at the Friday night banquet of the South Carolina Coin Operators Association (SCCOA) annual meeting here recently rivaled entertainment at the national jukebox operators' convention.

"Don't say that," outgoing SCCOA President Fred Collins Jr. pleaded with a Billboard correspondent, but it was obvious he was pleased with response to the show headlined by Hank Williams Jr. of MGM Records and Browning Bryant of RCA. (Continued on page 51)

Tell MOA Copyright Battle

COLUMBIA, S. C. — The Music Operators of America (MOA) copyright law battle "is reaching the dangerous stage" the South Carolina Coin Operators Association (SCCOA) was told here at its recent annual convention.

"MOA has been fighting this battle since 1948 when George Miller, MOA's first president and managing director fought it," said Fred Granger, vice-president.

Jukebox, Radio Team Up To Promote Regional Hit

By EARL PAIGE

CADILLAC, Mich. — While the chance of a recording making it on jukebox pay alone is somewhat slim, a song doesn't have to be a national hit on radio to insure good jukebox reception. This is pointed up here by William Bryan, Bryan Brothers Music Co., who is reporting good success on two records that are receiving heavy regional radio play.

Bryan, a veteran operator for 28 years, remembers when the jukebox was the main avenue for breaking hit records. "The jukebox is becoming more important now but airplay is still the most important factor. If the records aren't exposed on the radio there's little chance that the people in the taverns will try them.

"I receive piles of samples from the record companies and I'm thankful to have them. I always try to program the ones that appear hopeful. But radio exposure is a critical factor."

Radio exposure of "Devil On Death's Highway" on the Twilight label by Ken McWilliams has helped this record on Bryan's jukeboxes. "The song is about a stretch of highway near Big Rapids. It's really a regional hit."

The most dramatic regional hit lately has been Eddie West's recording of "Lonely World" on Stop Records. Dick Powers of WATT radio here claims that the station had more than 500 phone requests for the song before announcing on the air that it would be played every half. (Continued on page 46)

Chicago Show Set Mar. 6-8

CHICAGO—One of the most interesting trade shows in the coin machine world will open here (6) at the Sheraton Chicago Hotel when the National Vendors Association (NVA) convenes its three-day 20th annual convention and exhibit. Hundreds of bulk vending charms, all varieties of gum and candies and vending equipment will be shown.

Exhibit hours are 10 a.m.-noon and 1-4:15 p.m. Friday; 1:30-5:30 p.m. Saturday; 12:30-2:30 p.m. Sunday. On Saturday morning and again on Sunday morning workshops for bulk operators will be held. New officers will be elected Saturday morning and a banquet will be held that night.



B. T. BARWICK, president, South Carolina jukebox operators' group (right) and Fred Collins, Jr., new board chairman.

Executive Turntable



ADDY

Amile A. Addy will assume the role of manager of the San Francisco factory branch of the Wurlitzer Co. on April 1. He presently is credit manager of the phonograph. (Continued on page 55)

Distribution in the '70s

O. R. Truppman
vice-president, general manager
Bush International, Miami

For many years management at all levels of the coin and vending machine industry has neglected recruiting and training programs for young people graduating from high school or trade schools. The vacuum left by the retirement of older people has become so great that there is a shortage of qualified personnel for almost every job that exists in our industry.



O. R. TRUPPMAN

With the in-depth participation resulting from manufacturers acquiring their own distributing outlets, with distributors expanding to the operating field, and with large vendors going into the music and games business the shortage of qualified people has suddenly become dramatically apparent. The result is that one segment of the industry will hire people from some other segment of the industry hoping that these people have been properly trained in their previous positions. As a natural consequence many mistakes are made and people move from job to job while the real purpose is not accomplished.

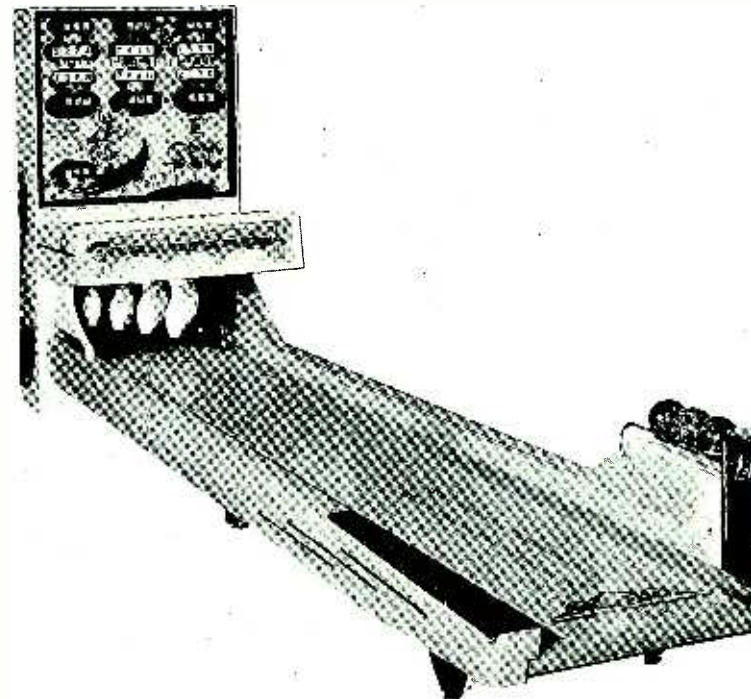
The responsibility for providing qualified personnel to the industry should properly begin with the manufacturers but does not necessarily end

there. The manufacturer, through technical and administrative training programs, could provide management, sales and service people for the distributors. The distributors, in turn, through technical schools (with the help of the manufacturer they represent) could provide technical training for service personnel presently working for operators. Some manufacturers maintain technical training programs at their manufacturing plants which are available to both distributors and operating personnel. These should be publicized and promoted and students solicited to attend. Most distributors with the help of the manufacturer they represent do conduct service seminars on specific pieces of equipment at the distributor's location. These seminars should be publicized and the operator should be urged to insist on attendance by his service people.

The application of overall industry training programs will not be easy. They are expensive and require a great deal of planning long before they show much progress. An abundance of patience and tenacity will be necessary by all concerned. There have been hit and miss training programs for the past twenty years but none that have produced any number of trained people to replace those leaving the industry. They must be considered long range projects.

In my opinion, the Music Operators of America and the National Automatic Merchandising Association could exert a great deal of influence on the manufacturers to make them realize how great the need is. The manufacturer, in turn, taking an intelligent approach to the long range benefits of training programs, should be anxious to support the programs. The initiative must be provided from some source but once the ball has started rolling, the industry may again become rejuvenated.

New Equipment



United—Six Player Bowler

Big bowling games continue to be one of the more popular coin-operated leisure items as attested by the attention the big machines drew at last year's Music Operators of America trade show. This new machine from United, div. Williams Electronics, called El Grande, features six methods of play: flash, dual flash, regulation, strike 90, rotation and triple strike 100 bonus. The company suggests setting the piece at two plays for a quarter. Additional sections are available so that either four or eight foot lengths can be added to the standard 13 and 16 foot models. The game allows for optional pricing and comes with an instruction manual.

Jukebox, Radio Team Up for Hits

• Continued from page 45

hour. West's father works here and was able to obtain 75 copies for Bryan, who was also swamped with requests for the song.

Bryan follows the radio stations closely, pointing out that there are two AM stations and an FM station that are important in his area. He compares radio play with Billboard charts and the advice he receives from two one-stops.

Bryan buys records from Mobil One Stop, Pittsburgh, which has a driver headquartered in

Kalamazoo, and from Martin Snyder One Stop. Requests are a particular problem because of the increased amount of 12-in. long play albums receiving air play. "We get a lot of requests for old numbers, too."

Most of Bryan's stops are easy listening or adult and teenage. "I would say only 25 percent are c&w stops, but this could be greatly expanded if there were radio stations in the area playing country music. I buy a lot of c&w records, but then find they don't receive good jukebox play because they never get on the air."



WILLIAM BRYAN, programmer for Bryan Bros. Music Co., Cadillac, Mich.

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WILLIAMS

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MIDWAY

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What's Playing?

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Baton Rouge, La., Location: Adult Lounge

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Current releases:

"Without Love," Tom Jones, Parrot 45-40045;
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 4-45064;
"My Elusive Dreams," Bobby Vinton, Epic 5-10576.

Oldies:

"Detroit City," Tom Jones.

Ames, Ia., Location: C&W tavern

Carol Larkins, programmer, K.D. Music



Current releases:

"It's Just a Matter of Time," Sonny James, Capitol 2700;
"I'll See Him Through," Tammy Wynette, Epic 5-10571;
"A Week in a Country Jail," Tom T. Hall, Mercury 72998.

Oldies:

"I Fall to Pieces," Patsy Cline;
"Cattle Call," Eddy Arnold.

Missoula, Mont., Location: C&W tavern

Eva Shelhamey, programmer, Montana Music Rentals

Current releases:

"Tennessee Birdwalk," Jack Blanchard and Misty Morgen, Wayside 010;
"Fightin' Side of Me," Merle Haggard, Capitol 2719;
"That's When I Started to Stop Loving You," Conway Twitty, Decca 32599.

Oldies:

"Games People Play," Freddy Weller;
"Truck Stop," Jerry Smith.

Springfield, Ill., Location: Adult Lounge

Bud Hashman, programmer, Star Novelty Co.



Current releases:

"Breaking Up Is Hard to Do," Lenny Welch, Commonwealth United 3004;
"Raindrops Keep Fallin' on My Head," B. J. Thomas, Scepter 12265;
"Winter World of Love," Engelbert Humperdinck, Parrot 40044;
"Walkin' in the Rain," Jay & the Americans, United Artists 50605;
"Honey Come Back," Glen Campbell, Capitol 2718.

Oldies:

"Cab Driver," Mills Bros.;
"Tiny Bubbles," Don Ho.

New Orleans Location: Soul Lounge

John Elms Jr., operator, Harold (Hap) Giarrusso, programmer, TAC Amusement Co.



Current releases:

"Laughing and Clowning," Ray Charles, ABC 11259;
"Gotta Hold on to This Feeling," Jr. Walker & the All Stars, Soul 35070;
"To the Other Woman," Doris Duke, Canyon 28.

Rockford, Ill., Location: Kid Restaurant

Liz Christensen, programmer, Johnson Vending Service



Current releases:

"Easy Come, Easy Go," Bobby Sherman, Metromedia 177;
"Bridge Over Troubled Water," Simon & Garfunkel, Columbia 45079;
"Love Grows," Edison Lighthouse, Bell 858.

Mason City, Ia., Location: Kid Restaurant

Mrs. Elwood Zipse, programmer, Zipse's Northern Music Co.

Current releases:

"Thank You," Sly and the Family Stone, Epic 10555;
"Walk a Mile in My Shoes," Joe South, Capitol 2704;
"Traveling Band," Creedence Clearwater Revival, Fantasy 637.

Trenton, Mo., Location: C&W Tavern

Olen A. Welch, programmer, Automatic Music Co.



Current releases:

"Wabash Cannonball," Danny David and the Nashville Brass, RCA 9785;
"Fightin' Side of Me," Merle Haggard and the Strangers, Capitol 2719;
"The Golden Rocket," Jim & Jesse, Epic 10563.

Arlington Heights, Ill., Location: Kid Restaurant

Wayne Hesch, programmer, A & H Entertainers



Current releases:

"Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy 637;
"The Rapper," Jagger, Kama Sutra 502;
"Arizona," Mark Lindsay, Columbia 45037;
"Venus," Shocking Blue, Colossus 108.

You should see what's happening at **Bally**

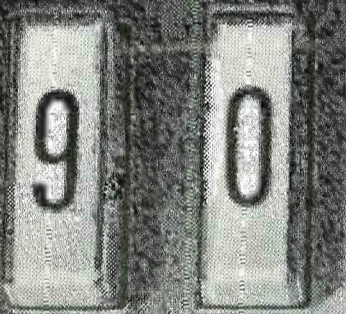
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Get More Play From All Ages

The Wurlitzer STATESMAN with its dual Gold and Red programs lets you offer pre-selected musical bargains for all age groups.

You can program 6, 8 or 10 "Golden Oldies" or "Standards" for the Welk crowd—and an equal number of soul, pop-rock or country tunes for the swingers—for two quarters or fifty-cent play.

Check with operators already cashing in on this exclusive STATESMAN feature.

They'll tell you when you make it easier to play, patrons are more willing to pay!

That's more gravy on the bread for YOU.

WURLITZER STATESMAN

New German Laws Boost Business for Pay-Outs

By WALTER MALLIN

HAMBURG — Amendments to the legislation governing the operation of pay-out machines in West Germany has helped boost business over the last two years.

This was indicated by Wolf Meyer Christian, secretary of the West German Automatics Wholesalers Association in a special interview with Billboard.

The doubled stake of 20 pfennigs and the cumulative winning factor incorporated in machines offering 10 plays for one insertion of coins have considerably stimulated interest in pay-out machines.



SEVERAL OF the technicians attending Wurlitzer's two-day service seminar in Wichita take a rest after checking the insides of a jukebox. The Wichita seminar of one of three recently sponsored by Wurlitzer.

At present West Germany gaming laws require a minimum pay-out of 60 percent of the stakes but Meyer Christian is hoping that a new bill will reduce this minimum to 40 percent.

The effect of modifications in the last few years is reflected in the statistics for 1969 produced by the Deutsche Automaten Grosshandels Verband (DAGV) which represents 90 percent of the West German automatic leisure industry.

While sales of pay-out machines in 1968 totaled around \$14,500,000 the turnover rose in 1969 to more than \$19 million. Unit sales of pay-outs in 1968 were 33,600 compared with 37,300 in 1969.

Turning to the phonograph field, Meyer Christian said that talk of a slump in this sector of the industry was not justified by the figures. Jukebox sales in 1968 amounted to around \$5.5 million but sales in 1969 increased to \$8 million.

In the sector of amusement only machines, turnover went up from \$8 million in 1968 to \$9.5 million in 1969.

Vending machine turnover was also up, from \$300,000 in 1968 to \$500,000 in 1969.

Meyer Christian said that DAGV with its 32 wholesalers and general distributors con-

(Continued on page 49)

Coming Events

March 4-7—National Vendors Association Convention, Sheraton Hotel, Chicago.

March 20-21—Alabama Automatic Merchandising Council/Mississippi Vending Association joint meeting, Broadwater Beach Hotel, Biloxi, Miss.

April 3-5—National Automatic Merchandising Association Conference, Anaheim Convention Center, Anaheim, Calif.

April 10-11—Wisconsin Automatic Merchandising Council annual meeting, Quality Court Motel, Madison, Wis.

April 17-18—Tennessee Automatic Merchandising Council annual meeting, River Terrace Motel, Gatlinburg, Tenn.

April 17-18—Georgia Automatic Merchandising Council meeting, Callaway Gardens, Pine Mountain, Ga.

April 17-18—Indiana Vending Council meeting, Holiday Inn, Indianapolis.

April 30, May 1-4—Illinois Automatic Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.

May 8-9—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 15-16—Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.

May 15-16—Kentucky Automatic Merchandising Association, annual meeting, Executive Inn, Louisville.

May 22-24—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Penn.

(Continued on page 49)



GEOMAR COLL (fourth from right), managing director of Panamericana de Musica, S.A., hosted a three-day Wurlitzer service seminar here in Panama recently. Andres Echevarria (fourth from left), export sales manager of the Wurlitzer Co., instructed the technicians. Attending the seminar were (from left): Gerardo Albizar, Gerardo Cordova Reyes and Roger Moraga, all of Costa Rica; Echevarria and Coll; and Manuel Torre, Rogelio Ruiz Paz and Esteban C. Gonzalez Solis, all of Panamericana.

Ger. Jukebox Trade Survey

BRUNSWICK, W. Germany —The average West German coin machine operator in the amusement sector owns about 160 payout and amusement only machines, operates over a radius of about 20 miles, runs his business with members of his family or with 1.5 employees and has his business operating on a book-value investment stock of about \$100,000.

This information has been published by the West German trade paper Automatenmarkt and is based on replies received from readers who were sent questionnaires.

The replies revealed that 65.4 percent of all operator businesses had grown over the last three years, and 14.5 percent had be-

come smaller largely through legal difficulties.

The average industry depot embraces 53 pay-out machines, 42 jukeboxes, 33 amusement only machines and 32 vending machines.

A vote on the most viable machines resulted in a 90.8 percent score for payouts, 84.6 percent for juke boxes, 78.5 for amusement only machines and 27.7 for vending machines.

Chicago Coin Seevend Pack

HAMBURG—Karl H. Goetting, newly appointed head of the Chicago Coin Trade promotion office for Europe, the Middle East and Africa, based in Frankfurt, recently negotiated contracts under which Seevend will import Chicago Coin machines into West Germany, Seeben, Antwerp and Benelux.

Seevend joint manager Hans Rosenzweig told Billboard that Seevend were extremely happy with the deal which would enable their salesmen to meet the growing demand for stimulating and imaginative amusement machines.

The first Chicago Coin machines to be promoted by Seevend will be "Moonshot," "Super Circus," "Speedway" and the Top Hat Bowling Alley.

Charms and Capsules
1¢-5¢-10¢-25¢

New Items Priced Right.

See: Bill Falk and Dick Goldstein

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**BULK VENDING
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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-VI—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut vendors & 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.

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FAST SERVICE,
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Circus Band Music.

SPEAKER IN GUN BASE,
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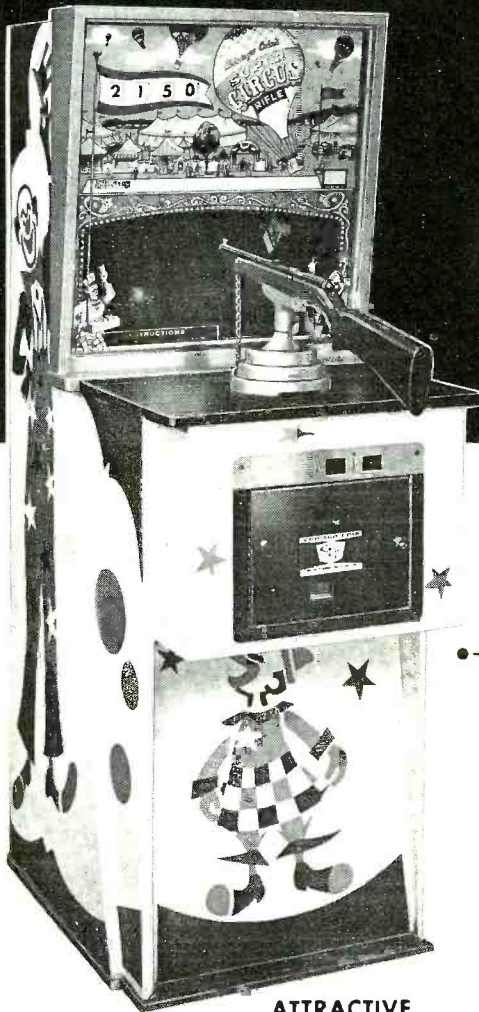
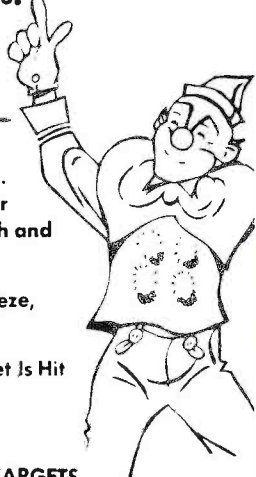
TENT FLAPS OPEN AUTOMATICALLY During Game...
Giving Double Depth Illusion in Center Ring. Player Shoots At Regular Depth and Double Depth

CLOWN SWINGS on Moving Trapeze, Bobs Up and Down When Hit

EXPLOSIONS! When Any Flop Target Is Hit

- SPECTACULAR BLACK LITE
- COMPLETE CIRCUS MOTIF
- 4 FLOP TARGETS and 3 MOVING TARGETS

10c or 25c PLAY (Also Available 2 for 25c)
Extended Play or Replay



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Billboard
has the... "IN" side story
on
Billboard
Coin Machines

Recording Artists Spark South Carolina Convention

• Continued from page 45

bia; Jim McNeely of South Atlantic Distributing Company, Columbia; Bob Bender of Wur-litzer Distributing Corporation, Atlanta, Ga.; and Clark Dickerson of Brady Distributing Company, Charlotte, N. C.

New operator members of the board are Horace Canady of Bill's Amusement Company of Charleston; Jack Burwell of Bell

Music Machine Corporation, Spartanburg; J. M. Brown of J. M. Brown Amusement Company, Gaffney, S. C.; Mrs. Helen Sikes of Galloway Music Company, Columbia; Albert Connell of Connell's Amusement Company, Beech Island, S. C.; and William Oberst.

Collins explained that the revision of the bylaws would give the distributors a voice and vote that they had long deserved due to their support of the association and the operators.

The bylaws also were changed to require only an annual meeting of the executive committee and directors. Provision is still made for called meetings whenever they are needed.

Rowe Record, Film Pairings

WHIPPANY, N. J. — New pairings of recordings and Rowe jukebox PhonoVue movies consist of: Red Replacements, film "Hollywood & Vine," No. L-2922-J, time 2:43, to be paired with "Sugar Sugar," Archies, Calendar Records, or "Love Equals Love," Ohio Express, Buddha Records; "No Sale," L-2922-W, 2:31, "Medley of Soul," Big Al Downing, Silver Fox Records, or "I Want You Back," the Jackson 5, Motown Records, "Crazy Eyes," L-2922-X, 2:28, "Holdin' On," Sam & Dave, Atlantic Records, or "Eleanor Rigby," Aretha Franklin, Atlantic; "Visiting Stars," L-2922-N, 2:16, "What Kind of Fool Do You Think I Am," Bill Deal & the Rhondels, Heritage Records, or "She," Tommy James & the Shondells, Roulette Records.

Blue Replacements: "Special Delivery," L-2922-R, 2:17, "Do Your Thing," Jackie Wilson, Brunswick Records, or "Grounded No. 1," Gloria Taylor, Silver Fox; "School Is Out," L-2922-S, 2:24, "Green River," Creedence Clearwater Revival, Fantasy Records, or "Jam Up Jelly Tight," Tommy Roe, ABC Records; "Snow Bound," L-2922-T, 2:46, "You, I," the Rugbys, Amazon Records, or "Love Machine," Spencer Wiggins, Fame Records; "Happy Knight," L-2922-V, 2:27, "For Better or Worse," Diana Ross & the Supremes and the Temptations, Motown, or "Gittin a Little Hipper No. 2," James Brown, King Records.

Soul Replacements: "Visiting Stars," L-2922-N, 2:16, "What Kind of Fool Do You Think I Am," Bill Dean & the Rhondels, or "She," Tommy James & the Shondells; "Happy Knight," same as above.

Coming Events

• Continued from page 48

May 23-26—National Industrial Recreation Association national conference and exhibit, Denver Hilton, Denver.

May 24-27 — National Restaurant-Hotel-Motel Convention, International Amphitheatre, Chicago.

June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston, S.C.

June 12-14—New York State Automatic Vending Association meeting, Grossinger's, Grossinger, N. Y.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association meeting, Stauffer's Riverfront Inn, St. Louis.

October 6-9—International Machine Exhibition, Kongresshalle, West Berlin, Germany.

October 16-18—Music Operators of America Convention, Sherman House, Chicago.

New German Laws

• Continued from page 48

trolled an amusement machine turnover of about \$50 million in 1969, compared with \$37.9 million in 1967 and \$38.8 million in 1968.

DAGV president Heinz Kaestner presented the Association's annual report at a recent meeting.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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Casino	\$8.00
Asst. Items with Lighter	8.00
Precious Gem Rings	7.50
Jewelry Mix	7.00-8.00
Jumbo Dice Mix	8.00
Jumbo Creepy Bugs	8.00
Love Rings	8.00
Combination Lock Mix	8.00
Pool Ball Mix	8.50

HOT 5c VEND ITEMS (all 250 per bag)

Asst. Economy Mix	\$4.25
Bugs	5.00
Rings	5.00
Heads Mix	5.00
Circus Toys	4.25
Regular Deluxe Assmt.	5.00
Asst. Jewelry (Bangles & Beads)	5.00
Many Other Assortments.	

1c CHARM MIXES & ITEMS
From \$3.50 to \$24.00 per M.
25c capsules in stock.

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EACH model also has these features:

- 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced.
- "Game Over" light flashes on at end of game.
- Large metal coin box—holds \$500 in dimes.

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Phone (312) 342-2424

New 1970 billiard supplies catalog avail.

Tell MOA Copyright Battle

• Continued from page 45

include three provisions that MOA opposes. One provision would increase the per jukebox royalty fee from \$8, which MOA was willing to accept, to \$9. Another provision would add another 50 cents for a registration fee per machine. And the third provision would provide for a review of the royalty arrangement every five years.

Granger said the periodic review would simply be a device for raising the royalty each time. "Whoever heard of them lowering the cost?" he asked.

The managing director then asked that those MOA members who had not used the association's public relations program to do so. He said the program will be extended and broadened.

He defined public relations for the group as "helping those who deserve a good reputation to gain the reputation they deserve."

"I think this industry deserves a good reputation and we're going to work to achieve it," he said.

The other speaker on the program was Lt. Frank Faulk of the S.C. Law Enforcement Division. He was substituting for the division's chief, J.P. Strom, who was called out of town on an emergency.

Lt. Faulk talked about the seriousness of the crime problem in the country and urged the operators to cooperate in efforts to bring it under control.

He also gave a demonstration of the polygraph (lie detector) with the help of a volunteer, Bob Josey of Southern Music Company, Walterboro, S. C. Josey chose a numbered card from a stack of cards and then was queried about each number in the series. He answered no to each question, but his reactions enabled Lt. Faulk to detect that he had drawn card 35 and lied when he answered no to whether he had drawn that particular number.

You'd better not ever let your wife get you one of these machines," said Lt. Faulk, who had introduced his demonstration by saying he thought it an appropriate thing to do on George Washington's birthday.

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5¢ Northwestern Mix	4.25
5¢ Latest Assorted Mixes	5.00
10¢ Jewelry Mix	8.00
10¢ Big Dice Mix	8.00
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25¢ V2 Jewelry, 100 per box	10.00
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Empty V-V1-V2 CAPSULES

Wrapped Gum—Fleets 1500 pcs.	\$5.55
Rain-Bo Ball Gum, 2200 per ctn.	7.80
Rain-Bo Ball Gum, 2100 printed per carton	7.85
Rain-Bo Ball Gum, 5550 per ctn.	9.40
Rain-Bo Ball Gum, 4300 per ctn.	9.50
Rain-Bo Ball Gum, 3550 per ctn.	9.50
Mallets, 2400 per carton	8.65

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Beech-Nut, All Flavors, 100 ct. .45
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

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Here's a completely new concept in a compact, 100 selection phonograph designed to turn locations on. Until now, the only place you found all these features was in the big phonographs.

A host of new operator oriented designs carefully calculated to give you more profit than ever. Integrated circuits. Swing-out components. Snap-out grill. Stand-up programming. Plus an amplifier that interchanges with other current models.

Outside, a beauty that's hard to resist. Brilliant color panels that turn any room into an action center. Sleek Bombay Teak Conolite side panels incased in polished aluminum castings. All this adds up to more play and more profit for you.

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Over 400 at Biggest South Carolina Jukebox Convention



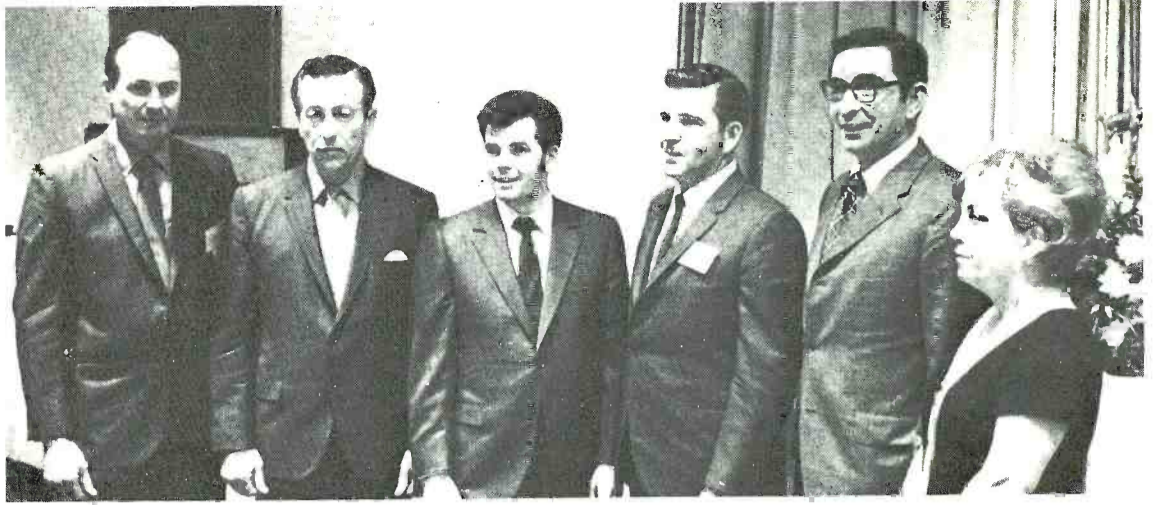
MISS Brantlee Price poses with two jukebox men.



RECORDING artist Lawanda Lindsey and a friend admire jukeboxes.



OVER 400 people attended the convention.



B. T. BARWICK (third from right) is the new president, South Carolina Coin Operators Association, the state organization of jukebox operators. Other officers: Fred Collins, Jr., board chairman; A. L. Witt, first vice-president; Jerry Palassi, second vice-president; Kenneth Flowe, third vice-president; Mary Hackler, secretary-treasurer; H. H. Andrews, sergeant-at-arms.



FRED GRANGER, Music Operators of America, Chicago.



FRANK FAULK, S. C. Law Enforcement Division.



BARWICK tells goals of S. C. operators.

Jukebox Group Talent Bonanza

• Continued from page 45

Records. The show lasted until 2:30 a.m..

How did he put together such a top flight show?

"My committees worked hard. We worked on this thing steady for the last three months. Billboard's advance stories helped. But the committees worked very hard. Especially the entertainment committee headed by A. L. Witt, assisted by co-chairman H. C. Keels Jr. and Royce Green Jr.

"We also owe a debt of gratitude to Bib Distributing Company. They helped us make

some contacts with the record companies," Fred said.

The lineup of entertainers included Jim Nesbett and Lawanda Lindsey, both of Chart Records; Harold Braun of Gale Records; Merle Kilgore of Columbia Records; Terry Lane of the Jack of Diamonds Label; Bobbi Martin of Liberty Records; Lamar Morris of MGM and the Cheating Hearts backing up Hank Williams Jr., also of MGM; Tommy Wills of Airtown Records, and Brantlee Price, Miss South Carolina.

Gene Tracy, a standup comedian from Gastonia, N. C., served as master of ceremonies.



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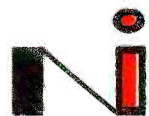
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MILWAUKEE WISCONSIN

Billboard Album Reviews

MARCH 7, 1970



POP
BEATLES—Hey Jude.
 Apple SW 385 (S)

Those four rich kids with a reputation for Gulliver-sized hits at the drop of a photograph record have another ticket to ride, this time though it's the Beatles revisited via some past hits made available for the first time on an album. The Beatles mean business, and "Lady Madonna," "Paperback Writer," "Rain," "Can't Buy Me Love," the fabulous title tune, and five more is music you can bank on.



POP
BEE GEES—Rare Precious & Beautiful, Vol. 2.
 Atco SD 33-321 (S)

Here's a second volume of previously unreleased material by the exceptional Bee Gees (recorded in Australia prior to their recent successes on the charts). A must for their fans, this volume includes "Follow the Wind," "Don't Say Goodbye" and "Everyday I Have to Cry." A sure-fire smash.



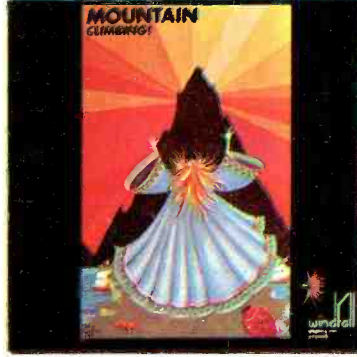
POP
NANCY WILSON—Can't Take My Eyes Off You.
 Capitol ST 429 (S)

Miss Wilson is her usual professional self, flawless, sincere, beautiful. The tunes are specially arranged by Phil Wright, to blend with her smooth, smoky style, and Miss Wilson adds much soul and love to them. Listen to her sing "Raindrops Keep Falling on My Head," "This Girl Is a Woman Now," or "Can't Take My Eyes Off You," and you suddenly realize that they never sounded this exciting.



POP
DELLS—Like It Is.
 Cadet LPS 837 (S)

The five Dells paved the comeback trail in '69 with a string of cross-the-chart hits rivaled only by the greats, so this year introduces the Dells as soulful chart regulars whose new album naturally features their latest hit, "Oh What a Day." Silky-soft ballads set to their patented high rock 'n' roll harmonies is the group's unbeatable style, and enjoying the treatment is "Open Up My Heart," "Darling, Dear" and "Long, Lonely Nights."



POP
MOUNTAIN CLIMBING—Windfall WINDFALL 4501 (S)

Undoubtedly and without reservation, a musical masterpiece that will be a high-mark on today's cultural revolutions affecting and being spurred on by music. It demands loud play in order to catch the subtle reflections of "Never in My Life" or "Mississippi Queen." One of the leading cuts here is the lengthy "Theme for an Imaginary Western," but the most commercial and exciting cut—bound to be a hit single if exposed—is "Sittin' on a Rainbow." It's sensational!



POP
THE BEST OF RAMSEY LEWIS—Cadet LPS 839 (S)

Ramsey Lewis is one of the recording giants responsible for winning the pop-oriented audience over to the jazz field, and this collection of his best selling singles performances will surely win favor with both groups. Included are his outstanding treatments of "Hang on Sloopy," "Wade in the Water," "Julia" and "The In-Crowd."



POP
VARIOUS ARTISTS—The Greatest Hits of The 60's/40 Great Stars.
 Columbia G3P 23 (S)

Here's a special, specially priced 3 LP package of previously released cuts on different albums that represents a potpourri of songs and singers. For example, "Alfie" by Barbra Streisand; "Gentle on My Mind" by Patti Page; "People" by Aretha Franklin. Forty tunes in all.



POP
COUNT BASIE—Basie on the Beatles.
 Happy Tiger HT 1007 (S)

Basie takes on the Beatles music with all the feel and drive of music written especially for the band! The liner notes are by Ringo Starr, in which he expresses delight in the fact that the barriers are down between music makers. This highly commercial LP clearly proves that point as the band swings through top Bob Florence arrangements of "Something," "Get Back," "Norwegian Wood," and "With a Little Help From My Friends."



POP
RAMSEY LEWIS, THE PIANO PLAYER—Cadet LPS 836 (S)

Cadet is currently in the middle of a big promotional push on their top selling jazz pianist, Lewis. This album has all the earmarks of a big commercial success: grafted to Lewis' piano are strings and a brass section that is never really obtrusive and the titles used include familiar successes — "Everybody's Talkin'," "Didn't We," "You Made Me So Very Happy." Through it all Lewis' piano gets it together.



POP
BLOODROCK—Capitol ST 435 (S)

Producer Terry Knight, who put the heavy weight Grand Funk Railroad among the best sellers, has another monster in Bloodrock, a rock style as well as a name. Look out for the high-voltage no-nonsense rock of this new quintet. Their sound has substance, depth and electric power, and the delivery is, like the name says, bloodrock. Lee Pickens' guitar work and Jim Rutledge's vocals highlight "Gotta Find a Way" and others.



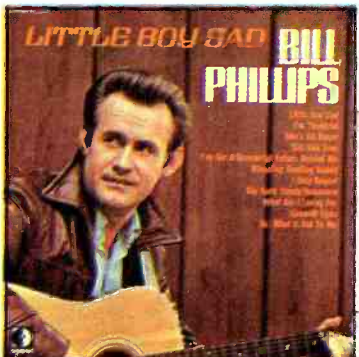
COUNTRY
SONNY JAMES—It's Just a Matter of Time.
 Capitol ST 432 (S)

With this album out, Sonny James can no longer be considered just a best selling record artist. His talent as a writer gets full exposure here with eight exceptional originals, each and every one a winner. His current No. 1 smash headlines, but his "Amazin' Love," "I'll Watch Over You" and especially "Somehow Your Name Comes Up Again" are sure fire hit singles. A rousing "Rally 'Round Your Love" is another singles bet.



COUNTRY
BUDDY ALAN—Wild, Free and 21.
 Capitol ST 411 (S)

His current hit is "Big Mama's Medicine Show," but Buddy Alan has more goodies packed into this album than that. "Lodi" is here, plus an intriguing "Georgia Boy" that warrants repeated airplay on country stations. "I Wanna Be Wild and Free" and "When I Turn Twenty-One" also score.



COUNTRY
BILL PHILLIPS—Little Boy Sad.
 Decca DL 75182 (S)

The title tune took Phillips right into the Top Ten of the country singles chart. This LP of diversified material shows Phillips easy style and feel for all types of material. He's at home with Dorsey Burnettes' "Big Rock Candy Mountain" and "Tall Oak Tree" as well as with Bert Kaempfert's "Spanish Eyes." Other top performances include "I Only Regret" and "She's an Angel." Strong commercial package.



CLASSICAL
THE ART OF THE SPANISH GUITAR—Julian Bream.
 RCA Red Seal VCS 7057 (S)

Bream can play anything, Bach, Scarlatti, Britten, Albeniz. And this 2-LP set shows his mastery in such a diverse field. But basically his skill, his technique, his understanding are the telling marks throughout, whatever the composition.



SOUL
DORIS DUKE—I'm a Loser.
 Canyon 7704 (S)

Her single, "To the Other Woman," is currently riding high on the soul chart. This timely debut package for the fine stylist should meet with much of that sales impact on the soul LP chart and move right over to pop as well. Having been one of the best background singers around, Miss Duke is fast establishing herself as a hot disk seller. Performances such as "He's Gone" and "I Don't Care Anymore" show why.



SOUL
DAVID PORTER—Grifty, Groovy & Gettin' It.
 Enterprise ENS 1009 (S)

David Porter, a songwriter and a producer of a long string of hits, comes into his own here as a vocalist. His soulful outpourings are rhythmic and meaningful and he even makes "I Only Have Eyes for You" sound like a Memphis composition instead of a Hollywood one. Porter has a lot of vocal power and producer Isaac Hayes saw that none of it went to waste.



JAZZ
CANNONBALL ADDERLEY QUINTET—Country Preacher.
 Capitol SKAO 404 (S)

The Adderley five are recorded live at an "Operation Breadbasket" function in Chicago and are introduced by Rev. Jesse Jackson. The album contains two strong originals — "Walk Tall" and "Country Preacher" (which is dedicated to Jackson). "Preacher" is a deceptively simple theme that allows Adderley to come on emotionally with some basic blues feeling and should remain in the group's repertoire for a long time.



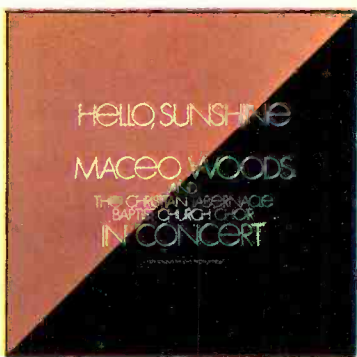
JAZZ
LEON THOMAS—Spirits Known and Unknown.
 Flying Dutchman FDS 115 (S)

The unique vocal sound and style of composer-performer Thomas spans the musical fields of jazz, soul and rock with ease. The singer of Pharaoh Sanders' "Karma," Thomas makes his solo LP debut here and it should hit the charts with solid sales impact. From the opener, "The Creator Has a Master Plan," to the closer, "Let the Rain Fall on Me," it offers some of the best music and performances around today.



FOLK
GREAT SPECKLED BIRD—Ampex A 10103 (S)

Ian & Sylvia, a superior folk duo with a good track record have formed a good folk sextet here, Speckled Bird. Most of the vocals feature Ian & Sylvia (Tyson) and they are excellent with the vocals and fine instrumentation having a country flavor. With 12 cuts, this album's many features include Sylvia's "Trucker's Cafe" and "Rio Grande" with Ian and Amos Garrett the capable lead guitarist. Buddy Cage's steel guitar also is a key to this set's flavor.



GOSPEL
MACEO WOODS & THE CHRISTIAN TABERNACLE CHURCH CHOIR—Hello Sunshine.
 Volt VOS 6009 (S)

Since "O Happy Day" only Maceo Woods and his choir have furthered gospel's appeal to the mass pop market; "Hello Sunshine" was a national soul chart single. This LP presents traditional gospel along with "Sunshine," and among the excellent soloists, Doris Sykes' soaring soprano is outstanding.

Campus Dates

• Continued from page 35

The **Fifth Dimension** of Bell Records plays The University of Connecticut Sunday (1); Western Michigan University in Kalamazoo, Thursday (12); University of Detroit Friday (13); Notre Dame University in South Bend, Indiana, Saturday (14); and Murray State in Murray, Kentucky, Sunday (15).

Janos Starker, cellist, appears at Queens College in Flushing, N.Y. Saturday (14). **Paul Siebel** of Elektra will appear at City College of New York Friday (13). **Marcel Marceau** appears at the University of Wisconsin in Madison, Thursday (12) through Saturday (14). **Paul Geremia** of Folkways appears at Oswego University in Oswego, New York, Thursday (12).

"**Cabaret**" will play the University of Alabama in University Thursday (12). **John Mayall**, Polydor recording artist, appears at the State University of New York, Stonybrook, Saturday (7). **Clark Terry**, appears at Texas Tech University in Lubbock, Thursday (5) through Saturday (7); and the High School in Fayette, Missouri, Saturday (14).

The **Brooklyn Bridge**, Buddah recording artists, will appear at Fairmount State College, Fairmount, West Virginia, Sunday (1); Gettysburg College, Gettysburg, Pennsylvania, Friday (6); University of Scranton in Scranton, Pa., Saturday (7); Auburn College in Westerville, Ohio, Wednesday (11); and Grove City College in Grove City, Pa., Friday (13).

Shaped Notes

• Continued from page 39

tions, KCCO at Leavenworth, Kan., and KCCV at Independence, Mo. . . . The **Tell The World** trio, now working out of Fayetteville, Ark., consists of **Wayne Ledbetter**, **Larry Robbins** & **Wendell Adams**. . . . The music of **Gene Bartlett**, published by Albert Brumley & Sons, was featured at the Southern Baptist Evangelistic Conference at the Tangerine Bowl in Florida last month. . . . Two representatives have been added to the sales force for Word. They are **James High** and **Robert Wood**.

Executive Turntable

• Continued from page 45

division in the North Tonawanda office. . . . **Arnold Palmer**, a former professional football player with the Baltimore Colts, has been added to the Fischer Manufacturing Co. midwest sales staff. He formally was with the Institutional Food Brokerage Business. . . . Fischer also announced that **Dorothy Wise**, holder of the Billiard Congress of America United States' Champion title from 1967-69, has been added to the company's advisory staff.

★ ★ ★

Cliff Thayer has been appointed Northwest sales manager, Fischer Manufacturing Co., div. A. G. Spalding & Bros. He will cover the states of Washington, Oregon, Idaho, Montana and Wyoming.

Prerecorded Swing

• Continued from page 22

Following the success of Philips' Great Cassette Game promotion over Christmas, the company will spend another \$360,000 this year on stimulating cassette and player sales.

Philips estimates there are 700,000 cassette players in the U.K.

Action Records

Albums

★ NATIONAL BREAKOUTS

DOORS . . .
Morrison Hotel
Elektra EKS 75007

MARK LINDSAY . . .
Arizona
Columbia CS 9986

ANDY WILLIAMS . . .
Greatest Hits
Columbia KCS 9979

★ NEW ACTION LP's

DAMNATION OF ADAM BLESSING . . .
United Artists UAS 6738

NINA SIMONE . . .
Black Gold
RCA Victor LSP 4248

FREDDY HUBBARD . . .
Black Angel
Atlantic SD 1549

AMBOY DUKES . . .
Marriage on the Rocks/Rock Bottom
Polydor 24-4012

TOM RUSH . . .
Columbia CS 9972

JOHN MAYALL . . .
Empty Rooms
Polydor 24-4010

MOTHERS OF INVENTION . . .
Burnt Weeny Sandwich
Bizarre RS 6370

JOAN BAEZ . . .
One Day at a Time
Vanguard VSD 79310

Singles

★ NATIONAL BREAKOUTS

UP THE LADDER TO THE ROOF . . .
Supremes, Motown 1162
(Jobete, BMI)

★ REGIONAL BREAKOUTS

I GOT A THING YOU GOT A THING . . .
Funkadelic, Westbound 158
(Bridgeport, BMI) (Detroit)

Billboard

APRIL 25, 1970

APRIL 25, 1970 \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
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FEATURING

- Union Street, the greatest concentration of wealth outside of Wall Street.
- Healthy economic environment of Nashville for booming manufacturing plant growth.
- Gospel Music in black and white.
- Music City's recording studios—then and now.
- Inter-relationship of many Nashville businesses with music.
- Financial record of expansion (banking, insurance and educational endowment) biggest in the South.
- Role of the disc jockey.
- HEE HAW and Johnny Cash TV network shows begin big Nashville filming.
- Nashville dedication to education and the arts creates a unique attraction.
- Never-before-told-tales on the emergence of Country music.
- Future of the City.
- Who've played leading roles in the Nashville music story.
- Pop and folk artists cutting it in Nashville.
- Fame of the Hall of Fame.

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Musical Instruments

Musician Tells Theory of Steel Guitar and Banjo

By GEORGE KNEMEYER

CHICAGO—The old advertisement about "They laughed when I sat down at the . . ." could easily apply to John Talbot. He walks out on stage with the rest of the group called Mason Proffit, sits down at the pedal steel guitar, and several members of the audience invariably laugh—until they hear him play.

After he finishes with the steel guitar, he takes a banjo and

plugs it into an amplifier. If he wanted to, he could also play the dobro, guitar, electric bass, cello, drums, and some keyboard instruments. All this, and he is 15 years old.

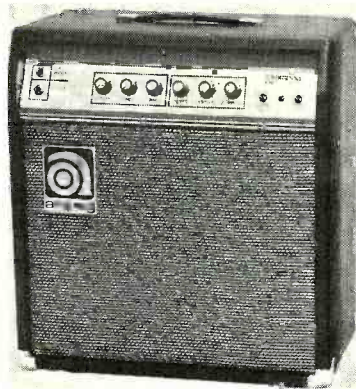
"I've always been interested in music," Talbot says. "When I was eight years old I started out in an orchestra and also played the banjo. Then two years later I started on guitar and it just kept building up."

He first got interested in the steel guitar about a year ago by listening to one of Byrds' albums, the foremost country-rock group. "The Byrds had a steel guitar on and I decided I wanted to play it. The steel guitar I play now costs about \$1,800. It's an Emmons' double neck. The first one I bought cost \$800. That's about as cheap as they come."

It didn't take Talbot long to learn to play the steel guitar with a reasonable amount of proficiency because of his previous experience on guitar. "The E-9 neck on steel is almost exactly like a guitar with pedals. You can set it up your own way. I changed it just a little bit on the lower strings. You almost have to be able to play guitar (before you learn the steel).

"The C-6 tuning is completely different. I'm just now getting into it. It's more of a jazz tuning. The E-9 is more country, and in my opinion more limited in what you can do with it. You can use the C-6 in country and get more combinations out of it. It's a nice tuning."

Talbot has listened to several steel guitar players and listed Buddy Emmons of Buck Owen's



THE GU-12, a new compact guitar amp from Ampeg, features 40 watts of power through one 12-inch speaker. It is only 20 inches high, 38 lbs., and retails at \$240. The unit contains tremelo, reverb, standby switch, AC outlet and foot switch jack.

Buckaroos and Sneaky Pete of the Flying Burrito Brothers as his chief influences.

"I heard Sneaky Pete and decided I was really going to go in and conquer the steel guitar," Talbot pointed out. "The E-9 tuning wasn't too difficult, but then I got into the C-6 tuning. It's going to take several years to get it down the way I want it. There is so much you can do."

He laughs when he says it took him "a couple of days" to learn to play the steel guitar. "I went into the store where I bought it and one of the men in the place sat down with me for about four hours. The next day the group practiced, and the day after that we did a show."

Talbot has been playing the banjo for six years, but only recently has decided to plug it into an amp. "I saw a guy on the Porter Wagoner Show with

(Continued on page 57)

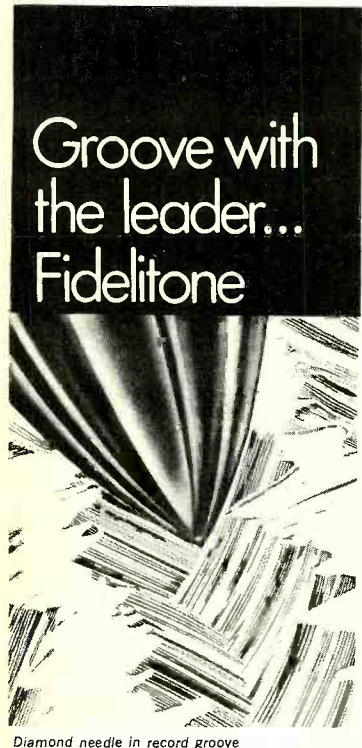
Wexler Tuner; Book on Drums

CHICAGO—David Wexler & Co. has published a booklet entitled "The Sound of Drums and What to do About Them," and is marketing a precision device for tuning drum heads.

The booklet covers how the sound of drums is achieved, what is the correct sound, the degree and evenness of tension, the relative tension, and historical and present facts. The booklet is free.

The tuner can be used to adjust drum head tension to the drummer's specifications. Tension levels are engraved on the shank of each tuner, providing the user with precise reference points. The tuner will automatically slip when desired tension is reached. The suggested list price is \$17.50.

Information on the booklet and tuner is available from the company, 823 S. Wabash Ave., Chicago 60605.



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Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—Benny Carter, billed for a quarter of a century as "the amazing man of music," still is in 1970.

An almost legendary recording artist, big band arranger, solo virtuoso on numerous instruments and orchestra leader, Carter today is pioneering a novel and highly lucrative new field. He has become a lecturer.

The new Carter "act" was launched at Princeton recently. He played a little alto and spoke about pop music and jazz. "It's the easiest money I ever made," the urbane, eloquent Benny reported later. "Young people today are more aware, more inquisitive than ever before. At the university level few are hooked solely on rock. They comprise an intelligent, receptive audience, eager to learn more about the music of our time."

Now living in Beverly Hills, and still arranging and recording prolifically for a dozen or more top calibre artists as a versatile, dependable and inordinately gifted conductor, Carter predicts that the lecture field will soon offer a vast new climate for scores of musicians and singers who are articulate. "I think I stumbled into something big," he chortles.

With a spare cherry red electric Gibson guitar on his hands, Geoff Berkin ran an ad in a Los Angeles paper offering it for sale at a price that's "a steal." So thieves stole it. Geoff, who valued the instrument at nearly \$200, says the theft was the only response he got to his ad.

Visiting Los Angeles on his annual hiatus as chief jazz buyer for all the Sam Goody New York outlets, Harry Lim reports a "strong upsurge" in the popularity of the older, more traditional jazz and credits the World's Greatest Jazz Band with Yank Lawson, Bud Freeman, Bob Haggart and others of the 1930 school with the trend. "Good music is coming back fast," the little Javanese connoisseur said.

Some 17,000,000 young

Americans play musical instruments, and if you think they're all guitarists, as we sometimes do in mixing with the high school and college kids, you're wrong. The piano still is the favorite. Including adults, nearly 24,000,000 tackle the keyboard compared to a "mere" 11,000,000 guitarists and 4,700,000 organists according to surveys made by Broadcast Music, Inc.

Richard Penniman, now 34, once quit the music business (1958) to enroll in an Alabama divinity college and earn a B. A. degree. After a nine-year absence, he came roaring back as Little Richard. The flamboyant singer and pianist figures he will earn more than \$20,000 this year plus royalties on classics like "Long Tall Sally," "Tutti Frutti," "Rip It Up" and "Lucille" which he composed. He loves everybody, he says, "especially Joe Cocker, Janis Joplin, Creedence Clearwater, the Stones, the Beatles and Elvis. That Presley is out of sight."

Back from Germany and the frigid clime of Bavaria, a friend of ours brought a little disk in his baggage, the size of an American 45 single, that spins at 33 and offers as much music as the conventional 12-inch LP. One of these days the mini-longplay will go on sale here for a dollar.

Back in '37 when we first met Perry Como, he was worried about his two years as a singer with the late Ted Weems' dance band. "I wonder where I'm going," he mused. "Sometimes I think I've wasted these two years." Almost 33 years later, rehearsing for his Feb. 22 NBC-TV special, the same Como pondered his future again. "I suppose I'm retired," he said. "But I don't feel like I am. I don't want to toss 35 years aside. That's why I just decided to play Las Vegas next June after saying 'no' for 20 years. But I still wonder where I'm going."

He's set for three weeks at the opulent International with options calling for returns.

BEST SELLING
Billboard
Folios

ALL PORTABLE CHORD ORGAN/ALL ORGAN

Title—Publisher

EASY DOES IT—Portable Chord Organ (Warner Bros.)

HYMNS WE LOVE—Portable Chord Organ (Big 3)

70 Super BLOCK BUSTERS—Portable Chord (Hansen)

70 WONDERFUL POPS—All Organ (Hansen)

71 GIANT HITS OF TODAY—Portable Chord Organ/All Organ (Big 3)

SOUND OF THE 70'S—Portable Chord Organ (Hansen)

TOP 50 EASY LISTENING—Portable Chord Organ/All Organ (Big 3)

WITH MY LOVE—Portable Chord Organ/All Organ (Big 3)

Musician Tells Theory of Steel Guitar and Banjo

• Continued from page 56

an electric banjo. I went around the stores in Indianapolis where I live looking for an electric banjo. I couldn't find one so I finally settled on buying an \$18 Kent banjo pickup put it underneath the bridge and that's how I do it. Since then they've come out with other banjo pickups, but I think mine sounds better. You still don't get the same

sound (as an acoustic banjo). It isn't as clear."

When he plays the electric banjo Talbot admits that it is difficult to hear it above the sound of the other instruments in the group. "The banjo is a funky instrument and after I put the pickup on it, it was kind of a letdown in a way. People say it sounds all right, but on some of the faster licks it will distort out a little bit. You have to keep the volume down pretty soft."

"The banjo is tuned to an open 'G,' Talbot said, in explaining the difference between a banjo and guitar. "You can use runs or finger rolls. You use a three-finger style on banjo. Most people use a four-finger style on guitar. There is a new pick now that allows you to get the fiddle runs into the banjo. You take the fiddle runs and incorporate that into the Earl Scruggs' banjo style and it comes out kind of different. It sounds really nice." He uses a pick on his thumb and his first and second fingers. "You use different combinations on rolls."

"Everyone says the banjo is so limited, but I've heard guys play Bach and Beethoven on it."

Talbot would like to incorporate more country oriented instruments into the group but this presents some problems. "We only have five guys in the group and you have to have the drums and at least one guitar. "I'd like to incorporate fiddle and maybe a dobro. The trouble with the dobro is that it sounds like a steel guitar when it's amplified. I might use it in the studio when we record. The group will have to work out that later."

Talbot became bored with the school band in the beginning of his career because he was into so many instruments the band didn't use. "I wish I had stayed with the band because that's when you learn the basics."



MUSIC DEALERS using photographs of local groups will find this Foto-Bord from Arce Sales Co. of Brooklyn a handy device. The board measures 19-in. by 15-in. and is framed in either white and gold antique or black and gold antique. It holds a dozen 3 1/2 by 3 1/2 size prints which are easily mounted in separate compartments with room underneath for storing negatives. The Foto-Bord contains no glass and is priced at \$3.95.

Coming Events

March 6-10 — Music Educators National Conference, Conrad Hilton, Chicago.

March 22-23—NAMM regional seminar, Marriott Motor Inn, Chicago.

April 12-14—NAMM Western Seminar, Century Plaza Hotel, Los Angeles.

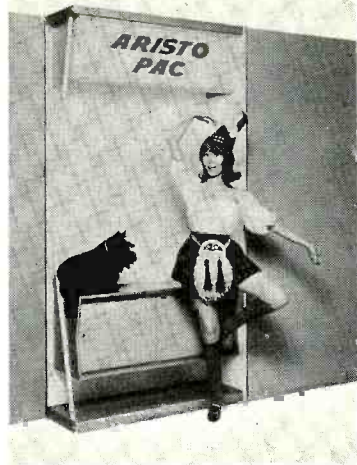
April 26-29 — American Music Dealers Industry Exhibit (AMDIE), Las Vegas Convention Center, Las Vegas.

June 6-9—NAMM annual convention and exhibit, Miami Beach Convention center, Miami Beach.

June 28-July 1—Consumer Electronics Show, Americana and New York Hilton Hotels, New York.



BY INCREASING the pressure on the key of the new Maestro electric piano, a louder sound is obtained. The piano, marketed by the Chicago Musical Instrument Co., is completely transistorized and reproduces true piano sounds. It has realistic keyboard action and never needs tuning. The portability of the piano allows it to be used in mobile homes, apartments and classrooms. The piano can be used with headphones for privacy or with a tape recorder. It has authentic oiled walnut finish.



EXHIBITORS can erect these self-contained exhibits in a matter of a few minutes. They require no shipping crates. Rae Systems, Inc., Chicago, has seven different styles.

Hammond Pushes Teaching Course

CHICAGO—The Hammond Organ Co. is organizing a special promotional push to make March Hammond Organ Course month. The purpose is to attract teaching program prospects through Hammond's special instruction course.

Plaques will be presented as awards to dealers who make the most effective use of the display materials for building consumer traffic and interest and also the most unique method used for stimulating salesman, teacher and consumer participation.

Student Melodica In Hohner Line

HICKSVILLE, L.I.—A new piano student model especially designed for beginners has been added to the current line of Melodicas, marketed by M. Hohner, Inc. The woodwind instrument has a larger keyboard than the piano 26 Melodica and a range of one and a half octaves and 20 chromatic keys from middle C. The suggested retail price is \$22.50.

What's Happening

• Continued from page 35

Alan Reames offers his services from time to time. Alan is a student at Flora High School in Columbia, S.C.. My thanks also to Jim Hoffman, music director at WIDB, for his article in last week's Campus section. Don't be shy, people, this section is for you. Use it.

Berkeley Blues Festival

The University of California at Berkeley is sponsoring a three-day blues festival April 2-4. Workshops, films, panel discussion, and informal get togethers with the artists are planned during the day. A concert will be held each evening in the Union. Guest artists include Big Mama Thornton, T-Bone Walker, Jesse Fuller, Blind Gary Davis, Bukka White, and 78-year-old Furry Lewis. There will be 16 artists in all. Tickets are now on sale at Associated Students University of California box office.

More Blues for Youse

The Wisconsin Delta Blues Festival will be held at Beloit College, near the Wisconsin Dells, Beloit Wis., March 28-29. A tentative list of artists include Otis Rush, Big Joe Williams, Roosevelt Sykes, Son House, Rev. Robert Wilkins, Johnny Shines, J.B. Hutto, and Furry Lewis. Some of the artists are expected to participate in workshops and jams. There will also be films and lectures. Tickets are \$4. Write to Festival, Student Activities Office, Beloit College, Beloit, Wis. 53511.

Campus Programming Aids

WSSR, University of Wisconsin, Don Jamke, station manager reporting: BP: "Instant Karma," John Ono Lennon, Apple; BH: "Bridge Over Troubled Waters," Simon & Garfunkel, Columbia; BLFP: "1984," Spirit, Ode. . . . WNUB-FM, Norwich University, Northfield, Vt., James Mellon, music director and personality reporting: BP: "In the Middle of the Night," Pipe Dream, RCA; BH: "Rock and Roll Music," Frost, Vanguard; BLP: "The Best of Tommy James," Tommy James, Roulette. . . . WTUL, Tulane University, New Orleans, David Epstein reporting: BH: "Bridge Over Troubled Waters," Simon & Garfunkel, Columbia; BLP: "Get Back," Beatles, Apple. . . . WUNH AM-FM, University of New Hampshire in Durham, John Graham, music director: BSP: "Love Will Let Me Be Lonely," Friends of Distinction, RCA; BLP: "Cella," Simon & Garfunkel, Columbia. . . . WGLT, Illinois State University, Normal, Wayne Weinberg, program director: BSP: "Never Had a Dream Come True," Stevie Wonder, Tamla; BLFP: "Something's Burning," Kenny Rogers and the Fifth Dimension, Reprise; BS: "Evil Ways," Santana, Columbia; BLFH: "You Got Me Humming," Cold Blood, San Francisco. . . . WNFT, Slippery Rock State College, Slippery Rock, Pa., Mark Barton, assistant program director, BSP: "Give Me Just a Little More Time," The Chairman of the Board, Invictus; BLP: "Chapter Three," Manfred Mann, Polydor. . . . WWKS-FM, Western Illinois University, Macomb, Tim McCartney, air personality: BSP: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BSH: "He Ain't Heavy, He's My Brother," Hollies, Epic; BLP: "Abbey Road," Beatles, Apple. . . . WNUR, Northwestern University, Evanston, Ill. Dave Loebel, music director: BSP: "Subway to the Country," David Ackles, Elektra; BSH: "Save the Country," Laura Nyro, Columbia. . . . WGPH, University of Pittsburgh, Rick Cohen, assistant music director, BP: "Instant Karma," John Ono Lennon, Apple; "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; PLP: "Lord Sutch and Heavy Friends," Lord Sutch, Cotillion. . . . WUVT, Virginia Polytechnic Institute, Blackburg, Melissa Burgett, music director: BSP: "Gotta Hold on to This Feeling," Jr. Walker & the All Stars, Soul; BLPC: "Lodi," from "Muddy Mississippi Line," Bobby Goldsboro, UA. . . . WWAS, St. Francis College, Biddeford, Me., John Roberts, station manager: BP: "House of the Rising Sun," Frijid Pink, Parrot; BH: "Who'll Stop the Rain," Creedence Clearwater Revival; BLPC: "American Woman," Guess Who. . . . WEAK, Michigan State University, East Lansing, John Massoglia, music director, BP: "Love Grows," Edison Lighthouse, Bell; BLFP: "Rag Mama Rag," The Band, Capitol; BH: "Rainy Night in Georgia," Brook Benton, Cotillion; BLFP: "The Thrill Is Gone," B. B. King, BluesWay.

the facts

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Classical Music

Col's Four Albums This Month To Mark Beethoven's Birth

NEW YORK — Columbia Records is issuing four albums this month commemorating the 200th birthday of Ludwig von Beethoven. Also being released is a specially priced three-record set of Mozart's last six symphonies performed by the Marlboro Festival Orchestra and the Festival Casals Orchestra. The package, conducted by Pablo Casals, lists for the price of two LP's.

Two of the Beethoven pressings are from the complete symphonic package of Leonard

Bernstein and the New York Philharmonic, the "Symphony No. 7" and a coupling of "Symphonies Nos. 4 and 8." Glenn Gould plays three of the most popular piano sonatas.

A special album, "Happy Birthday Ludwig," is being promoted with a unipak containing a double full color cover showing Beethoven and his "birthday cake" as well as a color catalog with 24 of Columbia's best-selling Beethoven packages.

Included in the set are the "Happy Birthday Variations"

discovered and arranged by pianist Leonid Hambro, who performs them. The album also features pianists Philippe Entremont, Rudolf Serkin and Gould, the Mormon Tabernacle Choir, Bernstein and the Philharmonic, and Eugene Ormandy and the Philadelphia Orchestra.

A bonus record with pianist Raymond Lewenthal discussing and analyzing the concertos presented is included with Lewenthal's playing the first stereo recording of Anton Rubenstein's "Concerto No. 4" and a first disk performance of the finale of Xavier Scharwenka's "Concerto No. 2" with the London Symphony under Eleazar de Carvalho.

Violinist Pinchas Zuckerman plays Saint-Saens, Chausson, Wieniawski and Vieuxtemps with the London Symphony under Charles Mackerras. E. Power Biggs presents his fourth volume of Bach organ "favorites." Completing the release is a coupling of Kodaly and Prokofiev with George Szell and the Cleveland Orchestra.

DGG's 'Verdi at La Scala'

NEW YORK — Deutsche Grammophon Records is issuing a specially priced five-LP package, "Verdi at La Scala," which contains highlights from five DGG Verdi sets, all La Scala productions. The special release lists for \$22.50.

Gabriele Santini conducts the "Don Carlos" LP, which features Antonietta Stella, Fiorenza Cossotto, Flaviano Labo, Ettore Bastianini, Boris Christoff and Ivo Vinco. In "Un Ballo in Maschera," with Gianandrea Gavazzeni conducting, are Miss Stella, Giuliana Tavo-

laccini, Adriana Lazzarini, Gianni Poggi, and Bastianini.

Rafael Kubelik conducts "Rigoletto" with Renata Scotto, Miss Cossotto, Carlo Bergonzi, Dietrich Fischer-Dieskau, and Vinco. Antonio Votto is the conductor of "La Traviata" with Miss Scotto, Miss Tivolaccini, Gianni Raimondi, Bastianini, an Franco Ricciardi. Appearing in "Il Trovatore" under Tullio Serafin are Miss Stella, Miss Cossotto, Bergonzi, Bastianini and Vinco.

'Trovatore' Set on RCA

NEW YORK—RCA Records is issuing a three-record set of Verdi's "Il Trovatore" this month featuring soprano Leontyne Price, tenor Placido Domingo, mezzo-soprano Fiorenza Cossotto, baritone Sherrill Milnes, and bass Donaldo Giaretta. Zubin Mehta conducts the New Philharmonia Orchestra.

Baritone Tom Krause is the soloist in the first domestically recorded version of Shostakovich's "Symphony No. 13 (Babi Yar)" with Eugene Ormandy and the Philadelphia Orchestra.

Ormandy and the Philadelphia also have a Bartok album this month with pianist Alexis Weissenberg. Completing the Red Seal release is a program of Elizabethan lute songs with tenor Peter Pears and lutenist Julian Bream.

BBC Orchestra In Budapest

BUDAPEST — Concerts by the BBC Symphony Orchestra conducted by Pierre Boulez and Colin Davis, the Soviet State Symphony under Jevgenij Svetlanov, by the Bamberger Symphony of West Germany under Heinz Wallberg and Gyorgy Lehel, and performances by soloists Christa Ludwig, Walter Berry and Heather Harper, are

(Continued on page 78)

Archive Issues the First Motta's 'Christo' Recording

NEW YORK—Archive Records, a Deutsche Grammophon label, is issuing the first recording of Joao Pedro de Almeida Motta's "La Gassione de Gesu Christo," a three-record set. Featured are soprano Luisa Bosabalina, tenor Fernando Sereafim, baritone Benjamin Luxon, bass Richard Angas and chorus with the Gulbenkian Chamber Orchestra, Lisbon Gianfranco Rivoli conducting.

The same conductor and orchestra have an album of Portuguese orchestral music including works by Antonio Leal Moreira, A.C. da Silva Pereira, Marcos Portugal, and Joao de Sousa Carvalho.

Harpist Nicanor Zabaleta offers a program of 16th and 17th century harp music. Two albums are listed in the new Hispaniae Musica Series as the Monks Choir, Abbey of Santo Domingo de Silos, directed by Don Ismael Fernandez de la Cuesta, performs as Mozarbis Mass and ancient Spanish liturgy, and vocalists E.E. Abinum and Pericon de Cadiz, and

guitarists Pepe Culata and Melchor de Marchena, harpist Helga Storck, and Renata Tarrago, guitar and vihuela perform.

'Don Carlo' Given Capable Performance at Met Opera

NEW YORK—A dependable cast gave a capable performance of Verdi's "Don Carlo" at the Metropolitan Opera, Feb.

Tribune Set In Prague

PRAGUE—Within the framework of the 14th Week of New Works by Prague Composers, the 2nd International Free Composer's Tribune will be held here Tuesday (3) through Saturday (7).

Composers from all over the world have been invited to enter their works in the form of a tape, or to perform their works before an international audience of composers, radio and record company representatives and music publishers.

Since the success of the first Tribune, the number of composers submitting compositions has increased markedly, including this year's work by E. Krennek, Olivier Messiaen, L. Nonno and G. Klebe.

The Week of New Works will this year include two symphony concerts—one by the Czech Philharmonic — two chamber concerts and concerts of electronic music, jazz, organ music and opera.

20. Mezzo-soprano Grace Bumbry, who is on London's fine recording of the opera, handled the difficult music of Princess Eboli in excellent style. Miss Bumbry, who was boosted in an Angel program ad as well as London's, is having one of her best Met seasons.

Angel's ad mentioned a forthcoming recording of Bizet's "Carmen" in the 1875 Opera-Comique version with spoken dialogue, which also will feature Mirella Freni, Jon Vickers, and Kostas Paskalis, Rafael Frubeck de Burgos conducting. Miss Bumbry also has recorded for Deutsche Grammophon, Philips and Westminster.

The London ad also cited baritone Robert Merrill, who has been singing Rodrigo at the Met since the opening night of the 1950-51 season, Rudolf Bing's first as general manager. Merrill was steady as usual, as was tenor Richard Tucker in the title role.

Bass Giorgio Tozzi was expressive as King Philip, but bass John Macurdy's voice had much more body in King Philip's duet with the Grand Inquisitor. Soprano Raina Kabaivanska was in fine voice as Elizabeth. Kurt Adler, long the company's chorus master, was the capable conductor.

FRED KIRBY

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 3/7/70

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	67
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	16
3	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	82
4	9	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Soliti), London OSA 1435	9
5	4	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	22
6	7	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	205
7	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783	109
8	8	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	14
9	6	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	39
10	19	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	19
11	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	33
12	14	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	82
13	15	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	84
14	10	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic Orch. (MacKerras), Westminster WST 323 (S)	9
15	24	MOZART: COMPLETE PIANO MUSIC (11 LP's) Walter Gieseking, Seraphim 6047/9	5
16	12	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606	30
17	20	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	18
18	18	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	38
19	11	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	65
20	23	STRAVINSKY: LE SACRE DU PRINTEMPS Cleveland Orchestra (Boulez), Columbia MS 7293	4
21	16	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	37
22	26	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504	7
23	17	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Boult), Angel SB 3739	29
24	28	SONART PRODUCTIONS PRESENTS MOOG STRIKES BACH Hans Wurman, RCA LSC 3125	18
25	30	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA LSC 2252	40
26	23	MOONDOG Columbia MS 7335	20
27	27	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	14
28	28	BIZET: CARMEN BALLET SUITE Boston Pops (Fiedler), RCA LSC 3129	2
29	21	MASSENET: WERTHER (3 LP's) De los Angeles/Gedda/Various Artists/Orchestre De Paris (Pretre), Angel SCL 3736	14
30	22	STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	18
31	32	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	75
32	25	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	20
33	—	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CSA 6609	33
34	37	MAHLER: DES KNABEN WUNDERHORN New York Philharmonic (Bernstein), Columbia KS 7395	2
35	—	VERDI HEROINES Leontyne Price, RCA VCS 7063	1
36	31	IVAN REBROFF Troika Balalaika Ensemble, Columbia MS 7373	7
37	—	RIMSKY-KORSAKOV: SCHEHERAZADE/BORODIN: POLOVTSIAN DANCES Chicago Symphony (Ozawa), Angel S-36034	1
38	—	BRAHMS: DOUBLE CONCERTO Oistrakh/Rostropovitch/Cleveland Orchestra (Szell), Angel SFO 36032	1
39	39	FRANCK/BRAHMS: VIOLIN SONATAS Oistrakh/Richter, Melodiya-Angel 40121	2
40	40	RAVEL'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orchestra (Ormandy), Columbia MS 7512	2

Canadian News Report

Compo Revamps French A&R

MONTREAL—The Compo Co. is reorganizing its French a&r department to step up record production, record more French Canadian compositions and increase promotion activities.

To coordinate the revamping of Apex Records' French Division, Compo has appointed Bernard Desjardins the company's new a&r director. Desjardins was formerly Quebec representative for Leeds Music, another subsidiary of MCA.

Next month, Desjardins will announce the name of a new label used to record mostly French Canadian compositions. Compo's Pop Apex French label, which was introduced late last year, will continue to act as a French cover hit outlet.

First artist signed to cut a
(Continued on page 68)

CBC to Showcase Canadian Artists

TORONTO—CBC radio will showcase Canadian pop acts in a mini-rock festival organized in conjunction with the Easter Seal Campaign's yearly appeal for funds to treat crippled children. The special, taped before a live audience for broadcast on the network Sunday (1), will headline Edward Bear, Whiskey Howl, Hagood Hardy & the Montage, Francois Jourdan and the Perth County Conspiracy.

GRT of Canada Meeting Draws Local, Foreign Reps; Plant Toured

LONDON, Ont.—GRT of Canada, Ltd., introduced new product during a three-day sales meeting held at the company's main plant recently. Attending the special talks were Toronto marketing men, key personnel from the London offices and representatives from the West Coast.

Highlight of the first day meeting was a 40 minute tape/slide presentation reviewing the company's tape and disk operations during 1969. After discussing the company's customer service and quality control guides, Jim Blum, operations manager, took the representatives on a tour of the London plant to see the company's new duplicating and mastering equipment.

During the second day, Ross Reynolds, GRT president, discussed the company's future op-

erations. A special 45 minute tape/slide presentation on new product showcased six new country LP's by Canadian artists, and seven new Canadian Talent Library albums which included product by John Perrone, Nat Raider and Bill Badgely. Also featured were a Johnny Winter and Canned Heat LP on Janus, and a new single and LP by the Rockin' Foo on the Hobbit label. Fourteen new Chess/Cadet albums were introduced.

After the presentation, Ed Lawson, national a&r director and promotion and advertising manager, announced that initial reaction to the company's Vintage Series by underground stations was "fantastic." New releases in the series included singles by Canadian Max Falcon, the Dells, and Kool and the Gang.

Lawson also pointed out that the demand for the company's "Golden Greats" package has been so heavy that plant personnel are working overtime to service the orders. To date, 104 singles by the Dells, Patsy Cline, Jimmy Clanton, Little Richard and numerous other artists have been released. As a convenience to dealers, GRT has designed a special rack to hold 200 singles plus a plastic divider card listing all singles in the series. Lawson said that GRT will release 200 more disks in the series as soon as the racks are distributed to the dealers.

During the second day talks, Ed LaBuick, national sales manager, introduced the company's new tape cartridge and cassette catalog which now boasts in excess of 60 labels.

Talks were held during the third day. Lawson then headed west, Feb. 22, for visits with radio stations, dealers and distributors. He was joined in Regina by LaBuick and Harry Hrabinsky, western regional manager, for a sales meeting similar to the London talks. Distributors attending, along with sales and promotional personnel, included A & A Murphy & Sons, Laurel Records and Van Dusen Brothers.

From the Music Capitols Of the World

TORONTO

A rock concert at the Ontario Science Centre Feb. 28 headlined Edward Bear, Nucleus with Cathy Young, and a light show by Catharsis. . . . While in London, GINETTE RENO guested on a Tom Jones television show, which will be telecast late this month on the CTV network. . . . Phonodisc releasing GWP's Astromusical Series nationally after the LP's chalked up excellent sales when they were released just before Christmas in the Toronto area.

. . . Tony Joe White appearing at the University of Waterloo, March 15. . . . Ken McFarland, London's Ontario promotion chief, previewed the company's upcoming product when he guested on Greg Stewart's "Up Tight" TV show on CKWS in Kingston, Feb. 13. . . . Liberace pulled a record 8,000 to the Kitchener Arena, Feb. 19. . . . WB releasing Justin Tyme's new single, "Child of Dawn." . . . Since airplay of Polydor's controversial "Night at Santa Rita" LP seems doubtful, the company is relying heavily on an extensive university campaign to launch the album. . . . Simon & Garfunkel's single "Bridge Over Troubled Water" is the fastest selling disk in recent history for Columbia. The company reports a record advance order for the singers' new LP.

Polydor set to release Life's first album. The group comes
(Continued on page 62)

Cap of Canada Sales at Peak; Lalonde Clicks

TORONTO — Current sales of Capitol Records' Canadian product have broken all previous figures for the company. Top albums for the company

include product by Anne Murray and Edward Bear and by Pierre Lalonde. Lalonde's recent single, "Caroline," has become the best selling single for any Canadian artist on Capitol.

Disclosure of the upbeat sales picture comes at a time when Capitol's production of Canadian product hit an all-time high in February. Product involving Gene MacLellan, Donna Ramsay, Mother Tuckers, Yellow Duck, Edward Bear, Pepper Tree and Pierre Lalonde was cut in New York, Nashville and locally. Future plans call for sessions late this month with country singer Gary Buck and East Coast singer Anne Murray.

Paul White, Capitol's a&r director, stated that the approach

CAP PUSH ON ACCESSORIES

TORONTO — Capitol has launched a heavy promotion campaign on all Duo-Tone, Amberg and Platter Pack record and tape accessories that the company distributes. For display purposes in the drive, Capitol has designed a rack to hold the bulk of the accessories. Company has also issued a new catalog outlining the merchandise.

he has taken is to aim all artists signed towards the international market.

"A strong indication of the interest Capitol in the U.S. is taking in our talent, is evident when we note that they have chosen to release in the near future, records by Edward Bear, Anne Murray, Gary Buck and Donna Ramsay," White said. "We are working towards much closer cooperation south of the border possibly to simultaneous release of our product."

White also disclosed that Capitol in the U.S. has signed Canadian singer Catherine McKinnon, and has completed sessions with her in New York.

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRAVELLIN' BAND/WHO'LL STOP THE RAIN Creedence Clearwater Revival, Fantasy 637	3
2	8	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079	2
3	2	THANK YOU (Falettin Me Be Mice Elf Agin)/EVERYBODY IS A STAR Sly & the Family Stone, Epic 10555	4
4	4	WALK A MILE IN MY SHOES Joe South, Capitol 2704	5
5	5	VENUS Shocking Blue, Colossus 108	9
6	7	HONEY COME BACK Glen Campbell, Capitol 2718	4
7	6	ARIZONA Mark Lindsay, Columbia 45037	8
8	12	MA BELLE AMIE Tee Set, Colossus 107	2
9	3	I WANT YOU BACK Jackson 5, Tamla/Motown 1157	8
10	10	HE AIN'T HEAVY, HE'S MY BROTHER Hollies, Epic 10532	4
11	20	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057	2
12	9	NO TIME Guess Who, Nimbus 9-74-0300	9
13	—	THE RAPPER Jaggerz, Kama Sutra 502	1
14	13	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273	6
15	11	THAT'S WHERE I WENT WRONG Poppy Family, London M17375	9
16	—	GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board, Invictus 9074	1
17	14	FANCY Bobbie Gentry, Capitol 2675	7
18	18	HEY THERE LONELY GIRL Eddie Holman, ABC 11213	4
19	15	WITHOUT LOVE Tom Jones, Parrot 40045	7
20	—	OH ME OH MY Lulu, Atco 6722	1

Billboard SPECIAL SURVEY For Week Ending 3/7/70

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic SD-8236	16
2	4	ABBEY ROAD Beatles, Apple SO 383	20
3	6	LET IT BLEED Rolling Stones, London NPS 4	11
4	3	THE BAND Capitol STA0 132	19
5	2	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	10
6	7	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold THS-1	7
7	5	SANTANA Columbia CS 9781	16
8	8	EASY RIDER Soundtrack, Reprise 2026	14
9	9	ENGELBERT HUMPERDINCK Parrot PAS-71031	8
10	10	TOM JONES LIVE IN LAS VEGAS Parrot PAS-71030	15
11	12	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW-389	3
12	13	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50068-N	10
13	17	JOE COCKER! A&M SP 4224	6
14	—	HELLO, I'M JOHNNY CASH Columbia KCS 9943	1
15	19	UMMAGUMMA Pink Floyd, Harvest ST BB 38	2
16	18	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter SPS-580	3
17	16	LIVE PEACE IN TORONTO 1969 Plastic Ono Band, Apple 3362	3
18	11	TOUCHING YOU, TOUCHING ME Neil Diamond, Uni 73071	9
19	15	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack, A&M SP 4227	6
20	—	AMERICAN WOMAN Guess Who, RCA LPS 4266	1

Billboard SPECIAL SURVEY For Week Ending 3/7/70

International News Reports

Dutch Grand Gala Sets 'Name' Artists

AMSTERDAM — Jose Feliciano, the Four Tops, the Edwin Hawkins Singers, Bobbie Gentry, the Anita Kerr Singers, the Flock, Sergio Mendes and Brasil '66 and Melanie are among the top international artists who will be appearing in the Dutch Grand Gala du Disque at the RAI Congress Hall in Amsterdam Feb. 27.

Also taking part in the gala, which is organized by the CCGC, the Dutch record indus-

try promotion organization, will be Frida Boccaro and Serge Reggiani (France), J. Vincent Edwards, the Procol Harum (U.K.), Nana Mouskouri (Greece), James Last (West Germany) and, from Holland, Heintje, the Cats, Liesbeth List, Rita Reys and Adele Bloemendaal.

The show will be presented by Willem Duys and Mies Bouwman. Musical direction will be by Belgium's Francis Bay.

The gala will be preceded by a morning reception at the Hilton Hotel, for the presentation of the Dutch industry's Edison Awards for 1969.

Major Minor's Country Label

LONDON — Major Minor will launch a country music label later in the year. The label will be known as Country and its debut will probably be coordinated with the first recordings of the winners of a talent search being organized by Major Minor in conjunction with the Country Music People magazine. Country will retail at \$3.59.

The search is a competition open to professional and semi-professional U.K. country music acts. There will be a total of \$1,200 in prizes, shared between the winners and runners-up in three sections—male and female soloists and group. The winners will be recorded for release on Country. The finalists will appear at a London concert.

'70 IAF Is Planned for U.K. Again in October

LONDON — Following the great successes of the International Audio Fair 1969 in the London Olympia Exhibition Hall, the 1970 IAF will again be held in the same location in October.

Previous to 1969, the Fair was held for 11 years at the Hotel Russell, but the exhibition has now outgrown this venue.

For the 1970 fair, none of the demonstration rooms will be less than 20 feet by 16 feet and all will be specially designed and constructed as insulated audio studios.

The organizers plan to extend the scope of this year's exhibition by offering space to professional studios and firms making professional equipment, such as sound mixers, consoles, monitoring speakers and multiple track tape recorders.

Another innovation will be daily lectures covering every aspect of the use of sound. Emphasis will be placed on new electronic music as well as detailed analysis studies of various instruments.

Firms which have announced their intention to participate in the 1970 fair include:

ADC, AKAI, Alba, Arena, Armstrong, B&O, B&W, Basf, Bush, BSR, Celestion, Colton, Diamond Stylus, EMI, Ferguson, Ferranti, Ferrograph, Garrard, Goldring, Goodmans, The Gramophone, Grundig, Hacker, Heathkit, HMV, KEF, Koss,

European Executive Turntable

Jack Boyce, manager of the Philips U.K. classical division, has been named special projects manager of Music for Pleasure. Boyce joined Philips two years ago after nine years at Decca, where he was involved with classical and international promotion. At MfP he will have wide-ranging responsibilities involved mainly with repertoire and its origination. . . . Former Record Retailer advertising salesman Andrew Reeve joined Sutton Sound at the beginning of the week as studio manager. Reeve will also be in charge of the company's advertising, promotion and sales. . . .

Hermann R. Zentgraf, formerly with Phonogram in Hamburg, has been appointed head of pop music production for CBS Frankfurt. . . . Rafael Revert, who has been Billboard's correspondent in Spain since May 1967, has been appointed sales representative for Billboard Publications in Spain. Revert will handle sales and subscriptions for Billboard publications, working from Ponzano 26, Madrid 3, Spain. Since 1962, Revert has worked for Radio Madrid as a producer and disk jockey for programs on the Cadena SER network.

Replacing Revert as Spanish correspondent is Joaquin Luqui, who also works for Radio Madrid, is music editor of "Disco Expres" and a contributor to "El Musical." Luqui is based at Donoso Cortes 56, bajo C, Madrid 15. Tel: 243. 96.60.

Hans G. Dohns has been appointed marketing manager with Grammfonbolagens Distributions Central in Stockholm. He was formerly with Eneqvist, Holme & Co. AB.

'70 IAF Is Planned for U.K. Again in October

LONDON — Following the great successes of the International Audio Fair 1969 in the London Olympia Exhibition Hall, the 1970 IAF will again be held in the same location in October.

Teal Forms 2 U.K. Subsidiaries

LONDON — South Africa's Teal Records has formed two U.K. subsidiaries as a first step in acquiring local talent and providing exposure for its own recordings.

The two companies, Teal Record Co. (Great Britain) and Laetrec Music (Great Britain) will be under the control of Ray Walter, formerly managing director of Laetrec in South Africa. He has already arrived in England.

For locally produced recordings, Walter will arrange sub-distribution deals with U.K. majors, through which original South African material will also be channeled.

The music publishing company will acquire not only for South Africa, but also for world-

(Continued on page 68)

From The Music Capitals of the World

• Continued from page 61

from Montreal. . . . Tom Jones slated to appear at Maple Leaf Gardens, June 11; in Montreal, June 20, and in Vancouver, Aug. 2. . . . Joe Woodhouse, Capitol's Ontario promotion director, hosted a reception for Tony Sandler and Ralph Young prior to their opening at the Royal York's Imperial Room, Feb. 17. . . . A jazz festival starring Lennie Breau, Sonny Greenwich and Russ Little was held at the St. Lawrence Centre, Feb. 22. . . . Promoters Mike Quatro and Russ Gibb signing an equal number of U.S. and Canadian acts for a pop festival at Maple Leaf Gardens, April 18. . . . Glen Campbell booked in the Montreal Forum, March 14. . . . Barbara McNair into the Beverly Hills' Hook and Ladder Room, March 20-28.

Jacques Amann, Capitol's Quebec promotion director, back in Montreal after visits here and in Winnipeg to promote the company's French product and drum up interest in Adamo's upcoming concerts, which are scheduled in both cities sometime next month. . . . Angel conductor Rafael Frubbeck de Burgos conducts the Montreal Symphony at the Canadian premiere of the opera, "La Vida de Breve," at Montreal's Place des Arts, Tuesday (3). . . . Capitol reserving Quebec stations with Kelly Gordon's "He Ain't Heavy, He's My Brother." . . . O'Keefe Centre bringing in a number of recording stars for the theater's "Sound of the Seventies" festival. John Mayall and Argent are scheduled March 10-11; Mireille Mathieu, 12-13; and Bobby Sherman, 14.

RITCHIE YORKE

JOHANNESBURG

Cape Town underground group, Coloured Rain won the 1969-'70 Battle of the Bands competition held at the Alhambra Theatre in Cape Town. Omega Limited were voted second, and the Shag third, by a panel of judges consisting of Pip Friedman (local radio personality), Derek Marks (South African pop musician), and Colin Campbell (composer-arranger of film scores). The 1969-'70 Battle of the Bands was organized by top Cape Town impresario Selwyn Miller. . . . Durban pop singer Dickie Loader flew here this week to record tracks for a new single and album. Loader has written several songs for German pop singer Howard Carpendale. . . . Ardmore and Beechwood (South Africa) have acquired the sub-publishing rights for South Africa for the Cuff Links hit "When Julie Comes Around."

Top South African group, the Staccato's who are due to be awarded a second gold disk award for sales exceeding 50,000 copies of their 1969 hit single "Cry to Me," have added singer Wanda Arletti to their line up. They are appearing at Ciro's Restaurant. . . . Johannesburg ballad singer Roger Inns won the top male vocalist of the year award at the 1970 Durban Song Festival, held in Durban recently. . . . Contemporary Sounds acquired South African sub-publishing rights for several songs from the Alan Keen Music catalog, and an exclusive representation deal with Peter Rice Music and several London-based publishing companies. . . . Peter Gallo, personal assistant to the managing director of Gallo (Africa), returned to Johannesburg from a short business trip to London and MIDEM.

CLIVE CALDER

MANILA

Playtex Record Co. will manufacture and distribute in the Philippines the products of Apollo

Productions, Dublin. Playtex signed with Hugh Hardy of Apollo. Apollo will be released on the D'Swan International label. . . . The Lumberjacks made their album debut on D'Swan with 12 songs by Danny Subido in English. . . . Villar artist Rely Coloma will appear regularly in "The Yamaha Show" (Channel 7). . . . "Eddie Peregrina's Greatest Hits" is set for a D'Swan release. Eddie Peregrina is now the highest-paid film musical artist in the country—he will soon be seen in four lead roles—"My Darling Eddie," "Jukebox King," "Mardy" and "I Do Love You." His latest lead assignments are in "Songs and Lovers" and "Memories of Our Dream." "Mardy," "I Do Love You" and "Memories of Our Dream" are titles of his hits.

Wilear's Record has signed Romy Mallari. . . . Raul Aragon debuted on Wilear's with "You Are My First Love," written by Danny Subido. . . . Vilma Santos cut her second single on Wilear's, "Bring Back," also by Subido. . . . Millie Mercado debuted on Vicor with "Love at First Sight." . . . Manny De Leon recorded his own composition, "Nora, Nora" for Alpha. . . . Fifteen-year-old Jay Itagan debuted on Alpha with Subido's "You Gotta Listen." . . . Alpha has signed Geraldine, a new teenage film artist. . . . Vicor artist Tirso Cruz III is preparing for his second LP. . . . Vicor will launch Victor Wood

(Continued on page 64)

From 'A'PPLE to 'Z'APPLE



Zapple 01



Sapcor 12



Apple Records MARY HOPKIN Lontano dagli occhi Terma Harbour

come and get it from ELECTROLA

CNR Says: Dutch Mart Healthy—Sees 10-15% Turnover Hike in '70

By MIKE HENNESSEY

"The Dutch record market is very healthy, and I am convinced that 1970 will see a further increase in turnover from 10 to 15 percent."

This is the view of CNR managing director Hans van Zeeland, whose company is one of the fastest-growing in Holland.

Unlike many Dutch companies, 50 percent of CNR's turnover is from domestic product with 14-year-old singer Heintje responsible for a phenomenal percentage of sales.

Says Van Zeeland: "In 1968 our turnover increased by 120

percent, thanks to Heintje. It was clearly impossible to repeat that in 1969, but if you compare the 1969 figures to those for 1967, we are still between 80 and 90 percent up.

In addition to its own production, CNR distributes the product of Barclay, Ariola-Eurodisc, Buddah, Erato, Telefunken, Melodia, Qualiton and MPS in Holland and this year split its sales force into two divisions in order to cope with the increase in representation.

"Our promotion plans are mapped out for a year in advance," said Van Zeeland, "in order to give full attention to all the catalogs. There are two many records on the market and the public needs direction."

CNR has had considerable success with the Russian Melodia catalog, sales of which account for 12 percent of company turnover; the Qualiton label, particularly through a series of Bartok recordings, is also establishing itself in Holland and classical sales now account for about 25 percent of CNR's turnover and 12 of that 25 percent comes from Melodia product.

Van Zeeland also says there is a moderately good market for jazz in Holland and his company has released 25 albums from the German SABA-MPS catalog. CNR has also scored with releases by Melanie (Buddah) and Barclay artists like

Mireille Mathieu, Jean-Christian Michel, Jacques Brel, Charles Aznavour and David Alexandre Winter.

Another company giving special emphasis to jazz releases is Bovema which has revived the Contemporary catalog with releases by Ornettt Coleman, Sonny Rollins, and Cecil Taylor. Because of the large number of labels it now represents, Bovema has also formed separate sales divisions, one handling EMI labels and the other U.S. repertoire. Bovema said that U.S. product accounts for 30 percent of its sales and this figure could shoot up to 50 percent in the future.

About 70 percent of the product released by Bovema is pressed in Holland and the company has evolved a policy of running successive campaigns for various categories of music. "We've found," a Bovema spokesman said, "that if we go all out for two weeks on a certain category of repertoire, we can sell it — whether its country music, jazz, hard rock or straight pop."

Country music is one area in which Inelco has been particularly active since it represents two catalogs rich in country music—RCA and MCA. "But we concentrate on selling the artist rather than the music," says Wim Brandsteder.

The field of independent
(Continued on page 66)



Bell Records president Larry Uttal, left, was recently in Frankfurt to conclude with CBS Germany managing director Rudy Wolpert, right, an extension of the deal under which CBS distributes Bell product in West Germany, Austria and Switzerland. CBS is preparing release of the Fifth Dimension's first Bell single, "The Declaration."

Auto Mfr, Over Talks

MILAN — Negotiations are underway between a big Italian automobile company and the minidisk company Over, formed in Lausanne by a group of Swiss financiers.

The car company—unspecified—has made the bid as part of a diversification policy which has already resulted in heavy investments in the audio-visual field with the production of TV recorders and reproduction devices for video cassettes.

Over's capital stock is rated at three billion lire (about \$5 million) and the selling price is about \$6,350,000.

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Carnival Tunes Spark Brazil Tourist Spree

RIO DE JANEIRO—The playing of carnival music ended sharply on Ash Wednesday and Brazil's radio stations went back to their normal fare of samba, rock and popular music.

The carnival music season started heavily on New Year's Eve. Foreign tourists carried off thousands of carnival recordings bought at special stands near the cruise-ship docks and in the airports.

A poll made by TV-Tupe gave carnival recording by Osvaldo Nunes "Nao Me Dixes"

first place in popularity and second place to "O Primeiro Clarim" by Clecius Caldas and Rutinaldo. The official Tourist Department judges did just the opposite: gave "O Primeiro Clarim" first place and "Nao Me Dixes" second.

Two groups were active during carnival time. The first group the Catitus are the song pluggers who circulated the carnival festivities getting product played. The second group were the inspectors from the composers' organizations checking for composers' fees. Four different composers' organizations were on call during the festival.

Last year a total of about \$300,000 was collected in fees.

U.S. artist Janis Joplin visited Rio's carnival and gave a pool-side press interview at the Copacabana Palace Hotel. She said she intended to stay long after the carnival and give a concert in San Francisco style in the main plaza of Rio's Ipanema district.

Barclay Italian Rights to SIF

MILAN — SIF has acquired exclusive Italian distribution rights of the French Barclay catalog, formerly handled here by RCA.

In announcing the deal, SIF general manager Giampiero Simontacchi said that records would be released in Italy on the Barclay label, including those by Charles Aznavour which have hitherto been released by SIF under its own label.

Arc Sound Gets CHUM 1st Disk

TORONTO—Arc Sound will distribute radio station CHUM's first disk, "The Right Girl," by the Tote Family. The record is being released by Arc's Yorkville label. According to Brian Chater, operation manager of CHUM's record division, Arc will not necessarily be exclusive distributor of CHUM product. As disks are completed, bids from record companies will be invited. CHUM's second disk by Montreal's Freedom is expected to be released late this month.

MACKENZIE NEW AD SALES MGR OF RECORD RETAILER

LONDON—Dave Mackenzie has joined Billboard's British sister paper, Record Retailer, as advertising sales manager in succession to Mike Hawgood who has left the company, with his assistant Andrew Reeve.

Mackenzie joins the company from the Musicland record shop chain. A Canadian, he previously worked for the Xerox sales division in Canada.

In a reorganization of the sales department, Sud Dunkley will be responsible for advertising services.

Geoff Humphrey has joined Record Retailer as production editor and will be based at the company's Pendragon printing plant in Wales. He was previously a subeditor with the Western Mail.

Sid Ryan, in charge of Record Retailer's subscription department, has been given the additional responsibility for the paper's circulation following the appointment of Henry Meakin as executive director of Pendragon Press in Wales.

Other new appointments in the London office include Ben Cree, who has joined Record Mirror as circulation and promotion manager, and Michael Dougan who has been appointed accountant and office manager of the company.

RIO CLUBS CUT TALENT LIVE

RIO DE JANEIRO—Local night clubs are recording their bands, on the spot and in studios. Two recordings were made of the Canecao band last year. Now, the Bierklaus beer-hall will make an LP of its German band — One side recorded in the beer hall and the other in the studio.

The band is accompanied by singers Dina Goncalves and Erika Norimar. Singer Wilson Simonal is expected to join them for the recording.

Canteuropa Sets San Remo Songs

ROME — A group of songs and singers from the 20th San Remo Festival, which ended Saturday (28), will be featured in the third Canteuropa, March 30-April 12.

Canteuropa, organized by Ezio Radaelli, will cover several European countries with stops at Marseilles, Geneva, London, Paris, Antwerp, Rotterdam, Volksburg, Cologne, Ludwigshafen, Stuttgart and Innsbruck.

The Canteuropa is expected to provide strong promotion for the San Remo songs. Radaelli has also announced the dates for the 1970 Cantagiorno—June 23-July 11.

De Holanda to Cut for Philips

RIO DE JANEIRO—Chico Buarque de Holanda, leading Brazilian composer, will record for Philips in April. He recently left RGE. His first record will be an album.

While living in Rome, he made an LP of his songs translated into Italian for RGE. An Italian contract was made in partnership with Italian composer Bardotti.

Ricordi Handles Hispavox in Italy

MILAN — Little Tony has the exclusive distribution in Italy of the Spanish Hispavox catalog. First release will feature the trio Los Payos, followed by disks by Raphael and Miguel Rios. Ricordi plans to exploit the catalog in Italy by having Hispavox singers recording in Italian songs specially tailored to the local market.

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with his first LP, prompted by the success of this third single. "I'm Sorry My Love," written by Robert Medina.

The second AWIT award ceremony will be held in May. . . . Revival of the song "I Believe" has caught fire via a Tom Jones TV version. . . . Tirso Cruz III of Vicor has a new TV program, "Catch Up With Tirso" on Channel 9. . . . Vicor artist Helen Gamboa has a color TV monthly special, "Helen in Color." . . . Norma Ledesma has terminated her contract with Vicor. . . . Playtex is pushing Linda Lacid with a big radio exposure and print campaign. OSKAR SALAZAR

SAN JUAN

Tony Bennett (Columbia) played the Flamboyant Hotel until Feb. 26. . . . Jane Morgan (ABC) appeared at El San Juan Hotel. . . . Sandler & Young (Capitol) made their first TV appearance in the Luis Vigoreaux Presenta show over channel 4. . . . Dave Hubert, international director of A&M Records, visited Puerto Rico recently in connection with their representative J. Martinez Vela. Hubert's trip also took him to Trinidad and Barbados. . . . Mike Lipton and Fred Reiter of United Artists busy with their local representatives J. Martinez Vela working on promotion for their UA Latino label. Mel Fuhrman, general manager of the Blue Note, Solid State and Minit labels, joined Lipton and Reiter in this trip. Caracas, Venezuela, was the next stop for the group.

Nydia Caro (Tico-Hit Parade) and Danny Rivera (Velvet) represent Puerto Rico in the forthcoming International Bogota (Columbia) Song Festival to be held Feb. 27-March 1. . . . Gloria Mirabal (Gema) and Wilson Ronda (Triunfo) will represent Puerto Rico in the Mexico Festival of Song starting Tuesday (10). . . . The Paramount Pictures film "Paint Your Wagon" opened at two San Juan theaters and J. Martinez Vela ran a special promotion with the soundtrack album in the Paramount Records label. . . . The Formula V rock group from Spain made their first visit to Puerto Rico for TV and one-nighters. Their single "Cuentame" (Tell Me) was in the local charts. They record for a Spanish label which is locally pressed by Borinquen Records. . . . Ediciones Musicales ANSA S.C. of Argentina, music publishers of all the numbers by top-selling vocalist Sandro, have named EME-Americana of Puerto Rico as their representatives for the U.S. and Puerto Rico—in charge of collection of royalties and promotion. Charles Tarrab and Alberto Dircie are executive officers of EME-Americana.

Four new albums have been released by Cotique Records of East Hartford, Conn. These albums, all produced by George Goldner are aimed at the Puerto Rico market: "Like It Is" by the Latinaires; "Fuego a la Lata" by the Lat-Teens and "Golden Goodies, Vol. 2" with "All Time Smashes, Vol. 3" by various artists. A single "Cosa Pa Ti" with "Ya-Yi-Ki" by Johnny Colon completes the release.

Fania Records of New York and its representative, Allied Wholesale Co., recently cohosted a party at the Darlington Hotel for their Fania-International artist, Argentinian singer Roberto Yanes. He also appeared on the Tony Chioldy's "Rambler Rendezvous" TV show on WAPA Channel 4. Fania Records has just released a single by Monquito "El Unico" with "Te Juro Que Te Ame" (I Swear That I Loved You) by C. Curet Alonso, one of Puerto Rico's top pop composers. . . . Kelvinator Sales, local distributors for RCA, have

issued a new album with a different twist. It is by Mexican artist Miguel Aceves Mejias, one of their top sellers, singing all-time favorite tangos but in bolero tempo. ANTONIO CONTRERAD

HONOLULU

The Queen's Surf is the latest Island club to turn to the discotheque policy. The main room, the Surf Lanai, now features a big dance floor, with music by the Spinners. Al Lopaka, the headliner of the Surf Lanai, has terminated his affiliation with the Spencecliff club. He plans a U.S. trip. . . . The Spinners were at the Waikiki Beef 'n' Grog and they have been replaced by Kimo & the Royals, formerly at Alice's Restaurant, another discotheque, and they have been replaced there by the Casuals, headed by Steve Lucas, formerly with the Tommy Sands show. . . . The Point also has a discotheque policy, featuring the International Set, formerly called the Canton Puka. . . . The Iikai's Hong Kong Junk also has a dance floor, with the Dimensions playing. . . . Japan singer Yoshiko Gotoh has been extended till March 28 at the Kahala Hilton's Maile Lounge. . . . Country singer Patty Gerald and the Country Cousins are now at the Dunes Hitching Post.

Carole Kai, Honolulu-born singer who has worked in Las Vegas, is home on vacation. She did some background singing in Elliott Gould's film, "M*A*S*H," in Japanese. . . . Louis Castellucci, a Los Angeles musician who annually comes to Honolulu to play trombone in the Honolulu Symphony Orchestra's season, has written a march for Honolulu's Mayor Frank F. Fasi. The tune, "The Mayor's March," was premiered by the Royal Hawaiian Band, Feb. 22. . . . When Don Ho opens March 11 at the Flamingo Hotel in Las Vegas, he will feature Sam Kapu Jr., one of Ho's early discoveries. Ho also will feature Judy Ginn, a Canadian. . . . Beverlee and Sidro with the Sneakers are set for a May 12 opening at the Iikai's Hong Kong Junk. . . . Dick Jensen, Islander who recently appeared at the Copacabana in New York, will play June 16-28 in the Outrigger Hotel's Main Showroom. . . . Pianist Ronnie Miyashiro, played a few dates at the Hilton Hawaiian Village during a recent vacation at home. He was working on the West Coast. . . . The Aliis did a Johnny Carson TV shot Feb. 18 before returning to the Iikai on Feb. 23. Opening night was a March of Dimes benefit, which also featured Hilo Hattie and Robin Wilson. The Aliis plan to cut a live album for their own label during their Canoe House visit. . . . The Three of Us, regulars at the Outrigger Lounge, also doing performances at Alice's Restaurant. . . . Las Vegas came to the Kahala Hilton Feb. 11-13, when Marianne Kent and the Walt Tolleson Combo flew from the Hotel Sahara to participate in "A Night in Las Vegas" program. WAYNE HARADA

MILAN

The Atlantic soul package of Joe Tex, Sam & Dave, Arthur Conley and Clarence Carter played the Sports Palace, Rome. The show was televised by RAI and later the singers inaugurated the new Rome nightclub, Il Gattopardo. . . . Opera singer Anna Moffo has recorded arias by Verdi, Bellini, Donizetti and Rossini for an album released by Saint-Martin in aid of the Venezia Nostra Institute which is dedicated to the preservation of the city of Venice. Saint-Martin is planning worldwide release of the LP. . . . Fausto Leali and Sidet

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MTA Center on Retail Course

LONDON — A center to provide retail training courses is planned by the British Music Trades Association. The scheme will be supervised by Margaret Davis who is resigning her post of EMI educational records director to become industrial training officer for the MTA.

Premises for the center have yet to be found, but the steering committee of Miss Davis, Laurie Krieger, Christopher Foss and John Thompson hopes to conduct the courses in a central London hotel.

Said Miss Davis: "We have not decided how many courses will be offered initially, but we shall certainly start a curriculum in management for shop proprietors and department managers and for sales assistants. There may also be a course in classical music retailing.

Miss Davis, who for several years had conducted training courses for EMI, said: "We are counting on support from all record companies for current releases and sales material."

The courses are planned to start in September.

Japan Digs Kid Songs From Italy

MILAN—Japan is becoming an important market for Italian children's songs.

Mario Panvini Rosati, of International Music Business, stated this when he announced the sale of "Volveo un Gatto Nero" ("I Wanted a Black Cat"), published by Bideri Music, Naples, to the Japanese company Suisisha. The song was featured in the last Golden Sequin Festival of Bologna.

A Japanese version of the song, "Kuroneko No Tango," recorded by six-year-old Japanese singer Minagawa Osamu on Philips, has held the No. 1 spot in the Japanese charts for several weeks, selling 840,000 copies in 18 days. The disk is currently approaching the two million sales mark.

Rosati also reports that negotiations are in progress with Rifi — the record company which sponsors the Golden Sequin Festival—for a Japanese tour by the Antoniano Chorus of Bologna and a show based on the 1970 Golden Sequin songs sung by young Japanese singers.

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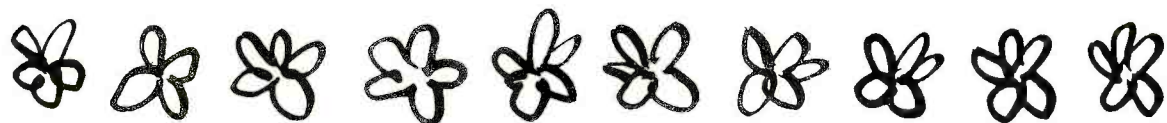
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Philippine Producers Step Up LP's in English

By OSKAR SALAZAR

MANILA—In a bid to arouse more interest in the Philippine market for local product in English by Filipino songwriters. Producers here are now concentrating on LP production. Recent output has been a record high.

Producers give concern to the quality of their products especially the inclusion of local material in English and in the conception, artwork, printing and liner notes of the jackets. More orchestration is in demand, resulting from the recent opening of an 8-track studio of Cinema-Audio, Inc.

Current trend is on electronic organ music with new and

young artists dominating the scene. A new approach, known locally as "omnibus," is being adopted using on one LP two or more artists.

In organ music, Villar label is way ahead with its contract artist, Rely Coloma, considered as the country's top organist. Coloma has now three LP's in the market—"An Evening of Philippine Music," "Music To Watch Girls By" and "Philippine Music to Remember." The Vicor label has issued its first LP, with organist Sonny Ilacad and a second LP is underway. The D'Swan label is issuing its first LP of this type—"Organ Music a la Carte" by Maria Luisa Martin, a new artist.

RCA PLANT IN U.K. TO ROLL

LONDON — RCA's new pressing plant at Washington, County Durham, is expected to be fully operational by the beginning of April, although the official opening by the company's President Bob Sarnoff will not be until the following month. Test pressings have been going on at the factory for the past two months. The computerized plant should have started production last November but delays in the delivery of certain equipment forced the opening date to be put back.

Island LP Boost Set

LONDON — Island Records will boost the price on some of its LP lines, effective April 1.

Marketing Director David Betteridge told RR that recommended retail price on Island albums would jump 30 cents to \$3.59 and that price of the Trojan TTL series would be raised 12 cents to \$1.86. Price of the Trojan Target series would remain stable at \$2.39 and price of singles would remain unaffected. The company will retain 5 percent returns.



RCA ARTISTS received three of the "outstanding talent in Mexico" awards from Mexico newspaper Herald, at a recent dinner. Left to right, Guillermo Infante, marketing manager, RCA Mexicana, Jose Jose (award winner for his song, "La Nave Del Olvido"), Jose Vias, director of operations, Estela Nunez (winner with "Una Lagrima") and Roberto Jordan (winner with "Amor De Estudiante").

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Edizioni Musicali have formed a joint publishing company, Edizioni Musicali Vittoria, whose first copyright is "Hippy," which was sung by Leali at the San Remo Festival. . . . RAI has launched a jazz TV series, "Stars in the Spotlight," the first program of which featured Ray Charles in a concert at the Metastasio Theater in Prato last October. Other shows in the series will feature Nina Simone, Miles Davis and Oscar Peterson.

Canned Heat appeared at the Nazionale cinema-Theater Feb. 9. The group also appeared at the Sistina Theater in Rome and taped a show for RAI-TV's "Especially For You" series. Other dates played by the group included the Space Electronic in Florence and the Palsaport in Bergamo. Bell-disc tied in with the release of the new single "Let's Work Together." . . . The Curci-Carosello music publishing and record group has been reorganized, with Giuseppe Gramitto Ricci remaining as president and Gianfranco Todini, formerly with Sugar-CGD-CBS as manager of Curci and Paolo Ruggeri, formerly with Ricordi, as manager of Carosello. Davide Matalon, former managing director of Carosello, is concentrating his activities on those companies in which he holds shares—Italdisc Ducale, MCA—Italiana, EDM (Meazzi). Edizioni Musicale Ducale, the disk factory recently acquired from the Pigni brothers, and Durema, a cassette duplicating company. . . . Ricordi has reached an agreement with American Capitol for a second option on Capitol product not released in Italy by EMI-Italiana. Any records not taken by EMI will be released by Ricordi on its International label.

D. PREVIGNANO-IONIO

ATHENS

John Daperis, general manager of the Greek radio station CHCR in Montreal was in Greece for talks with program directors of the Armed Forces Radio and Television Service on the exchange of radio and TV programs. . . . The Music Box group Uptight returned from Khartoum after a series of nightclub engagements. . . . Durium artist Rocky Roberts visits here in July for nightclub appearances. . . . Turkish conductor Hikmet Simsek, director of the Ankara National Symphony Orchestra, was guest conductor of the Athens National Symphony Orchestra at a concert in Athens Feb. 16 when U.S. pianist Anthony Goldstone was the soloist. . . . The Belgian Amphion Quartet played concerts in Athens, Thessaloniki and other Greek cities. . . . Music Box reports its top-selling records in February were "And When I Die" by Blood, Sweat and Tears (CBS); "Call Me No. 1" by the Tremeloes (CBS); "Without Love" by Tom Jones (Decca); "Bad Moon Rising" by Creedence Clearwater Revival (Liberty), and "Ma Non Ti Lascio" by Rocky Roberts (Durium). . . . Philippine violinist Carmencita Lozada played at the Society of Macedonian Studies

Bonnet Tour of U.S., Portugal

MILAN—Michel P. Bonnet, director of EMI-Italiana, was in the U.S. for talks with ABC's David Berger regarding promotion of Dunhill product in Italy. On his return trip Bonnet stopped off in Lisbon where he met with Rui de Carvalho, director of EMI Portugal, to discuss plans to launch Portuguese singer Amalia Rodriguez in Italy.

Theater in Thessaloniki Feb. 16, accompanied by the Thessaloniki National Symphony Orchestra.

LEFTY KONGALIDES

RIO DE JANEIRO

Brazilian pianist, arranger Luis Eca recorded an LP in Audio Studio for exclusive Mexican release. Eca was a founder member of U.S. group, Tamba 4. . . . Leather Goods Fair in Sao Paulo is following a trend started by the National Textile Fair and featuring live artists along with the products. Featured is Philips artist, Jorge Ben. . . . Odeon is reported to be planning an increase in its staff of producers. . . . Musicdiec has signed 15 year old organ player, Lincoln Olivetti and is making an album. . . . Goldeon Boys (Odeon) are making an album for U.K. release, arrangements by Meireles. . . . Fifth annual International Popular Song Festival set for September, is already accepting entries. . . . Roberto Carlos is currently touring Punta Del Este. . . . Brazil's Varig airlines has released a tourist promotion record featuring the samba. Artists include Roberto Carlos, Jorge Ben, Edu Lobo and the late Ataulfo Alves. The record will be distributed in the U.S., Europe and Japan.

HENRY JOHNSTON

HAMBURG

As part of the West German-Soviet Union cultural exchange program, Anneliese Rothenberger is giving six lieder recitals in Moscow, Leningrad and Odessa. . . . The 44th Bach Festival will be held in Bremen in 1971. . . . To tie in with the tour of I Musici, the Italian chamber group which is playing concerts in 20 German towns, Phonogram released a 10 mark budget album featuring works by Scarlatti, Vivaldi and Rossini. . . . Teldec arranged a "blitz" tour through Germany for Arlo Guthrie who was in for the Hamburg premiere of "Alice's Restaurant." Teldec released Guthrie's latest single and the album "Running Down the Road." . . . Soviet cellist Natalija Gutman accompanied by pianist Alexi Nasedkin began a tour of West Germany. Gerig Musikverlag of Cologne has opened a Hamburg office at Uhlendstrasse 33, Tel: 22.18.20, headed up by Barbara Richter. . . . French artist Gilbert Beaud begins a tour of Germany April 13. . . . Uta Sax has taken over the feminine lead in "My Fair Lady" at the Operettenhaus, Hamburg, from Heidi Bruhl who is expecting a baby. . . . The James Last Orchestra is to tour the Soviet Union this summer. . . . The

LITTLE TONY IN DISTRIB PACT

MILAN — Little Tony has signed with Phonogram for exclusive Italian distribution of his Little Record label, formerly handled by Durium. Phonogram will also press the records. Little Tony plans to launch new singers on the label.

First release will be "E Diceva che amava me," presented by Little Tony in the semifinals of the canzonissima contest.

German production of the American musical "Sweet Charity" opened in Wiesbaden Feb. 5 at the Hessisches Staatstheater. . . . French singer Charles Aznavour will take over the tour of Germany, beginning March 16, originally scheduled by Edition Montana for Esther Ofarim.

WALTER MALLIN

Dutch Mart Healthy

• Continued from page 63

production in Holland is dominated by the Red Bullet company, in which Philips has a controlling interest. In one week last year, Red Bullet could claim to have had a hand in the production or publishing of 22 of the top 40 records.

Red Bullet, a management, production, promotion and publishing company, was founded two years ago and handles about 15 groups and solo artists, working with most major record companies. One of the company's most successful groups are the Golden Earrings and it also handles Brainbox and Living Blues.

One important effect of the strong Dutch predilection for Anglo-American pop has been that most of the Dutch groups have fully assimilated the Anglo-American idiom and have put Holland in the vanguard of continental countries whose product is beginning to make an impact in the U.K. and U.S. (Billboard Feb. 14).

London to Handle 'L' Initiation Track

MONTREAL—London Records has acquired distribution rights of the soundtrack LP of the French Canadian film, "L'Initiation." A single from the album, "Un Jour Il Viendra Mon Amour," by Diane Dufresne, will also be released by the company. The film recently opened here and is scheduled for national release shortly.



BOB KINGSTON, manager of Peer Southern's London office, left, met with Mario Conti, center, Peer Southern international professional manager and Lucky Carle, right, P-S general professional manager of Southern's New York offices.

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SOUL OF AFRICA

ETI-100

Drums, Drums, Drums/Olatunji
Songs of New Nations/De Paur Chorus with Native
Drums & Percussion
Life in the Bush/The Young Congo Singers
Music From West Africa/Gilbert Rouget
Dahomey; Musique du Roi; Guinea: Musique Malinke

JAZZ FROM THE VAULT

ETI-200

ROULETTE BIRDLAND SERIES

The Most, Vol. I/Basie, Vaughan, Eckstine, etc.
The Most, Vol. II/Basie, Vaughan, Eckstine, etc.
The Most, Vol. III/Basie, Vaughan, Eckstine, etc.
The Most, Vol. IV/Basie, Vaughan, Eckstine, etc.
The Most, Vol. V/Basie, Vaughan, Eckstine, etc.

JAZZ FROM THE VAULT

ETI-300

ROULETTE BIRDLAND SERIES

The Kid from Red Bank/Count Basie & His Orchestra
A Man Ain't Supposed to Cry/Joe Williams
A Message From Newport/Maynard Ferguson
Basie/Eckstine, Inc./Count Basie-Bill Eckstine
Dreamy/Sarah Vaughan

JAZZ FROM THE VAULT

ETI-400

ROULETTE BIRDLAND SERIES

Vaughan-Basie/Sarah Vaughan-Count Basie
After Hours/Sarah Vaughan
Together-For The First Time/Armstrong-Ellington
The Best of Birdland Vol. 1/Coltrane-Morgan
Bobo's Beat/Willie Bobo

JAZZ FROM THE VAULT

ETC-500

ROULETTE BIRDLAND SERIES

We Three/Dinah, Joe, Sarah
Sweet 'n' Sassy/Sarah Vaughan
Jazz/John Handy III/John Handy III
Afro-Zazzac/Herbie Mann
Let's Go Bobo/Willie Bobo

EMMESS YIDDISH

ETI-600

Let's Sing Yiddish/Orig. Cast Album
At Home With Barry Sisters/The Barry Sisters
Sholom/The Barry Sisters
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The Top Million Polka Sellers/Kenny Bass
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More Polish Songs Mama Never Taught Me/Ray Budzilek
Polka Spectaculars/Kenny Bass

POLSKIE MELODIE

ETI-800

(MELODIES OF POLAND)

Polka-Polka-Polka/Kenny Bass
Old Country Polka/'unny Bass
Polka Memories/Kenny Bass
Favorite Wedding Polkas and Waltzes/Kenny Bass

DEUTSCHE HEIMATS LIEDER

ETI-900

Der grosse Volksmusikschatz/Various Artists
Caruso Der Berge/Sepp Viellechner-Alfons Bauer
In Einem Kühlen Grunde/Der Werkchor, Leitung Bax
Lille
Kameraden der Berge/Franzi, Lang, Leitung C.
Diernhammer
Urlaub Im Schwarzwald/Various Artists

DEUTSCHE HEIMATS LIEDER

ETI-1000

Du Wunderschoner Rhein/Orchester Simon Krapp
Auf Weiders'n in Tirol/Das Schroll-Trio
Ein Abend mit der Engel-Familie/Eine Auswahl
Oktoberfest-Oktoberfest/Various Artists
Urlaub in Bayern/Various Artists

DEUTSCHE HEIMATS LIEDER

ETI-1100

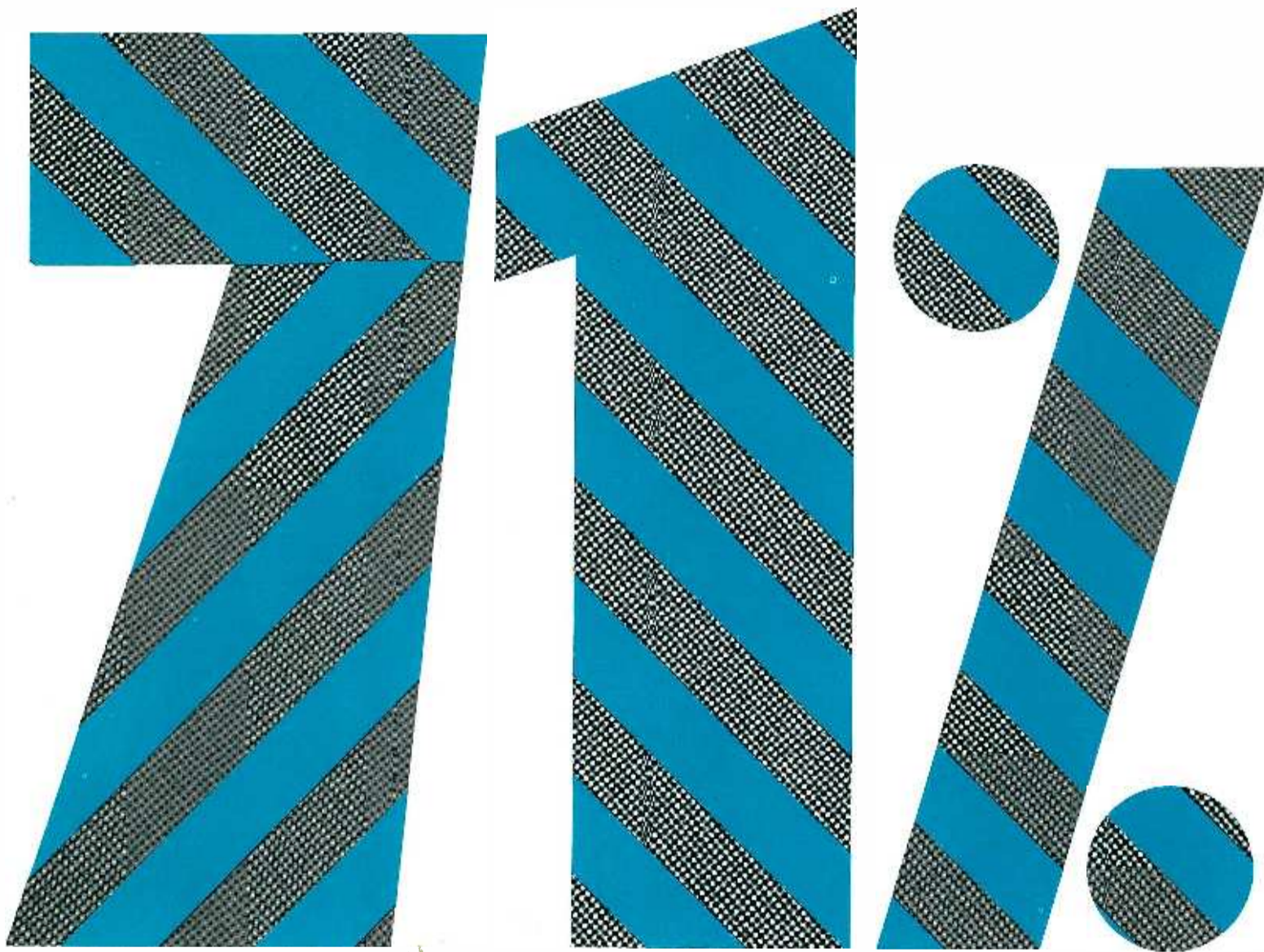
Das grosse Heimatlieder-Potpourri/Alfons Bauer
Rundum Den Watzmann/Alfons Bauer
Alfons Bauer und seine Almdudler/Rita Fendt,
Ainglocken und Hackbrett
Der grosse Alpenrosentrauss/Alfons Bauer-Rita Fendt
Das grosse Wanderlieder-Potpourri/Alfons Bauer und
groses orcherter

ANIMA D'ITALIA

ETI-1200

Italiano U.S.A./Lou Monte
Italy Vol. 2/The Di Mara Sisters
More Italian Songs Mama Never Taught Me/Nicola Paone
50 Best Loved Italian Songs/The Di Mara Sisters
Enzo Stuarti/Enzo Stuarti

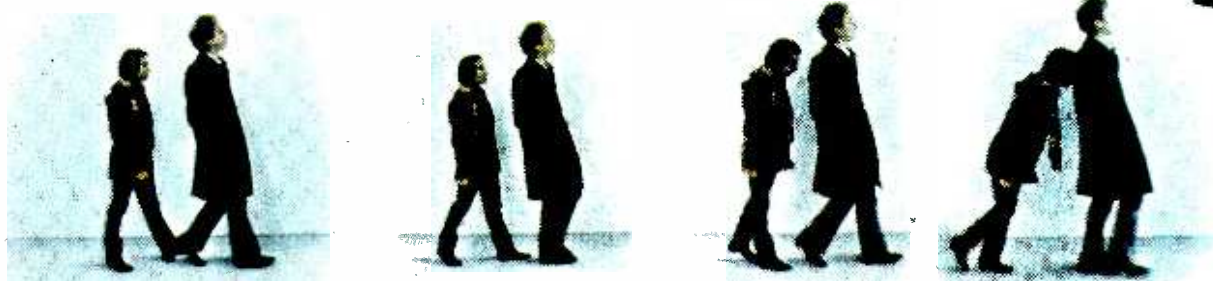
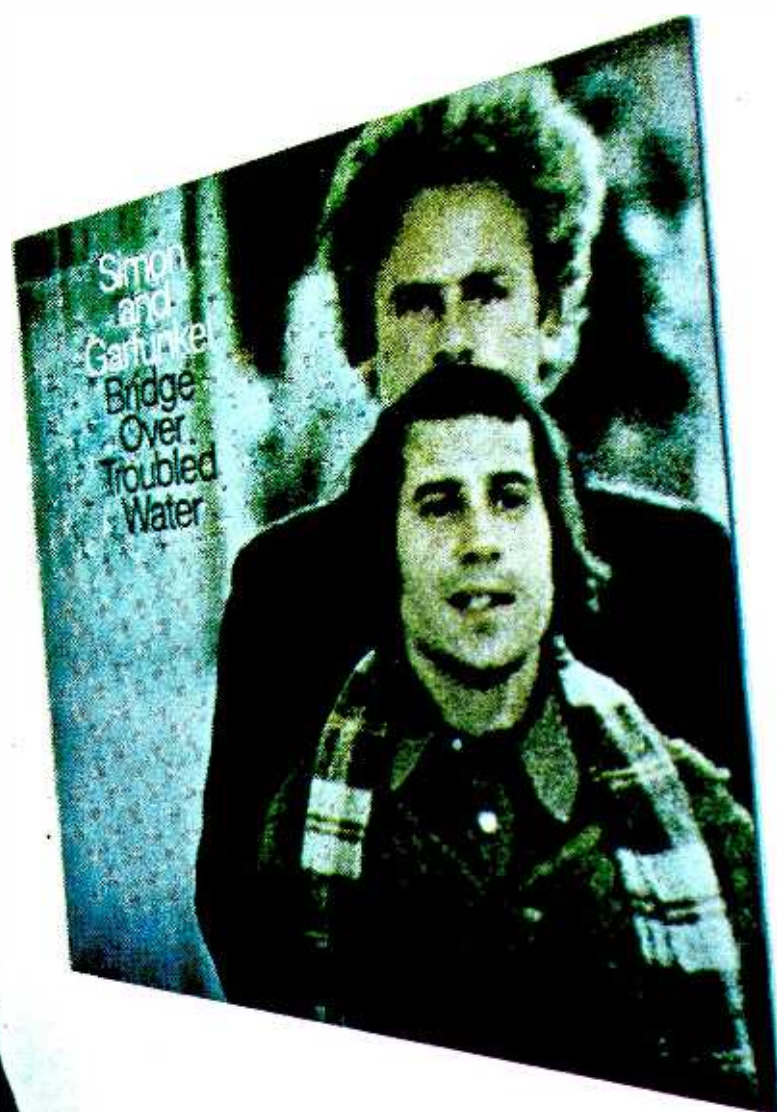




Which record or music trade paper do you believe to be the most reliable guide to your record buying?

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The album on Columbia Records 

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
130

LAST WEEK
112

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

JACKSON 5—A B C (2:38)

(Prod. the Corporation) (Writers: The Corporation) (Jobete, BMI)—The Diana Ross discoveries went right to the No. 1 spot first time out via "I Want You Back." This pulsating swinger has all the sales and chart potential of the initial entry. Strong follow up. Flip: "Youngfols" (Jobete, BMI) (2:58). **Motown 1163**

HARPERS BIZARRE—POLY HIGH (2:40)

(Prod. Lenny Waronker & Nilsson) (Writer: Nilsson) (Dunbar, BMI)—One of the most infectious, sing-a-long rhythm numbers of the week and it will bring the smooth group back to the Hot 100 with sales impact. A powerhouse! Flip: "Soft Soundin' Music" (4:10) (Temsco, BMI). **Warner Bros. 7377**

VANITY FARE—HITCHIN' A RIDE (2:37)

(Prod. Roger Easterby & Des Champ) (Writers: Murray-Callendar) (Intune, BMI)—Their "Early in the Morning" took the British group way up the British and U.S. charts. This infectious, easy beat rock follow up has the same power for sales and chart action. Flip: (No Information Available). **Page One 21029**

TOP 60 POPS SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JERRY BUTLER—I COULD WRITE A BOOK (2:26)

(Prod. Gamble & Huff) (Writers: Gamble-Huff-Butler) (G.H.B., BMI)—More potent rhythm material and winning vocal workout by Butler that will spiral him back up the Hot 100 and soul charts. Flip: (No Information Available). **Mercury 73045**

*DENNIS YOST & THE CLASSICS IV—THE FUNNIEST THING (2:35)

(Prod. Buddy Buie) (Writers: Buie-Cobb) (Low-Sal, BMI)—Following up "Midnight," group comes on strong with more smooth rhythm ballad material that will take them high on the Hot 100 and Easy Listening charts. Flip: (No Information Available). **Imperial 66439**

*FRANK SINATRA—I WOULD BE IN LOVE (Anyway) (2:28)

(Prod. Bob Gaudio) (Writers: Gaudio-Holmes) (Devalbo-Sergeant, ASCAP)—Penned by Bob Gaudio and Jake Holmes this strong rhythm ballad is one of Sinatra's finest and most commercial entries in a while. Will prove a big chart item—Hot 100 and Easy Listening. Flip: "Watertown" (3:37) (Devalbo-Sergeant, ASCAP). **Reprise 0895**

ROBIN McNAMARA—LAY A LITTLE LOVIN' ON ME (3:04)

(Prod. Jeff Barry) (Writers: Barry-McNamara-Creticos) (Unart, BMI)—Producer Jeff Barry comes up with a disk winner in McNamara, featured in the current cast of "Hair." A sure-fire bubblegum chart buster, this infectious swinger has all the ingredients for a left field giant. Flip: "I'll Tell You Tomorrow" (4:00) (Unart, BMI). **Steed 724**

*JAY & THE AMERICANS—CAPTURE THE MOMENT (2:21)

(Prod. Yaguda, Sanders, Vance) (Writers: Reichberg-Vance-Kupersmith) (Sweet Magnolia-New Life, BMI)—Change of pace for the group is this top folk flavored ballad that will not only put them up the Hot 100 rapidly, but move them right up the Easy Listening chart as well. Will pick up additional audience for the top group. Flip: "Do You Ever Think of Me?" (2:25) (New Life-Cheezburger, BMI). **United Artists 50654**

THE HONEY CONE—TAKE ME WITH YOU (2:55)

(Prod. Stagecoach Prod.) (Writers: Dunbar-Wayne) (Gold Forever, BMI)—Following up "Girls It Ain't Easy," this blues rocker offers more sales and chart potential for the strong group. This one should prove their biggest to date. Flip: (No Information Available). **Hot Wax 7001**

THE TURTLES—WHO WOULD EVER THINK THAT I WOULD MARRY MARGARET? (2:02)

(Prod. Jerry Vester) (Writers: Dino-Sembello) (Commonwealth United, BMI)—This is the clever rhythm item the group needed to bring them back to a high spot on the Hot 100. Watch this one—it grows on you and will prove a big one. Flip: "We Ain't Gonna Party No More" (4:54) (Ishmael Blimp, BMI). **White Whale 341**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

LINDA RONSTADT—Will You Love Me Tomorrow? (2:21) (Prod. Eliot R. Mazer) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—The past hit of the Shirelles is updated in fine rock style. Much Top 40 and chart potential here. **Capitol 2767**

DAN ELLIOT—The Rainbow Sign (3:59) (Prod. Jimmy Wisner & Dan Elliot) (Writer: Elliot) (Daniel, BMI)—One of the top pieces of material and performances of the week, this vital message set to a driving rock production should be heard and result in sales and chart action. **Wizdom 1971**

(If You Let Me Make Love to You, Then) WHY CAN'T I TOUCH YOU? (Writers: Courtney-Link) (Chappell, ASCAP)—RONNIE DYSON (3:26) (Prod. Billy Jackson) **Columbia 4-45110 THE RITES OF SPRING (3:05)** (Prod. Lory Burton & Roy Cicala) **Generation 113**—Two equally strong treatments of the rhythm ballad from "Salvation." Dyson's reading has Top 40 appeal while The Rites of Spring offer Easy Listening appeal as well. Both top, commercial performances.

ELECTRIC INDIAN—Rain Dance (2:10) (Prod. Len Barry) (Writers: Borisoff-Wisner) (Unart, BMI)—More infectious winning discotheque material with much chart potential. **United Artists 50647**

***LENA HORNE—Watch What Happens (4:00)** (Writers: Legrand-Gimbel) (Vogue/Jonware, BMI)—**Rocky Raccoon (3:27)** (Writers: Lennon-McCartney) (Maclen, BMI)—By far, one of the finest performances of the week is this strong entry, Miss Horne's first for the label. Both sides are loaded with programming appeal as well as top jukebox items. **Skye 4523**

PAUL DAVIS—A Little Bit of Soap (2:30) (Prod. Illene Berns & Paul Cavis) (Writer: Berns) (Mellin, BMI)—Strong, commercial updating of the oldie could easily prove a left-field giant! Watch out for this one. **Bang 576**

PETER COFIELD—Ask Me in the Morning (3:06) (Prod. Golden Bough Prod'n) (Writer: Cofield) (Smeads, BMI)—Original folk-rock material with a good lyric line and a top performance. Has all the ingredients and appeal to bring him to the charts. **Coral 762563**

PAT BOONE—Now I'm Saved (3:00) (Prod. Dick Glasser) (Writers: West-Mainegra-Christopher) (Press, BMI)—Important message set to a driving rock beat and a commercial move for Boone to the label. Should prove a chart item. **Capitol 2763**

THE SMUBBS—Un-Pollution (3:10) (Prod. Bob Gallo) (Writer: Segall) (Carlow, BMI)—Infectious rhythm item with a strong and timely lyric message should meet with much Top 40 acceptance and move to the Hot 100 with sales action. **Monument 1191**

***ERNIE HOOD—Ollie (1:17)** (Prod. Herb Alpert) (Writer: Alpert) (Almo, ASCAP)—Happy, easy beat rhythm item penned by Herb Alpert and loaded with programming and jukebox appeal. One to watch! **A&M 1176**

TIM MORGON—This Is Where I Came In (3:10) (Prod. Stan Zipperman) (Writer: Webb) (Ja-Ma, ASCAP)—Penned by Jim Webb with a strong vocal performance, this rock-ballad offers much for play and sales. **Kapp 2080**

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

PORTER WAGONER—LITTLE BOY'S PRAYER (3:26)

(Prod. Bob Ferguson) (Writer: Owen) (Sawgrass, BMI)—Penned by Jim Owen, this poignant and compelling ballad weeper is a powerhouse item for Wagoner. Will prove a giant. Flip: "Roses Out of Season" (2:45) (Owens, BMI). **RCA 47-9811**

WARNER MACK—LOVE HUNGRY (2:28)

(Prod. Owen Bradley) (Writer: McPherson) (Page Boy, SESAC)—Change of pace for Mack is this catchy rhythm item with a strong lyric line. Chalk up another top chart winner for Mack. Flip: "Love Is Where the Heart Is" (2:55) (Page Boy, SESAC). **Decca 32646**

TOMPALL & THE GLASER BROS.—ALL THAT KEEPS YA GOIN' (2:09)

(Prod. Jack Clement) (Writer: Hoover) (GB, ASCAP)—From the film "Tick, Tick, Tick," the group comes up with a winner! Folk flavored ballad will fast top the sales and chart action of recent "Walk Unshamed." Flip: "Theme from 'Tick... tick... tick.'" (3:23) (GB/Robbins, ASCAP). **MGM 14113**

JIM ED BROWN—LIFT RING, PULL OPEN (2:56)

(Prod. Felton Jarvis) (Writers: Cooper-Galli) (Criterion, ASCAP)—Brown has all the ingredients here for another "Pop the Top" smash hit in this clever rhythm item. Watch this one go right up the chart. A jukebox must. Flip: "Going Up the Country" (3:02) (Metric, BMI). **RCA 47-9810**

TOMMY CASH—RISE AND SHINE (2:18)

(Prod. Glenn Sutton) (Writer: Perkins) (Cedarwood, BMI)—His "Six White Horses" took him high on the chart and this strong rhythm followup penned by Carl Perkins has equal sales potency. Top Cash performance. Flip: "The Honest Truth" (1:51) (Al Gallico, BMI). **Epic 5-10590**

CLAY HART—IF I'D ONLY COME AND GONE (3:33)

(Prod. Tommy Allsup) (Writer: Silverstein) (Evil-Eye, BMI)—From the pen of that "Boy Named Sue" man, Shel Silverstein, comes a strong rhythm item with a powerful Hart performance headed right for a high spot on the chart. Strong entry, with pop appeal as well. Flip: "Take Your Precious Love From Me" (2:20) (Hall-Clement, BMI). **Metromedia 172**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

LINDA MARTELL—Bad Case of the Blues (Singleton, BMI). **PLANTATION 46**

NORMA JEAN—Somebody's Gonna Plow Your Field (2:07) (Chu-Fin/Singleton, BMI). **RCA VICTOR 47-9809**

PEGGY SUE—After the Preacher's Gone (2:32) (Sure-Fire, BMI). **DECCA 32640**

JIMMY DICKENS—Raggedy Ann (3:56) (Tree, BMI). **DECCA 32644**

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THE PERSIANS—DETOUR (2:19)

(Prod. R. Dahrrouge, B. Terrell & Ed Bland) (Writers: Dehrouge-Terrell) (Millbridge, BMI)—Blockbuster rhythm item headed right for the top of the Soul chart and move right over to the Pop chart in short order. Flip: "I Can't Take It Anymore" (2:13) (Millbridge, BMI). **GWP's Grapevine 201**

PATTI AUSTIN—YOUR LOVE MADE A DIFFERENCE IN ME (3:17)

(Prod. Henry Jerome) (Writers: Hartman-Clinton) (Tree, BMI)—Here's the swinger Patti Austin needed to put her right up the Soul chart with solid sales impact. It's loaded with pop appeal as well. Wild vocal workout. Flip: "It's Easier to Laugh Than Cry" (2:44) (United Artists, ASCAP). **United Artists 50640**

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

LES McCANN—Comment (2:50) (Tamerlane/Wright-Gersti, BMI). **ATLANTIC 2713**

IKE & TINA TURNER—Please, Please, Please, Pt. 1 (2:50) (Armo, BMI). **KENT 4514**

JOHNNY ROBINSON—God Is Love (2:48) **EPIC 10578**

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"APPLAUSE!"

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b/w "When The World Was Young" #PR 45-1376

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ZS7 6000



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Distributed by Columbia Records.

Station Goes All Music

• Continued from page 1

and has been enthusiastic about such a music TV station as WATL-TV for some time.

His brainchild is expected to not exactly parallel Top 40 radio in format, meaning that commercials will not be inserted between every "record" nor will an "air personality" introduce every tune. Instead, there will

be sweeps of music. Clips of artists performing their hits, such as those circulated by record companies to bandstand-type TV shows to expose new singles, will be used. In addition, Whitney's production firm has created visual sequences to broadcast in conjunction with records.

One record man in Atlanta honored the new venture as a

"boon to the record industry." Top 40 radio stations have been consistently tightening their playlists, leaving very little room for new records. In addition, they've altered their music concepts to appeal more to the over 18 listener instead of the under 18 person who conceivably buys the vast majority of singles. A new exposure medium, such as this TV station, he said could greatly influence sales of singles and probably help album sales, too. "Any additional exposure has got to help."

He also postulated that this type of music-formatted station could be a vital influence in the development of the videotape cartridge industry, presently still on the horizon.

A radio authority saw the music TV concept as "perhaps one of the best ideas and perhaps the very best thing that could save TV." He pointed to recent reports showing that less people were watching television than in the past . . . and the fact that many non-network stations today were forced to either use syndicated shows (many of which were network rejects) or returns of former network shows, some of which are years old.

"And it's pretty damned silly for a TV station to be broadcasting old series of a situation comedy in the morning or midday while the latest of the series is on at night. This is being done even on network stations and it's stagnation plus. At the very least, it's poor programming."

He felt this type of format, carried into other markets, could "freshen TV all around."

He pointed out, too, that many of the major rated TV shows were music-oriented, or featured music performers.

Details of the music-formatted TV project were to be announced here Tuesday (3) by Bob McGredy, president of U.S. Communications and Bob Whitney, president of Robert V. Whitney Productions. The project has been in the works for some time, but kept a tight secret.

The only other station to feature a format leaning heavily on music was a UHF station in Oklahoma City, that programmed a lot of syndicated country music shows, live country music shows, gospel syndicated music shows, and old Western movies.

'Chappell's B'way To Salute Rodgers

NEW YORK — "Chappell's Broadway," Chappell & Co.'s weekly radio series, will salute Richard Rodgers on the 50th anniversary of his career in the American musical theater. Rodgers will be a guest on the program which will feature both original cast selections and contemporary versions of music from such shows as "The King and I," "Oklahoma," "Pal Joey," and "South Pacific." The show will be heard Friday (6) on WQXR.

BBC Orchestra

• Continued from page 58

highlights of the Budapest Spring Season of classical performances.

Hungarian orchestras participating include the Hungarian Concert Orchestra, the Hungarian Radio and Television Symphony and the Orchestra of the Budapest Philharmonic Society.

TOMORROW

By ED OCHS

WHEN THE ballots are counted for best white soul singer in rock, Van Morrison's name will not be among them. He is too private to be public. For Mick Jagger, the planet is his stage and half of humanity runs toward the sound of his beautiful outrage, but this Morrison sees the world through many stained glass windows, in Woodstock, and his stage is only the spinning wheel of the record player. He speaks to almost no one, because he is somehow not of this earth and that's where all the people are, for better or worse. Now, for better, Van Morrison is not too personal to be popular, and for varying amounts of money can be enjoyed by all earth people—Mick Jagger's people—who run toward the sound of "Moondance." Though his "Astral Weeks" remains one of rock's few real masterpieces, "Moondance" succeeds it, not by replacing it, but simply by presenting Van Morrison today; Van Morrison the artist, the one-man festival of feelings, glimmering suggestions and lingering associations. Influenced not by the homecomings of the Band and Bob Dylan, but by the indescribable Southern soul of the amazing Otis Redding. Van Morrison, so late, so far ahead.

Still Burning

Van Morrison in person, at the Gaslight, across the street from the Derby Steak House on MacDougal Street: Touching the music Braille-like through the visions in his fingertips, eyes closed, his mouth turned inside out like a disemboweled pocket. Empty, then full and over the brim again. For "Moondance," Van Morrison again puts on the mask of tragedy, from which joy and sorrow are spilled with the same pure, uplifting ecstasy. Only the music is different. "Moondance" is Van Morrison with a beat to keep, woeful, soulful, hopeful horns, and a chorus of soul sisters (Emily Houston, Judy Clay and Jackie Verdell). So you know Aretha Franklin could go all the way with Morrison's "Crazy Love," "These Dreams of You" or "A Brand New Day," his classic response to "I Shall Be Released." This is where Van Morrison's concession to form ends and Van Morrison's cosmic soul ascends, for the beat he lays down is still the mysterious and unobtainable punctuation of a man who "marches to the beat of a different drummer." Even within the limitations of rock and soul's familiar forms Morrison is free, free at least to wail, free as water, curbed only by nature's way. "Astral Weeks" was a self-portrait, overdrawn with neon, alcoholic preceptions at the failsafe point of catharsis. For what? For yesterday, and yesterday's gone. "Moondance" is full of tomorrow and tomorrow and tomorrow. . .

Grey-Green Blues

Van Morrison is not British and should never be confused with what British rock has come to mean: Led Zeppelin, Ten Years After, the Who, et al. He is an Englishman, yes, but a Belfast boy, and he sings the "far and wee" Irish blues (or is it the greens?). Morrison and the Irish are not like other people, at least they seem to be different. Listen to the lilt and lament in their brogue! Hope, to the Irish, is a matter of good luck and fate, and their celebration of their own green, green earth, of constant sewing, reaping and the occasional harvest have made them tristful and half-smiling, subject to the same seasons and natural laws as the corn and grain. There is even something of James Joyce in the bleary-eyed blues singer; first, in his favor for feeling before form, and second, in his pursuit of egolessness, where the continent of the unconscious stretches like Atlantis. At this point it is all so elusive, so high and elated that "his earth is in heaven" and words blow like smoke from a fire. He is drunk and stoned and Irish, and his music depends on it. Blue is the color of Van Morrison's soul, and green is the color of his blood.

Vocal Frontiers

With Van Morrison comes the expansion of the voice in the "new music," the voice as a primary musical instrument. He plays his voice with the same ecstatic freedom and feeling as Leon Thomas' singing on Pharaoh Sanders' "Karma." And even with the minimum controls he has put on himself for the sake of a more "contemporary" sound, Morrison appears to be even more completely free. Freer than "Astral Weeks," too hard to pin down to wear out. On "Moondance" the lyrics are almost as clear as his voice, and more than ever he picks more words from the liquid flow, bleeding and reading them back into the feeling the words came from. Like ice dissolving back into water, into the essences of water. Despite the linear music, he still manages to explore the columns of vertical space, climbing over and under the words into a state of complete awareness where sounds are the lonely description of life before birth and after death. Not even Van Morrison knows the name of the place, only that it commands our presence, our being, our understanding. He is a diffuse cosmologist who expresses his "altogetherness" through the universality of the blues, so earthy yet so unearthly in the strange light of Morrison's vision. He "hums," wrote the late Bert Berns who produced Morrison's "Brown-Eyed Girl," and tosses darts at clouds . . . and still holds tight to the real of dust of bottles and heartbreak."

In addition to the regular columns, Tomorrow will feature, beginning with the next column, a special monthly wrapup of rock news and record reviews.

Della Reese in PA Promotion on LP

NEW YORK — Della Reese has made several in-store appearances to help promote her "Black Is Beautiful" album on Avco Embassy and her "Games People Play" single. Included were visits to Wallich's Music City in Hollywood, White Front Store in Los Angeles, and outlets of the Topps Store chain

in Oak Park, Mich., and Pontiac, Mich.

The appearances were set by NMC Corp., who sells and services the stores involved. The promotions were preceded by radio spots and print advertising as well as in-store and window display material. She also has flashed the album cover on her syndicated TV program.

Executive Turntable

• Continued from page 6

Dave Libert named head of the contemporary music department, Willard Alexander booking agency. He is a former member of the Happenings group. . . . Susan Town joins Gershman Swaney and Gibson as account supervisor, New York. She was formerly with Time Inc., Pan American Airways and Elan Associates. . . . Melvin L. Walker named field representative, Hob Records, the gospel label. . . . Phil Ramone, executive vice president of A&R Recording Inc., appointed music coordinator for Saturn Pictures' "The Sidelong Glances of a Pigeon Kicker." . . . Chandler Daniels named assistant to Richard R. St. Johns, president, Filmways Inc. He is a former executive assistant to Ron Kass, ex-president of MGM Records. . . . Eric Hoagberg named manager, international marketing, Lear Jet Stereo Inc., Detroit. He is a former regional manager, Packard Bell Electronics, and director of sales, Latin America, for Kelvinator.



DANIELS

Miss M. Scott Mampe has been named director of the classical division of Mercury Record Corp., replacing Joe Bott. She formerly was director of publicity, artist relations and reviewers services. Miss Mampe said that the classical department will begin releasing Philips Records' classical cassettes in late March. She will coordinate a&r activities and selection of products. Lou Simon, vice president of marketing, sales and promotion will handle classical sales. . . . Larry Sonin named coordinator of 8-track and cartridge division, Scott Distributors, Island Park, New York. He was previously with the Record Shack Corp., New York, as head buyer and general manager. . . . Norman Israel named managing director, Merriweather Post Pavilion of Music, Columbia, Md. He was previously business manager and associate producer, Musicarnival, Cleveland, Ohio. . . . Lou Hemsey, arranger, guitarist, joins Garry Sherman-Stanley Kahan Associates, New York, a commercial music and record production firm, as writer, arranger and producer.

Rick Bolsom named director of publicity for Famous Music Corp. Bolsom is a former PR director of Bizaare Inc. and recently was Eastern press officer, Mercury Records. . . . Tim O'Brien appointed manager of independent production and a producer on the West Coast for the Paramount and Dot labels. He was previously a producer with Columbia in New York and Los Angeles. . . . Bernard Polakoff named general manager of District Records Inc., a subsidiary of Schwartz Brothers. He was previously Southern divisional sales manager, Paramount Records, in Los Angeles. He also worked with Reconda Inc., San Francisco, and Liberty Records. . . . Peter Kauff, former vice president of Premier Talent, joins Cannon Group Inc., in an executive capacity. . . . Bob D'Orleans appointed to the engineering staff of the Record Plant, New York. He was formerly associated with Mirasound and Bell Sound studios and was a recording supervisor with 20th Century-Fox films.



POLAKOFF

Mervyn Harmon has been named West Coast regional promotion manager for Chess Records. He has been in various phases of the record business since 1953. . . . Endo Corsetti has been named general manager of Musical Isle of Illinois, Inc., a rack jobbing firm in Chicago. . . . Richard Evans, arranger for Chess Recording Corp. for over three years, has left the company and gone into independent arranging and producing. While at Chess he either arranged or produced albums by such artists as Ramsey Lewis, Kenny Burrell, Woody Herman, Ahmad Jamal, and Odell Brown. The company, known as Richard Evans Productions, will be based in Chicago. . . . Peter Daniels joins Quad Records as executive producer. Company is the newly formed record wing of Four Star International. . . . Artie Mogull joins Capitol as executive producer for special projects, a new post. He was formerly president of Tetragrammaton Records. . . . Dick Wunderlich with Beverly Hills Records as art director. . . . Jim May has been appointed assistant sales manager of TEAC Corp. of America.



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