

Billboard

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COIN PAGES 59-61

HOT 100 PAGE 80

TOP LP's PAGES 82, 84

INDUSTRY BOUNCY & BULLISH

EMI to Beam in on Cartridge TV Field

By BRUCE WEBER

LOS ANGELES—The British entertainment lion, Electric & Musical Industries (EMI), will shortly enter the videocassette market. EMI's entry is pushing other British companies—film firms, industrial companies, publishers—into an exploratory interest in the new medium.

The British, seemingly slower and more cautious in entering the video tape race, apparently

can now scent a coming technological boom.

Several British television companies are working hard to develop a videocassette playback/record system. A group of TV industry executives have visited Japan to inspect manufacturing facilities there, where engineering work is under way for supplying British companies.

(Continued on page 16)

Kinney 6 Mil Bid for Island

By BRIAN MULLIGAN

LONDON — Kinney International, the American parent of Warner-Reprise, Atlantic and Elektra, has made a \$6 million bid for Island Records, a progressive pop label. Island

managing director Chris Blackwell added that there had also been offers from Capitol and CBS.

"But the approach from Kinney, initiated by Atlantic, is the only one I have seriously considered," he said.

With Island having firmly established itself as a leader of the British progressive pop movement — currently it has best-selling albums by Free, Traffic, Fairport Convention and Fotheringay—it is an obvious target for expansion-minded U.S. companies. But under an agreement made sometime ago, the Philips group has had an option to match any other bids. According to Blackwell, the deal with Philips expires Monday (31).

(Continued on page 73)

Lib/UA Sets Italian Firm

By ELIOT TIEGEL

LOS ANGELES—Liberty/UA will open an office in Milan within the next two weeks, marking its fourth company-owned international operation.

The Italian company will begin a vigorous program of recording artists for its market as

(Continued on page 8)

Radio in Slap Smut Drive

By CLAUDE HALL

NEW YORK — The rumblings against dirty lyrics are mounting at the radio station level and several broadcasters are taking action.

Edwin Mullinax, a veteran broadcaster and member of the state house of representatives for Georgia, has lashed out against a Mercury Records disk

for use of the words "hell" and "goddamned" in a recent single. Several country radio stations are either refusing to play certain records or playing them only after deleting certain words. An example is WIRE in Indianapolis, the No. 1 station in its market, KSON, a country station.

(Continued on page 10)

Fox Agency Fights Illegal Copyright Use

By PAUL ACKERMAN

NEW YORK—The Harry Fox Agency, in conjunction with its attorneys, Abeles and Clark, is preparing litigation cracking down on illegal use of copyrighted music on TV commercials, packaged syndicated radio programs and by background music firms. According to Al Berman, chief of the Fox Agency.

(Continued on page 4)

THE MANY
WORLDS OF
BUCK
OWENS

See Page 33

Execs High on Rest of '70—Distribution Top Problem

By LEE ZHITO

NEW YORK — Twenty-five top record company executives, responding to a Billboard survey, said the recording industry is healthy today, and expressed optimism for its continued growth through the remainder of 1970 despite the stagnant national economy.

Most of the industry leaders pointed to the distribution level of the business as the key problem area. They blamed tight money conditions for poor collections and high product returns. Overproduction also came in for its share of blame.

A number of executives foresaw industry benefits even in these troublesome conditions. They predicted that these problems will result in a shaking-out process which will lead to more

(Continued on page 12)

FORE Goal: Total Unity

By RADCLIFFE JOE

HOUSTON — Aki Aleong, the newly elected interim chairman of the Fraternity of Recording Executives, has promised his membership greater involvement in the total spectrum of the music industry.

Aleong, who replaces Warren Lanier, said he will try to build FORE into a total record in-

(Continued on page 8)

Tape Code Bid By Nixon's Aide

NEW YORK—Mrs. Virginia H. Knauer, the President's special assistant on consumer affairs, has told the International Tape Association that it has a responsibility to the consumer to establish standards and de-

(Continued on page 18)

U.S. Digs at Payola Files; Probe Next?

By MILDRED HALL

WASHINGTON—The House Commerce Subcommittee on Investigations has sent staffers to look into a number of payola and plugola case records at the Federal Communications Commission. Subcommittee staff administrator Dan Minelli says there is no prospect of formal investigative hearings at this time, but if evidence turns up to warrant it, there could be a committee probe.

A probe of this era's payola and plugola styles would not merely cover deejays and record companies as in 1960, but also networks, big city stations and TV music show producers and syndicators accused of accepting (or demanding) kickbacks from record companies or talent appearing on shows. It has also been alleged that when a record company picks up the tab for the performer fees, the recording talent ultimately pays it out of his royalties from the label.

Since the chairman of the Investigations Subcommittee, Rep. Harley O. Staggers (D., W. Va.)

(Continued on page 10)

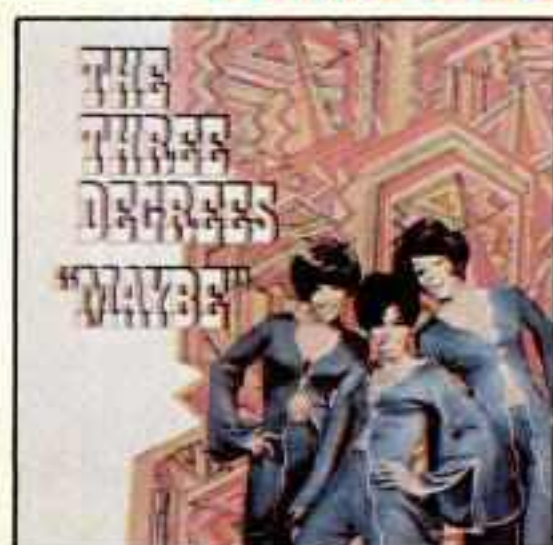


The Jimi Hendrix Experience and Otis Redding. The Monterey International Pop Festival, June, 1967. Unforgettable, amazing performances now available on Reprise Records (MS 2029), thanks to festival and album producer Lou Adler. A gold album before its release. Also available on Reprise tapes, distributed by Ampex. (Advertisement)

Come Back to School With Roulette Records



SR42052



SR42050



SR42051

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RCA Records
and Tapes

Airplane Solos Land Extra \$ for Group, RCA

NEW YORK—RCA Records is moving to capitalize on the individual musical strength of members of the Jefferson Airplane as well as the group as a unit, according to Harry Jenkins, division vice president. Bill Thompson, manager of the group, pointed to five soldout

Greece Repeals Revenue Cut Rule on Rights

ATHENS—The Greek government has repealed the decree that considerably reduced the revenue from performing rights to composers, lyricists, artists, publishers and producers in radio and television broadcasting.

J.A. Ziegler, secretary general of the International Confederation of Societies of Authors and Composers (CISAC) received an official statement from G. Georgalas, deputy prime minister of Greece, which reported that Prime Minister Georges Papadopoulos "has ordered the immediate repeal of this decree, as well as regulation of this issue in a manner which would protect intellectual property rights."

ASCAP president Stanley Adams cabled Dimitri Xanthopoulos, administrator of the Greek society, AEPI, expressing satisfaction with the decree's repeal. The decree was originally passed Feb. 25.

20 Cos. Added to NARM

BALA CYNWYD, Pa.—Four new record and tape wholesalers are among 20 new companies which have joined the National Association of Record Merchandisers (NARM) as regular and associate members.

The four wholesalers that have joined as regular members are Commercial Distributors, Portland, Maine; Stratford Distributing Co., Inc., Hollis, N.Y.; Mobile Record and Tape Service Corp., Newark, N.J.; and Alta Distributing Co., Salt Lake City, Utah. Alta Distributing is a subsidiary of Alta Industries Corp. It is being represented on the NARM membership by John Billinis, a

Jubilee Forms A 'Now' Label

NEW YORK—Euphoria Records has been formed by the Jubilee group of labels as its "progressive product" line, according to Steve Blaine, Jubilee president, and Mickey Eichner, executive vice president and director of a&r and national promotion.

Blaine explained that Euphoria will issue a few singles, concentrating on the album market. Eichner said Euphoria will aim for FM play with material in hard rock, folk, chamber rock, experimental music, and contemporary classical areas. The first Euphoria product will be released this fall.

performances the group performed between Aug. 19-26 in Tampa, Miami, Orlando, Atlanta, and Asbury Park.

"Hot Tuna," an LP featuring Jack Casady on bass and Jorma Kaukonen on guitar, has just been released by RCA, and Jenkins said that Paul Kanter of the group, is now in the studio producing an album that will have, as sidemen, some of the major members of other leading groups. "We're fortunate that they play so well together, yet also have individual strength."

"I'm hoping that Grace Slick and Marty Balin will also do separate albums in the near future," said Thompson.

"All of this is just part of a growing trend among group members to perform sort of 'super session' albums," said Jenkins, "and we feel we should encourage them to break out and do their own things. Of course, they're still going strong as a major group." He pointed out that the group—now celebrating five years as a major act—is capable of performing together and doing the outside ventures, thus reaping extra profit for themselves as well as for the record company.

Thompson pointed out that other members of heavy groups sat in on the "Volunteers" album of the Jefferson Airplane, including David Crosby, Steve Stiles, and Jerry Garcia, plus a female rock group called the Ace of Cups.

The Jefferson Airplane, who started out at the Matrix in San Francisco, before signing with RCA in 1965, will look longer and harder at festivals, though, said Thompson.

Atlantic's New Product Racks 2 Mil in Orders

NEW YORK—Atlantic Records has written over \$2 million in orders on 19 new albums issued Aug. 17, following a series of sales meetings throughout the country held at Atlantic distributorships, said Nesuhi Ertegün, executive vice president, Atlantic.

Strongest orders were for Aretha Franklin, Roberta Flack, Wilson Pickett, Thunderclap Newman, King Crimson, Gary Burton, Clarence Carter, Loudon Wainwright III and Junior Mance.

The sales meetings were held by Atlantic executives, Dave Glew, Rick Willard, Johnny Binstock, Bob Kornheiser, Sal Uterano, Larry Yasgar, Hal Kaplan, Ralph Cox and Tom Davies.

Jukebox Artist Poll Hit; MOA Vows Overhaul

By EARL PAIGE

CHICAGO—Music Operators of America (MOA), the nation's organization of jukebox operators, will overhaul its awards for artist of the year, record of the year and record company of the year. MOA has already had to extend its primary balloting time this year and is being criticized because it has no committee to nominate a list of artists and songs to be voted on.

Responding to criticism from West Virginia jukebox operator Leoma Ballard, MOA executive vice president Fred Granger says: "She is 100 percent right. The current methods we are using need to be changed—they will be changed. This will be a major topic at our 1971 spring board meeting."

Mrs. Ballard is typical of those operators who say they find it

(Continued on page 59)

BASF Into Disks, Tapes

LUDWIGSHAFEN, W. Ger.—BASF AG of Ludwigshafen, parent company of BASF Systems, Inc., Bedford, Mass., U.S., will manufacture prerecorded tapes and records.

In the first stage, BASF will concentrate on musical recordings. The company has secured the services of well-known bandleader and specialist in arrangements, Werner Cyprys, to do the production

Youman's Tunes in 'Nanette'

NEW YORK—The upcoming Broadway revival of Vincent Youman's "No, No, Nanette" will include three previously unpublished Youman's songs with new lyrics by Charles Gaynor.

The songs are "Morning, Noon and Night," "How's a Girl to Know" and "Always You." A full-scale promotion also has been started on the entire Youmans catalog by the

work. First product is expected to be available on the consumer market by early 1971.

BASF, one of the world's largest chemical companies, is famous for its involvement in the blank magnetic tape field. For years the company has produced quality iron oxide tapes, and pioneered development of the highly acclaimed chromium dioxide, high fidelity tapes now use in many pre-recorded cassettes.

Vincent Youmans Music firm, Robert Lissauer, managing agent. The new production will feature Ruby Keeler, Hiram Sherman, Bobby Van and Helen Gallagher. Busby Berkeley will direct.

For More Late News
See Page 77

Columbia's 6-Months Business Hits Peak

NEW YORK — Columbia Records has completed the most successful first six months in the history of the company and—based on sales figures and projections for the rest of the year—president Clive Davis predicts that 1970 will surpass 1969, Columbia's most successful year.

Commented Davis: "With the smallest artist roster in our history, we are achieving record breaking sales that are truly staggering. Since this is being accomplished in a recession year, the future looks very bright indeed."

Columbia and Epic racked up 13 gold records for the six-month period with product from Johnny Cash, Simon & Garfunkel, Andy Williams, Bob Dylan, Chicago, Blood, Sweat & Tears, Mark Lindsay, Donovan, Tammy Wynette and Sly and the Family Stone.

Davis revealed that Columbia's 26 chart singles and 52 chart albums represented the highest percentage of chart action by any label for that period.

Apart from the gold record artists, other Columbia and Epic acts contributing to the healthy sales picture include Santana, It's a Beautiful Day, the Byrds, Johnny Mathis, Jim Nabors, Barbra Streisand, Ray Conniff, Percy Faith, Tony Bennett, Jerry Vale, Peter Nero, Pacific Gas & Electric, Ronnie Dyson, Bobby Vinton David Houston, Poco and the Hollies.

Davis also said that sales figures for the "Sesame Street" TV series album and book set, produced in cooperation with the Children's Television Workshop, were approaching \$1 million. Columbia has packaged six singles and book sets from the series in response to demand. More material from the series will be released.

Davis also calls the Columbia Miles Davis album, "Bitches Brew" the "most successful jazz LP of all time."

Decca Month for the Who

NEW YORK — Decca Records has declared September as "Who Month" and is launching a nationwide promotion and advertising campaign behind the entire Who catalog, according to Tony Martell, vice president of marketing and creative services for the parent firm of MCA Records.

The promotion includes release of a single featuring excerpts from the "Tommy" finale. Record stores are being shipped full-color posters to give free with every Who LP purchased, plus mats and display kits for

Owens, Menuhin To Get Awards

LOS ANGELES — Capitol artist Buck Owens and Angel artist Yehudi Menuhin are slated to receive awards. Owens will be honored by the label as the "Country Artist of the Decade" Tuesday (1) at a special company ceremony. Violinist Menuhin will travel to India to receive the Jawaharlal Nehru Award for 1968 for his contributions in promoting good will globally.

Columbia Custom labels also enjoyed a prosperous six months with product by Ray Stevens (Barnaby) being cited. First releases on the Art Linson-David Briggs label, Thunder Records will include product from Grin.

NMPA Sets Latin Study

NEW YORK—The National Music Publishers Association is undertaking a special study of several Latin-American countries. Dr. Natalio Chediak, a prominent figure in international copyright circles, will be handling the project for NMPA and will be concerned with numerous areas of key interest to American music publishers.

Dr. Chediak's appointment came about as the result of recommendations from NMPA chartered task force on foreign development, established earlier this year under the chairmanship of publisher Jean Aberbach.

Notable Packages Grand's Musical

NEW YORK—Notable Music is helping to package and present Murray Grand's "New Musical Review," featuring Hermione Baddeley and Pierre Olaf. The show will be an off-color satirical review with the music published by Notable. Also being worked on by Notable's president Cy Coleman, is a Jim Rush show, "100,000 Welcome." Coleman is presently looking for the right composer for the project. Three other scores from Broadway shows including "Eleanor," "Cities," and "Sensations," are also being published by Notable.

RCA to Be World Outlet for IMC

LOS ANGELES — IMC Productions, independent record production company, will have its product distributed worldwide by RCA.

Initial project under the RCA/IMC banner will be an album, "America," and single by Edwards Hand, a British act. Beatles producer George Martin produced the LP for IMC Productions.

The Edwards Hand LP will be released simultaneously throughout the world in November to coincide with a concert tour planned for Rod Edwards and Roger Hand. "America" was recorded in Martin's London studio.

U.S. MUSIC LIBRARY DOES A LAND-OFFICE BUSINESS

WASHINGTON—The land-office business being done by the Library of Congress' Music Division is a striking indication of the country's increasing turn toward music as its favorite performing art. The division has had to expand its hours open to the public, has set new records in serving readers, and has increased its total holdings in music to almost 4 million items.

In the past fiscal year, a total of 23,185 readers called for 42,850 items, and nearly 3,000 items were issued on loan. Service hours had to be stretched to include Tuesday and Thursday evenings, and all day Saturdays.

A new head of the Archive of Folk Song, Alan Jabbour, was appointed in September, and will carry on the monumental work of indexing the more than 80,000 folk songs in a collection that is expected to reach 100,000.

Notable exhibits during the year featured manuscripts of Richard Rodgers and Leopold Godowsky, and early band music from the Francis P. Scala collection.

While the cadences of chamber music are just beginning to filter into some of the rock-oriented music of the country, as they did into jazz, the Library has been the home of concerts of this genre on a continuing basis. In the past year, some 43 concerts were sponsored by the Coolidge and Whittall Foundations, with almost all broadcast here, and many on delayed broadcasts in 22 other cities. It could be a trend.

BMI's Royalty Distribution Up 300 Percent in 10 Years

NEW YORK — An increase of more than 300 percent in performing rights royalties in the last decade has been reported by Broadcast Music, Inc. (BMI). In 1960, BMI distributed less than \$1 million, whereas in 1968, the most recent completed annual collection, the \$3,352,000 paid represents one-third of all foreign performance money paid to U.S. performing rights organizations.

Edward M. Cramer, BMI president, expected continued yearly increases based on such factors as high BMI share of trade paper charts, the develop-

ment of new markets and users, and changes in existing laws, such as that in Japan.

Kramer explained that the Japanese law, which takes effect Jan. 1, provides that "payment of performance fees for playing of recorded music is required for the first time from broadcasting and wired music users. About 40 percent of the 100 million population of Japan is under the age of 25, with musical tastes remarkably like those of young people in the United States. This added income from Japan will greatly increase BMI's share of foreign royalties."

Citizens Exchange to Hold Tour of 4 E. European Cities

NEW YORK—The Citizens Exchange Corp., will conduct its Third Annual music industry-oriented tour of four major Eastern European cities during the first three weeks of May 1971.

The tour will take recording executives, artists, and other

Quinvy Renovates Studio Facilities

NASHVILLE—Quinvy Music Corp., a five-year-old company owned and operated by ex-D.J. Quin Ivy, has recently completed modernization including 8-track facilities in its Sheffield, Ala. studio.

According to Ivy the company has "spent the past 12 months sounding out our new studio, building a healthy catalog, and signing new artists." Quinvy's exclusive artist roster includes Z.Z. Hill, Tony Borders, Kip Anderson, Jimmy Braswell and Percy Sledge.

Along with expansion of facilities, personnel was also added including producer-writer Bob Jubilee.

Feist in Greeting

NEW YORK—An error in transmission two weeks ago garbled the caption under the photo of Leonard Feist greeting the Librarian of Congress. The caption should have read "Leonard Feist, executive vice president of the National Music Publishers Association, greets Quincy Mumford, Librarian of Congress."

MCA Sending Film Overseas

LOS ANGELES—MCA Records International will send a 28-minute promotional film shown at the recent national sales convention in New York overseas for showing to international licensees.

The film, "Where We're At," traces the history of Uni Records and includes footage at a Neil Diamond recording session, a Bill Cosby comedy monolog and coverage of Dewey Martin and Elton John, two other Uni acts. The film was created by Norm Winter, Uni's publicity director and narrated by former disk jockey Gene Norman.

Cannon, Barclay Enter Pub Pact

NEW YORK — The Cannon Group Inc. has completed a publishing deal with Barclay of France which covers the scores of 15 unmade films and the score from their new film, "Joe."

Cannon also plans to buy and sell masters and recordings. It is producing its own record artist, Eggs Over Easy, who will soon release an album by the same name. Cannon is screening the film "Joe" for radio personalities across the country in a promotional campaign for the Mercury soundtrack.

ASCAP Display Cites Off-Bway

NEW YORK — ASCAP is joining Gimbels Department Store in a tribute to the off-Broadway theater. Featured in Gimbels fall fashion display will be a window with pictures of many ASCAP writers successful with off-Broadway and their sheet music.

Memorabilia of the society, including the baton of John Philip Sousa and a sculptured bust of Victor Herbert, ASCAP founder, also are being shown. Among the musicals displayed will be "The Fantasticks" by Tom Jones and Harvey Schmidt and "You're a Good Man, Charlie Brown," written by Clark Gesner.

Prospect Label Formed in N.J.

RAHWAY, N.J. — Prospect Records has been formed at 1469 Irving St. Specializing in new talent and original material, the company will use Rahway's Town and Country Sound and Arcade Recording Sound Studios, both at the same address.

Romand M. Higgins heads Prospect, whose first release is due soon. John Shine, Jack Razcka and Tom Kobus run Arcade Sound Studios.

COL PUTS OUT FILM ON MEET

NEW YORK—A 90-minute color documentary film on the recent Columbia Records convention has been distributed for viewing by deejays, retailers and distributor personnel in 25-30 cities. Attempts are being made to enter the film in the annual Atlanta Film Festival.

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Fox Agency is Fighting Use of Illegal Copyright

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cy, the litigation will be filed in selected areas throughout the nation.

Berman said that publishers are losing hundreds of thousands of dollars annually through the illegal use of tunes by literally dozens of small entrepreneurs. Many of the latter, Berman added, have an utter disregard of property rights—not only of copyright owners but also of record labels. They also disregard the regulations of unions.

"These operators regularly take the music off commercial records and put it on tape and disseminate it throughout entire regions where they compete with established firms. The latter, who pay royalties, are obviously at a disadvantage," said Berman.

"In California, for instance,"

Berman added, "there is a tremendous use of unauthorized music on TV commercials, whereas in other sections of the country it is the background music firms who are the chief offenders."

"Frankly," he said, "this illegal use of copyrights has become a big business and the publishers are getting fed up."

"We must make people aware that it is wrong to appropriate and use copyrighted music for profitable purposes," Berman said. He added that not only were companies guilty, but also individuals, including deejays.

Tying in with the legal drive is the recent issuance by the Fox Agency of a catalog of its publisher clients. This catalog was sent to more than 500 advertising agencies, and indicated to these agencies the responsibility and obligation of the user to properly clear music.

Allied Records Arm Aims at Instrumental Disk Buyer

LOS ANGELES—Allied Creative Productions, newly formed label arm of Allied Records, will aim heavily at the instrumental record market. Bob Keene, label head, has already created and will record one in-house instrumental group, Bob Keene and His Shuffle Bag, as the first step.

Keene feels that the industry has virtually ignored the instrumental market in the past few years with the exception of Herb Alpert even though the sales potential is there. As evidence of the instrumental demand, Keene cites the growing sales of premium and record club big band LP's such as those being produced by Time/Life and Reader's Digest.

ACP's idea is to create instrumental product for the 25-40 age group by developing instrumental virtuosos, much like the rock bands today develop lead singers. He said ACP's instrumental packages would not be re-creations of the big band days. "We'll take groups, ranging anywhere from five pieces on up, and give them a contemporary instrumental sound."

The one difference will be that instead of having a lead vocalist we'll have a lead instrumentalist. I don't feel that the big band sounds will ever return, but the virtuosos that made those big bands certainly can."

If and when voices are used they will be primarily as a supplement to the over-all sound. First instrument to be spotlighted will be the clarinet, which will be the "lead" sound of the Shuffle Bag.

Keene stressed that ACP's packages would not be middle-of-the-road background music, but instrumental foreground sounds with a beat. ACP's feelings are that with the coming of Quad 8, the consumer is going to want more than just noise effects from four speakers. "There must be," he said, "more music and less noise and the way to do that is with better instrumentation and arrangements."

ACP's first vocal product will be by Back Pocket, a three-man country rock group signed two weeks ago. Tape rights to both products have not, as yet, been assigned.



Johnny sings Oscars material.

The new Johnny Mathis single, "Pieces of Dreams" (4-45223), is a sure bet to be in the running for an Oscar or two this year.

It's a Michel LeGrand tune composed as the title theme for a new United Artists motion picture.

Johnny sings it in the classic, smooth Mathis style that makes every song he touches something special.

When you hear it, you'll be glad it's Johnny's before its Oscars.

Johnny Mathis
"Pieces of Dreams"

On Columbia Records

This One



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ADVERTISING MANAGER: Ronald E. Willman
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Tom Herrick, Regional Publishing Director
NASHVILLE, Tenn. 37203, 1905 Broadway, Area Code 615, 327-2155
Robert Kendall, Regional Publishing Director
LOS ANGELES: Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
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Andre de Vekey, Regional Publishing Director

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Vol. 82 No. 36

West Coast Branch Set By Colossus

LOS ANGELES — A West Coast branch of Colossus Records has been formed at 7165 Sunset Blvd. by Jerry Ross. The branch, which is headed by Mel Price, will be primarily involved in the acquisition of new product, and the discovery and development of new West Coast-based groups.

Price also will direct and supervise all distributor operations on the West Coast, which includes constant personal contact and liaison with all distributors. Price will further develop all promotional activities in Seattle, San Francisco, Denver, Salt Lake City and Phoenix as well as in Los Angeles.

Price will work in close conjunction with Tony Richland, Colossus' independent West Coast promotion man. Before joining Colossus, Price was assistant national sales manager for MGM's Los Angeles branch for five years after a stint with Reprise Records.

Intl Recotape In Expansion

NEW YORK—International Recotape Corp., New York distributor of RCA Records and tapes, DGG, and Ampex tape, is moving to larger quarters. The enlarged warehouse and executive offices will be in Maspeth, Queens in New York. According to Jack Cohen, executive vice president of IRC, the move will give the company room to take on more pop lines as well as increase service and efficiency. The move should be completed by September.

Cohen also stated that IRC will be expanding its sales and promotion force. IRC also distributes Vox, Prestige, Everest, Caedmon, and Disneyland.

'Madron' Pub Rights to BNP

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

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

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

Herston Signs With Musicor

NEW YORK—Kelso Herston has been signed to a multi-artist production deal by Musicor Records here. Art Talmadge, president of Musicor, said that Herston will produce Sonny Turner, formerly a member of the Platters who is now going solo; and country artists Conrad Pierce and Judy Kester. Pierce's first single is "Making It Back to Macon." Turner's first single is "Atlanta."

Executive Turntable



MOORE VAN GESSEL FRIEDMAN PATTERSON

Melvin Moore named director of r&b promotion, Brunswick Records, with responsibilities including artists relations, merchandising and sales. He was formerly regional director of r&b promotion in the Decca division of MCA. He was previously a drummer with the Dizzy Gillespie and Lucky Millinder bands and worked with the Ink Spots. . . . **Thomas Van Gessel** promoted to the newly created position, director, Columbia Record Productions. He was previously national sales manager, CPR, joining the company in 1960 as salesman. **Roy Friedman** named to the newly created position of director, recording studios. He exits his post as manager, New York recording studios for the company. . . . **Worthy Patterson** appointed national promotion manager for the Chess complex of labels. He joins Chess after a year as Eastern regional promotion manager, Paramount Records and previously worked for RCA.

Chandler Daniels named a&r coordinator, Capitol Records, replacing Noel Sherman, recently promoted to producer with the company. Former member of the Highwaymen group, he joins Capitol from Filmways Inc., where he was assistant to the president. . . . **Doug Cox** appointed product activity coordinator West Coast, RCA Records. He joins RCA after working with the Smothers Brothers on various projects and was formerly

AUSTIN

West Coast promotion manager, Atlantic Records. . . . **Karen Austin** named to the newly created position, manager, popular publicity, Polydor Records. She joins the company from Columbia where she was a writer in the publicity department. Assisting her at Polydor is **Sandra Trimm**, a Polydor staffer, recently appointed assistant manager, popular publicity.

John F. McKune named vice president in charge of operations for Motown Record Corp. He was previously an executive with the consulting and public accounting firm of Touche Ross and Co. . . . **Earl W. French Jr.** appointed to the new position of director, corporate data processing information, MCA Inc. . . . **Buddy Wilkins** will handle artists relations and promotion for Barnaby Records' Nashville office. . . . **Bert Weil** named promotion man covering Arkansas, New Orleans and Texas for Certron Records. . . . **Mike Sadev** will handle college block booking services for Yorktown Talent Associates. . . . **Don Christopher** has left his position as general manager, ABC

music publishing companies. He was formerly general professional manager, Notable Music. . . . **Thomas R. Yets** named advertising manager, Koss Electronics Inc., Milwaukee. He was previously art director, Allied Radio Corp., Chicago. **Clifford L. Carter**, vice president, Carl Fischer, Inc., has retired but will remain semi active as a consultant to the music publishing firm. He has been with the company for 33 years.



YETS

Joseph T. Kazimer named national sales manager, consumer electronics division, Bell and Howell, a company he joined in 1952. He was named manager marketing development last

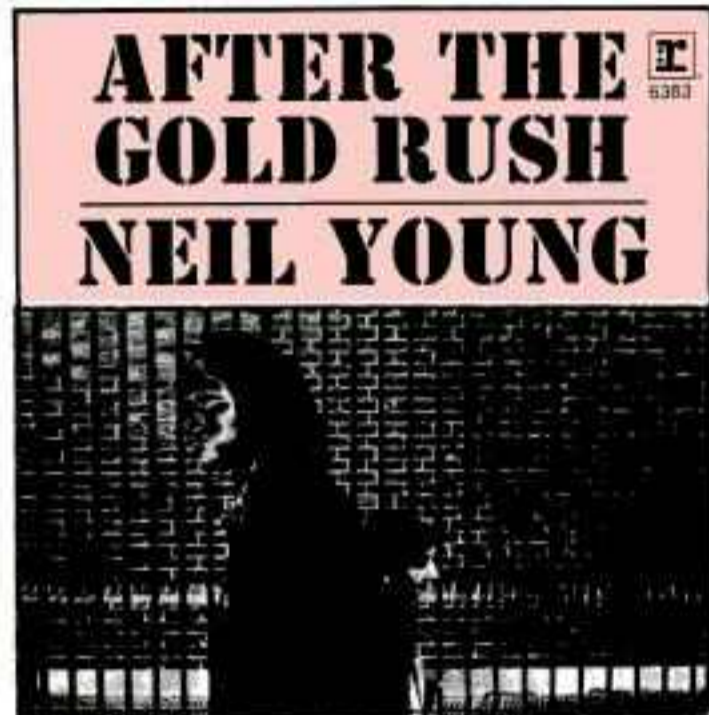
(Continued on page 77)



ARTHUR FLETCHER, assistant secretary, U.S. Dept. of Labor, second from right, discusses the complexities of racial and economic inequality in the nation with top NATRA brass, at the organization's recent convention in Houston. Others pictured are, left to right, Lucky Cordell, executive secretary, "Hot Rod" Huntley, treasurer, and Alvin Dixon, president. (Convention report in the Radio section.)

The Week That Warners Hit the Roof.

It is not always peaceful to be a record company. Some of you realize that. The others of you already have added five years to your life. This last week was like that for us:



Leaning slightly leftward (as you might expect) above is our lovable *Neil Young*. His new album is going to be called "After the Gold Rush" (Reprise 6383). We have 400,000 jackets ready for the records. We have 400,000 orders for "Gold Rush" for a month. Our distributors are getting impatient. As of this writing, Neil's about to okay the test pressing. Again. We'll keep you advised, of course.



All those ads for our albums of the *Jimi Hendrix-Otis Redding* explosions are off and running. Our album isn't. Producer *Lou Adler*, who

is more quality conscious than Henri Soule, is any minute due back from Vancouver to okay the test on that one.

Another 350,000 empty jackets for MS 2029. Pray for Monterey's baby.

Brighter statistics. Two runaway singles for us. *Charles Wright and The Watts 103rd St. Rhythm Band* is noticeably keeping our Mr. Gilligan's order service dept. hopping. Most people know its title is "Express Yourself" (Warners # 7417).



Also extremely expressive is *Kenny Rogers and The First Edition's* "Tell It All, Brother," which just whipped past 600,000. (We are, by the way, hoping to sign some acts with shorter names.) So much for breast-beating over our singles winners.



POWER TO D. PURPLE
We speak, of course, of our English friends: a group known as *Deep Purple*.

After their notable dalliance with what used to be called longhair music (with London's Royal Philharmonic), they're back in their fibula-numbing bag: "Deep Purple in Rock" (Warners WS 1877). Power-rock, ideal for those who like to vibrate.



That is one artist's view of a lady named "Lola." It was commissioned by our latently talented Art Dept. She is the singles creation of *The Kinks* (Reprise #0930). She is starring on enough top forty stations to make us feel very smug indeed. But not too very.



To lend some credence to all this boasting, we hereby admit that last month we issued thirteen singles that didn't raise spit.

OUR THREE NEW BACK-TO-BACKS

We have a series of twenty-some specially coupled singles: one hit backed by another by the same artist. Such as Dean Martin's "Everybody Loves Somebody" c/w "A Million and One."

To make money, we've just issued three more:

0739-Norman Greenbaum: "Spirit in the Sky" c/w "Canned Ham." 0740-Tiny Tim: "Tip-Toe Thru the Tulips With Me" c/w "Great Balls of Fire." 7132-Peter, Paul & Mary: "Leaving On a Jet Plane" c/w "Day is Done."

And in case your friendly Warners' salesman hasn't hipped you to this series, you now can tattle on him. You can also get (at no obligation, unfortunately) a list of this series. Thus, you can make money:

DICK SHERMAN

Warner Bros. Records
Burbank, Calif. 91505

Send me your list of money making back-to-back singles.

SCANDAL

JOE SMITH out on vacation, but only after having made Clive Davis swear not to woo any acts while Joe's out-of-reach...

Warners' *Performance* soundtrack LP (BS 2554) being boosted by the movie's openings (San Francisco next). Album features performances by *Mick Jagger, Buffy Sainte-Marie, Merry Clayton, Randy Newman*, and Reprise's recently signed *Jack Nitzsche*.

Last Thursday, *Neil Young's* "Everybody Knows This Is Nowhere" album (RS 6349) sold 7312 copies, hurtling its way to gold record status. This 15 months after its release.

Superscope Sales Soar

SUN VALLEY, Calif.—Sales of Superscope Inc., for the second quarter of 1970 have increased significantly over the

same period last year. Net sales for the second quarter of 1970 are \$11,980,026 as compared with \$9,846,340 for the second quarter of 1969.

Net income after taxes for the second quarter of 1970, totaled \$511,853 compared with \$496,289 for this period in 1969. Net earnings per share totaled 24 cents based on 2,103,513 shares outstanding for the second quarter of 1970 as compared with 23 cents a share for the same period of 1969 with 2,099,763 shares outstanding.

Kristofferson's New Monument Disk

NEW YORK — Recording artist/writer Kris Kristofferson's current single release for Monument Records is "To Beat the Devil" b/w "Blame It on the Stones" (Monument 1210) and not "Sunday Morning Coming Down" which was inadvertently reviewed in Billboard, Aug. 15.

Ampex Sales, Earnings Dip

REDWOOD CITY, Calif.—Ampex Corp. has recorded a decline in sales and earnings for the quarter ended Aug. 1, 1970. According to William E. Roberts, president and chief executive officer of the company, sales totaled \$64,528,000, compared with \$68,558,000 in the first quarter last year.

Net earnings were \$519,000 compared with \$3,093,000. Earnings per share were five cents on 10,874,264 average shares outstanding, compared with 29 cents on 10,814,645 shares.

Roberts said the lower totals resulted in part from the depressed economic climate with reduced orders, and in part from substantial start-up expenses associated with several new product lines being introduced this year.

FORE's New Chief Will Stress a Total Unity

• Continued from page 1

industry organization for all people. Paraphrasing the words of Rev. Jesse Jackson of Operation Breadbasket, Aleong said, "We must transcend the barriers of color and move together."

He added, "We must make a conscious effort to bring the low man on the totem pole into the industry's mainstream." Aleong disclosed that, to build FORE into a dynamic organization, he would have to accept industry aid. "But any funding program we undertake must be conducted with dignity," he said.

Aleong said that the canceled general meeting of the organization which was scheduled for Miami in October, will probably still be held before the end of this year. "But we need to raise at least \$12,000 to put it together," he said.

Aleong has appointed Ted Williams, of Atlantic Records, and Sidney Miller, to FORE's publicity committee, and they, along with other members of the organization, will "try to mold a dynamic public image for the group."

Meanwhile, FORE's past chairman, Warren Lanier, who resigned because of pressures of outside commitments, has agreed to serve as consultant to the group and its sister organization, the National Association of Television and Radio Announcers.

Lanier has announced that he will go into his own music-oriented business, June Productions, which will be located in Los Angeles.

Lib/UA Sets Italian Firm

• Continued from page 1

part of a campaign to involve all Liberty/UA's company-owned foreign offices in stepped up local recording activities.

Giampiero Todini has been hired as the Italian company's managing director and he is currently setting up the Milan operation.

The decision to open a company-owned office in Milan follows Liberty/UA's attempts to purchase an Italian company (Bluebell) just at the time its licensing agreements with Bell-disc (the Liberty licensee) and Carosello (UA's licensee) expired.

The plan is to have one source licensed in Italy as the manufacturer, handling record pressing and another as the distributor. Liberty/UA is talking with Carosello about handling the manufacturing and there are two contenders for the distribution role.

The company's reason for opening an office in Milan, said international director Jerry Thomas, is because "Italy is one of the most exciting potential markets in Europe. It's a great source of music and provides us with a good start in recording totally for the local market."

"We are trying to become more involved with local market recording," Thomas said, adding: "We plan to make efforts to send samples of this

(Continued on page 77)

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ARA Services Revenue Up

PHILADELPHIA — Revenue for ARA Services Inc. rose 4 per cent for the nine month period ended July 3. Revenue rose \$18 million to \$480,784,000. Pretax income rose 9.8 per

cent to \$24,239,000 from \$22,072,000. Pretax profit margins improved to 5.04 per cent. Primary and fully diluted earnings per commons and equivalent share increased to \$2.55 from \$2.41.

Market Quotations

As of Closing, Thursday, August 27, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147 1/2	6 1/2	200	8 1/4	7 1/8	8 1/4	+ 1 1/8
ABC	39 1/4	19 5/8	909	26 1/4	23 3/4	25 1/4	+ 2
Amer. Auto Vending	11	5 1/8	34	5 7/8	5 1/4	5 1/2	Unch.
Ampex	48 1/2	12 1/2	2255	17 1/4	13 1/2	16 1/8	+ 1 5/8
Automatic Radio	27 1/2	5 1/4	177	7 3/8	6 1/8	7 1/8	+ 1
Auto. Ref. Assoc.	118	74 1/8	320	95 1/2	89 3/4	92 3/4	+ 3 3/4
Avnet	133 1/8	6 1/8	1214	7	6 1/8	6 1/2	+ 3/8
Capitol Ind.	53 1/2	14 1/2	1175	19 1/4	14 5/8	18 1/2	+ 3 3/8
CBS	49 7/8	24 1/2	2924	30 1/4	24 7/8	29 3/4	+ 4 3/4
Certron	18 1/4	6 1/8	182	9	7 3/4	8 3/4	+ 1
Columbia Pictures	31 1/2	8 3/8	812	10 1/8	8 5/8	10	+ 1 1/8
Craig Corp.	15 1/8	4 3/8	184	6 1/4	4 3/8	5 7/8	+ 7/8
Disney, Walt	158	89 7/8	1737	104 3/4	92 3/4	102 3/4	+ 10 1/8
EMI	7 3/8	3 3/4	310	4 1/2	4 1/4	4 1/4	Unch.
General Electric	80	60 1/4	2211	80	77 1/8	78 5/8	+ 2 3/8
Gulf & Western	20 3/4	9 1/2	1506	15 1/8	12 5/8	14 1/4	+ 1 1/2
Hammond Corp.	16 3/8	7 1/4	137	8 7/8	8 1/8	8 3/8	+ 3/8
Handleman	47 3/8	19 3/4	350	27 3/4	23 3/4	26 3/8	+ 3 1/8
Harvey Group	12 3/4	3	44	5 7/8	4 1/4	5 1/4	+ 3/4
ITT	60 1/8	30 1/2	3827	41 3/4	39 1/4	40 1/2	+ 1 3/8
Interstate United	15 3/4	4 3/4	180	7 7/8	6 3/4	7 3/4	+ 1 1/8
Kinney Services	36	20 7/8	2661	24 5/8	22	24	+ 1 3/4
Mackie	19	8	41	10 1/4	9 7/8	10	+ 3/8
MCA	25 3/4	11 3/8	419	15 5/8	13 3/4	15 3/8	+ 1 7/8
MGM	29 1/8	12 1/8	250	17 3/4	13 1/2	15 3/8	+ 2 1/8
Metromedia	21	9 3/4	424	15 7/8	13 1/4	15 5/8	+ 2 3/8
3M (Minn. Mining Mfg.)	114 3/4	71	2025	88 1/4	80 3/8	87 3/4	+ 6 1/4
Motorola	47 1/2	31	1025	47	39 5/8	46 1/4	+ 6 5/8
No. Amer. Philips	54 3/4	18	339	24 7/8	24 1/8	24 1/4	+ 1/8
Pickwick International	54 3/4	20 1/2	147	26 3/4	23 1/2	26 3/8	+ 2 3/8
RCA	34 3/8	18 1/8	2239	24 5/8	23	24	+ 1/4
Servmat	31 3/4	12	460	15	13 1/2	14 1/2	+ 1 3/8
Superscope	40 5/8	8	292	13 1/2	9 1/8	12 1/2	+ 3 1/8
Telex	25 7/8	9 1/8	6857	12 3/8	9 1/4	11 3/8	+ 2 1/8
Tenna Corp.	20 3/4	3 7/8	398	6 1/2	5	6 1/2	+ 1 1/8
Transamerica	26 3/4	11 3/8	2836	13 7/8	11 5/8	13 3/8	+ 1 5/8
Transcontinental	24 1/2	4 1/2	2171	6 3/8	4 5/8	6	+ 1 1/4
Triangle	17 1/4	10 3/8	42	16 1/4	14 1/8	16	+ 2
20th Century-Fox	20 1/2	6	799	8 3/4	7 7/8	8 3/8	+ 5/8
Vendo	17 1/8	10	63	12 1/4	11 1/4	12 1/8	+ 3/4
Viewlex	25 3/8	5 3/4	2648	7 7/8	5 3/4	7 1/8	- 1/4
Wurlitzer	19	7 7/8	33	9	8	8 7/8	+ 5/8
Zenith	37 3/4	22 1/4	1002	34 3/4	32 3/4	33 7/8	+ 1 1/4

As of Closing, Thursday, August 27, 1970

OVER THE COUNTER*	Week's			Week's High	Week's Low	Week's Close
	High	Low	Close			
ABKCO Ind.	5 7/8	5 1/2	5 1/2			
Alltapes Inc.	4 1/2	4	4 3/8			
Arts & Leisure Corp.	2 1/4	1 3/4	2			
Audio Fidelity	1 1/2	1 1/4	1 1/2			
Bally Mfg. Corp.	10 1/2	9 1/4	9 1/2			
Cassette-Cartridge	1 3/8	1 1/8	1 3/8			
Creative Management	6 1/4	5	6			
Data Packaging	7 1/4	5 1/2	7 1/4			
Dict-O-Tape Inc.	2 1/4	2	2 1/4			
Faraday Inc.	9	8	8 1/2			
Fidelitone	3	3	3			
Gates Learjet	7 5/8	5 1/4	7 5/8			
GRT Corp.	6 1/4	5 1/4	6 1/4			
Goody, Sam	7 3/4	7 1/4	7 1/2			
ITCC	1 1/16	1/8	1 1/16			
Jubilee	1 3/4	1 1/2	1 1/2			
Kirshner Entertainment	4 3/4	4 3/4	4 3/4			
Koss Electronics	2 3/4	2 1/2	2 1/2			
Lin Broadcasting	5 1/2	4 1/4	5 1/2			
Media Creations	1 3/8	1	1 1/4			
Mills Music	16 1/2	14	16 1/2			
Monarch Electronics	2 1/8	1 1/2	1 3/4			
Music Makers Inc.	3	2 1/2	2 3/4			
NMC	2 3/4	2 3/8	2 1/2			
National Musitime	1	7/8	1			
National Tape Dist.	4 3/4	4 1/4	4 1/2			
Newell	1 7/8	1 1/2	1 3/4			
Perception Venture	5 1/2	5	5			
Qatron Corp.	3 3/8	3	3 1/4			
Rainbo Photo Color	1	7/8	7/8			
Recoton	5 1/2	4 1/2	5 1/4			
Robins Ind. Corp.	1 7/8	1 1/2	1 3/4			
Schwartz Bros.	3 3/4	3	3 3/4			
Telepro Ind.	3 1/4	3	3 1/4			
Trans. National Comm.	3 1/4	3 1/2	3 1/4			
United Record & Tape	4	3 3/4	3 3/8			

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KOL, Seattle	WDOL, Athens, Ga.
KSFO, San Francisco	WBBQ, Augusta



Produced by Peter Asher for Marylebone Productions

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Radio in Slap Smut Drive

• Continued from page 1

tion in San Diego, went on the air with several editorials attacking rock record as "dope music to dance to." When KVET, Austin, country music station, attacked records by Eddy Arnold and others, Robert E. Lee of the Federal Communications Commission congratulated the station on its stand.

A lot of country stations take the opposite view—that if a given four letter word is "in context" with the lyric, it's okay. But Don Nelson, general manager of WIRE in Indianapolis, said there was entirely too much profanity in movies "and everywhere else and the official policy of WIRE is to clip out the word and place it on CARtridge if it doesn't hurt the sound of the record. If it hurts the record, though, we will

not play it. Somebody has to take a stand." Nelson said that he believed country music fans didn't appreciate profanity.

"This may sound Mickey Mouse, but I'm getting enough comments from our listeners to warrant action on these records. It's almost as if the artists were throwing some of the words in for shock value."

Records Hit

Records under fire by WIRE and KVET include recent singles by Eddy Arnold, Waylon Jennings, and "Hey Joe" by Dean Michaels. It's the "Hey Joe" single that stirred Mullinax, president and general manager of WLAG in La Grange, Ga., to action. Mullinax, a couple of years ago, led a drive in Georgia for a state law requiring printed lyrics to be provided with every record. This was withheld for action on a promise from many record companies to clean up. In a letter to Mercury Records, with copies going to the postmaster general and the Federal Trade Commission, Mullinax stated: "The time is long overdue when some federal agency should take action to halt such profane utterances by the means of recordings (some of which are broadcast)." He also stated that it was "regrettable that the music license people are so money hungry as to license such profanity for broadcast."

Roy Stingley, program director of WJJD, Chicago country music station, said it would take about five phone calls from listeners complaining about a given record to make him question whether to pull it off the air or not. But WJJD is playing Roy Clark, Eddy Arnold, and Waylon Jennings "and I did receive one call on the Clark record, but these songs are too strong to take off the air. If a word is sincere in the lyric and the record is well-produced, I don't see anything wrong with it. If a word like hell is in context, I don't think people take offense to it."

John Mazur, program director of WDEE in Detroit; Herb Golombeck, general manager of WPLO in Atlanta; Mike Bove, program director of WEEZ in Chester, Pa.; Bill Wheatley, program director of WWOK in Miami, and Bobby Dark, program director of WINN, Louisville, all feel much the same way.



JACK LOETZ, executive vice president of MCA Records, chats with Mae West. The record firm held a party in honor of Miss West to promote the new Decca LP "Mae West—Voice Tracks From Her Greatest Movies." Over 750 dealers and radio people attended the event at the Universal Studios, Universal City, Calif.

WMAK Fest Is Recorded

NASHVILLE — The third annual WMAK music festival, Aug. 29 has been recorded by Creative Workshop Inc. of Nashville and Carlo Sound, also of Nashville.

Travis Turk, studio engineer for Creative Workshop, said that the plans for what will be done with the tapes have not yet been completed. "We originally intended only to record our own artists," he said. "However, we decided to make our equipment available to everyone and see what we could do from there."

Turk provided the recording mixing, and Carlo Sound the P.A. mixing.

Allen Remixes 'Sunshine' for Single Release

NEW YORK—Bob Allen, composer-producer, has made a special remix of "Groovin' On the Sunshine" by the Best Friends of Bob McGrath for a single release on the Affinity label. The single was culled from the Affinity album, "Bob McGrath From Sesame Street" and, according to Allen, is "a monaural record with the same dynamics that you have in stereo." The flip side of "Groovin' On the Sunshine" is titled "Best Friends."

Columbia Inks John Hammond

NEW YORK — Columbia Records now has two Hammonds in the company with the signing of singer John Hammond to the label. He is the son of Columbia executive John Hammond.

Singer Hammond's first Columbia project will be the scoring and recording of a soundtrack for the film "Little Big Man," starring Dustin Hoffman.

Birzon New Firm

MIAMI—Mike Birzon Enterprises, Inc., has opened an independent production firm. Artists associated with the firm include Tunnel, from Manchester, England; Maxima '70; Travis and Truth. Writing for the firm's publishing wing are its president, Mike Birzon, and Clay Cropper, John Verity, Harvey Rose, Reed Tolber, and Paul Fetterman. Thus far, 23 new copyrights have been secured.

U.S. Digs at Payola Files; Probe Next?

• Continued from page 1

is also chairman of the full House Commerce Committee, there would be no problem in getting a Hill probe into hearings if he felt the situation called for it.

If a further investigation seems needed, and a hearing is called, the Investigations Subcommittee might handle it, or it could go to Rep. Torbert Macdonald's Communications Subcommittee—or it could go full dress in hearings by the full House Commerce Committee, as it did 10 years ago under Oren Harris (D., Ark.).

At the Federal Communications Commission, no one would comment on the possibilities of a Hill probe, but no one denied that sleuthing from the House has been going on.

Bill Ray, head of the Complaints and Compliance section of the FCC, which processes payola and plugola complaints, has said that in general, payola is the hardest of all communications law violations to prove. (True payola is direct pay-for-play by outside record companies to broadcast personnel. Plugola benefit is indirect, involving plugs and record play often for outside interests owned by deejays or other station personnel, and sometimes benefiting station, show producer or network.)

One problem for investigators is the fact that the 1960 anti-payola law made both giver and receiver equally liable for penalties. This inhibits much of the kind of information given so freely during the days of the great deejay payola scandals. Even if an informant is offered immunity, he is often reluctant to give details of payola, because a "tattler" may be blacklisted.

Complaints chief Ray said the FCC knows there is "a great deal of real payola going on—" as well as the more subtle tie-ins of plugola and kickbacks. It goes on "all the time," simply because the stakes are so high in the battle for exposure of the music on the air.

The FCC's own investigators have been given leads, and conducted time-consuming investigations, but complaints do not bring out proof that will stand up legally. There have been cases where the FCC had to penalize for "plugola," said Ray, because watertight proof of the strongly

suspected "payola" could not be obtained.

The increasing number of plugola cases that have brought probes and fines from the FCC, or are under study, is an index of the extent.

Plugola complaints have cropped up in the challenged renewal of WPIX-TV, New York, and will be thrashed out in the contest between the station and competing applicant Forum Communications. A challenger for RKO's Boston station, WNAC-TV, has charged kickbacks from record companies on station showings of the Della Reese show, and on its New York station, WOR-TV, on the Joey Bishop show. Both stations have denied wrongdoing. (Billboard issues Aug. 8, and April 11, 1970.)

To try to stem the conflict-of-interest plugola tide, the commission has issued tentative rules and given examples of the kinds of plugola that violate sponsorship identification rules. (Billboard, June 6, 1970.) The FCC has also warned stations to let the public know by explicit wording "paid for," when a record company actually pays for performer on a show by kickback to the station or producer. (Billboard, June 13, 1970.)

Other stations warned or tagged for fines for various forms of plugola have included the recent Richmond, Va., area stations, WANT and WENZ (Billboard, Aug. 8, 1970.) California's KCOP-TV was cited for 15-minute art and music mail-order house shows not logged

(Continued on page 77)

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CESCO/MODERN DISPLAYS





Singer Hammond's first Columbia project will be the scoring and recording of a soundtrack for the film "Little Big Man," starring Dustin Hoffman.

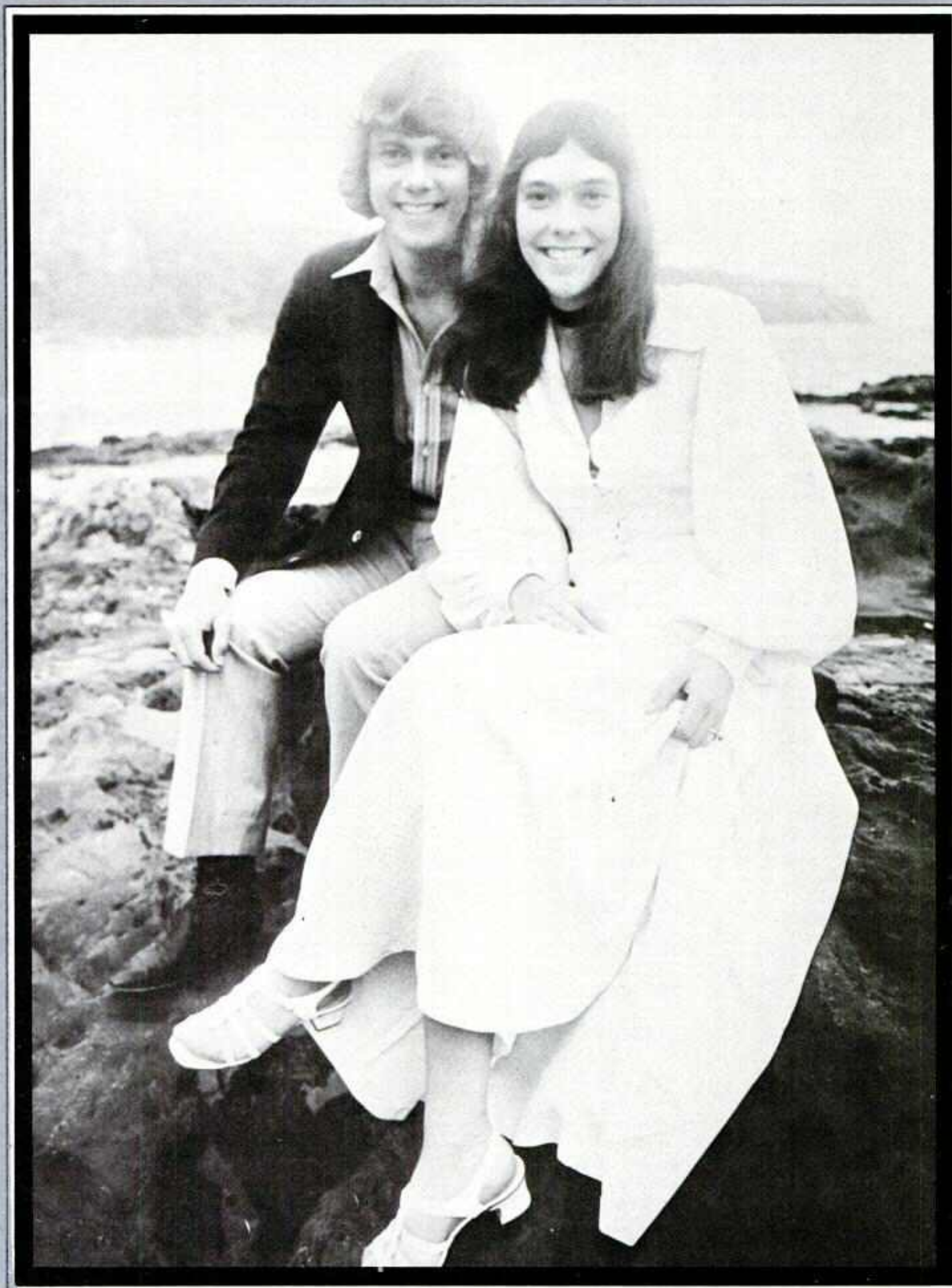
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CLOSE TO YOU CARPENTERS



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Which means that not only the lovers will want to stock up on the CLOSE TO YOU album and a new single taken, therefrom, "We've Only Just Begun," which figures to follow "Close To You" to the top of the charts and into the hearts of listeners everywhere.

Produced by Jack Daugherty for A&M

State of the Industry Survey—1970

• Continued from page 1

businesslike credit practices, better-financed wholesalers, and more selective production to meet the demands of a more selective consumer.

It is noteworthy that the optimistic views of the industry at this period and the predictions of its rosy future were made before the recent stock market upturn. This means that their positive comments were made in the light of a depressed market, and these were in no way colored by the more recent hints of a rise in the nation's economy.

The industry leaders were asked four questions, and each was given time to study these and to prepare his reply. The questions and the complete text of each record company executive's reply is as follows:

1. What is your opinion of the state of the recording industry today?

Ales (Motown):

Stronger and healthier than at any other previous time in its history. The ever-increasing leisure time factor and the constantly developing technological advances indicate a growth pattern beyond our most optimistic outlooks.

Bogart (Buddah):

A great deal of confusion exists within the recording industry as to the responsibilities it must assume in relation to the music, the musicians, and the people who buy the music. Only as companies begin to honestly understand the music, the reason it is made in the first place, and their position as disseminators of the music, will they be able to really function and make an honest profit.

Corsack (Vanguard):

Transitional, as the result of rapidly changing musical tastes within an unstable political and economic environment. The record industry is an uncertain state, but hasn't lost its ability to experiment, to try anything, to gamble with new music and artists. In the long run, it will regain its balance.

Davis (CBS):

Creatively, there is still much fertile excitement. It is unrealistic to expect a rash of new sounds or new groups all the time. If new developments were constantly to take place, then everything currently introduced would be fads, musical directions of short duration. I am pleased with the continuing maturity of so many of our artists who once again prove that artists of quality—no matter what the category of music involved—can explore new horizons and can have vital careers lasting for many years.

Commercially, the record industry has prospered despite the downturn in the nation's economy. We hear about individual manufacturers or wholesalers not doing well but that will always be the case. Basically, the industry is healthy and will continue to prosper but only for those who understand, and know how to deal with, creativity whether in an artistic or marketing sense.

Gallagher (Famous Music):

The recording industry today, despite the critical state of the economy, continues to flourish. The contemporary music of today is in the forefront of the American youth rebellion, and today's music market gives every indication of continuing to set the tempo as our flamboyant young people settle into their responsibilities as the adults of tomorrow. The musical quality of the "rock revolution" has shown dynamic changes for the



Barney Ales

Neil Bogart



Herb Corsack

Clive Davis

better; the musicianship of your young people on the instruments they have chosen to expound their culture, is at an all-time level of superiority—and the music they are composing is being set to the poetry of the times in a most appealing manner. In my opinion, the state of the recording industry today is in tune with the times, and has never been healthier! We, as members of this industry, particularly in marketing and distribution through to the ultimate consumer,

must address ourselves not only to the *immediate* but more importantly to a *future* of growth!

Greenberg (Scepter):

Currently healthy, both financially and creatively. However, the absorption of the independent record labels by the majors may seriously curtail the development of the young creative talent that is the life-blood of the industry. Fewer people will be listening for new sounds and new forms.

These absorptions of independent labels will also cause the reduction in the number and the strength of the independent record distributor. The trend to the giant will in effect lessen competition and reduce the release of significant new product.

Holzman (Elektra):

The recording industry is at a chaotic crossroads, in the midst of one of those disruptive cycles that occur every few years. Though we have gone through many such cycles in the past, it seems to me that the events of 1970 should be taken as harbingers of the future.

Howell (Nashboro):

To a certain extent it appears to be in its doldrums. The real progress seems to be by the very large companies right now. The tight money problem has had to reach the teen-agers and young adults who make up the bulk of the recording consumer market.

Iannucci (Capitol):

The industry is fundamentally healthy, but of course it has its problems. We're now in a period characterized by transition—by merger—by retrenchment—by re-appraisal at all levels (artist, indie producer, manufacturer, distributor, everybody).

In the past, record companies were run as record companies. Today, many large recording companies are operated as division of giant entertainment, industrial or service corporations. The record divisions themselves must conform to the organizational, operational and financial constraints of the parent. This fact can inhibit the entrepreneurial spirit and the independence of mind that has always characterized our industry in the past.

In short, we're finding ourselves increasingly in a land of giants, of super stars, of super distributors. The fundamental nature of our industry is changing. With size comes a great variety of difficult problems calling for innovative solutions. In many respects, we *now* live in the most exciting period in all record industry history.

Kirshner (Kirshner Ent. Corp.):

With so many new record companies in operation there is a constant flow of new acts and sounds. It seems the industry is always trying something new and that should keep it in a very healthy state. When one considers the over-all state of the economy today and how it has negatively affected most areas of the entertainment business, it's especially exciting the way our industry continues to grow.

But we must always keep in mind that we are only as strong as the product we are producing and when the product is fresh, with well thought out concepts, the discerning public will recognize it.

Lasker (ABC/Dunhill):

With regard to the state of the record industry today, I feel that it is more vibrant, much more healthier, and certainly much more exciting than it has ever been during my long career. There is no question that the open door attitude towards the thrust of new ideas on recording has never been more widespread. You can make many many different types of records today in

RESPONDENTS TO BILLBOARD'S STATE OF THE INDUSTRY SURVEY

BARNEY ALES

Executive Vice-President & General Manager
Motown Record Corp.

NEIL BOGART

National Promotion Director
Buddah Records

HERB CORSACK

Publicity & Advertising Director
Vanguard Records

CLIVE DAVIS

President, CBS Records

WILLIAM P. GALLAGHER

President, Famous Music Corp.

FLORENCE GREENBERG

President, Scepter Records Inc.

JAC HOLZMAN

President, Elektra Records Corp.

BUD HOWELL

Executive Vice-President, Nashboro Records

SAL IANNUCCI

President, Capitol Records

DON KIRSHNER

President, Kirshner Entertainment Corp.

JAY LASKER

President, ABC/Dunhill Records

CY LESLIE

Chairman, Pickwick International Inc.

LEN LEVY

President, GRT Records

MIKE LIPTON

Asst. General Manager, Liberty/UA Record Corp.

HERMAN LUBINSKY

President, Savoy Records

JARRELL McCracken

President, Word Records

JERRY MOSS

President, A&M Records

SHELBY SINGLETON

President, Shelby Singleton Enterprises

IRWIN STEINBERG

President, Mercury Record Productions Inc.

BOB THIELE

President, Flying Dutchman Productions

LARRY UTTAL

President, Bell Records

JERRY WEXLER

Executive Vice-President, Atlantic Records

B. L. WILLIAMSON

President, Chart Records Inc.

SAUL ZAENTZ

President, Fantasy Records



Jay Lasker



Cy Leslie



Len Levy



Mike Lipton



Herman Lubinsky



Jarrell McCracken



William P. Gallagher



Florence Greenberg



Jac Holzman



Bud Howell



Sal Iannucci



Don Kirshner

various areas of our business as pioneered in the past, but even more important, it is only limitless as to what the new sounds, and new ideas can be forthcoming from our industry. The general acceptance and ever-widening latitude in ideas from radio, for example, has allowed us to experiment in ways never known before in history of the recording business. Of course, we are currently going through what our entire country is going through. A recession bordering perhaps on even a depression. However, it is remarkable to note that our business among most of the entertainment areas of business seems to be the least affected by this recession. Certainly it seems to be a tribute to our business that we are as solid in the market place today to still be able to stimulate a demand while certain other areas of the entertainment business have almost fatally injured during the past months and year.

Leslie (Pickwick):

The recording industry has just begun to reach its level of business maturity. The current economic hesitation cannot becloud the fact that there remains great future opportunities in all phases of the recording field. The industry has been blessed with imagination and creativity, making it a leader in contemporary cultural development, but it now must develop the business sophistication to assure its future.

Levy (GRT Records):

As in the past, the recording industry represents great growth potential. The general economic conditions have cast a pale over current activities, but there is still a demand for good product. The public will still buy recorded home entertainment. I believe retail sales statistics will bear this out.

Lipton (Liberty/UA):

Though there is absolutely no doubt in my mind that our industry will continue its phenomenal growth, I am deeply concerned about its state of diminishing returns. We are collectively turning out too much product—the supply is greater than the demand. Some 6 percent of the outlets today are stocking hits only. These outlets are physically too small to devote space to much of the meaningful merchandise available to them.

While the neighborhood grocery store has evolved into a supermarket, and the clothing mart has become a huge apparel department store, our industry seems to have changed from record stores to small racks carrying hits only. To sustain a healthy industry, it is mandatory that we manage to find room for more than the comparative handful of hit recordings.

I must add, however, that we can all be proud indeed of the creativity and scope of the product released by the entire industry.

Lubinsky (Savoy):

Here we have a bunch of scared distributors who have been inadequately financed, and who are the victims of extending credit promiscuously to poorly financed dealers and rackjobbers, some who have gone defunct and some who are chronically delinquent. Many of the dealers are attempting to trade yesterday's newspaper for tomorrow's edition, meaning that they are purposely taking good records out of jackets, deliberately defacing them and, in many cases, marking on the jacket, "this record is defective," when in reality a test shows it is not. Recommendation: do less business and extend less credit, but extend it into the proper places.

McCracken (Word):

The recording industry today is a significant and influential cultural force in America with far greater impact and significance on our society than ever before. In

total, I think it is a more mature and responsible industry although there are still some rough spots. I think we are headed for greater growth than ever in the total picture with the plethora of technological breakthroughs now taking place in tape and videotape. It seems that we are always in a state of confusion as to what speed or what configuration is best for recorded product. I foresee this continuing for some time.

Moss (A&M):

It seems quite healthy. To begin with, it is simply larger than it has ever been. It has become more sophisticated, with methods of merchandising and advertising especially good examples of this. The recording artists come in a wider variety than ever before, and they are more talented. In other words, the product continues to get better. Technically, the growth of the recorded tape aspect has brought a significant expansion to the industry, and it is on the verge of bringing about the marriage of visuals to sound recordings. The implications here are definitely optimistic.

Robey (Duke/Peacock):

The industry today is just fair.

Singleton (Singleton):

The industry is growing each and every day.

Steinberg (Mercury):

To a great extent the state of the recording industry reflects the state of the economy in general. With less confidence in the economy, large users of our product seem to be less reluctant to support the product and less reluctant to expose it to their outlets over any reasonably long period of time.

In addition, I believe the industry has been adversely affected by the lesser job availability for young people during this summer. This means that for the market that is there, product turned out by a given record company must be sufficiently unique that it can cut through effectively to both the consciousness and sub-consciousness of our buying public.

Thiele (Flying Dutchman):

Actually, the record business is healthier than ever. I believe the economic recession has forced record people to be more careful and selective. The consumer is more careful with a dollar and is selective when it comes to buying a record.

Uttal (Bell):

Like all industries, although far less than most, the record business is feeling the effects of the general recession. However, what is really important is that music is more a basic part of contemporary life than it ever has been before. That is the salient factor. As a result of it, I see our business poised for a period of growth that will exceed everything that has come before.

Wexler (Atlantic/Atco):

The industry is in a state of flux, a transition period, but it is a tremendous business. A great market exists if you have the product. And there are good dealers coming up who carry good inventory. The kids cannot be shunted off. They want deep inventory, hence, good stores are growing.

Williamson (Chart):

We've been in the process of building fresh, new, young talent and letting our young producer record them with a fresh, modern country sound, which is paying off tremendously for us in sales and radio playing. I say this to emphasize that business for us is better than ever before even with the state of economy. If you have a hit, you can still sell records.

Zaentz (Fantasy):

The state of the industry today is excellent for those labels whose product is good.

2. What is your forecast for the remainder of 1970?

Ales (Motown):

Continuing growth. It's ironic, that in a first half, besieged by a general lackadaisical economic climate, our sales were up 40 percent over last year. Hit product coupled with aggressive marketing begets action at the cash register. Fortunately for us, this consistency of hit material has always been one of the strengths of Motown.

Bogart (Buddah):

Hit singles will command even greater respect within the industry. We have gone overboard on albums and album development. Hit singles are still the key to a successful group, no matter what their music or album potential.

Corsack (Vanguard):

Big sales for relatively few items. Catalog sales will be down. Singles re-emerging as the strongest commercial and artistic testing area.

Davis (CBS):

I expect the remainder of 1970 to be good for the industry with the end of the year ending with accelerating upbeat momentum.

Gallagher (Famous Music):

I predict that we will begin to experience a turnabout in the American economy by early fall, and the recording industry in general will experience continued growth in all available disk speeds and tape configurations. In more specific terms, the growth will come from the increased buying potential of the youth market. The back-to-school reconsolidation of the high school and college markets will enhance this growth and America's rack merchandisers and retailers must be ready for this explosion in the months ahead. Despite my optimism for the balance of the year, I must lament the following problems:

Too little emphasis is being given to single-record merchandising, at the retail level, despite the fact that we all well know "from little singles, mighty LP's grow." Singles must be available in mass marketing outlets. LP and tape product, availability at retail, particularly in mass merchandising outlets, is far too narrow in selectivity and too often obsolete. "Middle of the road" album artists are neglected and Broadway and Sound-track LP's have been rendered practically extinct by record and tape merchandisers who tend to forget that albums and tapes sell to all ages and people of many interests. Unfortunately, the public can't buy them if they can't find them! We must serve the youth market but not neglect their frustrated affluent parents!

I suggest that the industry at all levels take a serious look at the so-called exploding tape market. I honestly feel we're about to experience a "shakedown" period in this dynamic new industry. Too much, too soon, has been put into orbit in all configurations and this market will only continue to grow if we service the tape-buying consumer with the selections he wants, when he wants them. We must seriously appraise our future release plans, giving up the foolish ill-founded theory that anything will sell if it's made available on tape. Incidentally, I have yet to hear of a hit tape—the LP must lead the way but the tape release must quickly and efficiently

(Continued on page 14)



Jerry Moss



Irwin Steinberg



Bob Thiele



Larry Uttal



Jerry Wexler



B. L. Williamson

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• Continued from page 13

follow. This will eliminate the orbit philosophy and motivate the tape-buying consumer who, in terms of availability of current product, is still being treated as a secondhand citizen. The retailer, in association with manufacturers, must solve the problems inherent in mass merchandising of tape cartridges, or this industry will not survive!

Greenburg (Scepter):

Substantial sales dollars will be generated by first line, star-power product. Eight-track cartridge sales will strongly reflect increased availability of quality low-priced hardware. Cassette sales will enjoy an increase, especially in the college market with renewed emphasis on classical music.

Holzman (Elektra):

For the rest of this year I expect that business will be quite good for those record companies, distributors, and rack merchandisers who not only creative and imaginative but has assiduously done their homework.

Howell (Nashboro):

Recorded music still remains one of the most economical forms of entertainment, with less competition from the lakes, pools and seashore. As we go into the fall the seasonal increase will be helpful along with a hope for upturn in over-all business. With good product on the market, the independents that are financially stable such as we are, should realize a profitable share of the market.

Iannucci (Capitol):

I expect the present year to finish strong. Inventories have been reduced generally; forecasts have been scaled down to more realistic levels; receivables are falling into line; and the industry is ready to grow away again. I look for gradual but consistent and solid improvement—in short, a measurable upturn in business. I am basically optimistic. I think periods of retrenchment, such as that we've just come through, are periodically necessary and beneficial to the industry's long-term growth and development.

Kirshner (Kirshner Ent. Corp.):

I believe there will be a more pronounced wedding of all media. That is, television and films will continue to have a very definite influence on the recording industry. Multimedia acts such as Tom Jones, Johnny Cash, the Everly Brothers and "The Archies" will hopefully continue to prosper.

We will be presenting a new recording group, "The Globetrotters," who will musically be introduced on Hanna-Barbera's new CBS-TV series "The Globetrotters" based on the exploits of the world-famous basketball team. They have a fresh and exciting sound and with CBS and RCA behind us we are expecting big, big things from them.

Lasker (ABC/Dunhill):

Music has become and probably always was as important as the daily bread put on the table. We have become a staple, a necessity, not a luxury. I believe that the balance of the year 1970 will just about keep on a keel as the first months of the year. There probably will be an upturn, but over-all I think 1970, again in a recession period, will be over-all better than 1969, and I look for 1971 to be absolutely huge.

Leslie (Pickwick):

We see an increase in sales for the last quarter of this year and commensurate increases in profit after an awakening on the problems of costs. There are distributive and retailing segments of our industry which should benefit beyond the average because of intelligent and profitable promotional programs.

Levy (GRT):

A general belt-tightening at the manufacturing and rack levels for the third quarter. Forecasts which called for major increases in volume and profit will be in jeopardy, but the fourth quarter could prove to be a pleasant surprise to those that have watched their expenditures earlier in the year.

Lipton (Liberty/UA):

Problem number one is the national economic situation. There will be no recognizable upswing in our business until the entire economy improves. Overproduction of product continues and mass merchandising problems still exist. We must make affirmative moves in these directions to create healthier industry conditions.

Lubinsky (Savoy):

The forecast for the remainder of 1970: While Wall Street analysts and so-called experts claim the second half of 1970 will be better, we fail to see it with the steady rise in the unemployment rate. However, by watching their credits and doing less business, and watching his overhead, the distributor should have no difficulty.

McCracken (Word):

My forecast for business the rest of 1970 is favorable. I think it will be better in the fall than it has been in the early part of the year. The sale of tape products will continue to increase in its significance to the entire industry.

Moss (A&M):

I can only answer for A&M. The factors which will make this an enormously exciting and profitable period are, first, that we've gotten our organization honed to the point we've been seeking for a long time. We've got the staff and the artists we want all working together cohesively. Secondly, our long-term development of artists has brought about the strong emergence of such people as Burt Bacharach, Joe Cocker, Lee Michaels, Quincy Jones, Carpenters and Procol Harum.

I would say that the conclusion of 1970 will see A&M reaching its greatest successes.

Robey (Duke/Peacock):

I feel the remainder of the year will show a decline.

Singleton (Singleton):

I think we'll see a continued upswing in tape and LP sales.

Steinberg (Mercury):

Again, our industry is going to reflect the economy and, in fact, lag slightly behind it since our product does not fall into food, shelter and clothing category. Again, I restate that companies with unique product and effective marketing will find a reasonably receptive market place. The product will have to be exceptional, not merely good.

Thiele (Flying Dutchman):

I believe that careful releasing plans will make for better recording and in turn better sales. This is going to be a period that sees the amateur fall by the side as the real professional record companies surge to greater heights than ever before.

Uttal (Bell):

Bell Records has just completed the biggest six months in its history with a sales rise of 60 percent over the first half of 1969. For the balance of the year we anticipate doing even better based on the powerhouse album and single product set for release. Our industry has always been responsive to hits. Those companies that come through with the right product will do better than ever before and conversely those that don't will find the going very rough.

Wexler (Atlantic/Atco):

We've had fantastic action with such items as Woodstock, Crosby, Stills & Nash and others. The remainder of 1970 looks very good.

Williamson (Chart):

As for the remainder of 1970, we expect business to increase at least 30 percent by September, and to have the biggest fall in the history of our company.

Zaentz (Fantasy):

Excellent if the product is good.

3. In your opinion, what is the most important problem(s) facing the industry today?

Ales (Motown):

"Ostrichism." Those companies and individuals who are swayed by the harbingers of economic ill-tidings and bury their heads in the sands of retrenchment, these negative attitudes mushroom and do more to hurt our industry than any other single factor.

Bogart (Buddah):

If the industry would listen to and attempt to understand the music they are selling, and I mean the industry on every level from company executives to store salesmen, they would have no problems.

Corsack (Vanguard):

Overproduction and underconsumption. What else? Credit is emerging as the biggest problem, one which record industry shares with all U.S. business.

Davis (CBS):

The most important problem facing the industry today is a marketing one—the method one's product moves to the consumer. What with mergers and acquisitions taking place among distributors and subdistributors, computers and systems are becoming more important than common sense and individual intuitive feel. For example, since the life span or peak appeal of much of our product is of limited time duration, we need the know-how that will assure exposure of albums just at the right crucial time. If more and more retailers only buy when they are sure the record is a so-called hit, i.e. after the record reaches the upper part of the charts, then the returns problem will necessarily continue to accelerate for the industry. Dealer chart buying often means that by the time the record is purchased in volume, the appeal might already have diminished and tardy overstocking results. The converse of this problem is that frequently, to take advantage of instant demand, albums are "over allocated" and, despite strong consumer purchasing, inventories are not worked off. An otherwise smash album is then wrongly gossiped about as being a bomb, thereby hurting the artist's momentum with returns having to be needlessly absorbed—deflating profits. What is badly needed is sensitive distributor and subdistributor responsiveness to a well-directed, knowledgeable national and local selling organization. In this manner, sales can be maximized and returns kept to an absolute minimum.

Gallagher (Famous Music):

There are a multitude of problems facing the industry today and I shall attempt to list several of the important ones:

a.) Radio's too tight . . . TIGHT PLAY LIST! There's no industry problem I know of that a hit won't cure—but hits are getting harder and harder to come by these days. Radio has definitely proven that the TIGHT PLAY LIST is a most successful philosophy. Their growth, in audience as well as in advertising dollars, in the past ten years, is proof of this. But I honestly feel that radio owes it to the recording industry to develop and test new and exciting ways of presenting new talent. Record companies are holding the dice every-time they enter a recording studio and invest their money in talent and music they believe in—yet, radio through the years has painstakingly narrowed the dimensions of the crap table.

b.) The mass marketing revolution in our industry has rendered the "Mama & Papa" record shop a telling blow—yet the rack merchandisers, who spearheaded this revolution, have failed to recognize the responsibilities they have inherited. Too little consideration is given today to the music buyer who likes to browse and be motivated by other than the top 20 or 30 chart-busting LP's or tapes. Proof of this is the recognition and development of "Free Standing Stores" by the more successful record merchandisers who acknowledge this dilemma. Record merchandisers, not unlike the radio industry, have a responsibility to the record industry to make available to the consumer a variety of product to whet his imagination.

c.) An alarming de-emphasis by retailers to the all-important hardware of our industry—another victim of today's directions in mass marketing. This industry conforms directly to the razor and razor blade analogy—yet most major record and tape retailers today have seriously lost perspective when they fail to recognize the importance of aggressively marketing phono and tape players. There's a growing profitable road ahead if we do not lose track of the basics. How many of us take the time to consider how difficult it is today for a potential record buyer to replace a defective needle?

Lasker (ABC/Dunhill):

The most important problem facing our industry today, other than the general economy, really lies on the retailing level of records in my opinion. The impersonal nature of the consumer to the point of origin where he actually picks up the recording is a problem that we face time and time again, and with the growth of the rackjobbing and the less personal nature of the clerk consumer relationship, we're going to have to say more about our records before the consumer walks into the store, we're going to have to tell him more about our product before he walks in the store, because this will basically be the only contact or knowledge he will have about this product when he comes into the music departments.

Greenberg (Scepter):

The lack of unified action by the recording industry against the grave problems presented by bootleggers and music pirates, plus the disregard of the industry to the erosion of sales created by the so-called legitimate market selling blank tape, cartridges and cassettes to the consumer.

Holzman (Elektra):

Though the problems facing us are myriad, a few central challenges come to mind instantly. Within all segments of our industry and between all segments of our industry, there is a tragic lack of communication. Though this has been improving, especially on the top executive levels, not enough realization and not enough awareness have seeped down throughout all companies, be they manufacturer, merchandiser, distributor, radio station, or any other such institution. To quote Bert Sommer, "We're all playing in the same band." But I hear many discordant notes. Rack merchandisers, because they are not aware of the music on aesthetic and social levels, often do not recognize a hit until it is highly placed on the charts. As a result, they buy too much too late, and rather than using the practice of returning records to the manufacturer as a safety valve, they have made it into a commonplace which costs them and the manufacturer time and money. The record industry, an industry built upon the artistic demands of youth, has not fulfilled its responsibility in the task of training vital young people at all levels, and especially in the areas of sales and promotion.

Howell (Nashboro):

Lack of financial responsibility throughout the various segments of distribution, with the brunt of the head falling on the recording company to be the bank for the outlets. The tight playlists of a large number of key radio stations not only prevent exposure of the possibility of good product, but limits a wider range of creativity by more artists who are talented.

The problem that most immediately comes to mind is credit—the tight money situation. With big accounts getting bigger, we find large sums of money due from relatively few accounts. This phenomenon can, in turn, force unreasonably heavy returns. Returns then increase the cost of handling merchandising, both by the account and by the manufacturer—and before you know it, you've got a real squeeze on profits at all levels of the business.

A more fundamental problem, in my view, is the omnipresent one of new-artist development—of providing promotion for the new acts that are the lifeblood of the industry, and exposure for the new acts who must be developed if we are to expand the finan-

(Continued on page 86)



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Tape CARtridge

FARADAY CONTINUING MINI-CARTRIDGE WORK

TECUMSEH, Mich. — Faraday is continuing its effort to develop a miniature continuous loop tape cartridge system.

The cartrette — the loopette name has been dropped—is designed to play music from 3 to 12 minutes and will permit rapid recording and release of tapes for the youth market.

The cartrette cartridge will be playable in a new type tape player, and, by means of an adaptor, can be played in existing cassette players.

Faraday has concluded negotiations with Staar, S.A., of Belgium, for a joint association

under a cross-licensing arrangement to complete the development and produce the cartrette.

Staar is concentrating on the design of the player, while Faraday is working on the design of the cartridge.

"It is too early to discuss the cartrette program as it relates to future earnings," said Frank W. Flack, chairman of Faraday. "We anticipate that our next six-month financial report will feature the reaction of the market to its introduction, along with explicit product information and projections."

N.A. Philips' Nelson Wants Cheapies Ousted

NEW YORK—Paul B. Nelson Jr. cringes a bit each time he reads about cheap, inferior quality cassette products.

Nelson, vice president and general manager of North American Philips' home entertainment products division, feels the industry's growth may be jeopardized by the pursuit of technical innovations at the expense of compatibility.

"We must not become so preoccupied with technological frills that we lose sight of the basic needs of the market," he said.

Nelson called on the industry to halt the "flow of cheap, inferior quality cassettes now coming into the market."

"This is a clear and present danger to the cassette system's continued expansion," he warned. "Our collective reputation among consumers is being damaged by the shoddy cassettes being produced by opportunistic, fast-buck operators."

The main problem stemming from cheap cassettes were failure of machines to operate because of dimensions that deviate from the standard, "bleeding" of leader adhesive onto layers of tape causing jamming, inaccurate tape slitting occasioning improper tracking, loose guide roll-

er pins, lack of uniformity in magnetic coatings, he said. This leads to tape head wear and blank spots in recording—all damaging to cassette hardware.

"The growth of cassettes stems from the hardware/software and stereo/mono compatibility deriving from adherence to the Philips standard," he said.

"To sacrifice the compatibility feature would not only endanger the cassette medium's future growth but would obsolete cassette players already on the market."

In discussing compatibility Nelson focused on 4-channel systems.

"Our (North American Philips) position is simple: 'We've no objection to compatible 4-channel sound,'" he said. "We're opposed to non-compatible 4-channel sound."

"We're not at all convinced that 4-channel is a development of major long-term consequence."

But Norelco did develop one kind of compatible 4-channel system using cassettes that permitted quadrasonic, stereo and/or mono playback. "This represents true compatibility, functional without loss of quality on any cassette machine."

EMI to Move Into Cartridge TV Mart

• Continued from page 1

While EMI has been surveying software prospects—distribution patterns, pricing, programming—other U.K. equipment producers are developing marketing plans for players.

Even British film exhibitors are becoming aware of videotape. Like theater exhibitors in the U.S., the British are searching for ways to take advantage of the new entertainment market. Most agree that its place in the videocassette explosion is as retailers.

Cassettes will be sold in theater lobbies, like popcorn and candy. Cinematograph Exhibitors' Assn., governing organization for theater showmen, is advising that British exhibition "would expect to be offered facilities to distribute cassettes in their cinemas."

Exhibitors, however, are requesting that U.K. film studios not turn over film rights for videocassette until five years after a picture has played on theater screens.

Theater lobbies, like rental outlets, will inventory a large selection of video tapes, ranging from films to "how to" documentaries. One plan is to make the player/recorder available to the consumer (at rental stores) with a deposit of about 4 pounds sterling. There would be a rental fee of about 30 shillings a week for equipment.

To rent prerecorded video tapes, consumers would pay between 10 and 15 shillings. He could exchange a rented tape for other selections an unlimited number of times during the week.

Can Program Demands Be Met on Cartridge TV?

By RADCLIFFE JOE

NEW YORK—With the end of 1970 only four months away, and the videocartridge race growing in intensity, speculation about the industry's ability to meet anticipated programming demands once the videocartridge hardware is released on the consumer market, continues to grow among dealers, distributors and consumers.

Outside of that segment of the industry actively involved in the development of consumer-oriented cartridge television, there has been a certain amount of nonchalance surrounding the birth of this innovative approach to televiewing.

There are a number of reasons for this coolness of attitude towards the new system, but the chief one has, and continues to be, the question of adequate programming to feed the monster.

From all appearances, however, the industry has the problem—if there ever was one—well under control. Over the past few months the major contenders in the field, CBS/EVR, RCA-SelectaVision, and Avco-Cartrivision, have been busy tying the videocartridge rights on almost everything worth viewing from major motion picture classics to how to hang a picture on the wall without splitting your thumb with the hammer.

For some time now CBS-EVR has been engaged in serious negotiations with 20th Century-Fox over the possible acquisition of a number of films in that company's giant catalog. Recently, Darryl F. Zanuck, chairman and chief executive officer of the 20th Century-Fox Corp., announced that he would recommend his company make those films, in the Fox catalog longer than five years, available to EVR for videocartridge processing.

If negotiations are satisfactorily completed, an estimated 1,500 full-length films would become immediately available to EVR for conversion to its format.

In addition to this, EVR has been literally burning the midnight oils on a number of smaller acquisition programs which would expand its catalog in areas of industry and education, the two primary fields in which the company is gearing its initial thrust.

Licensed by EVR

To give the EVR effort greater impetus, Motorola Inc., the hardware company that has been licensed by EVR to manufacture its video players, announced last May that it had entered the software field.

In making the announcement, Elmer Wavering, Motorola's president said his company's immediate plans call for marketing related groupings of programs in the EVR format to specific markets including hospitals, motels and public safety agencies.

Lloyd Singer, vice president of Motorola, disclosed that his company's strategy is to obtain rights to top-grade educational and entertainment programs applicable to several specialized markets.

Jack Harris, manager of marketing for the Education and Training Products Division of Motorola, painted yet another

rosy picture for the future of EVR programming when he said, "In some instances new businesses are being formed to market Teleplayers and cartridges."

"In other cases existing organizations in education and self-improvement courses have realized the potential of EVR and have seen the need for developing their own marketing programs which expand the scope of their businesses."

He continued, "Among these companies are the Alaska Northwest Publishing Co., of Seattle, which will provide EVR materials and printed texts for Alaskan schools; Dolphin Child Care Centers, which is develop-

ing pre-school education and entertainment packages; the W.B. Saunders Co., of Philadelphia, a general chemistry instruction package; and General Music Corp., of Atlanta, a school music package."

Although the general release date of the RCA SelectaVision system has not yet been officially released, the Princeton, N. J., based company is forging ahead with programming plans.

100 Programs

When the first laboratory model of the system was first demonstrated in the fall of last year, the company already had a library of 100 original program albums ready for immediate

(Continued on page 24)

Audio Magnetics in Quality Control Plan

LOS ANGELES — Audio Magnetic's Tijuana, Mexico, factory is now utilizing a streamlined quality control system similar to the one in operation at the company's Gardena, Calif. headquarters factory.

"The new quality control procedure permits a correct sampling of our products on a fixed level basis," explains Ed Koeppe, the firm's manufacturing vice president, who formulated the quality control operation in California and then had it initiated in the Tijuana factory.

The Gardena and Tijuana factories now both have separate quality control departments. Previously, the quality control function was part of the manufacturing procedure. Now, in both locations there are physically separate operations for quality

control and manufacturing. A definite number of blank tapes is now pulled off the production line in Tijuana, similar to the way quality control checks are made in California.

Overseeing the Mexican quality control operation is Arnold Gomez, a recent UCLA graduate who was hired and trained at Audio Magnetic's headquarters plant and then transferred to Tijuana. "He ensures that the program functions properly by being the liaison between manufacturing and quality control," Koeppe said.

Blank cassettes are produced at the Tijuana factory, one of several which Audio Magnetics operates around the world. The Mexican plant has recently begun assembling screw type cassette casings for export customers.

Automated Learning's Repeating Cassette

FAIRFIELD, N.J.—Automated Learning Inc. has developed an automatic repeating cassette recorder or player.

The unit, developed with an exclusive Mirocron lubricated tape, can be used in all areas where faultless reproduction and fidelity are required.

Audio Magnetics Into 5-Inch Reels

LOS ANGELES — Audio Magnetics is introducing a line of "A/V Educator" 5-inch reels to supplement its reel-to-reel products for the educational market.

The company already releases 3 and 7-inch reels and a complete "A/V Educator Compact Cassettes" series to schools via its educational products division.

The new 5-inch reels will be packaged in two ways, according to Sharyl Story, who directs the educational products division.

One line will be packaged in a hinged cardboard box with special indexing features, while a second line will be offered in a two-piece hinged styrene Philips-type box.

Automated Learning, one of the largest manufacturers of pre-recorded educational cassettes in this country, is manufacturing an estimated 100,000 of these new automatic repeating blanks a month.

The new endless loop cassette is currently available in C-20 sizes, but Maurice C. Thompson Jr., the company's president, assures that another 20 minutes of playing time can be added if necessary.

The unit is being merchandised to wholesalers and tape duplicating companies across the nation.

The company's Automated Learning Courses Division has also started shipping its pre-recorded educational courses to its retail outlets under a new merchandising program which utilizes a revolving floor rack holding 20 courses in eye-catching packages.

Initial projection under the new program was 10,000 racks by year's end, but Thompson disclosed that initial response to the merchandising concept indicates that this figure will be exceeded.

Damn Slowdown, Full Speed Ahead—Ampex

By BRUCE WEBER

SAN FRANCISCO—Ampex is shrugging off the general economic slowdown that has been vexing other companies since the final quarter of 1969.

A "bullish" posture was put forward at the company's annual meeting Tuesday (25) despite sharply reduced first quarter earnings.

"We don't see any reason to pull in our horns," said a company executive.

He admitted that lower quarter earnings resulted in part from the depressed economic climate which reduced orders. Another factor was start-up expenses associated with several new product lines to be introduced this year.

But, Ampex sees healthy signs ahead. It is introducing a cartridge videotape player which William E. Roberts, president, feels will financially enhance the company.

"Shipments of the new video line should reach full production levels at the end of the second quarter and generate improving sales and earnings in the last half of the year," said Roberts.

Video Sales Up

The "bullish" stance comes partially from its video line and from its leisure/entertainment division, where sales rose to 24 percent of the company's total from 23 percent the year before.

When talking about the company's leisure/entertainment division, Roberts is candid and aggressive without being excessive.

His comments on the state of the tape industry as it relates to Ampex:

"The recorded tape market continues to be extremely dynamic. We are making excellent gains in 8-track cartridge tape sales for the automobile market."

(His opinions on the cassette market were included in Billboard, Aug. 29.)

"In 4-channel, or 'surround sound,' you're going to see something which I believe will change the home music picture significantly. We do not yet know how significant 4-channel music is going to be. It will add somewhere in the neighborhood of \$50 to \$100 at the end user level.

"However, it is a most intriguing concept, and we're prepared to market recorded 4-channel music in various formats (8-track, open reel and cassette) if there's a market for it.

"We are enjoying very fine growth in the leisure/entertainment field with blank tape, recorded tape and in equipment."

His feeling on the prerecorded music market:

8-Tracks Up

"While cassette volume has not attained our earlier estimates, 8-track cartridge sales have exceeded forecasts. You will see very substantial growth in the total prerecorded tape business in this current calendar year. You'll see somewhere in the neighborhood of a \$500 million retail market for prerecorded tapes in the U.S. alone."

John P. Buchan, Ampex executive vice president, said "the recorded tape part of the recorded music business is going to grow at the rate of about 20 percent a year, so that in five years' time, the tape market will be about equal to the disk market. We don't see a great rate of growth for disks.

On 4-Track

"Four-track is a very small percentage, and probably on the way out altogether, but very interestingly, the open reel market has shown increasing strength in the last few months and we think there's going to be some growth in that area as well."

Ampex has no plans to introduce a fully loaded cassette at this time. "Most cassettes are album length, as are recorded

cartridges and disks. This pretty well establishes the format," Buchan said. "If we go beyond this in length, the price of the music and the royalties involved would make the selling price of a longer playing cassette prohibitive."

Within the framework of the record industry, Roberts said:

"We are not intending to become Mr. Big in the record business."
(Continued on page 18)

Auto Stereo Club's Plan Brings in the Business

CHICAGO—The two most important steps in building a successful retail tape cartridge club is to insist that store personnel be aggressive in obtaining the customer's name and address and to make the club unique.

At Auto Stereo, someone immediately asks for identification. Minutes later, an Auto Stereo tape club membership card is presented that looks very much like a regular credit card with the name and address in raised letters and the firm's three stores prominently identified.

"We try to get the name and address of everyone that comes in," said partner Peter Massaro. "Sometimes a sales person thinks he recognizes a customer and figures that the customer is already registered—maybe that customer has been in a few times but has only shopped and not made a purchase. We want everybody signed up."

The three-store chain has 1,100 paid members since developing the club idea a year ago. It costs \$5 to join and the mem-

(Continued on page 18)

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Cartridge TV

Sale Sparks Drive For AS Members

AURORA, Ill.—A 24-hour sale conducted here recently helped 450 tapes and enlist 200 new club members for Auto Stereo which now plans to hold such events on a regular basis at the firm's other two outlets. A mailing to 1,000 addresses pulled 362 responses and 200 of those included a \$5 check for club membership. Many people phoned asking incredulously if the stores would really be open around the clock.

"What really amazed us is that we didn't make any prior announcements until four days

before the event," says Fred Heilmann, partner. The announcement went up on the store's outside attraction board as late as Thursday, just hours before the 10 a.m. Friday-2 p.m. Sunday event. Local newspapers carried the earliest announcements.

Special prices prevailed throughout: a coupon from the newspaper qualified customers for a 40-cent discount on tapes after midnight. A tape player with two speakers all installed, one tape caddy, a free 8-track tape and a free tape cleaner were offered for \$66.40. "We only sold one such deal—everybody was traded up to better machines," offers partner Pete Massaro.

"We were doing some installations at 5 a.m. Saturday morning," says Heilmann. "We had free coffee and rolls and it was more like a party. We hope to tie in the next sale with Halloween and offer deals for the best costume or something."

The 24-hour idea was also used in nearby Joliet, Ill. "We launched ours independently and then learned afterward that the whole town was putting on a 24-hour sale that very weekend."

WB SERVICE DEPT. FORMED

LOS ANGELES — Warner Bros. Records has formed an Audio visual service department.

Van Dyke Parks, who will direct the new department, will explore the concept of merging Warner Bros. records into films, television and videocassettes.

He will develop internal projects within Warner Bros., utilizing the label's artists with the company's film and tv branches. Also planned are projects outside the Warner Bros. entertainment complex.

Full Speed Ahead

• Continued from page 17

ness. (Ampex formed its own record company last year.) It's a fine avenue for attracting certain independent talent. Where we want the recorded tape business of independent producers, we must find a means for them to produce their records.

"Incidentally, the Ampex Record Co. was a loss for us in the start-up period last year, but we should have a significant swing from negative to positive in the current fiscal year."

Nixon Aide to ITA: Set Up Standards

• Continued from page 1

velop a code of ethics within the tape industry.

Addressing the ITA's first luncheon meeting held at the Plaza Hotel, Aug. 26, Mrs. Knauer said the present situation in the home entertainment field is intolerable, and that much needed standards must be developed now before it is too late.

"You would not imagine," Mrs. Knauer continued, "how frustrated the consumer in the field is, and unless you act now, chaos is bound to develop."

Assuring the ITA that the Office of Consumer Affairs stands ready to assist it in all attempts to standardize the industry, the industry watchdog said, quality controls should be effectively instituted at all phases of product development. "There should also be a final inspection of all product before it leaves the manufacturer," she added.

Touching on other means by which the consumer could be protected from the low end product distributed by unethical manufacturers, Mrs. Knauer told her audience that product information at point-of-sale is essential because the consumer wants and deserves meaningful data on the product he buys.

Mrs. Knauer also said that truth in advertising and warranties, which can be readily understood by the customer, could go a long way towards eradicating the problems that beset the industry.

In his opening remarks to the meeting, Oscar P. Kusisto, president, Consumer Products Division, Motorola Systems, Inc., said, "The ITA has the potential to develop programs which will come to grips with the consumer demands for the best value for his money."

Acknowledging that consumer education is vital to the tape industry, Kusisto said ITA can develop programs for consumer education, equipment certification, meaningful warranties and a code of ethics in advertising and promotion.

Kusisto also saw the ITA as an excellent forum for the exchange of views between the consumer, the hardware and government representatives. The "The common discussion of problems, followed by a unified effort to develop solutions, will be a giant step in meeting the consumer demands."

Kusisto stressed that the tape industry was not abandoning the Electronic Industries

Association (EIA) by forming the ITA. "The ITA," he said, "is intended to supplement EIA activities covering U.S. and foreign manufacturers of tape software and hardware."

Other speakers who addressed the noon gathering of key tape industry executives included Paul B. Nelson, vice president and general manager, Home Entertainment Products Division of Norelco; Irv Stimler, president, Optronics Libraries, Inc.; Tom Bonnetti, vice president, General Recorded Tapes; John Jackson, BASF Systems; Ed Mason, president, Belair Enterprises; Alice Donnenfeld, counsel, Times-Life Video, and Warren Troob, secretary and legal counsel for ITA.

Other personalities on the podium were Robert Jaunich, manager, consumer products, Memorex Corp., and Elizabeth Hanford, assistant to Mrs. Knauer.

Full details of the meeting are available on prerecorded cassettes from ITA, 315 W. 70 St., New York 10023.

Auto Stereo Club

• Continued from page 17

ber is immediately offered any 8-track or cassette costing \$6.98 for \$5.58—no quota or limit. After the purchase of 15 tapes, the member receives a free tape. After the purchase of 50 tapes the price drops to \$5.39 and then to \$5.09 after the purchase of 100 tapes. The 100-tape member receives a gold laminated card and the price is \$5.09 from then on.

Club membership entitles the member to other bargains and free tape player service (also free transfer of a tape player if the member sells his car). Massaro figures its cost 40-cents a card to initiate a membership and once the embossing machine is warmed up, five cards can be punched out every five minutes.

DISNEYLAND, AMPEX TIE

LOS ANGELES—Ampex has acquired the duplicating/marketing rights for Disneyland Records in the U.S. and Canada in all configurations.

Prior to its arrangement with Ampex, Disneyland Records had been duplicated by Liberty Tape Duplicators in Omaha. At that time, Disney did its own marketing.



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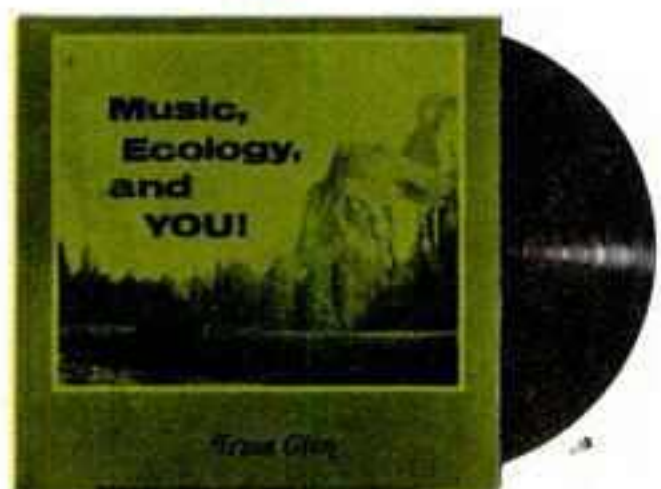


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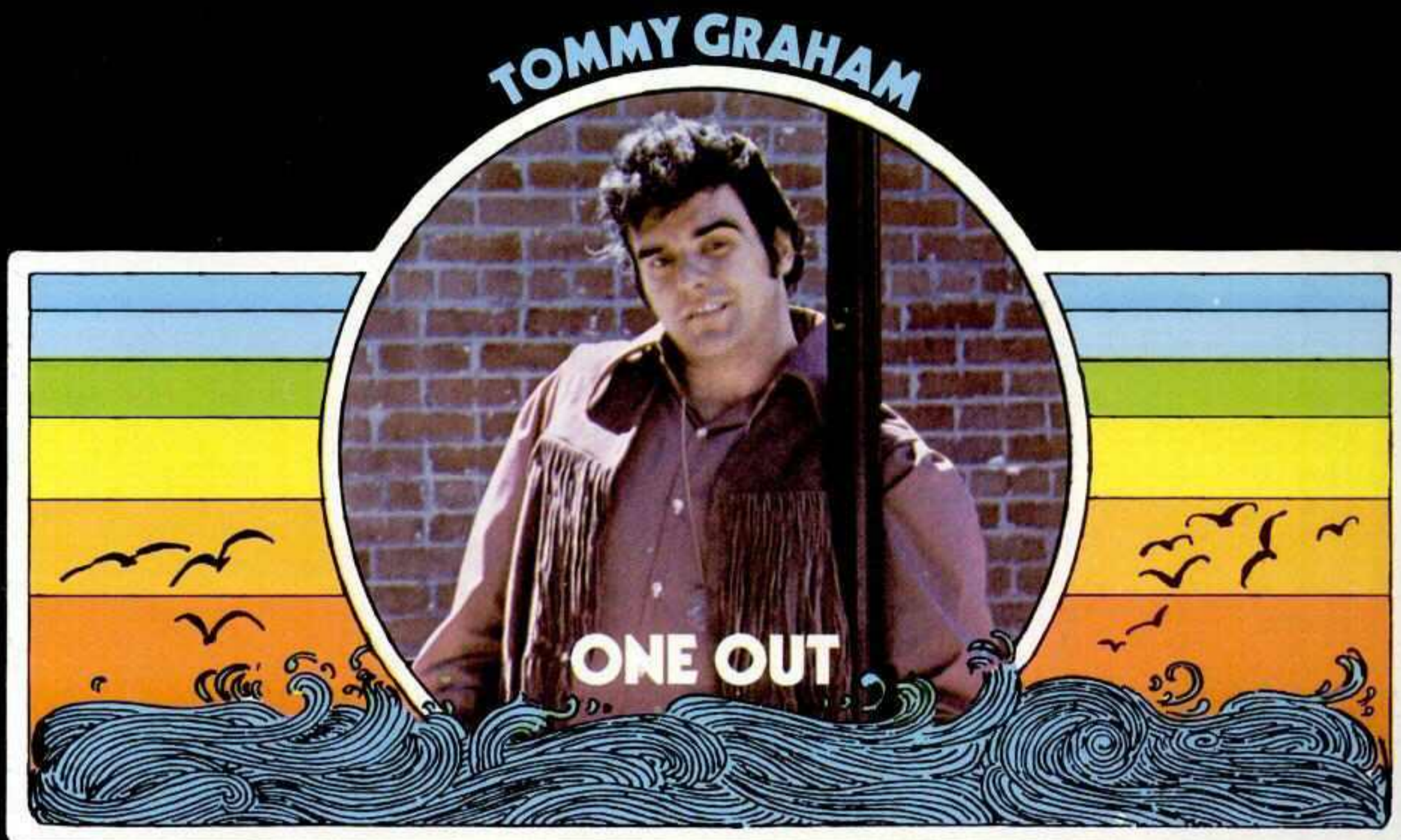
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"JUST A LITTLE BIT LONELY"
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TOMMY GRAHAM JUST GOT OUT OF THE CALIFORNIA STATE PENITENTIARY. AS I WRITE THIS, JOHNNY STEFFEN IS STILL IN... *ONE OUT, ONE IN!* I WANT TO ESTABLISH THAT BEFORE YOU GET INTO THIS ALBUM.

WHY THESE TWO YOUNG MEN WERE SENTENCED TO PRISON IS NOT IMPORTANT TO THIS RECORD. WHAT'S DONE IS DONE, YOU CAN'T CHANGE THAT... BUT TOMORROW CAN BE THE FIRST DAY OF YOUR NEW LIFE. I THINK THE FIRST DAY OF TOMMY GRAHAM'S NEW LIFE REALLY BEGAN THE DAY HE ENTERED CMF, FOR IT WAS THERE HE WAS TO MEET JOHNNY STEFFEN; TWO DUDES WHO HAD DICED LIFE'S ROUGH ACCOUNT AND BLEW IT.

DAILY, BEHIND LOCKED BARS, THEY PLOTTED AND PLANNED A NEW WAY TO TRAVEL THE TRAUMA-RIDDEN ROAD OF LIFE'S PSYCHOPATH. THEY WERE AIDED AND ABETTED IN THIS AMBITIOUS SCHEME BY AN OLD TRAVELER WHO HAD TRIPPED ON THE

TURBULENCE HIMSELF... SPADE COOLEY! BEFORE SPADE MADE HIS FINAL FREE-FALL THAT FATEFUL DAY IN OAKLAND, HE HAD SPENT MANY A LONELY NIGHT TALKING WITH TOMMY AND JOHNNY, LISTENING TO THEIR IDEAS, THEIR SONGS, THEIR VOICES AND THEIR DREAMS. IT WAS REWARDING FOR SPADE AND AN INSPIRATION FOR THE GUYS. IT WAS AFTER SEVERAL OF THESE MEETINGS THAT GRAHAM AND STEFFEN LAID THEIR MASTER PLAN. THEIR BASIC RAP IS: *LIFE IS YOUR GREATEST GIFT... DON'T LET THE TIME THIEVES STEAL IT FROM YOU.*

THEIR MUSIC IS ANOTHER THING! WHEN TOMMY GRAHAM CALLED ME JUST AFTER HE GOT OUT OF QUENTIN TO TELL ME HE LISTENED TO MY RADIO SHOW EVERY NIGHT AND KNEW FROM LISTENING TO ME THAT HE HAD WRITTEN SOME SONGS I'D DIG, I SAID BRING 'EM OVER.

WHEN HE ARRIVED AT MY PLACE I NOTED THAT EX-CONS

LOOK NORMAL AND THEN WE TALKED FOR A COUPLE OF HOURS WHILE I HEARD THE ALBUM. I KEPT GETTING THE *FLASH* WHILE I WAS LISTENING TO A GOOD ROCKER, THEN A COUNTRY BALLAD, THAT SOMETHING WAS HAPPENING HERE AND I COULDN'T HELP THINK BACK TO THAT LITTLE KNOWN SUMMIT CONFERENCE ELVIS PRESLEY HAD WITH BUDDY HOLLY BACK IN THE EARLY FIFTIES IN NEW MEXICO WHEN THEY PLOTTED THE *ROCK REVOLUTION*.

I THOUGHT MAYBE SOMETHING HAPPENED OVER THERE IN THAT PRISON AND THE WHOLE WORLD WAS GOING TO KNOW ABOUT IT BEFORE LONG. GO NOW, THEN, TAKE THIS RECORD OUT, SLAP IT ON A TURNTABLE AND LISTEN TO SOME GOOD RAW, *ROADHOUSE ROCK*... AND SEE IF YOU DON'T AGREE WITH ME.

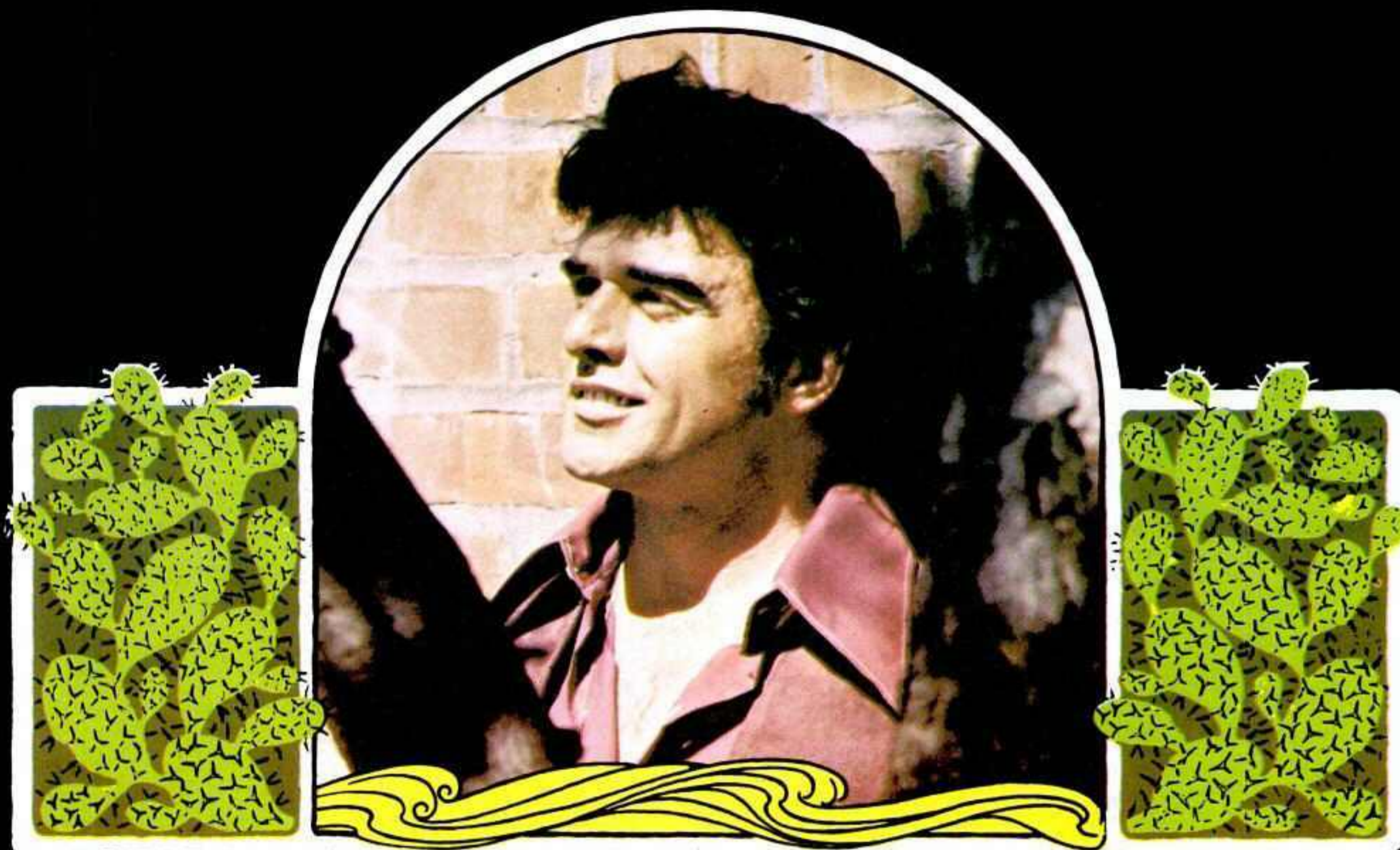
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Tommy Graham
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B/W
"IF THESE WALLS"

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Governor of California

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Personal Manager
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San Francisco, California

Dear Mr. Huckabee:

I feel strongly that radio can be one of the most powerful forces in combating drug abuse and narcotic addiction through its continuous contact with youth. The April 25th issue of Billboard Magazine, has confirmed my opinion that it is a recognized fact that kids listen to someone they admire and wish to be like. Disc Jockeys have the power to turn many teens off drugs.

Governor Ronald Reagan and I feel that a big contribution to the solution to this serious epidemic will ultimately come from the private sector — and its industries like radio and television that will "be where it is at."

Sincerely,

ARTHUR H. SUDDJIAN, Coordinator
Office of Narcotics and Drug
Abuse Coordination

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this problem is to employ the
services of those who have
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realistic message is the only way!"**

**— Bob Geiger/KGFW
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I don't know his name, what he looks like, how many there are or even what instrument he plays. But history says he'll not be carrying too much baggage or equipment, that he'll tell (sing) it straight and simple and that we'll all probably mistake him at first for a fool."

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CLARENCE CARTER—Patches; (B) M88267, (C) M58267
DICK HOLLER—Someday Show; (B) M88268, (C) M58268
WILSON PICKETT—In Philadelphia; (B) M88270, (C) M58270

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BARBARA MASON—If You Knew Him Like I Do; (B) M82001, (C) M52001
CAPTAIN BEEFHEART—Safe as Milk; (B) M85063, (C) M55063
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LITTLE RICHARD—The Rill Thing; (B) M86406, (C) M56406
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Can Programming Demands Be Met on Cartridge Television?

Continued from page 16

ate release. In recent months the company went a step further and appointed Thomas J. McDermott as staff vice president in charge of program development for SelectaVision.

McDermott who has been pegged as one of the entertainment industry's most successful program innovators is responsible for developing program material for the SelectaVision library.

Avco's Cartrivision, which has been the latest and possibly most aggressive entrant in the race, already has a catalog of over 200 feature films culled from the libraries of United Artists, Lion International and other independent distributors.

Commenting recently on the company's approach to programming for the system which is due for consumer release later this year, Sam Gelfman, vice president in charge of programming and production for Avco Cartrivision, assured that he will have a catalog of between 500 and 600 titles ready for consumer distribution by February of next year.

Of this number some 200 will be musical cartridges covering the entire entertainment field. Titles will be culled from full-length rock and pop concerts, country and western music, and classical productions of operas and ballet.

The company is in the middle of negotiating with the representatives of such top recording artists as Leonard Bernstein, Rolling Stones, The Band, Harry Belafonte, Judy Collins, Joan Baez, Arlo Guthrie and Pete Seeger on plans to develop specially produced video cassette shows running from 30 minutes to two hours.

According to Gelfman, Avco Cartrivision will finance some of these shows, while other productions will be joint ventures with the artists and still others will be co-financed or full-financed by motion picture production companies and record companies.

In addition to the personal aggressive programming efforts being made by all the video cartridge hardware manufacturers, a number of independent companies, quick to realize the potential of this market, have already gone into full scale production of programs for the various systems.

Among the leaders in this area is Optronic Libraries Inc., headed by Irv. Stimler. To date Optronic Libraries holds the video cartridge rights to over 2,000 full-length theatrical, educational, children's and "how-to" films. The company has also acquired the exclusive videocartridge rights to the motion picture catalogs of Omega Productions, Heritage Enterprises, National Telepix and Westhampton Films.

There is also a number of television and audio recording studios, and underground operations that are busily engaged in structuring their organizations for new dimension in programming. Among them are the giant Lewron Television studios headed by Ron Spangler, Gerry Ansel Productions, A&R, Media Sound, Fine Sound and a number of the other larger recording studios.

The underground operations include the Global Village of New York, and the Broadside/

Boston Free Press, run by Sandi Mandeville, Bill Desmond and Dave Wilson. Using hand-held Sony Video cameras, these companies are producing a number of thought-provoking videotapes which scan the spectrum of avant garde subjects, and are adaptable to videocartridge concepts.

These companies are con-

vinced that there is a market in the world of videocartridges for their type of programming, and are in the midst of negotiations with the hardware companies to sell their ideas.

Out of Europe the Sony and Philips companies are also negotiating with European and Oriental film companies for software product for their systems.

BEST SELLING Tape Cartridges

8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	6
2	2	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	7
3	1	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	12
4	7	CHICAGO Columbia 18 80 0858	28
5	4	LET IT BE Beatles, Apple 8XT R 8001	13
6	6	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	23
7	5	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	9
8	8	LIVE AT LEEDS Who, Decca 6-9175	11
9	14	ISAAC HAYES MOVEMENT Enterprise EN 81010	12
10	10	MCCARTNEY Paul McCartney, Apple 8XT 3363	16
11	16	TOMMY Who, Decca 62500	6
12	9	ABC Jackson 5, Motown 8-1709	8
13	17	JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216	4
14	11	GREATEST HITS Fifth Dimension, Soul City 9030	13
15	12	GET READY Rare Earth, Rare Earth 507	12
16	20	ERIC BURDON DECLARES WAR MGM 86663 (Ampex)	3
17	13	IT AIN'T EASY Three Dog Night, Dunhill, GRT, 8023 50078 & Ampex 85078	13
18	—	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	1
19	19	ECOLOGY Rare Earth, Rare Earth 1514	2
20	—	MAD DOGS & ENGLISHMEN Joe Cocker, A&M B1 6002	1

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	5	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	5
2	2	BLOOD, SWEAT & TEARS 3 Columbia CT-30090	7
3	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	12
4	7	CHICAGO Columbia 1610 0858	24
5	1	LET IT BE Beatles, Apple 4XT C 2001	13
6	6	LIVE AT LEEDS Who, Decca 7-39175	9
7	4	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	20
8	8	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	9
9	10	MCCARTNEY Paul McCartney, Apple 4XT 3363	15
10	14	GREATEST HITS Fifth Dimension, Soul City C 1030	12
11	9	ABC Jackson 5, Motown 75709	8
12	11	IT AIN'T EASY Three Dog Night, Dunhill 5023 50078 GRT & Ampex 55078	11
13	13	ABSOLUTELY LIVE Doors, Elektra C 29002	2
14	15	TOMMY Who, Decca 7-32500	4
15	—	JOHN BARLEYCORN MUST DIE Traffic, United Artists C 0216	1

Billboard SPECIAL SURVEY For Week Ending 9/5/70

Talent In Action

JOHN PHILLIPS

Bitter End, New York

Backed by a six piece group, Trees, who played quietly and together, Dunhill's John Phillips presented a reflective autobiographical set of word pictures during a rare working engagement in New York.

"Malibu People," the familiar "California Dreamin'" a piece about New York—even "Down on the Bayou" showed that Phillips' writing roots are founded on a gentle reality. Trees formed an understated, carefully sketched background for his image filled lyrics, and the whole set was an interesting look at a songwriting mind.

IAN DOVE

YOUNGBLOODS BLUES IMAGE TIM HARDIN

Fillmore East, New York

The Youngbloods handily overcame technical problems which delayed the beginning of their opening set at Fillmore East, Feb. 21, the first of four weekend shows, to give a first-rate performance. This group, always together, appears to be getting better and better, quite a feat considering the usual high level of their performances.

Atco Records' Blues Image also gave a good set, but the audience was restless waiting for the Youngbloods. Tim Hardin, who now records for Columbia, opened with a variable set. He was at his best in "Misty Roses," which later proved to be a good number for the Youngbloods with Jesse Colin Young on vocals.

Keys to the Blues Image sound are drummers Joe Lala, who also sings, and Manuel Bertematti with the former usually on congas and the latter on regular drums, but they sometimes switch and also play timbales. Dennis Correll is a genuine asset on vocals, while Skip Konte, keyboards, lead guitarist Kent Henry and bass guitarist Malcolm Jones also contribute much.

The Youngbloods, whose Racon label will be distributed by Warner Bros., combine musical ability with a performing ease and good humor that's exceptional as Young, Banana on guitar, piano, banjo and vocals, and drummer Joe Bauer are a superior act. Their take-off of "Okie from Muskogee" proved telling. "Darkness, Darkness" was among the other good numbers as the trio played well into the scheduled starting time for the second show to make up for the delay. With their talent, they need never stop.

FRED KIRBY

DONNA THEODORE, DICK DOHERTY

Copacabana, New York

Sceptor artist Donna Theodore is right there in the solid tradition of night club entertainers: she stands and delivers, using tried and trusted product ("If Ever I Would Leave You," "Can't Help Lovin' That Man.") Her roots and affection show through with a sexily delivered "Wizard of Oz" and a little fun is injected by updating "Minnie the Moocher" to "Mona the Mover." She presented a heavily dramatic new single, "Don't Hang No Halo On Me" and showed all the time that she bears watching.

Dick Doherty is in the straight masculine tradition, with some Tom Jones rub-off. He works with a quintet, again using functional familiar material and battles the knives and forks well enough to stop an audience in mid-bite.

IAN DOVE

JOE SOUTH

TOMMY ROE

BILLY JOE ROYAL

Greek Theatre, Los Angeles

Getting it together for the "Together Show" last week was somewhat of an untoward happening but not altogether bad at all. On-stage was the Bill Lowery crew—Joe South, Tommy Roe and Billy Joe Royal. Accompanying them were Dennis Yost and The Classics IV and Linda Ronstadt. Problems cropped up in staging but not performance.

The show stopper was definitely South who stumbled on-stage amidst misplaced wires, plugs and microphones. Despite the initial problems, South was a knockout, not only as a singer but as a humorist as well. His style had the audience laughing one moment and then meditating the next about the sometimes harsh reality and truth in the lyrics of his songs. South's repertoire included his "Games People Play" as well as several other hits: "If I Could Be With You" and "Walk a Mile in My Shoes."

Roe's professionalism was in evidence with his versions of "Pearl," his latest record and, of course, "Dizzy." Billy Joe Royal was also equal to the task and particularly effective with his rendition of "Everything Is Beautiful."

Yost and The Classics IV performed their well-known "Stormy" and "Every Day With You Girl."

RON TEPPER

DIONNE WARWICK THE ALIIS

H.I.C. Arena, Honolulu

Dionne Warwick's Hawaii concert debut Aug. 21 and 22 at the H.I.C. Arena was a triumph in togetherness.

The Sceptor Records star summed it up when she told her listeners that it takes three to make a show go—a performer with the right songs (she's got 'em, in the creations of Burt Bacharach and Hal David), the orchestra providing the backing (17 local musicians, augmented by the lark's four traveling bandmen), and the audience (an exuberant, near sell-out house opening night of 8,200, which gave her a standing ovation).

Of her 16 tunes spaced over an hour, 12 were Bacharach-David winners, ranging from "Alfie" to "Make It Easy on Yourself," from "Do You Know the Way to San Jose" to "I'll Never Fall in Love Again." Topper of the evening was Miss Warwick's moving "Love Medley," encompassing pop click themes of love, happiness, and peace, such as "Put a Little Love in Your Heart," "What the World Needs Now Is Love," "Come Together," "The Look of Love," and "Get Together."

The Aliis, Island fivesome, opened the show with a well-paced songbag that included rock ("You Made Me So Very Happy"), Hawaiian (a medley of Kui Lee tunes) and soul ("Vehicle").

WAYNE HARADA

CORKY SIEGEL'S HAPPY YEAR BAND

Quiet Knight, Chicago

One of Chicago's finest (groups, that is) took the stage Aug. 18 and proceeded to destroy any "cool" that the audience might have had. Corky Siegel's Happy Year Band has been around several years in various forms but his current group may be the best yet.

Whether it is a stone blues number featuring Jim Schwall's piercing guitar notes or a boogie number with Siegel's harmonica (and body) in full flight, the band is an exciting one both musically and visually. Three numbers especially stand out: "Corrina Corrina" featuring bassist

(Continued on page 26)

Signings

The Three Degrees signed a new recording contract with Roulette Records following their "Maybe" single. . . . Bobby George, a country singer, to Capitol, with Earl Ball producing his initial single, "The Dog Side of It." Joy of Cooking to Capitol through North Star Productions of Berkeley, Calif. . . . Palladium Records, a division of Hideout Records, is releasing Brownsville Station's initial album, "No B.S.," which was produced by Punch Andrews. . . . Two Ton Baker signed with Sunny Records. . . . David Axelrod, composer-arranger formerly with Capitol, has joined Screen Gems-Columbia Music as a contract writer.

Church, a vocal group, signed (Continued on page 26)

Schedule on Chambers

JACKSONVILLE, Fla.—The Chambers Brothers, Columbia Records artists, play the Jacksonville Coliseum, Sunday (30).

September tour dates are University of Oklahoma (3); Des Moines (Ia.) Festival (5); Goose Lake Park, Jackson, Mich. (6); New York's 46th Street Theater (9); hosts of "Scene 70" (10); Johns Hopkins University (12); Youngstown (Ohio) Festival (13); Seton Hall University (19); Detroit (25); Philadelphia Arena (26); and New York's Carnegie Hall (27).

Slated in October are University of Florida, Gainesville (2); Warehouse, New Orleans (3); University of West Virginia (10); Newark (N.J.) State College (17); Hampton Sidney College, Sidney, Va. (17); Hyhlight-Fountain, Miami (23-24); and Western Carolina College (30). The Chambers Brothers also will play the University of Texas, Nov. 12, and San Francisco's Winterland, Nov. 26-28.

Honolulu Peace Festival Dies Before It's Born

HONOLULU—It's "Rest in Peace" for the planned "World Peace Festival" Sept. 4, 5 and 6 in Hawaii.

Promoters of the peace festival have canceled plans for the happening because of the lack of a suitable site. Pressure from government and other local groups — preventing a mini-Woodstock—also contributed to the death of the event.

The promoters had hoped to stage the peace festival at a huge parcel of beachfront land in

N.J. PLANNING RULES TO EASE FESTIVAL BANNING

TRENTON, N. J.—The office of George F. Kugler Jr., state attorney general, is considering legislation to empower New Jersey to regulate rock festivals rather than simply ban them through court order.

Kugler, who conferred with members of the Middle Atlantic State Narcotics Task Force, said the rights of youths to attend rock festivals should be reconciled with the state's right to insure that its narcotics and health regulations were not being violated.

Within the past two months New Jersey and other states have obtained court orders banning festivals, citing alleged attendant narcotics and health problems. Kugler suggested such action could be an abridgement of the rights of assembly and free speech.

He added, however, that the state must have the capacity to halt drug abuse and to protect youths from being "gyped" by rock promoters who collect funds for tickets but never pro-

San Antonio Rockfest Opens Tent for Diphtheria Victims

SAN ANTONIO — "Thank You America," San Antonio's first and only rock festival is not closing because of the city's diphtheria epidemic but has opened a tent on the festival grounds where free shots were given.

Scheduled to close Aug. 20 the festival was extended to Aug. 23, and will now run possibly through Labor Day.

Prices went from \$3 up to \$5 per person due to the improved level of entertainers booked to appear. Promoters say if the attendance continues above 3,000 per day, the festival will close on Monday 7.

Groups appearing include: Heavy Heart, The Eastwood Review, Cornbread, Pablo de la Cruz, Hatfield, and Greed and Smoky. This weekend it was Mother Earth, a hard rock group from Nashville and the Mushroom, composed of members of the original cast of "Hair."

The original festival was \$15 admission and included two meals and all the rock music, however, crowds were disappointing with only 200 attending. Later crowds were better at night with six bands for the three-day event which was later extended.

Jerry Spicer, vice president of Omni Productions, Los Angeles, filmed the festival, which will be used as a pilot for a possible 24 one-hour television series based on festivals throughout the country. About 80,000 feet of film will be shot of the festival.

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THE EVERLY BROTHERS are greeted at their Schaefer Music Festival appearance in New York by representatives of Warner Bros. East Coast office. Left to right, are Lou Dennis, East Coast sales manager; Mike Olivieri, promotion; Alan Rosenberg, artist relations manager; Phil and Don Everly; and Paul Tannen, director of Eastern operations.

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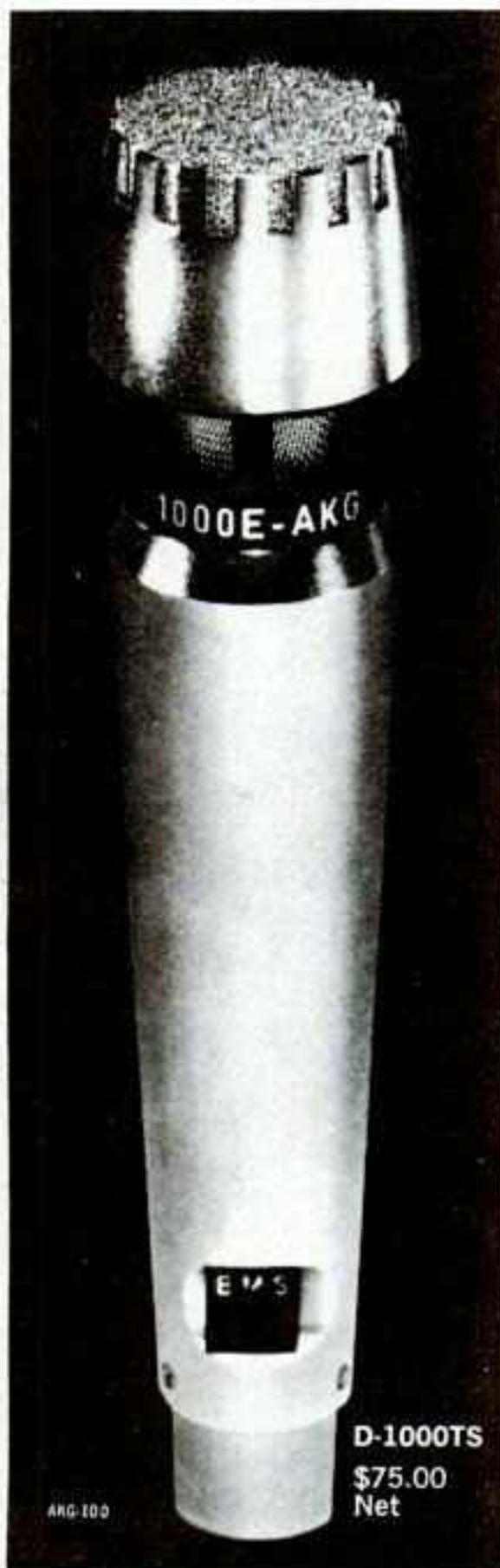
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Say You Saw It in
Billboard

Talent In Action

• Continued from page 25

Al Radford on vocals and steady drumwork by Shelly Plotkin; "Angel Food Cake" with Siegel and Schwall musically dueling on their respective instruments; and "Sunshine Day," a boogie tune that launches Schwall and the audience into a controlled frenzy.

The latter two numbers were recorded for inclusion in the band's last album for Vanguard Records. If the group continues to play this kind of music, it will indeed be a happy year for the band and the audiences who see them.

GEORGE KNEMEYER

NEW YORK ROCK ENSEMBLE

Wheels, New York

With a new name, a new record company (Columbia), and a new album, "Roll Over," the former New York Rock and Roll Ensemble came back to Wheels Aug. 25, their original launching site four years ago.

Now they're involved in tightly structured rock that pretends to strain against its creators but submits, of course, to their authoritative discipline which generated the exciting illusion, after all.

In this new absorption with rock, however, they're not beyond reminiscing with the baroque as in "A Whiter Shade of Pale," at which point Martin Fulterman switched from drums to oboe while Michael Kamen conjured the organ and Cliff Nivison went to drums as Dorian Rudnytsky held forth on bass guitar. Kamen's agile vocals here and in "Fields of Joy" and "Green Garden of Dreams" meshed intuitively with the texture of the group.

As friends of the Ensemble, Frontier opened the evening, and should cause no professional embarrassment; they coursed at a high energetic pitch through "Changed Lady" and "Take a Dose," with Manny DeMagistris on vocals and lead guitar, Hank DeVito on rhythm guitar, Fred Holman on bass, and Steve Merola on drums.

ROBIN LOGGIE

ALIOTTA-HAYNES

Quiet Knight, Chicago

Some folk singers and groups, like Tom Rush and Peter, Paul and Mary, hit one immediately with a distinctive sound. Some, like Aliotta-Haynes, almost make one fall asleep with its relaxing type of music. Aliotta-Haynes, a trio recently signed by Ampex Records, had very little razzle-dazzle in its performance here Aug. 20. Mitch and Ted Aliotta and Skip Haynes rely on soothing sounds and close harmonies, which almost remind one of CSN&Y without the amplifiers, groupies and hype.

The group's sound is so smooth that the audience invariably finds itself humming along with the group's songs. Their songs are usually simple melodies, played near flawlessly on guitar, bass and harmonica. Especially effective were "The Death Merchants" (concerning the Krupp family of Germany) and "Saw the Sun" which told of the singers' surprise in seeing the sun shining through the pollution of the city. The group's banter between songs made the breaks enjoyable. A good group for these troubled times.

GEORGE KNEMEYER

GENE VINCENT, RHYTHM JESTERS

Harlow's, New York

Gene Vincent has been in many scenes: the beginning of rock 'n' roll, in England (as the "King of Rock") when the Beatles started. Now he emerges in the so-called Rock 'n' Roll Revival, opening a three nights a week oldies policy by promoter Richard Nader at Harlow's. It marks Vincent's second New York appearance in over a decade—the last was a brief appearance at one of Nader's big rock shows.

He wears the uniform, all black leather, looks a little plumper. His act is straight down the line oldies rock ("Whole Lotta Shakin'" "Long Tall Sally," and naturally, "Be Bop a Lula") apart from his Buddah single "Sunshine," which has a distinct country feeling.

Backing him were the Rhythm Jesters, a group specially organized for the oldies nights, who had their own spots, playing the golden great ones without any patronizing.

IAN DOVE

ATILLA, JAM FACTORY

Village Gate, New York

Atilla, remarkably heavy for a two-man group, and Jam Factory, an extremely talented six-man band, opened at the Village Gate, Aug. 25. Both groups record for Epic Records.

Atilla consists of Billy Joel, vocalist and organist, and drummer Jon Small, both formerly with the Hassles, a group that failed to gain acceptance when switching from teenie bopper to underground image. In fact, one of their numbers, "Revenge Is Sweet," dates from the time the Hassles were showing their ability to convert. The Hassles, however, failed to gain acceptance with their new image.

Atilla should have less underground difficulties, although their overpowering sound may limit halls where they can come over effectively. Most of their material was from their initial Epic album, including "Wonder Woman," "California Flash," "Tear This Castle Down," "Rollin' Home" and "Revenge Is Sweet." This local duo could develop with a turn to more variety.

Jam Factory, from upstate New York, appears to be better each time. Joe English, drummer and vocalist, is a standout as are Gene McCormick on organ and vocals, Mark Hoffman, guitar and vocals, trombonist Earl V. Ford Jr., also on vocals, and trumpeter Steve Marcone, who also played flugelhorn. Kent DeFelice gave good support on bass guitar and vocals. McCormick and Ford also supplied good dance bits.

FRED KIRBY

WAYNE NEWTON THE FABLES

Frontier Hotel, Las Vegas

The Fables, featuring Glen Smith, from Toronto, Canada, opened the bill by coming on strong with a long version of "All Right." It was followed by two noisy songs leading into a Boogie Woogie medley, with their outstanding number being "House of Blue Lights." Composed of two guitars, a piano player and drummer the group was a hit with the audience as they swung into a medley of Fats Domino and Jerry Lee Lewis hits, then broke tradition with the "Tennessee Waltz" done in 4-4 time.

Wayne Newton, now on Capitol, put on a good show which was enhanced by musical conductor Tommy Amato and almost stolen by brother Jerry Newton on guitar.

Newton included 14 songs into his act featuring three country numbers and four from the 20's. He was particularly effective with his hits "Red Roses" and "Your Nobody Till Somebody Loves You." The crowd which was in a Saturday night good mood, hand clapped their way through "Bill Bailey," "Rock a Bye Your Baby," "Love Goes Where Rosemary Goes" and then sat still for "Bridge Over Troubled Water" and "Little Green Apples" followed by continuous applause.

A particularly moving rendition of "Danny Boy" was offered, with Jerry Newton reciting a letter to a mother from her dead soldier.

LAURA DENI

(Continued on page 28)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Philly Groove's **Delfonics** are playing the Apollo Theater through Tuesday (1). . . . British Main's **Mouzakis** appear at LaSalle College, Philadelphia, Thursday (3), and Wesley College, Dover, Del., Saturday (12). . . . **Dave Mullaney** is producing and arranging a second electronic album by **Christopher Scott**. . . . Capitol's **Bobbie Gentry** appears at the Merriweather Post Pavilion, Columbia, Md., Sunday (30). . . . **Sam Pruitt**, who has recovered from a long illness, will have a full schedule of recordings and promotion on Crown labels. He will be managed by **Arnold Mechaelis** of Sapphire Entertainment.

Columbia's **Eloise Laws**, Decca's **Pete Barbutti** and **Mike Douglas** will entertain at a luncheon Group W is giving for advertising executives at the Empire Room, Waldorf-Astoria Hotel, Thursday (10). Miss Laws will be on the "Merv Griffin Show" that night and will tape the "David Frost Show" the next day. She opens at the Top Hat Club, Eindsor, Ontario, Canada, Sept. 14. Miss Laws also tapes a "Mike Douglas Show," Sept. 22. . . . **Dave Victorson**, entertainment director for Caesars Palace, flew to London, Aug. 26, for three days of meetings with **Tommy Steele**, who makes his world night club debut at the Las Vegas hotel-casino early next year as part of a three-year contract.

Atco's **Unspoken Word** opens a five-night engagement at **Art D'Lugoff's Village Gate**, Tuesday (1). "Sleeping Prophet" is being taken from their debut album as a single. . . . The Hit Factory is opening a third studio at 353 W. 48th St., which will include a 16-track console, a tape library, cutting and mixing rooms, and additional offices. **Lou Gonzales** is designing and building the console. **Jerry Ragovoy's** studio is being featured in an NET musical documentary, which will air this fall. The special follows **Silver Bird**, an American Indian recording group through performances and recording sessions.

United Artists' **Pat Cooper** plays the Trenton (N.J.) State Fair, Sunday (13). He opens at the Copacabana, Oct. 29 for two weeks. . . . Music accounts of Mary Jane Public Relations are moving to larger quarters at 1841 Broadway. Other accounts will remain at 33 E. 74th St. . . . Chess' **Muddy Waters Blues Band** opens a four-week European college tour Nov. 9, initiating a program of English and European college concert tours for U.S. acts by Lyon-Futterman Associates, the English affiliate of Lew Futterman's Concert House. Tours for Columbia's **New York Rock Ensemble** and a jazz package featuring Blue Note's **Brother Jack McDuff** also are in the works.

The "Ray Charles Show," featuring the ABC artist, plays the Blossom Music Center outside of Cleveland, Sunday (30). Bell's **Fifth Dimension** is slated for Wednesday (2), while Command's **Doc Severinsen** is set for Sunday (6) at the special post-season "Thank You" program of the Center. . . . **Jane Brinker**, president of Creative Casting, will be the casting director of "Conspiracy," an off-Broadway musical, produced by **Wes Farrell**. An October opening is planned for the musical, conceived by **Jamie G. Jameson** and co-written by **Chester Frederic Meyer** and **J. Arthur Long**. . . . **Charlie Calelo** is arranging a new session for Philips' **Frankie Valli & The Four Seasons**, who join Reprise's **Frank Sinatra** at Caesars Palace, Thursday (3).

Harry James and his band play the Steak Pit, Paramus, N.J., Wednesday (9) and Thursday (10). . . . Columbia's **Tony Bennett** appears with the **Louie Bellson** or-

chestra in the Kings Castle Hotel and Casino Camelot Theater, Lake Tahoe, through Monday (7). . . . Nugget's **Suzi Arden** plays Las Vegas' Mint Hotel for nine more months. . . . **Bill Wilbourn & Kathy Morrison** are cutting another United Artists session in Nashville. . . . Capitol's **Lou Rawls** will tape a syndicated **David Winters-Burt Rosen** special in association with Canada's CTV network, Sept. 14-16, with **Ernest D. Glucksman** and **Jorn Winther** producing. . . . MGM's **Mel Tillis** will appear on the "Glen Campbell Show," Oct. 11.

FRED KIRBY

CINCINNATI

The family of **Dan A. Mitrione**, former Richmond, Ind., police chief who was killed by guerrillas in Montevideo recently while on a U.S. State Department mission, is expected to realize nearly \$70,000 as the result of a fund-raising concert arranged and staged by **Frank Sinatra** at the Civic Hall, Richmond, Saturday night (29). Slated to appear on the bill with Sinatra were **Jerry Lewis** and the recording group, **Orange Colored Sky**. With reserved seats scaled at \$15, \$20 and \$25, the gross was expected to hit around \$85,000. Assisting in the concert arrangements were **Bill Barron**, Sinatra press agent; **Milton Krasny**, executive administrator for Frank Sinatra Enterprises, and **Bob Kiermann**, technical production manager.

Howard Chamberlain, for 30 years a member of WLW's radio and television staff, died of a heart attack at his home here

(Continued on page 28)

Donovan's U.S. Tour Delayed Until Spring

NEW YORK — Donovan's next U. S. tour, originally scheduled to begin in mid-November, has been moved to early next spring, according to Sid Maurer, Donovan's personal representative.

Maurer, commenting on rumors about the tour, said, "We've had some change in plans regarding Donovan's American tour. He will be taking a much deserved rest, and will confine his activities to some of the projects he would otherwise not have time to complete.

"By using the allotted time, which would have taken him through the end of this year, he will concentrate on finishing a two-record children's album; doing a non-profit anti-drug film; performing a series of free concerts for children; and in finishing a book of poetry.

Signings

• Continued from page 25

a full production contract with **Buddy Scott Productions, Inc.** Buddy Scott will produce. . . . **Julio Iglesias**, a Spanish artist, to Roulette, where his first LP, "Yo Ganto," will include "Gwendolyne." A fall release is slated. . . . **Manuel**, a European vocalist, signed with **Beverly Noga** and **Charles LaMarr** for personal management in all fields. . . . The Big "O" Productions of **Barry Olander** and **Don Oriolo** will produce the **Changing Scene** for Avco Embassy with "Sweet and Sour" the debut disk.



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Cliburn to Aid Cincinnati Symphony Money-Raiser

CINCINNATI—In an experiment to trim the Cincinnati Symphony Orchestra's season's deficit estimated at some \$200,000, internationally renowned concert pianist Van Cliburn will appear with the CSO, directed by Erich Kunzel, in a special Symphonic Spectacular at the new 50,000-seat Riverfront Stadium here on Labor Day (7). The concert, the first musical presentation at the new Riverfront facility, is being sponsored by Shillito's, local department store.

"Like all large symphony orchestras, we operate in the red," said John S. Lillard, president of the symphony board, "and the concert is one of several things

we're doing to try to increase our earned income." If the experiment proves a success, it could develop into an annual event, Lillard intimated.

The nut on the concert is estimated to be around \$15,000, with Shillito's agreeing to cover half of the cost if necessary. Tickets have been scaled at \$2 for adults and \$1 for children under 12.

One of the selections chosen for the concert is Tchaikovsky's "1812 Overture," with a big fireworks display at the finale. Following the concert a fireworks display on two barges adjoining the stadium is planned. The idea for the symphony spec was conceived by CSO general manager Loyd Haldeman.

Talent In Action

• Continued from page 26

LEO KOTKKE

Quiet Knight, Chicago

Leo Kottke, despite a youthful appearance, can match his guitar playing with those with twice the experience. His performance here Aug. 22 was an exercise in virtuosity without the usual swelled head. He is humble and appreciative of the audience response his work evokes. His style is closer to banjo picking rather than normal 12-string guitar playing. His fingers glide up and down the guitar neck with ease, giving the impression that anyone could play as he does. The flowing guitar work was especially evident on the numbers played in bottleneck style on his National steel guitar. The Takoma Records artist also has a clear bass voice, but his playing is the show.

GEORGE KNEMEYER

ELTON JOHN, DAVID ACKLES

Troubadour, Los Angeles

Elton John's "Southern Comfort" style of projection, plus his Jose Feliciano vocal range, worked perfectly when he made his U.S. debut Aug. 25.

The Britisher has adopted a Southern inflection in his voice which fits appropriately with such selections as "60 Years On," "Bad Side of the Moon," "Border Song," "Burn Down the Mission" and "Take Me to the Pilot."

The Uni artist sets himself an emotional level and remains there during his hour act. He chooses not to vary his attack, which seemed fine with his first-show audience. "There are two sides to Elton John," John said after completing his first song, "Your Song," without any instrumental support other than his own fine piano playing. Then he brought on drummer Nigel Olsson (a playing skin blaster) and amplified bassist Dee Murray (an excellent foundation man) and got into a driving "Bad Side of the Moon," with the boys adding vocal fills.

Elektra Records' David Ackles offers a one-man show of good, clearly defined imagery, with rinky-tink piano figures for humor. His songs are about everyday events, usually tied in with sadness or satire. He, too, has a good strong voice.

ELIOT TIEGEL

Randolph in Japan Oct. 5

MEMPHIS—Monument Records' Boots Randolph arrives in Japan Oct. 5 with the Festival of Music, which features RCA's Chet Atkins and Floyd Cramer. Japanese dates include Nagoya, Oct. 7; Osaka, Oct. 8; Kyoto, Oct. 9; Tokyo, Oct. 10 and 12; Osaka, Oct. 14-15; two military club shows in the Tokyo area, Oct. 16-17; and Guam, Oct. 20-21 for two military club shows each day.

U. S. dates with the Festival of Music include the Will Rogers Memorial Center, Fort Worth, Oct. 23; Convention Hall, Wichita, Oct. 30; Assembly Center, Tulsa, Oct. 31; Memphis' Auditorium, Nov. 13; Birmingham's Municipal Auditorium, Nov. 14; Atlanta's Civic Center, Nov. 20-21.

Memorial Auditorium, Chattanooga, Dec. 4; and the Coliseum, Knoxville, Tenn., Dec. 5.

From The Music Capitals of the World

DOMESTIC

• Continued from page 26

Monday (24). He joined WLW in 1940 as assistant program director after working for a time at WLS and WIND, Chicago, and KOZ, Denver. . . . Rock promoters continue to get their lumps in the area. Ray Hill, Covington, Ky., promoter, last week was restrained by a court order from presenting a rock fest in Ripley County, Indiana. Previously he had suffered a like fate in three other locations in the territory. A restraining court order also knocked out a rock festival scheduled for the Montgomery County Speedway, Crawfordsville, Ind., last week by local promoter David White.

Lloyd Haldeman, general manager of the Cincinnati Symphony Orchestra, has resigned, effective June 1, 1971. He plans to enter the video cassette field, featuring cultural and educational material. . . . Lou Strittmatter has quit Station WUBE as general manager to take a similar post at WKRC Radio, succeeding Jack Allonier, who becomes national sales-service and promotion manager. . . . Al Fiala has shifted from WUBE sales to join WMMS-FM, Cleveland, a new rock outlet, as general sales boss. . . . WCPO-TV's singing personality, Len Mink, composed an original musical score, a folk-ballad titled "My Little One," for a Blue Cross-Blue Shield special aired over the station Thursday (27). Mink recently concluded 12 summer pop concerts with the Cincinnati Symphony in Indiana, Kentucky and Ohio.

The Ohio State Fair, Columbus, which began its 12-day run Thursday (27) features what is believed to be the biggest free grandstand entertainment program ever offered anywhere. Line-up includes such satellites as Bob Hope, Johnny Cash, the 5th Dimension, Engelbert Humperdinck, Three Dog Night, Billy Maxsted, Dave Merrifield, Apogee, Doc Severinsen, Charley Pride, the Goldiggers, Mary Lou Collins and "The Paul Dixon Show" and Bob Braun's "50-50 Club" of Avco Broadcasting's TV network.

BILL SACHS

CHICAGO

Juddy Phillip, son of Judd Phillips who with his brother Sam started Sun Records in the mid-fifties, was in town recently producing a disk by the Heavenly Blue, which features Dave Brubeck Jr. Dave Sr. was also in town to hear the tapes of the LP to be released by RCA Victor. . . . Motown's Diana Ross and comedian Myron Cohen are in the midst of a stay at the Mill Run Theater. . . . BGR appearing at Rush Up and its sister club, Rush Over has the Basooties, who recently had its first record produced by Frank Zappa. . . . Charlie Earland and



KRIS KRISTOFFERSON, left, jokes with comedian David Steinberg during a Monument Records' party for Kristofferson's recent opening night at the Bitter End in New York.

Barbara Lynn were recently at the High Chapparral. . . . Chess' Muddy Waters was with Delmark's Carey Bell at the White Rose recently. . . . Junior Wells, James Cotton, Albert King and Bobby Davis held a blues jam recently at the Blue Flame Lounge. . . . Blue Thumb's Love and Aico's Allman Brothers Band headline Friday and Saturday (4 and 5) at the Scene in Milwaukee.

GEORGE KNEMEYER

Peace Auction At Fillmore E.

NEW YORK—Bill Graham, producer-owner of Fillmore East and West, will have an Oct. 12 (Columbus Day) auction at Fillmore East for the benefit of peace candidates.

Graham hopes to raise at least \$10,000 through the auctioning of such rock memorabilia as Mick Jagger's rose petals, the flute of Jethro Tull's Ian Anderson, a Peter Townshend mutilated guitar, and John Fisher's 1966 black Cadillac limousine in which rode the Beatles, Janis Joplin, Aretha Franklin, Eric Clapton, Jefferson Airplane, Bob Dylan, the Band, Jane Fonda, Chicago, Santana, and New York Mayor John Lindsay.

Fillmore staff personnel are visiting parts of the U.S. for other items, such as Keith Moon's drumsticks, and a discarded Johnny Winter guitar.

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KLAC Will Switch To Modern Country

LOS ANGELES—KLAC will switch to a modern country music format on or before Oct. 1, according to general manager William Dalton. Clark Race and Jay Lawrence, two veteran personalities, are set for the station. The new format marks a complete change in the total image that previously had been ordained for all Metromedia radio stations. In past years, the corporation aimed at programming uptempo middle-of-the-road music on its AM facilities—which include WNEW in New York, WCBM in Baltimore, and KNEW in San Francisco, among others—and was going more and more toward a progressive rock image on its FM facilities. WASH-FM in Washington is the only MOR station among the

FM facilities; latest Metromedia station to head toward progressive rock is WMMS-FM in Cleveland.

Reason for the change in format at KLAC, Dalton said, is "there's definitely a need in the market for a country music station with the type of signal coverage we have."

KLAC has a good signal that virtually covers the market. Other country stations in Los Angeles include KFOX, KBBQ, and KIEV; none of these, because the area is so vast, really reach everyone.

KLAC had been an easy listening station only a short few months. Previous to that, it had been a two-talk station. The problem with being an MOR
(Continued on page 30)

WAKX Launches Request & Oldies Music Format

DULUTH, Minn. — A new music format based on listener requests and oldies has been launched by WAKX, according to Lew Latto, president and general manager. The primary aim of the new concept is to reach the 18-49 age group.

The station divides the music into five categories: Pre-1958 "super oldies"; 1958-1960; '61-'65; '66-'70; and five current Hot 100 chart singles. Three super oldies are played each hour. Each of these is followed by a current hit single. All other

records are oldies from other categories.

WAKX has an automatic telephone answering device for their request line. The voice tracks of the listener's request is played back over the air and the air personality must fit the request into the hourly music format. The request line is sponsored by a local department store which brings added revenue to the station. Heavy rock current singles are not played in an effort to keep the under 18 audience from dominating the line.

WKPE-FM Begins 6-Hr. Progressive Rock Show

COCOA, Fla. — WKPE-FM has begun a progressive rock show from 6 p.m.-midnight nightly, due to audience request and commercial potential. The station claims that in the entire east central section of Florida, the only other outlet for progressive music are the Top 40 stations.

WKPE-FM uses a format similar to "Drake's Hit Parade '70," with oldies and non-rock current singles. This format will continue during daytime operation. Rick Morton, manager of

the station, says that the requests for a progressive rock show has been steady since a station in a neighboring city, Eau Gallie, stopped playing progressive rock after a management change.

An increase in billing is expected to accompany the rise in popularity of the station's new nighttime format. Morton said he hopes to fill the gap between the local teeny-rocker and the local Top 40 station, which "is certainly good for what it does but does not hit the whole audience."

Letters to the Editor

'Who's Kidding'

I'm writing to find out what all the controversy behind Orson Welles' "The Begatting of a President" is all about. I've heard that Metromedia stations across the country have banned it because it conflicts with the Fairness Doctrine. Who's kidding who?

The album is fantastic, to say the least. Even your Album Reviews capsule it as "... funny and, in many cases, all too true!" Who is Metromedia afraid of? They play all the hits, whether or not they contain dirty lyrics or drug references, but let a truly brilliant album come along which might be "controversial" and wham, can't play that.

No wonder college radio stations are re-evaluating their formats. They are beginning to see how truly hypocritical and how truly lousy big-time radio really is. Perhaps college radio is the last hope for a dying medium.

Come on big-time radio! Stop being afraid of your own shadow! And of Spiro Agnew's shadow, too.

Ron Shawn
WTBU Radio
Boston University
Boston

Help!

I couldn't help noticing your "poor record service" article in last week's Billboard with great interest.

Please allow me to introduce myself. My name is Alan Lawrie and I am the managing director of I.D.A., the largest DJ organization of its kind in Scandinavia. I have 34 disk jockeys working for me in various leading discotheques and clubs in Norway, Sweden and Denmark.

I, also, have a problem; obtaining the latest records. In contrast to America and now England, Scandinavia has only three radio networks. I.e. the State radios which broadcast about 6, 8 hours rock music weekly in Norway and Denmark and the double in Sweden. Choice of material lies at the discretion of the resident DJ's own personal taste.

On the other hand, the record buying public rely considerably on the music played in the field (Discotheques, Bars, Clubs, etc.). In all major towns in Scandinavia is an I.D.A. disk jockey. In the capitals and ports, we have several more. (Copenhagen: 5), (Stockholm: 3), (Oslo: 4), (Gothenburg: 3) and so on.

We have proved on several occasions that IDA can influence the public's taste.

In view of limited response and cooperation from local outlets and record companies, could you possibly help me get in touch with the right people from the larger U.S. record companies who might like to negotiate with us as a promotional media? All promotional pressings would be most gratefully received and played.

Alan Lawrie
International Disk Jockey Agency
Landskronagade 41,
dk-2100 Copenhagen

Bravo

Before being drafted, I was a Top 40 and middle of the road disk jockey. Just recently I felt it would be a good idea to subscribe to Billboard so that I could get back in the groove of the music business which I was so familiar with.

I received my first copy just a few weeks ago, and the first thing that I noticed was the major effort on the part of the music industry to eliminate the drug problem that faces our na-

(Continued on page 30)

NATRA Meet: Quiet & Quality

By RADCLIFFE JOE

HOUSTON—The convention of the National Association of Television and Radio Announcers just ended here has gone on record as being probably one of the quietest in the association's 15-year history.

Attended by an estimated 350-plus members and guests, the convention sought, by means of meetings and seminars, to come to grips with internal and external problems that have bugged it in the past; as well as chart a course of direction for the future.

The convention's high point, from the standpoint of its agenda, was the quality of speakers recruited to address the membership. Culled from federal and state governments and community organizations, they contributed thoughtful talks oriented

to the problem of black progress today.

Because of the general tenor of the convention, it is prognosticated that next year's gathering, scheduled for Chicago, will attract more top-line record executives.

Climaxing the four-day conference was a Texas-style barbecue, and an awards presentation, taped for national television distribution.

Some of the best known black acts in the business were among the 61 persons cited for excellence during the past year. Among them were, Sly & the Family Stone for the Best R&B Mixed Group; Roberta Flack, for the Best Female Jazz Vocalist; B.B. King, Best Blues Singer; Dionne Warwick, Best R&B Female Vocalist; and Nina Simone, Woman of the Year.

Several thousand dollars in donations was received by the association from recording companies and other music-oriented firms for organizational projects of the future. These include \$20,000 from Atlantic Records, \$5,000 from Scepter Records, \$500 from Jubilee Records, and \$1,000 from Billboard Magazine.

According to Lucky Cordell, executive secretary of NATRA, the association will do everything in its power to avoid a repetition of past problems. "Beginning this month, we intend to circulate a monthly news letter to our membership to inform them of programs and developments. It is our belief that through constant communication and information we could effectively resolve many of our problems."

NATRA AWARDS

Sixty-one achievement awards covering several categories of endeavor, were distributed by NATRA at its televised Annual Award Presentation held at the Houston Music Theatre. The complete list is:

- Most Promising Gospel Artists—Bill Moss & the Celestials.
- Best Gospel Female Group—the Gospel Harmonettes.
- Best Gospel Choir—Marcia Woods & the Tabernacle Choir.
- Best Gospel Record—Marcia Woods' "Hello Sunshine."
- Best Folk Gospel Group—the Staple Singers.
- Special Gospel Award—Alex Bradford.
- Best Male Gospel Quartet—the Mighty Clouds of Joy.
- Best Gospel Duo—the O'Neill Twins.
- Best Female Gospel Artist—Inez Andrews.
- Most Promising Vocal Group—Chairmen of the Board.
- Best R&B Male Vocal Group—the Temptations.
- Best R&B Mixed Group—Sly & the Family Stone.
- Best R&B Duo—Mel & Tim.
- Best R&B Female Vocal Group—the Three Degrees.

- Achievement Awards—Irene Johnson, Novella Smith and Delta Ashby.
- Outstanding Past Contributions to NATRA—Bee L. Moore.
- Administrative Awards—Sidney Miller, Reggie Lavong and Buzzy Willis.
- Contributions to Arts and Literature—Rev. Leon Sullivan; Sen. Barbara Jordan of Texas; Don Robey, Duke/Peacock Records; Henry Allen, Atlantic Records.
- Man of the Year—Leroy Little, Atlantic Records.
- Martin Luther King Award—John H. Johnson, Ebony Magazine.
- Special Achievement Award—Billboard Magazine.
- Best R&B Instrumental Record—Les McCann and Eddie Harris for "Cold Duck."
- Best R&B Producer—Gene Chandler.
- Most Promising Female Vocalist—Doris Duke.
- Most Promising Male Vocalist—Carl Calder.
- Best Jazz Single Record—Cannonball Adderley for "Preacher Man."
- Golden TV Award—"Sesame Street."
- Best Blues Singer—B.B. King.
- Best Female Jazz Vocalist—Roberta Flack.
- Best Jazz Male Vocalist—Lou Rawls.

- Radio Stations of the Year—WDIA, Memphis; The Roundsville Chain; KYOK, Houston; and James Brown Broadcasting.
- NATRA Special Award to FORE, its sister organization.
- Sam Cooke Human Relations Award to Clarence Avant.
- David Dixon Special Service Award—Bill Summers.
- Ray Charles Award—Ray Charles.
- NATRA Special Award—Loretta Long.
- NATRA Blood Plasma Award—Atlantic Records.
- Best Jazz Album—Herbie Mann.
- Top Comedy Artist—Flip Wilson.
- Best Motion Picture Award—"Tick, Tick, Tick."
- Best TV Series—"Room 222."
- Best R&B Single—"The Love You Save" the Jackson 5.
- Best R&B Female Vocalist—Dionne Warwick.
- R&B Album of the Year—"Hot Buttered Soul" Isaac Hayes.
- Best Male Vocalist—Johnny Taylor.
- Otis Redding Award—O.C. Smith.
- Woman of the Year Award—Nina Simone.
- Man of the Year Award—Al Bell, Stax Records.
- Best Gospel Groups—Swan Silvertones and Brooklyn All Stars.

WTOA-FM, WJZZ in Switch

TRENTON, N.J.—Both WTOA-FM here and WJZZ-FM in Bridgeport, Conn., owned by the Nassau Broadcasting Co., will switch to a unique "passport" format Sept. 13 which ties in music with a continuing promotion, said Herbert W. Hobler, president.

Using Billboard charts exclusively, Passport Radio will feature the top hits of foreign countries. Hobler said that the format will be presented in cooperation with leading organizations in the travel field, such as TWA, American Airlines, Sheraton hotels, and others, and will feature a personally numbered passport card designed for listener involvement.

The music will be easy listening in nature, all in stereo, and presented alternately in ones and twos. A different part of the world will be highlighted musically each week. All day, every day, the stations will report on travel, adventure, entertainment, and leisure. Listeners will be interviewed via beeper phone about the trips. But the key to the programming will be in the involvement of foreign hits as deejays will announce, "The number one hit in France this week is. . ."

Also, twice each day the stations will feature a local number from the specific country as a music highlight to add special atmosphere about the country being programmed.

"Passport radio is a unique format because it is based upon the nation's No. 1 industry and the No. 1 avocation of all Americans—travel, entertainment, leisure time, and better living," Hobler said. He added that the stations would also introduce several merchandising concepts in conjunction with the format . . . tying in with the listener passport card, listeners will be able to win trips and/or leisure-time gifts. Clients will give the cards away through in-store merchandising.

Jason Lewis, formerly of WCTC, New Brunswick, N.J., is executive producer of the Passport concept; Sheila Steuber is assistant producer.

"Passport radio has everything," said Hobler, "—broad program appeal, lots of great popular music, the excitement of vicarious living around the world, and a continuing huge promotion which listeners can share in merely by having a passport card. It is completely different from anything ever done before."

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I can't let the new format change at WMCA happen without making one of my nefarious (how about that **Ken Dowe**) statements. The station had been a mishmash for sometime. The programming was neither fish nor fowl. It began when WABC was able to dump baseball, "The Breakfast Club," and a few other things like that which cluttered up its format. WMCA continued along in its vastly inconsistent way with a talk show destroying the whole format at 11 p.m. The talk show was kept because **R. Peter Strauss** liked it, and I suppose it made money, but it didn't belong on a music format station. **Gary Stevens**, evening personality, was knocking his head against the "ratings" wall, trying to knock off **Cousin Bruce** of WABC. Stevens got close, but never could do the job; he always felt it was partially because his audience knew about that talk show coming on his heels and were already switching dials. When WABC dropped all of the clutter, Stevens saw the proverbial handwriting on the wall and set sail for overseas—not to recoup his pride, for he felt that he'd done as well as could be expected on WMCA. I find it ironic that the station almost seemingly on purpose began to crumble itself. **Terrell Metheny Jr.**, for example, wasn't given full programming control when he was program director. After Metheny left, the station tried to hire **Ruth Meyers** back; she was willing, but had done a lot of research in programming and basically wanted to go "Drake." They wouldn't allow her complete control either. So, no deal. WMCA made the news director program director, which was another questionable step because it's a rare newsman who is that hip in music programming. At this point, the station is still trying to appeal to one audience in the day and another at night—real old-fashioned radio.

KLAC Format Switch

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station in Los Angeles is that KMPC has long had much of the same kind of reputation in that market that **Metromedia's WNEW** enjoys in New York and it would be hard to fight.

Probably one of the primary reasons for the change to country music is that country format stations seem to be doing quite well financially across the nation. In Indianapolis, **WIRE** is No. 1 in the market in recent audience surveys.

The new **KLAC** will feature a full news staff. **Ron Martin** will stay as program director.

WMCA also took a fling at "Truth" radio and, I cannot tell a lie, bombed. All this time, there were radiomen—programmers and general managers—dying to get their hands on the station. At one point I advised a very astute radioman not to take over the WMCA general managership unless he could get full control; because any radioman could tell you that a station today, in order to "make it," has to be consistent. **Bill Drake** capitalizes on that concept by being more consistent. It's that attribute which most imitators of the Drake's "more music" pattern failed to capture. Drake, if anything, brought consistency to radio in general; I think more stations are more consistent because of **Bill Drake** than ever existed in radio previously—regardless of the format. Now, of course, consistent goin' gto be, I suppose, consistent in their two-way talk. I feel it's a mistake; the demographics gained by talk are not that desirable for the most part. A Los Angeles talk station (a good talk station with big numbers, I might add) found that most of its listeners were kooks and oddballs. It's difficult to sell oddballs anything. And it's difficult to sell me on the new format, because I know what the station could have been.

The lineup at **KAYC**, Beaumont, Tex.: program director **Al Caldwell**; **Michael Murphy**, who scored an honorable mention in the first annual Billboard Air Personality Competition; **Michael Byrd**, **Larry Williams**, **Dave Armstrong**, and **John David Ware**. . . **KFSO** in San Francisco has a new set of musical signatures that feature every type of music from Bach to country. **Ed Bagos**, associated with Fantasy Records, teamed up with **Peter Scott** of **KSFO** and **KFSO** program director **Al Newman** on the arrangements, which even include a gospel version of "Bye, Bye, Baby." Talent on the signatures included the **Clover**, the **Oakland Symphony**, the **Ghorillah String Quartet**, and **Jerry Corbett**—all from the Bay area.

Competition for the **WCBS-FM** job of program director was torrid last week; new man should be named as you read this. . . **David E. Lyman**, station manager of **CKXL**, P.O. Box 1140, Calgary, Alberta, Canada, seeks more members among radio station personnel for the International Broadcasters Idea Bank. Ideas are the only dues. There are no Idea Bank members in British Columbia, Manitoba, Prince Edward Island, and Newfoundland; and a heap

of members from the U.S. are needed. . . **Phil Sheridan**, general manager of **WNCI-FM** in Columbus, Ohio, reports the progressive rock station is now operating 24 hours a day. Phil's career was largely in MOR until about a year or so ago, when he changed his AM station to country music and his FM to progressive rock. Now he's having fun, with both stations and, the good lord willing, making money.

WBOU program director **Lee Tracy**, Salem, Va., needs records. Every third record the station plays is an oldie. Other staffers include **Jim Dozier** and female **Chris Shannon**. . . **Dan Milban** has taken over as program director of **WPON**, Pontiac, Mich.; former program director **Chuck Warren** will continue his 6-10 a.m. show. . . **Note to Everybody**: The certificates of merit for the air personality competition should be reaching you in the next two to three weeks.

Jerry Lee, who had been program director of **WHK**, Cleveland, has headed back to Texas to join **KPRC** in Houston in a noon-3 p.m. slot. As previously mentioned, **Dick Conrad** is new **WHK** program director, **Paul King** is assistant program director; lineup goes: **Ronnie Barrett**, **Ted Hallaman**, **Frank McHale**, **Bill Collins** and **Jack Reynolds**.

The Tri-State Programming Clinic will be held at the Holiday Inn in Raleigh, N.C., Sept. 18-19. Price is only \$60. It covers hotel, food and cocktail session. Contact **Bob Raleigh**, **WRNC**, Raleigh, N.C., for further details. Should be a good meeting; it's one of the few that I can recommend.

Clay Daniels, program director of **WHOO** in Orlando, Fla., has a new single on **Souncot Records**—"We Haven't a Moment to Lose" b/w "Look for Me When You See Me Coming." . . . **Buzz Allen** has left **WIFI** in Philadelphia, to join **WIBF** in Jenkintown, Pa. **WIBF** has **Doug Henson**, **Dave Solomon**, **Ted Taylor**, **Bob Schreiber**, and **Jack Melloy**. . . **KADI-FM**, St. Louis, needs rock DJ with first ticket. . . **Steve Pearce**, formerly with **KOKO** in Warrensburg, Mo., is now with **KGRC-FM** in Hannibal, Mo., along with **Don Cox**, who had been program director of **WRFC** in Athens, Ga.

The April/May **ARB** for **Johnstown, Pa.**, shows **WJAC** with a cume of 46.5 6 a.m.-midnight Monday-Sunday; next would be **WCRO** with 34.6, followed by **WARD** with 21.5 **Tom Daren** is program director of **WJAC**. . . **Spotlight Playlist**: **WDAK**, Columbus, Ga. "Make It With You"

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Letters To The Editor

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tion. I say **BRAVO** for your efforts, but aren't you biting the hand that feeds you? I noticed a drug problem in my area in 1968 and tried to solve it, but there was one thing in my way that really bugged me. At that time, it was very "hip" to write songs about the use of drugs and how you could "Journey to the Center of the Mind." "Take a Trip on a Magic Sailing Ship," or "Just Dropped in to See What Condition Your Condition Was In" by using some of "Mother's Little Helper" while jumping around like a "White Rabbit."

Isn't it fantastic the way we try to improve ourselves and the lot around us, but as soon as the possibility for a Number **?????ONE?????** Record comes along, out the window go the ethics, and in fly the freaked out minds of the gimmick-minded money makers pushing these hits in every way possible.

Let's stop a minute and face some unprinted facts. How many people do we know involved in the business that use drugs or the Evil Little Weed? We would be out looking for a lot of artists, musicians, producers, engineers, arrangers, and jocks if these people were uncovered. I'm not saying we are all heads, but think about it.

If we are going to eliminate drugs, the left hand can't write the Anti-Drug Spots, and the right continue to write songs such as: "You Can Escape Reality on Cloud Nine," "Mother Told Me Not to Come," "I Want to Take You Higher" and I am sure many more that I and the guys here with me haven't heard yet.

By doing this, the people we are trying to reach are going to realize that maybe we are just like the rest of the people they are against, the two-faced people they can't trust for the truth because even we won't tell it like it is. If you are going along with this promotion for the pat on the back, you don't deserve it; but if to fight the problem at hand, feel proud.

I am hoping that this program continues and that we can take care of the problem of our nation, and the internal one of our business. I am also hoping that I can help in some way when I get out of the service. After two years away from a board, and the music, I am going to be a

bit rusty, but **Billboard** is helping to eliminate much of the corrosion.

Sincerely,
Sp/4 Martin L. Marks
550th MP Det.
1st Special Forces
APO N.Y. 09837

In Support

A word, if I may in support of some record companies who shouldn't be condemned for bad service.

Elektra Records has been singled out as a good outfit, and that should be underscored. **Bob Brownstein** in New York and **Kirk Mattle**, southeastern area promotions man, have been super in service. Nothing is released that they don't send . . . usually before the records are shipped to distributors and stores.

Mike Cloer of **Liberty/UA** in Charlotte, N.C., also does an outstanding job. He's probably the most responsive record company promo man I've had the pleasure of working with.

As for independents, **Sonny Woods** at **F&F-Arnold**; **Mike Lawing** at **Bertos-Mangold**, and the whole crew at **Bib and Lillian** . . . all Charlotte . . . go out of their way to make sure records get into our hands.

It should be pointed out that record service isn't a one-way street to programmers who need the service. They can't just call once and expect super service. The promo men need to know what the station is all about and need at least frequent contact from the station to learn if the station is even getting records. While promo men have to work stations to get play . . . it's also incumbent on stations to work promo men to get service, than to keep the record moguls informed on what they are doing.

Also . . . if a distributor or promo man isn't responsive . . . a note to the national promo director naming names and instances sometimes has the effect of working wonders.

Stations, by and large, rely on record companies for the product they program most and record companies rely on stations for exposure . . . and it's a joint effort that when done jointly can be successful.

Dave Boliek
Program Director
WCHL
Chapel Hill, N.C.

(Continued on page 32)



RECEIVING A SPECIAL plaque from **Barnaby Records** for having an "Everything Is Beautiful" weekend promoting **Ray Stevens'** record is **WFIL** program director **Jay Cook**. From left, **Barnaby Records** general manager **Mike Shepherd**; **Columbia** custom regional salesman **Don Wright**; **Cook**; **Columbia Custom** promotion man, **Don Colburg**. **WFIL** is a **Philadelphia Top 40** station.

"AMERICAN TOP 40 IS REALLY WAKING UP SUNDAY MORNINGS HERE IN BOSTON. GLAD TO ADD CASEY TO THE WMEX STAFF!"
DICK SUMNER
PROGRAM DIRECTOR
WMEX, BOSTON

"A TREMENDOUS RATINGS & BUSINESS BOOSTER! CASEY KASEM IS PERFECT... THE WRITING INFORMATIVE, & THE TECHNICAL QUALITY IS TOP NOTCH!"
DAVE SCOTT
PROGRAM DIRECTOR
KIRL, ST. LOUIS

"A SMOOTH BLEND OF THE BEST CONTEMPORARY FORMATS IN AMERICA!... IN MEDIUM MARKETS LIKE OURS, IT CAN ONLY TAKE WEEKENDS HIGHER!"
CRAIG ERICKSON
PROGRAM DIRECTOR
WJTO SATH

"WE'RE COMMITTED TO A SOLID, 24 HOUR A DAY OLDIES FORMAT AT W-4. BUT AMERICAN TOP 40 IS SUCH A STRONG SHOW, WE GIVE THE OLD RECORDS A REST EVERY SUNDAY AFTERNOON. DYNAMITE PROGRAMMING!"
DON BARRETT, GEN. MGR., WWWW-FM
PETROIT

"IT'S A DAMNED GOOD PROGRAM AND WOULD BE A FEATHER IN THE CAP OF ANY TOP 40 OR EASY LISTENING STATION!"
CLAUDE HALL, BILLBOARD, N.Y.

"AMERICAN TOP 40 IS BECOMING AS MUCH A PART OF HAWAII AS SURFING & POI!"
TOM MOFFAT
GENERAL MANAGER
KPOI, HONOLULU

"A SOUND LOADED WITH AUDIENCE APPEAL. CASEY HAS A UNIQUE STYLE THAT GIVES THE SHOW AN UNUSUAL AMOUNT OF CONTENT, FLAVOR & INTEREST!"
TED RANDALL
HOLLYWOOD

"PRESENTS NO PROBLEM SELLING AT PRIME TIME RATES. EXCELLENT FEATURE FOR ANY TYPE OF MARKET!"
BOB SCHOLZ
GENERAL MGR.
KHYT, TUCSON

"AMERICAN TOP 40 IS WITHOUT A DOUBT THE MOST UNIQUE 3-HOUR INNOVATION EVER TO COME TO TOP 40 RADIO!"
CASEY JONES
PROGRAM DIRECTOR
KSEL, LUBBOCK, TEXAS

"SUCH A PROGRAM HAS BEEN NEEDED FOR YEARS TO GIVE RADIO A DOMINANT FEATURE!"
BOB McINTOSH, GEN. MGR.
WKDL, CLARKSDALE, MISS.

"THE FRESHEST BREATH OF AIR TO WAFT OVER CONTEMPORARY MUSIC SINCE ROCK N' ROLL! CONGRATS!"
BOB HOWARD, GEN. MGR.
WPOC, WASHINGTON D.C.

"ANOTHER STEP TOWARD BROADENING THE HORIZON OF TOP 40 PROGRAMMING!"
WOODY ROBERTS, STATION MGR.
K TSA, SAN ANTONIO

"A HIGHLY PROFESSIONAL DELIVERY OF BONE-FIDE HIT MUSIC! ANOTHER TOP RATED JOCK ON OUR STAFF!"
NICK PATELLA, PROGRAM DIRECTOR
WAIR, WINSTON-SALEM

AMERICAN TOP 40,

HOSTED BY CASEY KASEM, IS A WEEKLY, THREE-HOUR DOCUMENTARY ON AMERICA'S MOST IMPORTANT MUSIC. TO CHECK AVAILABILITY IN YOUR MARKET WRITE OR CALL (COLLECT):

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

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POSITIONS OPEN

WINN, Louisville, needs a top-flight news director and experienced newsman. Both jobs require at least 5 years' experience. Salary based on experience. Need immediately. Contact Bobby Dark, Operations Manager, WINN, Louisville (502) 585-5148.

WSOY AM/FM, Decatur, Ill., has immediate opening for afternoon drive time MOR personality. At least two years' experience preferred. Clean city with 100,000 friendly people. AM #1 FM #2 in market. We are a station that gets involved with community happenings. Send tape and resume to Larry King, Box 2250, Decatur, Ill. 62526.

Attention, Top 40, MOR or modern country personalities. A group-owned major Midwest market operation could be looking for you. A first-class FCC license is preferred, but not required. If you have an adult approach to your air sound, then send tape and resume with first reply to Box 296, Radio-TV Job Mart, Billboard. We are an equal opportunity employer.

Station in Number One Market currently establishing new concepts in progressive rock programming. Immediately desire morning and afternoon music host in addition to telephone talk host for daily show. Progressive is experienced. Forward all knowledge to Box 303, Radio-TV Job Mart, Billboard.

No. 1 contemporary station in highly competitive Midwest Media Market needs an evening jock who can communicate with audience 12-35. We want a guy who wants to take good numbers and make them better. No screamers. Minimum two years' experience. Send tape and resume immediately. Box 301, Radio-TV Job Mart, Billboard.

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

POSITIONS WANTED

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

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

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

Major Market Newsmen looking. . . Live, breathe and ingest nothing but news. . . Not just a reader. A digger. Like to be first. Former Medium Market News Director. Colic. Large family. Need the big buck. TV? P. O. Box 1463, Hollywood, Calif. 90028.

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

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

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

Professional, mature, Top 40 jock, desires morning work in undergrowth or contemporary FM. Some news experience. Willing to travel. Let's talk. Ron Gregory, 696 Lindley St., Bridgeport, Conn. 06606.

Seven years in radio with PD experience in medium market, seeks Major Market or Good Medium Market air shift. Prefer adult Top 40, or M-O-R, but will consider sharp country-political outfit. Heavy voice, good on production and news—will consider top flight professional outfits only. Married and seeking stability. Prefer Southeast or Midwest. Salary negotiable. Box No. 299, Radio TV Job Mart, Billboard.

Currently completing first year on the air at small market AM, doing progressive free form show, plus news. University degree, draft exempt, third endorsed. While here I've been able to draw listeners away from two 10Kw stations in nearby large markets, by putting the right music together and really trying to say something between records. Now seeking position in larger market FM or AM, or small market. If it sounds like my thing and is in the right location. Prefer West Coast. Tape upon request. Contact: Box 300, Radio TV Job Mart, Billboard.

Mature announcer with 10 years experience as D.J. Mostly MOR-specialty broadcaster for classics, also particular penchant for newscasting. Had three years in journalism. Two years experience on radio and TV talk shows and documentaries (voice over). I have a third, w/end. I'm 37, unmarried, a completely dependable person. My vacation dates are Sept. 13 to Sept. 26, and through this ad I plan to spend it traveling to personal interviews and auditions, at my expense.* Preference is S. Calif., Arizona, Texas, others considered. Security and not mucho dinero is my prime requirement. At present, am doing juice commercials, free lance, on bi-monthly options. Contact: Em Mem. 5018 Santa Ana St. Apt. 2, Cudahy, Calif. 90201 (773-2554). *The reason for personal auditions? This way we both know what we are getting.

First-class ticket, working, thinking jock, with experience, looking for a job with real people; in a medium or larger small market, contemporary or young adult station, with emphasis on productive creativity; preferably in the West or Midwest, but will consider the right job anywhere. Let me communicate with your audience. Tape and resume upon request. Box #298, Radio TV Job Mart, Billboard.

• Continued from page 30

Gets Service

After reading Billboard's Aug. 1 issue on "Chaos hits radio on disk service," I can only say that KLSI in a 40,000 market has outstanding service on singles. Album service is practically nil, but we are picky about albums and buy what we want to play. Getting back to singles service though, I have found that by pounding out a sincere letter on my trusty old Royal to the record companies, I get results and the kind of results that many stations in the above mentioned article are trying for. In one instance I received records from a distributor for a letter written directly to London/Deram Records. How the two got together on that deal amazes me, but the fact is I did get results with my letter and a six-cent stamp. What if you have to spend an hour a day at the typewriter; you'll find that your fingers will condition well to the keys with the results you obtain. The whole idea is to establish a good relationship with the record companies and, yes, the distributors. Once you've accomplished this don't let your line of communication break down; if you do, you start all over again. Some rules I live by in dealing with record companies and distributors . . .

1. Never criticize a record company or distributor by phone, letter, or especially a printed radio, newspaper, or magazine such as BILLBOARD.
2. Be sincere and honest in your communications.
3. Appreciate your results even if you don't receive everything you ask for, and convey your thanks or send survey or play list or at least a letter informing the record companies or distributors your station is airing the records you asked for.

4. Appreciate any album service from the record companies and distributors and I never ask for it unless they contact me, because albums cost more to produce and ship to radio station.

I can imagine now that some record companies and distributors will be thumbing through their files after reading this article to find anything at all from KLSI. You probably won't find much as I've been PD for only two months. Do not fret, you'll hear from me.

David M. Shores
Program director
KLSI
Salina, Kan.

The Military

I just finished reading your "SERVICE SAGS 75%" article in this weeks edition. Maybe I'm writing this letter to let off steam . . . but WSAC has a problem different from those in most other markets.

We are an independent station . . . not military in any form . . . but we do serve one of the country's largest posts. There are between 60,000 and 85,000 personnel on post and another 100,000 in the county. This makes our immediate market close to 200,000 people; Kentucky's third largest. And because of Fort Knox's military status we are often overlooked by numerous distribs and promo men.

We are located 30 miles from Louisville, and even though we hold 51 percent of Knox (ARB) we are a daylight station (Top

Letters to the Editor

40) as soon as we sign off the crowd goes to WAKY or WKLO in Louisville. These stations have been receiving records two to four weeks before we do . . . sometimes we fail to get them at all. Then it's three or four phone calls . . . and then the record never shows up. We get phone calls asking us to play a record that has been heard on the Louisville stations . . . and we don't have it!!

The PX at Knox turns over more tapes, singles and albums than all the other area outlets combined! And WSAC is a major factor in what is bought and sold.

Between 7 p.m. and 9 p.m. each evening we air progressive albums with Top 40 on a one to one ratio. And, of course, response is tremendous. Companies fail to supply us with the albums we need. My major gripe is at Columbia . . . sure . . . they'll send them . . . if we buy them. Our phone calls are seldom returned . . . we have to call the promo men . . . I have had only one call from one in the last seven months. Promo men find the time to call on the Louisville stations . . . but not enough time to take a 25-minute drive to Knox.

(Continued on page 57)

Yesteryear's Hits

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

POP SINGLES—10 Years Ago September 5, 1960

1. It's Now or Never—Elvis Presley (RCA Victor)
2. Twist—Chubby Checker (Parkway)
3. Walk Don't Run—Ventures (Doiton)
4. Volare (Nel Blu Di Pinto Di Blu)—Bobby Rydell (Cameo)
5. I'm Sorry—Brenda Lee (Decca)
6. Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini—Brian Hyland (Leader)
7. Mission Bell—Donnie Brooks (Era)
8. Finger Poppin' Time—Hank Ballard & the Midnighters (King)
9. My Heart Has a Mind of Its Own—Connie Francis (MGM)
10. Theme From the Apartment—Ferrante & Teicher (United Artists)

POP SINGLES—5 Years Ago September 4, 1965

1. Help—Beatles (Capitol)
2. Like a Rolling Stone—Bob Dylan (Columbia)
3. California Girls—Beach Boys (Capitol)
4. Unchained Melody—Righteous Brothers (Philles)
5. It's the Same Old Song—Four Tops (Motown)
6. I Got You Babe—Sonny & Cher (Atco)
7. You Were On My Mind—We Five (A&M)
8. Papa's Got a Brand New Bag—James Brown (King)
9. Eve of Destruction—Barry McGuire (Dunhill)
10. Hold Me, Thrill Me, Kiss Me—Mel Carter (Imperial)

SOUL SINGLES—5 Years Ago September 4, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. The Tracks of My Tears—Miracles (Tamla)
3. It's the Same Old Song—Four Tops (Motown)
4. Since I Lost My Baby—Temptations (Gordy)
5. The "In" Crowd—Ramsey Lewis Trio (Argo)
6. Baby I'm Yours—Barbara Lewis (Atlantic)
7. You're Gonna Make Me Cry—O. V. Wright (Back Beat)
8. Shake & Fingerpop—Jr. Walker & the All Stars (Soul)
9. Nothing But Heartaches—Supremes (Motown)
10. It's a Man Down There—G. L. Crockett (4 Brothers)

COUNTRY SINGLES—5 Years Ago September 4, 1965

1. The Bridge Washed Out—Warner Mack (Decca)
2. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
3. Is It Really Over—Jim Reeves (RCA Victor)
4. Yakety Axe—Chet Atkins (RCA Victor)
5. The Other Woman—Ray Price (Columbia)
6. Before You Go—Buck Owens (Capitol)
7. The First Thing Every Morning (The Last Thing Every Night)—Jimmy Dean (Columbia)
8. Wild As a Wildcat—Charlie Walker (Epic)
9. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
10. Only You (Can Break My Heart)—Buck Owens (Capitol)



SHIRLEY JONES, star of ABC-TV's comedy series "The Partridge Family," relaxes between takes at the studio with Larry Utall, left, president of Bell Records, and Wes Farrell, who is producing the music for the show and recordings. The first single for the "Partridge Family" will be "I Think I Love You," b/w "Somebody Wants to Love You," just released on Bell. Miss Jones and David Cassidy, who stars as Kieth on the series, will make a cross-country promotion tour before the show bows Sept. 25.

There's a
World of
Country
Music!

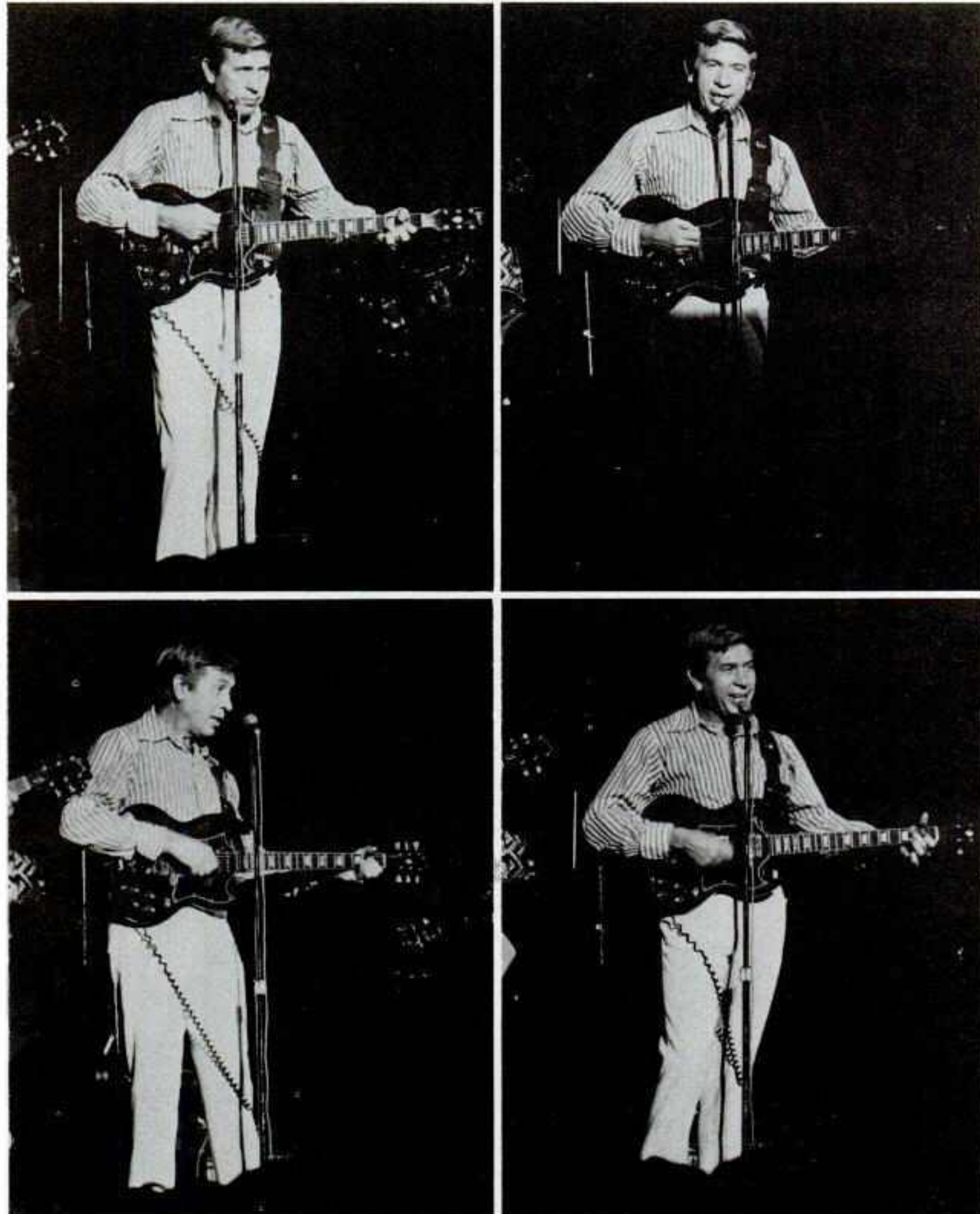
It's ALL in
Billboard

The Many Worlds Of

BUCK
OWENS



COUNTRY ARTIST OF THE DECADE



In recognition and appreciation of his outstanding achievements in the world of country music, Capitol Records proclaims Buck Owens Country Artist of the Decade and declares September 1, 1970, Buck Owens Day at the Capitol Tower.





BUCK OWENS

Yesterday's Dreams; Today's Realities

By RON TEPPER

"Do what you want to do and do it now."

—advice from a friend to Buck Owens

In his 41st year Buck Owens has reached the pinnacle. Money is no longer an object, nor is fame. In 20 years he's risen from the son of a sharecropper to the owner of the crops.

On Aug. 12, his 41st birthday, CBS and Capitol Records executives poured into the Nugget in Sparks, Nev., to pay tribute to Buck, the man who has made more than one record label realize the sales potential of country music.

In a way it was ironic. Ten years ago country music was regarded as a stepchild in the record industry; Buck was almost dropped from Capitol's artist roster, and network television executives thought country music shows belonged with \$99 used car salesmen, canned laughter, amateur talent contests and Hayworth, N.C.

Now that thinking is reversed and Owens played a key part in that change. His blond hair is a little thinner today than it was 20 years ago when he played guitar six nights a week in the Blackboard, a country music club in Bakersfield, Calif., where the locals kicked their heels—and a few other things—on Saturday nights. The lines on his face are deeper and he's put on a few pounds but, aside from the physical changes, Buck is the same.

He still exudes warmth and friendship to anyone who happens to drop backstage between shows or visit him during sessions. The smile is always present, like his mastery of the English language. On-stage, in front of Aunt Martha and Uncle Mort, he talks their language, sings their songs and talks about their problems. Off-stage, Buck is probably one of the most intelligent spokesmen that the music industry has ever had. His mind is quick and his knowledge of music and world affairs—despite only going to the ninth grade—is phenomenal. An avid reader, he absorbs books, magazines, newsletters—anything that will improve his mind or broaden his scope.

Financially, he is the most successful cowboy to ever come out of Sherman, Tex., and he's about the shrewdest businessman ever produced by the State. It is Buck's business and musical abilities that have made him, both at the same time, a rich man and a misunderstood one as well.

In an industry that is used to coping with the creative ego, Owens is unique. He doesn't just go on stage and do his thing.

He's just as interested in what happens to the money he receives from doing it. Most successful entertainers have business managers, advisers, etc., to handle the investing of their funds. Owens doesn't. He does it all, makes all the decisions himself. Only one person, his sister, Dorothy, works with him. His business acumen has made him a fortune—and earned him the reputation of being hard-nosed.

To the 60 people who work for Buck Owens Enterprises—in and out of Bakersfield—the boss is the greatest guy in the world. He demands the things every employer expects—honesty, loyalty, hard work, a 110 percent effort. They agree, Buck is a perfectionist.

"He's the best friend I've got," says Don Rich, the first of the Buckaroos and a man who has known Buck for 15 years. "He's loyal to the people with him and demanding. Give him anything less than your best and you can expect a good amount of chewing out."

Buck does what other performers usually have someone else do—he cracks the whip, does the hiring and firing. He doesn't need, nor does he want, anyone taking the blame for his decisions. He invests his money and if he puts his dollars into a

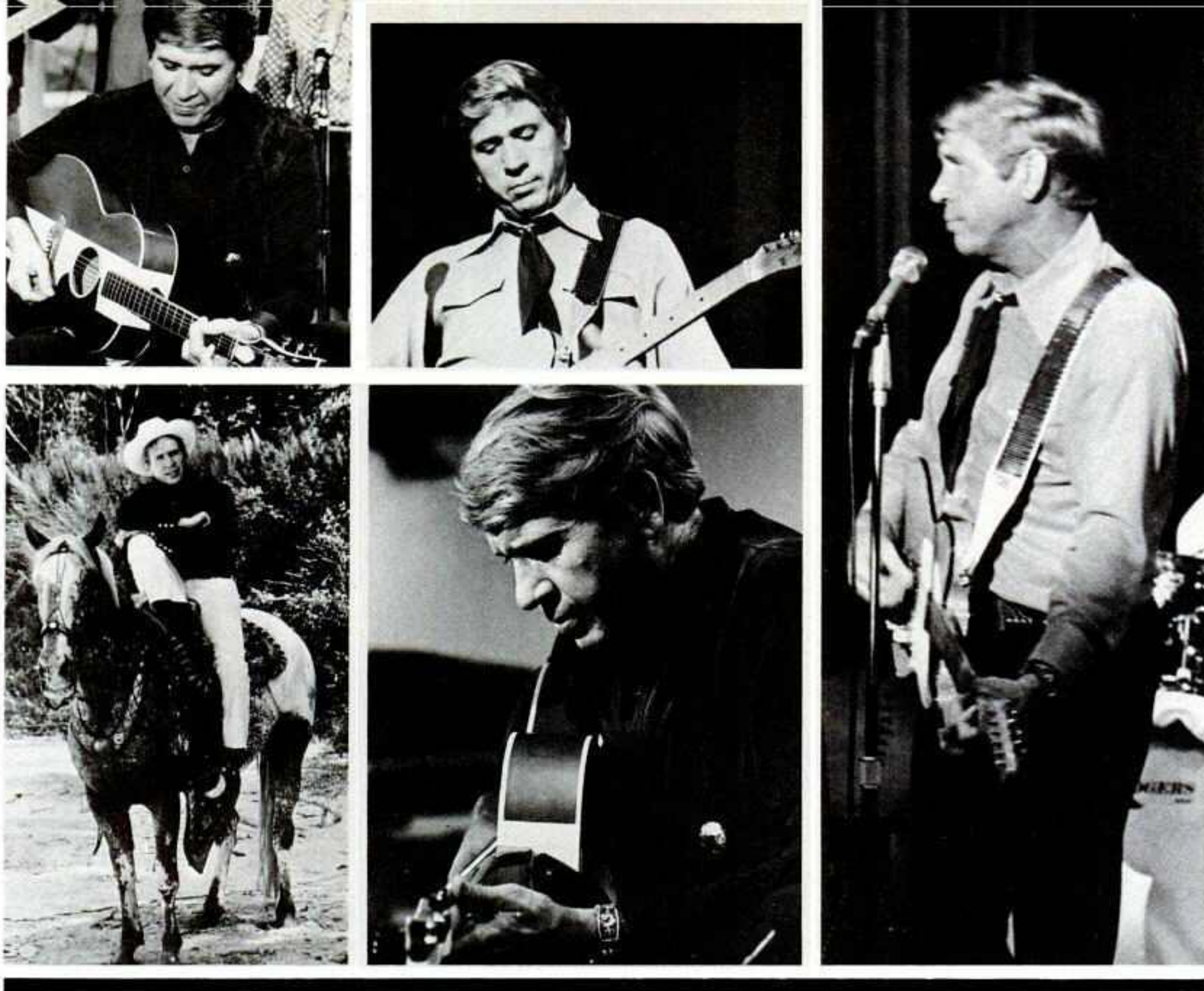
"I wouldn't live in New York City if you gave me the whole dang town"

bad venture, he'll admit it. Bad ventures, however, are things that are few and far between for Owens.

Today he owns four radio stations, four ranches, various real estate in Bakersfield, a travel agency, \$350,000 recording studio, a multimillion-dollar publishing company, has his own syndicated TV show (in 77 markets), a personal management company, an advertising agency, public relations firm and an interest in OMAC Artists, one of country music's most lucrative booking agencies.

Owens' goals have changed considerably during the years. The son of a sharecropper, Buck quit school to work (at 14) in Arizona nightclubs. When the family moved to Bakersfield in 1951, Buck was all for it because of the country music clubs there. He landed a job at the Blackboard and started saving his money. In 1956 Buck made his first business move. He bought into a Tacoma, Wash., radio station which he used to promote

(Continued on page 36)



"I don't care about impressing anybody but the people who buy my records"

Yesterday's Dreams; Today's Realities

• *Continued from page 35*

Saturday night dances in the area. The group needed a fiddle player, and Don Rich, who was raised in Tacoma, filled the bill. Two years later Owens decided to move back to Bakersfield and the Blackboard. At the time, Tommy Collins was one of Capitol's successful entertainers and a Bakersfield product. He and Buck hit it off and Tommy began to use Owens on his recording sessions as rhythm guitarist.

"Buck provided the distinct sound on all of Tommy's records," recalls Ken Nelson, Capitol's country a&r dean. "I liked the way he played and began to use him on other sessions."

Buck, however, wanted more. He kept asking Nelson to give him a chance to record. "He bugged me to death," says Nelson with a smile. "All he wanted to do was sing. Finally I said all right. Buck's first record wasn't a hit but it got good airplay and I knew it wouldn't be too long before he hit."

Buck did. It came in the form of "Under Your Spell Again." That opened the doors. Don Rich moved to Bakersfield in early 1960 and on the strength of Buck's initial success the pair began touring.

"We traveled in a '59 Ford and got it washed every time we changed the motor," laughs Rich. "I'll bet we traveled more than 75,000 miles a year. Even then, Buck knew what he wanted. He had this idea to put together \$40,000 in capital and investing it. If he could only raise that \$40,000. . . ."

Buck, of course, did much more. By mid-1962 the demand for his services was so great that the traveling had grown to about 160,000 miles a year. The mode of transportation was a specially designed bus and the dates numbered 280 a year. The money came rolling in.

The turning point came in 1963. (By that time, Buck had met and hired as his manager Jack MacFadden, the MAC part of OMAC, when MacFadden told him: "I'm going to make you a millionaire.") It was in the form of a song titled "Act Naturally," which became the first of a long string of successive No. 1 songs and, more important, it differed musically. "It was," Buck says, "a hit song to begin with and I don't think anyone can—unless they really try hard—screw up a hit song." The song not only became a country favorite but Buck's first entry into the pop

field when the Beatles recorded it. There is near-unanimous opinion among Owens' buffs about the importance the song played in his career. It not only established him as a recording artist but also as a songwriter.

Following "Naturally" was a string of hits including the country/pop hit, "Tiger by the Tail," a single which became Buck's biggest when it sold more than 500,000 copies. Curiously, Buck and those around him brush off the importance of "Tiger." "It was," says Buck, "a gimmick song taking advantage of a popular saying of the time." Ken Nelson feels that "Together Again" and "Cryin' Time," while not as successful in sales, were songs that "are better written and have more potential to become standards." Both became hits in the pop field when recorded by Ray Charles.

During those early years, country music was the record label's stepchild. The music was considered hick, the audience even less understood. Once, early in his career, Capitol talked about dropping Owens. Nelson, who still wears wide-lapel sport shirts and pleated pants, showed his seldom-seen anger and fought for Buck. The label decided to leave Buck and country music alone for the time being. Nelson's faith paid off handsomely for Capitol and more than anyone else around him, Ken understands Buck and knows full well the extent of Owens' abilities.

"Buck is a rarity," opines Nelson. "He's a complete entity. He's a writer, artist, performer, showman, businessman and promoter. Everything that's necessary to create an artist. He's the only artist I've met in my 22 years in this business who has all those talents." To Nelson, Owens has also passed the supreme test—that is, many artists, when they become successful suddenly begin to fear that they might be a failure. They become disagreeable, overbearing. Some come out of it; others fail.

"Buck never was fearful," Ken says, "and consequently he never went through it. I think it was because of his ability in so

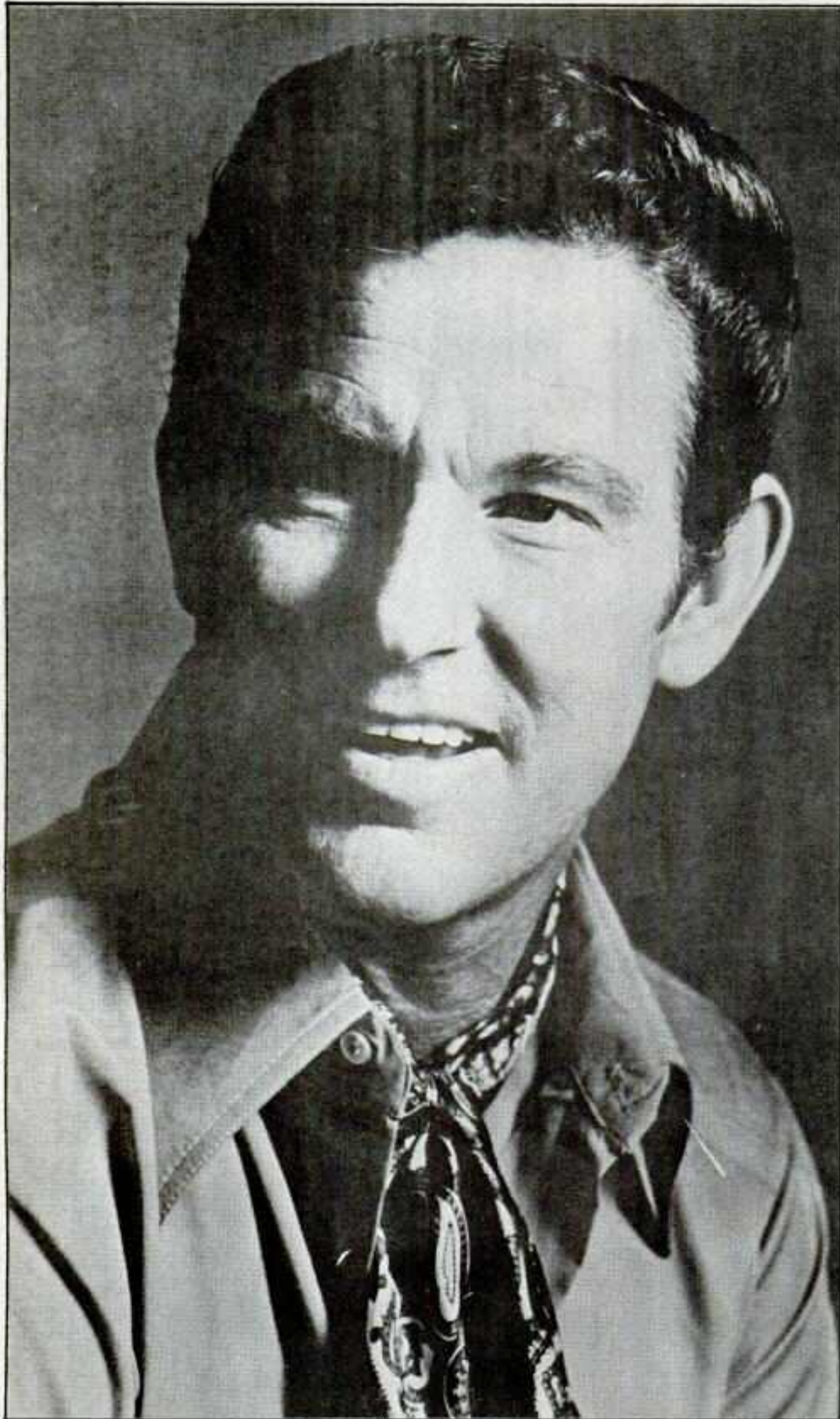
(Continued on page 40)

"I want to move into the religious area"

*Thanks Geese
(Buck)*

*John and Jim
(The Hagers)*





Buck, you're a credit to the music world and I'm proud to say you're a dear friend of mine.

**Bless your heart,
Freddie Hart**

**Mervyn
Conn**

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FOR THE PAST
THREE YEARS WITH

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HEE HAW

Buck

*It took us a million miles to get here,
it was great, especially the \$4.00 per mile.*

Pledge

*The next million will be even greater,
looking forward to it.*

*Jack McFadden
your personal manager
my phone number is,
(805) 327-1000*



BUCK and his newest singing discovery Susan Raye are pictured above in Owens' newly built, 16-track recording studio in Bakersfield.

Yesterday's Dreams; Today's Realities

• *Continued from page 36*

many areas. He was too self-sufficient to experience any difficulty."

Buck's main appeal to his live audiences, says Nelson, is his showmanship. "Some country entertainers are showmen, others arouse sympathy. Hank Williams was a sympathetic entertainer. The minute he got on-stage people would feel sorry for him because he was sick and/or drunk. Buck isn't like that. He doesn't arouse the sympathy in people, he just puts on one hell of an entertaining show. In a way, not arousing sympathy

"Country music needs a Czar"

is a drawback in the country field. Sympathy builds legends in this business."

Big record sales are something that Buck will always have, Ken feels. "He's a progressive thinker. His music doesn't stay the same; it moves forward with his audience."

Owens has been moving forward and changing ever since he entered the entertainment field. Several changes were evident a few weeks ago when Owens brought his show to the Nugget. Gone were the spangled outfits, fancy boots and hats. Instead, Buck and the Buckaroos wore what they pleased. Buck was dressed in levis and a sport shirt. The Buckaroos in similar attire. The dress was symbolic of the new, mod country approach which Owens and others are pioneering. Dress, however, isn't the only new thing in the Owens show. The Buckaroos had added an electric organ and piano to further update the sound.

In Bakersfield, Owens has also introduced a number of innovations, including a 16-track recording studio—the first for the California home of country music—complete with Moog Synthesizer. Owens' hope is for Bakersfield to become as important to country music as Nashville is and he believes that the lack of a professional, up-to-date studio is the one thing that has

held the town back. Housed in an old theater on Chester Ave. in Oildale, a suburb a few miles from Bakersfield, the studio is the first step in a complex that will house Buck Owens Enterprises and OMAC artists when completed. It is Owens' pride and joy. He's doing all his recording there and two LP's, utilizing the Moog, will soon be released. The first, containing 10 of Buck's best-known songs, is titled "Switched-on-Buck." Another will feature the "Bakersfield Brass," a creation of Owens.

"The studio is the one thing the town needed. We've talked about building this for years. It's a life-long dream for me."

Owens has other dreams as well. One is to move into the religious area. "I think a country singer's audience sticks with him and gets older as he does. Sure you get some new young ones along the way but the fans who form the core of your public stick with you throughout and age with you. I'm 41 now and many of the people who buy my records and listen to me are in the same age bracket. In another 10 years we'll all be more conscious of eternity. We'll be more aware of God and religion. By providing religious music I think I'll be giving that audience—the Buck Owens audience—the kind of music it is looking for at that time.

Buck's religious views are moderate. "I have convictions but I feel that true religion and belief are within one's self. The

"Don't ever underestimate the public's taste"

teaching of religion, like anything else, has miscalculations. A person has to be able to decipher and determine the truths from those miscalculations." Buck himself was raised with an average religious atmosphere. ("My mother dragged me to church.") His philosophy is simple: "I have a basic understanding and belief . . . I know who Jesus was and why Lot's wife turned into a pillar of salt . . . it's important to know those things but even more important to be able to relate them to everyday life."

Change and growth are consistent with Owens' idea that his

(Continued on page 44)

SEPTEMBER 5, 1970, **BILLBOARD**

Copyrighted material

CONGRATULATIONS BUCK

THE BUCKAROOS

DON RICH

DOYLE HOLLY

DOYLE SINGER

JERRY WIGGINS

JIM SHAW

*You've done well, dad!
Thanks so much for being you.*

*Signed
Your number one son
Buddy Alan*

**To a man who is...
SUCCESSFUL, CONSISTENT,
DEMANDING, PREPARED,
and a DARN GOOD MANAGER.**

**From one who has
benefitted by it all,
THANK YOU
Your old singing partner,
SUSAN RAYE**

Buck, we'll do whatever it takes....

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Bakersfield, California 93301
(805) 327-7201

Jack McFadden
Dorothy Owens
Joe McFadden



(Above Left): *PERSONAL MANAGER*, Jack McFadden, left, with Susan Raye, Buck and Ken Nelson.



(Above Right): *THE TELEVISION* life of Buck Owens—on the Joey Bishop Show.

(Bottom Left): *BIG JOHN* Wayne with long-time admirer Buck Owens.



(Bottom Right): *SINGER SUSAN* Raye with Capitol producer Ken Nelson and Owens.



“Why not a Country music radio network?”

Yesterday's Dreams; Today's Realities

• *Continued from page 40*

music is “people music” and he isn’t a country singer but a “people singer. I sing and perform for them and I don’t care about impressing anyone in this business but the people who listen to me and buy my records and attend the concerts. I give the people what I believe they want. The trick to staying on top in country music is to make new fans with new songs and a new image and, at the same time, don’t lose the old. Don’t underestimate the American public or its taste. They might like one thing

“The CMA and Academy can get together”

and then you change and they don’t. If you reach the new fan naturally, that’s great. But if you have to make a special effort to do it, the chances are you’re going to lose out.”

During his 20-year career, Owens has studied the country audience carefully. He has come to know and understand it. Buck believes that the country audience has been largely ignored by the major advertising agencies and advertisers. “They don’t realize,” he says, “that the country audience is a potent force. I don’t think they are aware of the amount of country dollars available for products. Maybe it’s because they’re isolated in New York.” Buck’s feelings about New York will soon be heard on an upcoming single: “I Wouldn’t Live in New York City If They Gave Me the Whole Dang Town.” The content of the song is much like the title and it takes some pointed jabs at the huge metropolitan market.

New York’s shortcomings aren’t the only things that Buck has given thought to. Several years ago, he and the “Bakersfield crowd,” as they were often called, became the backbone of the fledgling Academy of Country/Western Music. Two years ago he quietly ceased his involvement. He doesn’t hesitate to give his reasons:

“We’ve got two organizations like CMA and the Academy of Country/Western Music. Both have good ideas and good people in them but no direction. But they’re both off doing a million different things with no real goal. What country music needs is a czar or commissioner. A guy like a Pete Rozelle (National Football League commissioner) who can enforce some rules and get some things done. A guy who can keep us in one direction. The Academy and CMA have only scratched the surface. They should be doing much more. They should be reaching the consumer; the advertisers. Country music is regarded way down the totem pole by advertisers and agencies because no organization has ever lobbied for it or made the people in New York aware of how potent the country public can be. CMA and the Academy can help along those lines. They could, for instance, help organize a country music radio network. Why not? We ourselves are totally disorganized and ineffective. We need direction and somebody to enforce the rules. That’s why I think a czar or commissioner is necessary. It would take someone with that kind of power to bring the organizations together; someone who could get country music promoted on more than just an ‘intra-industry’ level.”

“Hank Williams was a sympathetic figure; Owens is a total entertainer”



BUCK...

*I've known you since
1958 and it's gratifying
to know that you have
attained the success
and recognition you
so richly deserve.*

Your friend,
IRA ALLEN



**BUCK IT'S GOOD TO KNOW
THAT YOU CAN BE FAMOUS
AND SUCCESSFUL
AND
"COUNTRY"**

**Your Buddy
Glen Campbell**



YOU'RE DOING ALL RIGHT, BUCK.
JUNE AND I ARE PROUD OF YOU.



Always clowning both on stage and off is the trademark of Owens and his long-time friend Don Rich.



BUCK OWENS demonstrates the new approach that a country artist has to adopt when television steps into the picture.

TELEVISION

Network Television; A Change of Mind for Owens

Sitting in his Bakersfield office three years ago, Buck Owens talked about network television, the opportunities he'd had to do a series, and the reasons why he would never do one.

"Take a guy who stars in a series," Buck explained. "What does he make a week doing the show? \$5,000, maybe \$10,000? And, in return he has to spend four, five even six days on the set.

"For an entertainer to give up concerts that pay upwards of \$10,000 per night for a weekly show would be foolish. That's one reason why I'd never do a series."

Buck, of course, is now doing "Hee Haw," the CBS replacement show that has turned into a rating bonanza for the network. Why? Has his thinking changed? Not really.

As Buck explains it: "I did a few guest shots with Dean Martin and Jackie Gleason and I discovered that a

guy really didn't have to spend four, five or even six days on the set. Gleason and Martin didn't show up until the day of the show. On 'Hee Haw' I was able to work a similar situation. I did my entire part for the season in two weeks."

"Hee Haw," of course, isn't Buck Owens' only television involvement. He's filmed his own "Buck Owens Show" in Oklahoma City for several years and it is now syndicated in 77 markets. Owens' role on the two shows is significantly different. "Hee Haw" is the kind of corn that the city slickers or country buffs eat up. Buck's syndicated show, however, is aimed strictly at the Owens fans. It's for his people and utilizes Buck's musical ability and fan appeal a great deal more than "Hee Haw."

Whereas most artists might fear overexposure with two shows a week, Buck doesn't. He looks upon both as promotional tools and as long as they contain different elements they won't bore the public.

Congratulations On Being Number One

Blue Book Music

**yongestreet
productions**



Dear Buck:

On behalf of the entire cast of "Hee Haw" and all your friends at Yongestreet Productions, we extend our warmest wishes and look forward to a long and deeply valued association with you.

Best regards,

*Nick Vanoff
Bill Harbach
Frank Peppiatt
John Aylesworth*

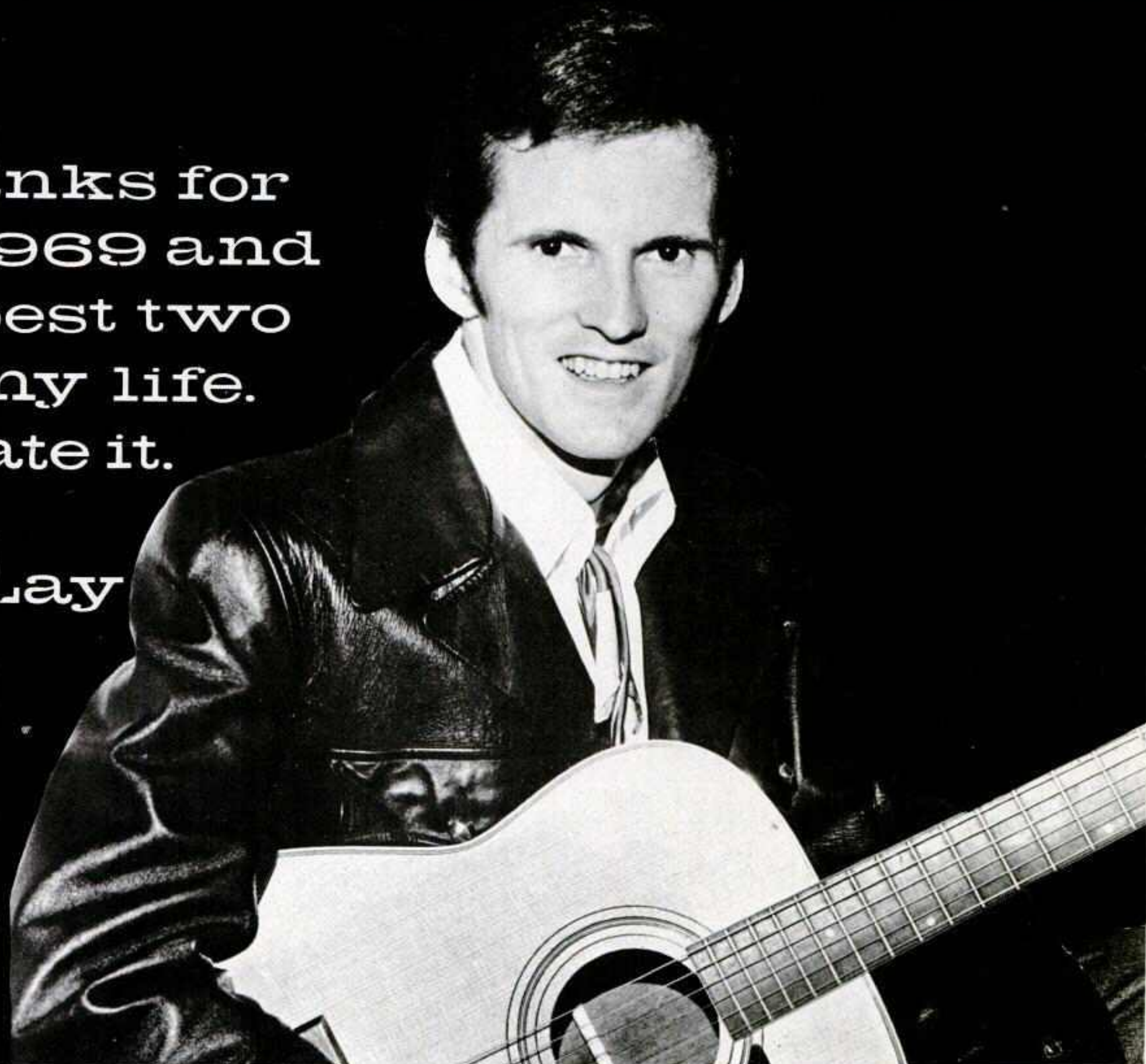
Nick Vanoff
Bill Harbach
Frank Peppiatt
John Aylesworth

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Buck,

Thanks for
making 1969 and
1970 the best two
years of my life.
I appreciate it.

Rodney Lay



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BRAVO! UNBEATABLE COUNTRY KING

The Staff of the Capitol Record Club & Capitol Stereo Tape Club, join to salute Buck Owens, "the king of them all."

Buck Owens

a great entertainer . . .
a dedicated American



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EMPIRE

The Empire Built With Dollars and Sense

The story of Buck Owens couldn't possibly be complete without a look into the financial empire that Owens has built during the past decade.

With his net worth over the \$3 million mark, Buck has shown a remarkable ability to diversify his activities. In addition to extensive real estate holdings in Bakersfield, Buck also owns a travel agency (Celebrity Travel Service), four ranches (wheat, cattle, almonds), advertising agency (Image International), his own TV production company, and Performers Management his own management company (clients include Susan Raye, The Hagers, Buddy Alan and Freddie Hart).

Blue Book Music (BMI) is Buck's publishing company and it is usually in the top three of country

publishing houses every year. Last year it tied with Acuff/Rose for BMI's top country music publishing house, a remarkable feat for a company that is less than 10 years old. In its catalog are, of course, all of Buck's tunes. Total copyrights top the 1,000 mark.

Buck's four radio stations (two in Bakersfield and two in Phoenix) are topped by "All-American KUZZ Radio," Bakersfield's top-rated country station.

The new 16-track studio which represents an investment of more than \$350,000 has just opened its doors and it is already going seven days a week. Eventually, Owens plans to move all of his enterprises into a two-story complex that will house the studio as well. Ground has already been purchased around the old theater that houses the studio.

FANS

A Closer Look at Two of Buck's Fans

(Editor's Note: The Buck Owens fans. What are they like? Their tastes? Why do they like and follow Buck Owens? For some of those answers, Billboard magazine interviewed two of Buck's best fans and put together the following profile.)

Dot and Lou are ardent Buck Owens fans. They've followed him since 1962 and have purchased 15 of his LP's. Dot is a native of Webster, Mass. She moved to Los Angeles with her husband, Lou, a native of Groverdale, Conn., five years ago. They are law-abiding citizens and go to church every Sunday. A registered Democrat, Dot likes Elvis, some rock 'n' roll and once spent \$5 to see Buck at Melodyland. They voted for John F. Kennedy and would probably have voted for Robert if he'd lived.

Dot has worked for General Instrument for 15 years as an assembler. Lou is a warehouseman; oftentimes he works six and seven days a week. Three years ago they purchased their first home. They think of security so that they'll be "able to take care of themselves when they get old. We don't want to live off welfare."

Dot and Lou are grateful for what they have. They work steady and the only time Dot took off

from work was when she had Paul, their 11-year-old son. Paul likes Buck too, but he leans more towards the Beatles and rock music. Still the radio is tuned mostly to KFOX, an all-country station in Long Beach that spins out a steady barrage of current country hits.

They both like Buck. "I give him credit," Dot says. "I know he was poor in his younger days and he worked hard."

From what Lou remembers, everyone in New Hampshire likes Buck. Country music is big there. Dot remembers the country entertainers who used to come to town to play on weekends. None were as big as Owens, but they played good music.

Dot likes Hank Williams; thinks Johnny Cash sings too much about prison; and Roger Miller's songs "don't make sense."

On the other hand, Buck's words make sense and both Dot and Lou prefer his syndicated Saturday evening show to "Hee-Haw."

Dot hopes that Buck doesn't change. If he does, he won't be big anymore. Her favorite Buck Owens tune is "Touch Me." Incidentally, she likes "Cajun Fiddle" and loves Don Rich and Doyle Holly.

She doesn't want to sound like a "lovesick teenager," but she'd spend \$5 to see Buck again.

RECORDS

Record Sales: A Closely Plotted Direction

Twelve years ago, the skinny kid from Bakersfield convinced Capitol's country a&r man, Ken Nelson, that he had a voice and might sell a few records. A dozen years and 30 albums later, Buck has proven that he was right. His LP's average anywhere from 250,000-300,000 per release; a considerable sale for any artist. Buck's success has been so phenomenal that six years ago Capitol agreed to defer his royalties for tax purposes.

Sales today are nothing like they were in the beginning. Buck sold like most country artists with few LP's reaching the 20,000 mark. Even then, however, his sales showed a definite trend. Each single, each album always sold more than the last. Then, in 1960, came "Under Your Spell Again," and the sales began to skyrocket. Buck's biggest single was "I've Got a Tiger by the Tail," which topped a half-million. In order to sell that quantity, "Tiger" obviously was a pop music hit as well.

Buck, however, has never tried to gear his music towards the pop field. Instead, he's evaluated, updated and changed the sound when he felt a change would be for the better musically. And his music has, he explains, definitely changed—"today it's more rhythmic, more mainstream. We aren't afraid to try

new things as long as they sound good. We don't put anything in just for the sake of trying to find a new gimmick."

Don Rich believes that Buck's musical progression is one of the keys to his still being on top after nearly a dozen years. "Buck's sound," he says, "first changed with 'Act Naturally' which had a rock feel to it instead of fiddle and steel." Jack MacFadden feels that Buck never really "worries about how he's going to change his music or reach a particular market like the pop market. There's plenty of fish in our own (country) pond."

Buck himself believes that the greatest change in country music has come at the retail level. "Record dealers today," Buck says, "simply put more country albums on their racks than before. The fact that country music shows are on television and are successful has convinced them."

Another convincing factor is an artist like Owens himself. From a struggling musician at the Blackboard, he's become an entertainer who commands anywhere up to \$20,000 per night with an average date running \$14,500. And it's that kind of appeal, more than anything else, that has made the record industry aware of country music.

RONALD REAGAN
GOVERNOR

State of California
GOVERNOR'S OFFICE
SACRAMENTO 95814



TO BUCK OWENS:

Your continuing success as a country music artist and goodwill ambassador for this state and nation have been the source of pride for your many friends.

As a personal friend, I am happy that we will have the pleasure of enjoying your performance again on the "Hee Haw" show this fall.

Best wishes for your continued good efforts to promote and preserve country music, one of the few art forms native to the United States.

Sincerely,


RONALD REAGAN
Governor

Billboard's 75th Anniversary Issue is beautiful

beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.

useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

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historical, because it contains a souvenir section of old headlines and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.

nostalgic, for obvious reasons.

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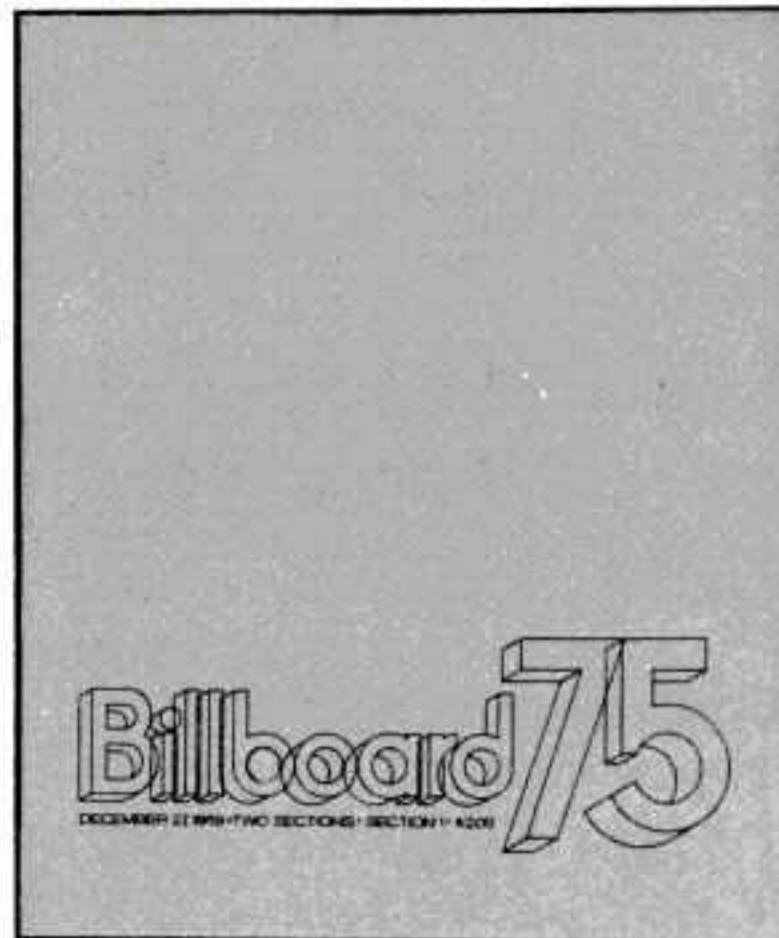
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Buck
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OF HITS

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HOLLYWOOD, CALIFORNIA

Vox Jox

• Continued from page 31

Bread, "Close to You" Carpenters, "Patches" Clarence Carter, "Julie Do Ya Love Me" Bobby Sherman, "In the Summertime" Mungo Jerry, "Signed, Sealed and Delivered" Stevie Wonder, "Tighter Tighter" Alive & Kicking, "Loveland" Charles Wright & Watts Rhythm Band, "Ooh Child" Five Stairsteps, "Spill the Wine" Eric Burdon & War, "Silver Bird" Mark Lindsay, "Rubber Duckie" Ernie, "Neanderthal Man" Hotlegs, "Lookin' Out My

Back Door" Creedence Clearwater Revival, "Candida" Dawn, "Ain't No Mountain High Enough" Diana Ross, "Everybody's Got the Right" Supremes, "I Just Can't Help Believing" B. J. Thomas, "25 or 6 to 4" Chicago, "Band of Gold" Freda Payne, "Snowbird" Anne Murray, "Tell It All Brother" First Edition, "I've Lost You" Elvis Presley, "Groovy Situation" Gene Chandler, "I'll Be Right Here" Tyrone Davis, "Hi De Ho" Blood, Sweat & Tears, "Superman" Ides of March, "I (Who Have Nothing)" Tom Jones, "(I

Know) I'm Losing You" Rare Earth, "Mongoose" Elephant's Memory, "Ball and Chain" Tommy James, "Cracklin' Rosie" Neil Diamond, "Why Can't I Touch You" Ronnie Dyson, "Maybe" Three Degrees, "Fire and Rain" Johnny Rivers, "Hand Me Down World" Guess Who, "Joanne" Michael Nesmith, "Come on Down" Savage Grace, "Don't Play That Song" Aretha Franklin, "Green Eyed Lady" Sugarloaf. Top three request records on the station are "Rubber Duckie," "Close to You," and "Neanderthal Man."

It pays to answer your mail (of course, I don't, but . . .) because Al Brady, who's taking over as program director of WINZ, Miami, wrote me five years ago asking how to get into radio. Of course, maybe he's lucky I didn't answer.

A lot of changes happening. Al Brady, for example, who's taking over WINZ in Miami, won't tell me what he's going to do with the station yet, but he was trying to hire some Drake-oriented personalities last week. WFUN and WQAM may be in for some interesting times. WGAR in Cleveland is also trying to hire some rock-oriented deejays, although the decision on the format hasn't been pinned down yet I don't think. WMMS-FM in Cleveland may be a blend of Top 40 and progressive; new general manager David Moorhead should give me a definitive story soon. . . . WHN in New York is going to start adding a few more Top 40 records to the playlist, but still aim for adults; they'd tried this two years ago so it's not a major change.

(Continued on page 56)



DR. JOHN THE NIGHT TRIPPER, center, relaxes with a few friends after a recent concert at Wheaton Center in Washington. The friends are Barry Richards, left, program director of WHMC, and Bud Becker, right, Washington talent promoter.



MUKE HARVEY, PROGRAM DIRECTOR of WFUN, Miami, being held up and together by Vanity Fare at their opening night performance at Miami Beach's Marco Polo Hotel. Tom Kennington, music director at WFUN, stands behind the group and offers assistance.

KDB, KDB-FM Split Their Formats Starting on Sept. 6

SANTA BARBARA, Calif.— On Sunday (6), KDB and KDB-FM here will split their formats, simulcasting bright easy listening records until 7:30 p.m., then switching to progressive rock until 6 a.m. The two facilities become one of the few operations in the nation simulcasting progressive rock on both AM and FM at night. Station manager Rick Stewart, a pioneer in progressive rock programming in Omaha, said that he placed a progressive rock show on FM each Friday night a few weeks back; after receiving heavy reaction from listeners, he also

swung the show onto AM. Two weeks ago, he expanded the progressive rock programming from midnight to dawn. Now comes the heavier commitment. Air personalities will be Eugene Grodeur, the music director, and Tom Swift. Stewart pointed out that the typical adult usually goes to television at night, so KDB will be appealing to the young adults who are more inclined to listen to radio. He said this type of progressive rock programming will fill a programming void in the immediate area. The FM station broadcasts in monaural, but owners have been considering going stereo.

A CABOT ENTERTAINMENT COMPANIES RELEASE

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Soul Sauce

BEST NEW RECORD OF THE WEEK:

"WHEN YOU GET RIGHT DOWN TO IT"

DELTONICS (Philly Groove)



By ED OCHS

SOUL SLICES: Though Asst. Secretary of Labor Arthur Fletcher, in a right-on speech, called it potentially the most powerful voice of 15 million black and brown souls, NATRA seems fatally unable to represent them after NATRA's 15th convention held last week in Houston. Record people on the executive level stayed away, as did many of NATRA's own, and along with unhip and divided leadership, bad organization and a general disintegration of purpose, the meeting further reduced the case for NATRA, which for the past few years has been a bad scene for record people. And why Houston? Speakers **Jesse Jackson** described "the political tyranny in Houston as ranking with the most severe in the country" and even **Lt. Gov. Ben Barnes** of Texas later called it the murder capital of the U.S. An "organization" caught up in its own internal problems can't possibly concentrate on the problems of its scattered and hard-working membership. NATRA's '71 meet is set tentatively for Chicago, but at the current rate of plane tickets plus the tab for a paid motel holiday, divided by the number of vacant seminars, Los Angeles seems like a long way to go to get farther away from what the direction of NATRA should really be. Deejays are waiting by their mikes for the word, a voice, the message to play on or what? Who will be the voice of the voices? NATRA or FÖRE? As **Rev. Jesse Jackson** put it, "Brothers and Sisters, it is Nation time in Houston and in America." . . . **Gene Chandler** opens action on his Mercury-distributed Mr. Chand label with the **Popular Five's** "Baby, I've Got It." The Duke's also still running with his Bamboo label, as well as setting a hit example with his own "Groovy Situation." He's not only resouling Chicago (he's involved with sending the Soulmobile into Chicago's streets), but he's building something there to keep an eye and ear on. . . . Atlantic is the latest to claim **Buddy Guy & Junior Wells**. The label will also make soul duets big again with **Peggy Scott & Jojo Benson**. Also welcomed into the fold were the **O'Kaysions**, white soul group of "Girl Watcher" fame, who will join the **Young-Holt Unlimited**, already enjoying Cotillion's comeback treatment with "Mellow Dreaming." . . . Beverly Hills Records will release the soundtrack LP from "Watermelon Man." The score was written by A&M's **Melvin Van Peebles**, who directed the Columbia picture. The label will release "Love, That's America" as a single. . . . Just out on Curtom: **Curtis Mayfield's** first solo LP and the **Impressions** brand-new LP featuring "Check Out Your Mind" and "Baby, Turn On to Me." Also, new from the **Edwin Hawkins Singers**, "More Happy Days," on Buddah.

FILLETS OF SOUL: Only in England: **Jimmy Ruffin's** "I'll Say Forever My Love" and **Desmond Dekker's** "You Can Get It If You Really Want It," both hits. . . . Atlantic has picked up "Take It Off," by **Johnny Tolbert & De Thangs**. It should really take off now. . . . **Gene McDaniels**, who has contributed another song to the new **Roberta Flack** album, himself goes live, Sept. 25-Oct. 4, at Baker's Keyboard Lounge in Detroit. . . . And **B.B. King** will play Mr. Kelly's on Rush and State Streets from Aug. 31 through the middle of September. . . . The Cheetah will hold a mini-soul festival here through Sept. 8, featuring the **Five Stairsteps**, **Kool & the Gang**, **Sam Moore**, the **Manhattans**, **Willie Feather & the Mighty Magnificents** and others. . . . **SOUL SAUCE's** top picks of the week: **Ann Peebles**, "Part Time Love" (Hi); **Festivals**, "You're Gonna Make It" (Colossus); **Three Degrees**, "I Do Take You" (Roulette); **Popular Five**, "Baby, I've Got It" (Mr. Chan); **Mary Lou**, "Wish Someone Would Care" (Cotillion); **Emotions**, "Heart Association" (Volt). . . . Smash of the week: **100 Proof**, "Somebody's Been Sleeping" (Hot Wax). Next to break: **Candi Staton's** "Stand By Your Man" (Fame). . . . Going, going, gone: **Moments**, **Mavis Staples**, **Four Tops**, **Impression**. Getting the power are **Watts Rhythm Band**, **Johnny Adams**, **Betty Wright**, **Spencer Wiggins**, **Whispers**, **Funkadelic**. . . . Second wind for the **Manhattans** "If My Heart Could Speak." And working hard are the **O'Jays**, **Jesse James**, **Ed Robinson**, **Vandals**, **Bobby Womack**, **Derek Martin**. . . . **Worthy Patterson**, now with Chess/Checker in New York, read **SOUL SAUCE**. Do you?

More will LIVE



the more you GIVE

HEART FUND

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	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI)	10	24	14	I'LL BE RIGHT THERE Tyrone Davis, Dakar 618 (Julio-Brian/Jadan, BMI)	10
2	4	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	4	25	25	HUMMINGBIRD B.B. King, ABC 11268 (Skyhill, BMI)	6
3	3	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	7	26	33	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	3
4	2	GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2) James Brown, King 6318 (Dynatone, BMI)	7	27	24	STEALING IN THE NAME OF THE LORD Paul Kelly, Happy Tiger 541 (Tree, BMI)	12
5	8	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	4	28	36	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	2
6	7	IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI)	7	29	34	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	2
7	5	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)	8	30	35	I'M GONNA FORGET ABOUT YOU Bobby Womack, Liberty 56186 (Kags, BMI)	3
8	6	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI)	8	31	40	BLACK FOX Freddy Robinson, Pacific Jazz 88155 (Agent, BMI)	5
9	9	(If You Let Me Make Love to You) THEN WHY CAN'T I TOUCH YOU Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	9	32	38	I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic, Westbound 167 (Bridgeport, BMI)	2
10	11	YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI)	5	33	32	RUNAWAY PEOPLE Dyke & the Blazers, Original Sound 96 (Drive-In/Westward, BMI)	8
11	12	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	10	34	30	SOMETHING STRANGE IS GOIN' ON IN MY HOUSE Ted Taylor, Ronn 44 (Respect, BMI)	9
12	26	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	2	35	22	STEAL AWAY Johnnie Taylor, Stax 0068 (Fame, BMI)	14
13	15	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curtom 1953 (Camad, BMI)	9	36	20	MAYBE Three Degrees, Roulette 7079 (Nom, BMI)	13
14	13	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchee, BMI)	10	37	37	YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP)	3
15	16	DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)	5	38	42	IN MY OPINION Vandals, T-Neck 923 (Triple Three, BMI)	2
16	23	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	3	39	44	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	3
17	19	LOOKY LOOKY (Look At Me Girl) O'Jays, Neptune 31 (Assorted, BMI)	6	40	48	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	3
18	21	EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI)	5	41	41	PURE LOVE Betty Wright, Alston 4587 (Sherlyn, BMI)	2
19	17	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	7	42	—	(Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI)	1
20	18	DON'T NOBODY WANT TO GET MARRIED Jesse James, Zea 1002 (Three & Three/South Richmond, BMI)	6	43	39	SET ME FREE Esther Phillips & the Dixie Flyers, Atlantic 2745 (Tree, BMI)	5
21	10	THE LOVE YOU SAVE/I FOUND THAT GIRL Jackson 5, Motown 1166 (Jobete, BMI/Jobete, BMI)	14	44	50	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	2
22	29	SHE SAID YES Wilson Pickett, Atlantic 2753 (Cotillion/Erva-Mikim, BMI)	3	45	45	HEY BLACKMAN Ed Robinson, Cotillion 44090 (Cotillion/9 Mile, BMI)	2
23	28	WE CAN MAKE IT BABY/I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/Jobete, BMI)	4	46	43	GIMME SOME General Crook, Down To Earth 103 (Merye-Earl, BMI)	3
				47	49	I WON'T CRY Johnny Adams, SSS International 809 (Ron, BMI)	2
				48	—	LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI)	1
				49	47	THE CHICKEN Jackie Lee, Uni 55206 (Suite A/Rnel, BMI)	3
				50	—	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	1

Vox Jox

• Continued from page 55

KPRC in Houston is undergoing some staff changes: Program director **Buzz Lawrence**, besides bringing in **Jerry Lee** from WHK in Cleveland (which I think I mention elsewhere in this column), is also putting veteran Houston personality **Buddy McGregor** on the air and bringing in **Vince Paul** from KVOO in Tulsa. **Maxine Manning**, previously music director of KLAC in Los Angeles, is going to assist Lawrence. And the station will begin upgrading the music to make it a little more contemporary. . . . **Bud Schweska** reports in from WTFM-FM, New York, where he has just been named music director; he'd directed Herb Oscar Anderson's radio show on WHN, New York.

Clark Race, an old friend, is joining KLAC in Los Angeles, as is **Jay Lawrence**, previously of KFI in Los Angeles. Race, one of the gods in the Top 40 field, is, oddly enough, also a country buff (so's **Bill Drake** and **Claude Hall**, I might add). KLAC is spending heavy loot for its current staff. . . . **Warren Duffy** can be reached at 213-876-0592.

Nat McCalla, vice president of Roulette Records, recommends "You and I" by **Hodges & Hunt** on the Calla Records label. . . . **Nick Arama**, music director of WTRX in Flint, Mich., recommends "Un Rayo de Sol" by the Los Disablos; says the biggest record in the market is "He Ain't Heavy" by **Matt Monro**. . . . **Bill Ward**, station manager of KBBQ,

Los Angeles country station, recommends "It's a Beautiful Day" by **Wynn Stewart**, Capitol Records; the biggest happening record with KBBQ now is "Sunday Morning Coming Down" by **Johnny Cash**, Columbia.

Bill Atkins has been reappointed music director of KDOK in Tyler, Tex.; rest of staff includes **Ron Selden**, **Dale Spence** and program director **Bobby Purdue**. . . . **Jay Angel** has joined KFI, Los Angeles, and will do the noon-3 p.m. show.

Gordon H. Hastings is the new station manager of WROR-FM, Boston; he'd been with WAAB, Worcester, Mass., where he was general manager. . . . **Thomas W.** (Continued on page 57)

Billboard SPECIAL SURVEY For Week Ending 9/5/70

BEST SELLING
Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	ABC Jackson 5, Motown MS 709	14	26	28	TELL THE TRUTH Otis Redding, Atco SD 33-333	6
2	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	21	27	32	WOODSTOCK Soundtrack, Cotillion SD 3-500	12
3	3	THE LAST POETS Douglas 3	11	28	26	BAND OF GOLD Freda Payne, Invictus ST 7301	4
4	4	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	5	29	31	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	10
5	5	DIANA ROSS Motown MS 711	8	30	35	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	61
6	6	STILL WATERS RUN DEEP Four Tops, Motown MS 704	23	31	21	IT'S A NEW DAY James Brown, King KS 1092	13
7	10	BLACK TALK Charles Earland, Prestige PR 7758	14	32	33	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	3
8	9	ECOLOGY Rare Earth, Rare Earth RS 514	8	33	46	GULA MATARI Quincy Jones, A&M SP 3030	2
9	7	BITCHES BREW Miles Davis, Columbia GP 26	17	34	42	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	6
10	37	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	3	35	43	THEM CHANGES Buddy Miles, Mercury SR 61280	5
11	8	PSYCHEDELIC SHACK Temptations, Gordy GS 947	23	36	36	STRUTTIN' Meters, Josie JOS 4012	11
12	12	EBONY WOMAN Billy Paul, Neptune NLPS 201	6	37	41	GET READY King Curtis & His Kingpins, Atco SD 33-338	4
13	11	GET READY Rare Earth, Rare Earth RS 507	33	38	39	BLOOD, SWEAT & TEARS 3 Columbia KC 30090	3
14	13	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027	9	39	19	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	30
15	16	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	16	40	40	YOU AND ME Jerry Butler, Mercury SR 61269	17
16	15	STAIRSTEPS Five Stairsteps, Buddah BDS 5061	15	41	50	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	2
17	14	RIGHT ON Supremes, Motown MS 704	14	42	44	MOON RAPPING Brother Jack McDuff, Blue Note BST 84334	3
18	18	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	19	43	30	WHATLOVEHAS... JOINEDTOGETHER Smokey Robinson & the Miracles, Tamla TS 301	14
19	—	SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304	1	44	—	WAR & PEACE Edwin Starr, Gordy GS 948	1
20	23	FUNKADELIC Westbound 2000	24	45	47	BEST OF JERRY BUTLER Mercury SR 61281	11
21	22	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	17	46	27	VIVA TIRADO El Chicano, Kapp KS 3632	12
22	17	STAND Sly & the Family Stone, Epic BN 26456	71	47	—	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	1
23	20	GREATEST HITS Fifth Dimension, Soul City SCS 33900	15	48	29	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	28
24	24	EAT OUT MORE OFTEN Rudy R. Moore, Kent KST 001	5	49	34	NOT ON THE OUTSIDE Moments, Stang 1000	15
25	25	MAYBE Three Degrees, Roulette SR 42050	5	50	—	CHAPTER TWO Roberta Flack, Atlantic SD 1569	1

Vox Jox

• Continued from page 56

Mathis, general manager of WTLC-FM in Indianapolis, was kind enough to send me the Apr./May Pulse. The soul station is fifth in the market 6 a.m.-midnight Monday-Friday, and second just a dab behind WIFE in teens during that period. Here's the countdown: WIRE, country format station, leads with 24; WIFE has 18, WIBC, guided by Jim Hilliard, has 15; WFBM has 11; WTLC-FM has 10. WNAP-FM, a Top 40 station also guided by Hilliard, has a 7, making it sixth in the market. There are 24 points on FM in the market. Pulse showed some wild figures for WTLC-FM between 10 a.m.-3 p.m. Would you believe 83 percent of the teen market. WTLC-FM is second in teens 3-7 p.m. and WNAP-FM leads in teens 7-midnight with 43 percent, followed closely by WIFE with 41. WTLC-FM has very few teens in this period, but still manages to tie with WFBM for fourth place in the market. WIFE leads overall at night with 26, followed by WNAP-FM with 20, WIRE with 19, and WFBM and WTLC-FM each have 10.

★ ★ ★

Some ratings: WMAZ in Macon, Ga., leads the market 6 a.m.-midnight Monday through Sunday in the April/May ARB with a 3.7 share of total persons. Second would be WIBB, soul station, with 3; WBML has 2.9; WNEX, Top 40 station, has 2; WDEN, the country station, and WDEN-FM, also country, have a total of 1.8. WNEX leads in teens in the market, while WIBB has the larger share of 18-24 year olds in both men and women. Lineup at WMAZ, a 50,000-watt easy listening station, including operations director Bill Powell, Steve Malone, Dan K. Ratliff, Paul Beliveau, with Joel Godard and Dave Parson doing weekends, plus production chores.

★ ★ ★

Carl J. Spavento, station manager of WBUF-FM in Buffalo, has been named vice president for operations of the Empire State FM networks; he'll be in charge of production and programming of the chain's stations in Rochester and Syracuse as well as Buffalo's WBUF-FM. . . . Dave Garroway will be doing the 3-6 p.m. slot on KFI, Los Angeles. . . . Remember: Sept. 18-19, the Tri-State Programming Clinic, Raleigh, N.C. Contact Bob Raleigh, WRNC, Raleigh, N.C., for further details. Should be a good session. It's one of the few that I personally recommend.

★ ★ ★

Robert Nary is the new music director of WNHC-FM, New Haven; he'd been program director of WBMI, Meriden, Conn. . . . WCBR, Richmond, Ky., has some new people and the lineup now reads: Gerry House, Jeff Stephens from WTCW in Whitesburg, Ky.; Dave Little, and Dave Jordan with Sammy Cornett filling in on weekends. . . . Dick Thyne is now on WKNR-FM, Detroit; he'd been with WAAF-FM, Worcester, Mass.

★ ★ ★

Gail Sicilia, one real pretty lady, is the new music director of WOR-FM, New York; she'd been doing either all or most of the music at WNBC, New York. . . . Phil Picone, promotion man at Lionel Records, was trying to find Ron Sherwood of WKNR in Detroit to hype him on "In the Beginning" by Jacky Cornell. But Sherwood was on two weeks' duty at Fort Leonard Wood, Mo. So, Picone went down there. He didn't get to see Sherwood though (Sherwood was AWOL or something at the time), but Picone reports that the company commander dug the record.

★ ★ ★

Larry Boxer, new program director of KNOK, Dallas soul station,

writes that he's revamping and modernizing the soul format. He'd been at KSTN in Stockton, Calif. He says: "Also in the works is a complete and exciting 'History of R&B' program, which, depending on the outcome, may later be syndicated. We'd like to focus on the gospel roots of soul and, indeed, on all of rock. Needless to say, there's one hell of a lot to do here, up to and including the re-designing of the logs, a new jingle package, heavier promotion, etc. Here's our air staff: Roy Jones, Eugene Bruns, Joe Terry, Gene McIntyre, Bill Willis, and Bob Stewart, plus production man Jerry Pitcock and news director Gerald Reisinger Jr.

★ ★ ★

Murray Roman has been signed to do the midnight-5 a.m. stint for the ABC-FM syndicated package. . . . Bobby Dark reports that he left KBOX in Dallas to join WINN in Louisville and is now the program director. Moon Mullins is now music director of the country station and Chuck Urban has moved into the production director job from a Wichita station. The station is now playing some Creedence Clearwater Revival material and has new jingles. Staff includes Dark, Danny King, Jim Miller, Moon Mullins, Ken Tuck, Danny Breeden, with weekenders Chuck Casteel, Chuck Urban, and Tom Hardin. . . . And that's nefariously enough for this time.

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Say You Saw It in
Billboard

SEN. JORDAN
ON CREDIBILITY

HOUSTON — Texas' first black female senator, Barbara Jordan, told members of NATRA that they need "credibility" to succeed. "You are the essence of soul, but what are you saying to those who tune you in? What is your message? "Most of us," she lamented, "are victims of the longest playing record in the world—the LP of dissidence, discord, conflict and misunderstanding." Jordan said the best way to get things in clear perspective would be for America to return to the year 1 AD. "America must sum up honestly what she is and where she has been," the Senator said. "But," she asked, "have we the courage and the guts for a new beginning? Only you, the members of this organization, can answer that question."

Letters To The Editor

• Continued from page 32

What have I been trying to say? That a military market the size of Fort Knox with a station such as ours, holding 51 percent, should not be overlooked! I am slowly losing my faith in the record industry.

Tad Murray
Program Director
WSAC
Fort Knox, Ky.

'Last Letter'

Here we go again. I enjoyed reading "Letters to the Editor" in the Aug. 15th issue. Out of the eight letters, seven of them claim it's still not their fault they do not get good record service. Maybe their complaints are proper but I find that hard to believe for places like Austin, Tex., Bakersfield, Calif., Florida,

Virginia and Kentucky. Those places are a lot closer to major record companies than Holdrege, Neb. or Salina, Kan.

I talk to the music director at the first radio station I worked for at least twice a month and that's in Dodge City, Kan., where's Dodge City, Kan., you ask? It appears on a nice number of record companies' and distributors' mailing list. I started out to improve the record service of that station and it improved. The current music director is still working to improve service and it's still improving. Don't think for a minute that it doesn't take time because it does and consistently, like every day.

Here is an excerpt from a letter I received from a major record company in response to one I mailed. "Thank you for your letter of July 31. It is all
(Continued on page 63)

The Hot 100

That's

Ray Price

Country



How does a country ballad make the Hot 100? Take a sensitive lyric about lost love. Take an artist who relates to country and city people through the common ground of warmth and passion. Take "For the Good Times" sung by Ray Price—and watch the country come to pop. #2 on Billboard's Country Chart, #26 on Easy Listening, and #85 on Billboard's Hot 100 Chart. That's Ray Price country.

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 Ray Price Enterprises
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 Dallas, Texas
 (214) 247-7546

On Columbia Records

Billboard TOP 40 Easy Listening

These are best-selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

RANK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	3	3	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	10
2	13	33	—	I (Who Have Nothing) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)	3
3	3	2	1	(They Long To Be) CLOSE TO YOU Carpenters, A&M 1183 (Blue Seas/Jac/US Songs, ASCAP)	13
4	4	5	19	JULIE DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI)	6
5	5	4	7	MAKE IT WITH YOU Bread, Elektra 45686 (Screen Gems-Columbia, BMI)	11
6	6	11	14	I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	6
7	2	1	2	I JUST CAN'T HELP BELIEVING B. J. Thomas, Scepter 12283 (Screen Gems-Columbia, BMI)	11
8	8	12	15	TELL IT ALL BROTHER Kenny Rogers & the First Edition, Reprise 0923 (Sunbeam, BMI)	6
9	7	8	25	RAINBOW Marmalade, London 20058 (Walrus, ASCAP)	5
10	10	14	18	SUMMER SYMPHONY Jack Gold, Columbia 4-45202 (Screen Gems-Columbia, BMI)	6
11	18	—	—	CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP)	2
12	9	6	6	SOLITARY MAN Neil Diamond, Bang 578 (Tallyrand, BMI)	8
13	14	20	24	WIGWAM Bob Dylan, Columbia 4-45199 (Big Sky, ASCAP)	5
14	11	9	9	PAPER MACHE Dionne Warwick, Scepter 12285 (Blue Seas/ Jac, ASCAP)	9
15	15	24	—	THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI)	3
16	12	15	17	AMERICA COMMUNICATE WITH ME Ray Stevens, Barnaby 2016 (Ahab, BMI)	7
17	24	26	29	HI DE HO Blood, Sweat & Tears, Columbia 4-45204 (Screen Gems-Columbia, BMI)	4
18	20	23	38	WHERE ARE YOU GOING TO MY LOVE? Brotherhood of Man, Deram 85065 (Belwin, ASCAP)	4
19	17	17	11	OVERTURE FROM TOMMY Assembled Multitude, Atlantic 2737 (Track, BMI)	12
20	—	—	—	LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Rippe/Amelan, ASCAP)	1
21	28	32	34	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	4
22	19	7	5	MY MARIE Engelbert Humperdinck, Parrot 40049 (January, BMI)	11
23	25	28	—	(I Remember) SUMMER MORNING Vanity Fare, Page One 21033 (Bondola, BMI)	3
24	29	40	—	JOANNE Mike Nesmith, RCA 74-0368 (Screen Gems- Columbia, BMI)	3
25	16	13	8	NO ARMS COULD EVER HOLD YOU Bobby Vinton, Epic 5-10629 (Gil, BMI)	9
26	26	36	36	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	4
27	21	16	16	I'LL PAINT YOU A SONG Mac Davis, Columbia 4-45192 (Ensign, BMI)	8
28	—	—	—	ON THE BEACH Fifth Dimension, Bell 913 (Fifth Star, BMI)	1
29	30	35	37	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	5
30	36	37	39	IN THE SUMMERTIME Mungo Jerry, Janus 125 (Our Music/ Kirshner, BMI)	4
31	34	22	22	YELLOW RIVER Christie, Epic 5-10626 (Noma, BMI)	4
32	27	19	21	CHELSEA MORNING Green Lyte Sunday (Featuring Susan Darby), RCA 74-0365 (Siquomb, BMI)	7
33	37	30	33	BIG YELLOW TAXI Neighborhood, Big Tree 102 (Siquomb, BMI)	7
34	40	—	—	CANDIDA Dawn, Bell 903 (Jillbern/ Pocketfull of Tunes, BMI)	2
35	35	—	—	SANTO DOMINGO Sandpipers, A&M 1208 (Gallico, BMI)	2
36	39	—	—	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	2
37	38	—	—	BABY, I NEED YOUR LOVIN' O.C. Smith, Columbia 4-45216 (Jobete, BMI)	2
38	32	34	35	BLACK FOX Freddie Robinson, Pacific Jazz 88155 (Agent, BMI)	6
39	—	—	—	SINGING MY SONG Vikki Carr, Liberty 56185 (Gallico, BMI)	1
40	—	—	—	GONE IS LOVE Paul Mauriat, Philips 40683 (Little Heather/MRC, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 9/5/70

Coin Machine World

Girl Programmer Pushing Jukebox Special Requests

LA CROSSE, Wis.—The job of the jukebox programmer is made more difficult and more important when locations fail to make suggestions, according to Belle Southwick, a programmer for many years at Jim Stansfield Novelty Co. here. The firm makes a special effort to enlist requests from locations "but most just don't tell you what they want," she says.

The company's route checker distributes a pink postcard headed with the phrase: "We are trying to serve you better. If you have any requests for records write down the name and artist and if at all possible we will bring your requests next week. Locations often fail to list

the artist or name of the song but Acme One-Stop is very helpful," says Miss Southwick. The request postcards are mailed in usually a few days prior to the checking day. Since she buys records twice a week, there is a good chance to fill most of the requests.

Long Singles

Turning to other problems facing today's jukebox programmer, she says that long records are continuing to bother her. She says she will not buy "Peace" *(Continued on page 60)*

Jukebox Artist Poll Hit; MOA Vows Overhaul

• *Continued from page 3*

difficult to recall all the various top playing jukebox titles during a given year. "There should be a committee of jukebox operators to nominate titles and artists," Mrs. Ballard charges.

Acknowledging that MOA *(Continued on page 60)*

Plan Utah Jukebox Assn

By JAMES KINGSLEY

SALT LAKE CITY—The 13-year-old local Utah Music Guild will expand into a statewide organization of jukebox operators as a result of a recent preliminary meeting here. Music Operators of America (MOA) president A. L. (Lou) Ptacek and executive vice-president Fred Granger helped during the meeting. A membership goal of 45 to 50 jukebox operators is contemplated. A formal organization meeting is set for Sept. 18 here.

A committee to study MOA's assistance in the formation of a statewide Utah organization was formed.

The meeting here was instigated by Ray Samuelson, who helped organized the guild in 1957. "It is now time for us to go statewide and I think by doing so we can assure ourselves of a much stronger voice in planning, legislation and other phases of the music and games business," said Samuelson.

Ptacek of Manhattan, Kansas, said: "The organization of trade associations is a must in this country. If you don't organize on a strong basis then you are making a great mistake. I would like to see every state organize and more and more are doing so each year. In other words it's better to organize before you have a crisis," he said.

The city regional organizations are fine. But to be more effective it has to be on a statewide basis. The economy is more

complex. There are legislative battles under consideration. In MOA's fight on royalties we know we have at least one more year before final Senate action will be taken. That is the reason we must be strong. It takes positive action and the states that are newly organized are preparing for just such a move," said Ptacek.

Samuelson said the organization today has 14 members. "We anticipate a minimum of 45 to 50 before we get through. The music business is growing across the nation. We have to create a better image of public relations and get the 'jukebox' story across to the general public. We cannot set prices yet our costs are rising. I remember when a record cost 22-cents. They cost a heck of a lot more now and the price of records, equipment, taxes and licenses are all on the increase.

"I don't think we have waited too long to form a statewide Utah Music Guild. But we don't need to wait any longer. When completed it will not only consist of the operators, it will include the distributors and others that can help our business.

"After all, I have been in the music business in Salt Lake City for 43 years. It's time for the youngsters to get on the move and help our industry. Since we first organized we have been instrumental in many changes in Salt Lake City—such as place-

(Continued on page 61)

State Jukebox Assns Boost MOA to 1,000

SALT LAKE CITY—The membership of the Music Operators of America (MOA) has surged recently to over 1,000 according to Fred Granger, executive vice-president, who credits MOA's growth in large part to the number of state organizations being formed. There are 35 various local and state organizations of jukebox operators, he said here.

Granger, who is on a nationwide tour to visit with the 35 associations now in existence and helping organize others, added: "Any organization is" *(Continued on page 61)*

Tell Jukebox Role in Rock

CHICAGO — Of the many books being published on rock music, one recent one has devoted space to reporting on the effect of the jukebox on rock music. The book is "The Sound of the City, The Rise of Rock and Roll," written by Charlie Gillett and published by Outerbridge and Dienstfrey in New York.

The book is mainly about the different type of music and sounds that effected the start and rise of rock music in mid-1950's through the present. In a section of the book in which Gillett outlined the then phenomenon of white audiences buying records by black artists performing rhythm and blues, he says, "Once the new audience became apparent, jukebox distributors (i.e., operators) began putting rock 'n' roll records in jukeboxes, which then provided a new channel of communication to white record" *(Continued on page 60)*



ROCK-OLA vice president Ed Doris looks over a display for the Rock-Ola 442 at the headquarters of SEGA Enterprises in Tokyo. He also participated in a jukebox seminar during his recent four-day visit.

NEB. ASSN STUDY

Blast Leasing of Jukeboxes

NORTH BEND, Neb.—Jukebox operators in this region are concerned about a new type of competition—the operating company that leases equipment to the location. Indications are that the leasing of jukeboxes, games and vending is resulting in a revolution of the traditional operator location relationship. The subject will be a controversial topic Sept. 27 when Coin Operated Industries of Nebraska (COIN) meets at the Howard Johnson Motor Inn in Omaha.

COIN president Ed Kort complains that two leasing firms are soliciting his locations. One is" *(Continued on page 61)*

MOA Jukebox Schools Push

CHICAGO — Plans for the Music Operators of America (MOA) annual jukebox show here Oct. 16-18 are taking form. Exhibitors are planning service clinics prior to opening day (Brunswick will hold one in the Sherman House Hotel Oct. 15 and Wurlitzer is scheduling another while more clinics are yet to be announced). MOA is advising those wishing banquet reservations to act quickly and several prominent recording artists are lined up for the show Oct. 18 (among them Danny Davis and the Nashville Brass and Ramsey Lewis).

Association Digest

UTAH

SALT LAKE CITY—A committee consisting of W. L. Gregerson, Beaver; John Mabrite, Helper; Ted Samuelson, Henry Nolte and Tom Calegery, Salt Lake City, and Ray Sommers, Logan, will study the organization of a statewide association. Another meeting to formally organize and elect officers will be held here Sept. 18. (See separate stories.)

ARIZONA

PHOENIX—Music Operators of America (MOA) executive vice-president Fred Granger is encouraged about the possible rebuilding of a jukebox operators' association in this state. He conferred with Stan Beasley and Dale Foster recently and learned that operators have generally lost interest in an organization. On the other hand, the vendors have a strong group and will meet Sept. 25-26 in Scottsdale.

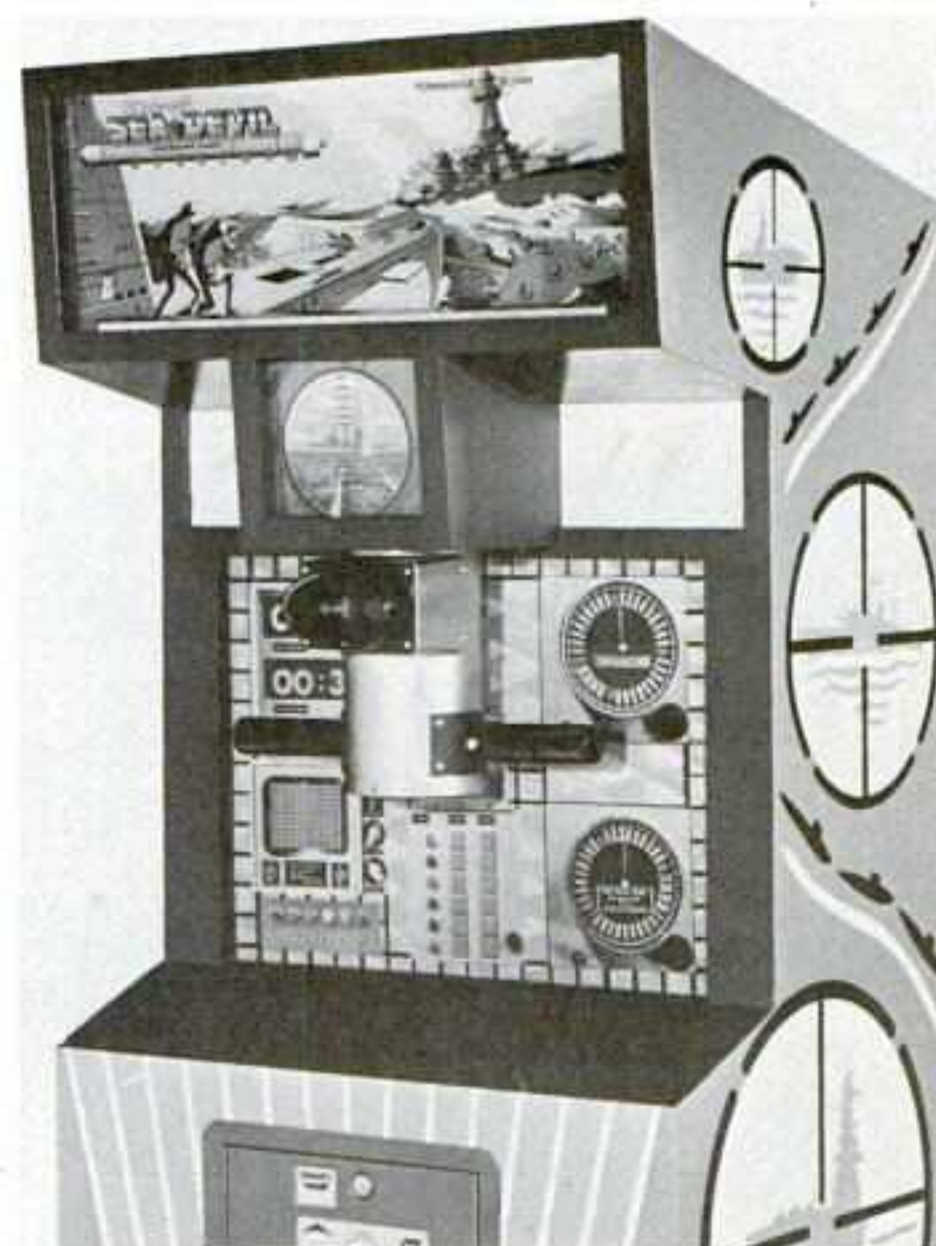
ILLINOIS

ST. LOUIS, Mo.—"Financing coin machine routes," "Tax Problems" and "Legislative Headaches" are three seminar topics planned for Sept. 19, the second day of the Illinois Coin Machine Operators annual gathering here at Stouffer's Riverfront Inn.



NEW HEADQUARTERS for the Wico Corp. in Nilus, Ill., will be ready in early 1971. The building, still under construction, will replace old offices and plant and provide 250 percent greater floor space.

New Equipment



Midway—Submarine Game

This natural followup to Midway's popular Sea Raider features several improvements. For instance, Sea Devil allows the player to realize torpedo action in mid-course, adding more play appeal to that of aiming and firing. Among the six different target ships is one surprise target. Torpedo load is adjustable 6, 8 or 10 per game. The unit will fit even the small location because it measures 29½-in. by 23-in. by 76-in. It comes with a slide away stool, has a three dimensional sign and has simplified circuitry.

Ask MOA Award Nominations

• Continued from page 59

"has not been satisfied" with its awards selection, Granger said primary voting this year has been sluggish and was extended beyond the Aug. 14 deadline. The final vote deadline is set for Sept. 15. "We will probably add new awards and maybe discon-

tinue some we now have," he says.

MOA's awards came under critical scrutiny last fall when "Harper Valley P.T.A." won the "Jukebox Record of the Year" award. It peaked on Billboard's "Hot 100" Nov. 2, 1968, ten months earlier. "I made repeated phone calls into every area of the country confirming the staying power of this record," Granger says.

The nation's jukebox operators, who account for \$52 million in record purchases annually, will present their awards here Oct. 18 at a gala banquet and talent show.

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Blast Lengthy Jukebox Hits

• Continued from page 59

Will Come (According to Plan)" by Melanie because it runs 4:47-minutes long. "If I start getting requests, then I'll buy it." She says long singles cut into revenue.

Another lesser problem is poor quality records. "I did find that about 25 out of 100 'Lay a Little Lovin' On Me' on Steed were so bad they just wouldn't play." These were returned but did result in unnecessary service calls, she indicates.

On a more encouraging note, she says that "all of a sudden" the firm is receiving very good Little LP's. "We have some very good ones now and it really helps."

Jukebox Role

• Continued from page 59

buyers who did not yet tune in to the Negro radio station."

Gillett also speaks of radio stations cutting down on the number of "wild" records on their playlist, and adds, "Record companies either chose to accept the criteria unofficially set by the station, or else hoped to reach the audience through channels, particularly jukeboxes, though there was less prestige in the industry in a jukebox hit—despite the fact that there were nearly half a million boxes across the country and they accounted for up to 40 percent of record sales each year."

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Andrews, S.C.; Young Adult Location

Royce A. Green, operator; Loyd Morris, programmer; Rosemary Amusement Co.



Current releases:

"Patches," Clarence Carter, Atlantic 2748;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204;
"War," Edwin Starr, Gordy 7101.

Baton Rouge, La.; Young Adult Location

Robert Rooney, operator; Joyce Ashford; programmer; State Novelty Co.



Current releases:

"Candida," Dawn, Bell 903;
"Make It With You," Bread, Electra 45686;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204.

Belle, W. Va.; Kid Location

Leoma Ballard programmer; Belle Amusement Co.



Current releases:

"In the Summertime," Mungo Jerry, Janus 125;
"Signed, Sealed and Delivered," Stevie Wonder, Tamla 54196;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204.

Breman, Kan.; Kid Location

Gus Prell, operator, Prell Sales Co.



Current releases:

"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204;
"Lay a Little Loving on Me," Robin McNamara, Steed 724;
"25 or 6 to 4," Chicago, Columbia 4-45194.

Buchanan, Mich.; C&W Location

Frank R. Fabiano, programmer; Fabiano Amusement Co.



Current releases:

"Don't Keep Me Hangin' On," Sonny James, Capitol 2834;
"For the Good Times," Ray Price, Columbia 4-45178;
"Wonder Could I Live There Anymore," Charley Pride, RCA Victor 74-9855.
Oldies:
"Tennessee Birdwalk," Jackie Blanchard and Misty Morgen;
"My Woman, My Woman, My Wife," Marty Robbins.

Chicago; Soul Location

Moses Proffitt, operator; J. W. Strong, programmer; South Central Music Co.



Current releases:

"Don't Play That Song," Aretha Franklin, Atlantic 2751;
"More Today Than Yesterday," Charley Earland, Prestige 732;
"It's a Shame," Spinners, V.I.P. 25057;
"(If You Let Me Make Love to You Then) Why Can't I Touch You?," Ronnie Dyson, Columbia 45110.

Lafayette, La.; C&W Location

Gerald Goudeau, operator; Dominic Menard, programmer; Gerald's Amusement Machines



Current releases:

"Fingerprint," Freddie Hart, Capitol 2839;
"Removing the Shadow," Hank Williams Jr., and Lois Johnson, MGM 14136;
"In the Summertime," Mungo Jerry, Janus 125.

La Crosse, Wis.; Adult Location

Jim Stansfield, operator, Belle Southnick, programmer; Jim Stansfield Novelty Co.



Current releases:

"Snowbird," Anne Murray, Capitol 2738;
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Sunday Mornin' Comin' Down," Johnny Cash, Columbia 4-45211.

North Bend, Neb.; C&W Location

Ed Kort, operator, Louis Reginald, programmer; Kort Amusement Co.



Current releases:

"Don't Keep Me Hangin' On," Sonny James, Capitol 2834;
"Humphrey the Camel," Jack Blanchard and Misty Morgen, Wayside 013;
"What Is Truth?," Johnny Cash, Columbia 4-45134.

Wichita, Kan.; Young Adult Location

Ronnie Cazel, operator; Linda Griswald, programmer; Ronnie's Amusement Service



Current releases:

"Close to You," Carpenters, AGM 1183;
"War," Edwin Starr, Gordy 7101;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204.

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Local Utah Assn Decides to Expand

• Continued from page 59

ment of pool tables in businesses not designated billiard halls and many other things," he said.

He added: "We are probably the only organization in America that thought far enough into the future to hire an executive secretary on a local basis. From the beginning we have had W. J. Jennings as our executive secretary and by his work he has helped us in many ways. All I want to see now is a strong statewide organization that will help the entire state."

Granger from Chicago said: "Today there are about 35 associations in America, but only about 20 are really active. But a strong state organization makes the national association that much stronger. It will require the cooperation on the local, state and national association

for the trade associations in America to survive. That's not just in the music industry. It's in every trade organization and association.

"There are 20,000 associations representing every major industry in America. Today we are faced with copyrights and other legislative problems. But the MOA today has more than 1,000 members and we are growing each year. It is this type of grass roots development that will assist us in our fights in Washington. Every representative and senator wants to know how many members the organization has. They are actually asking how many votes does your organization control—and when they know you are strong they are more cooperative."

Those attending the Utah meeting were Al Lott of Topele, Dean Mortensen of Prove, Eldon

Kingston, Ben Conford, Jerry Carlson, Frank Page, Stan Larsen, Marvin Hollis, Kent Larsen, Ted Samuelson, Henry Nolte, Ray Oberhansley, Preston Struve, Ray Samuelson, Garth Brown, Tom Caleyary, John Weller, Ted Procter, J.H. Sprunt, W.J. Jennings all of Salt Lake City, Jay Thompson of Sandy, W.L. Gregerson of Beever, John Mabrite of Helper, Ray Gazell of Price, Ray Sommers of Logan.

State Jukebox Assns Boost MOA to 1,000

• Continued from page 59

only as strong as it's membership. I attended a meeting at Alexandria, La., and I believe it will grow into the third largest and strongest in America following behind New York and California. I have visited in Phoenix and New Orleans.

"This organization here in Salt Lake City is one that can be very strong. They are all enthusiastic and eager. I think that most operators are now realizing they can receive a lot of help from us and more and more are realizing this. I am free to go to any organizational meeting or to help any association when my time works into their schedule. I am delighted that in most instances they will work their meeting around my schedule," said Granger.

In fact, at one point in the meeting here, Granger made a rare appearance as meeting chairman, conducted the election of an organizing committee, and said MOA can furnish organizations with sample bylaws, parliamentary procedure outlines and methods for setting up as a non-profit organization.

A proposal making Utah organization dues \$30 a month also sought additional fees for MOA membership.

"At every meeting we are telling the operators they will have problems—not only from free riders, who are the first to cry when something goes wrong—but that many will want to sit back and wait to see how things work out. We are emphasizing that they get the story across so there won't be any 'sitters-backers' but joiners," said Granger.

"There have been battles in Washington and there will be more. But we learned that it will be at least a year before any legislative action will be taken on performance royalties from jukeboxes. That was a relief."

"We are all happy that MOA is growing and getting stronger. This can only be accomplished through the strong organization of statewide associations. Local and regional associations are fine, but when it reaches every segment of the state then it is automatically a stronger organization."

"We tell every organization and every individual if they don't make a strong effort to organize they are making a great mistake. I don't think they are going to make that mistake in Utah. I am sure they won't in Louisiana and they are pumping some life into the Arizona association. Florida, Oregon and Minnesota are also proving more positive in their attitudes," he said.

Utah Meeting



TED SAMUELSON, left, takes a break during the recent meeting of the Utah Music Guild to discuss matters with Henry Knowlton, center, and Ray Somers.



FRED GRANGER, MOA executive vice president, Ray Samuelson, A.L. Lou Ptacek, president of MOA, and Bill Jennings.



J.H. SPRUNT, from left, Dean Mortenson, Eldon Kingston, Jerry Carlson and Frank Page.



W.L. GREGERSEN, from left, Stan Larson, Jay Thompson and Garth Brown.

Blast Jukebox Leasing

• Continued from page 59

U-Vend-It, headquartered in various cities, and the other is Mid-States Leasing Co., headquartered in Carroll, Iowa.

Kort says it was his understanding that U-Vend-It is a subsidiary of MIAMCO, Florida-based division of Vendo Co. Johnny Johnson, MIAMCO general manager, told Billboard: "U-Vend-It is an independent operating company—not a subsidiary of MIAMCO. They lease all types of equipment under various plans and buy equipment from various manufacturers as well."

Kort complains that he lost a location in Schuyler, Neb., to Mid-States. "The location owner told me he signed a three-year contract calling for payments of \$139.89 a month and involving a Prestige 160 jukebox, a National pool table with a Fawn logo and a Viking shuffleboard I would value at about \$75.

Asked if this was a lease toward purchase, he said: "I cannot tell from the contract—my lawyer is going to advise me about that."

Reports from around the country indicate that other leasing operations are springing up. Some experts feel that operators worried about leasing will begin to offer leasing plans but some operators complain that leasing narrows profits.

COIN has a committee studying the whole subject.

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Classical Music

DGG Bows 75-Record Set Of Beethoven at Special \$

LOS ANGELES — Deutsche Grammophon Records is issuing a 75-record specially priced 12-volume Beethoven set. The issue was kicked off at a party here. DGG plans to prevent discounting of the \$299.50 list package by having orders placed with dealers and sent directly to the company. DGG will then ship the volumes directly to purchasers. If purchased as individual volumes, the disks will list for \$448.50.

Beethoven Edition 1970 will be accompanied by a 275-page bi-centennial volume of his life, a \$25 value. Dealers will be supplied with kits consisting of order forms and presentation certificates to acknowledge customers' orders. Complete units will only be stocked at DGG's warehouse. Artists include Herbert von Karajan, Karl Boehm, Yehudi Menuhin, Karl Richter, Geza Anda, Wilhelm Kempf, David Oistrakh and Pierre Fournier.

Albums also may be purchased individually from dealers' inventory, but, not only would the price be considerably higher, but the bonus book will not be included. Single volumes are being issued, three a month beginning August. Currently available are the nine symphonies: Volume I—

the nine symphonies on eight LP's; Volume III—chamber music for winds on four LP's, and Volume IX—the Masses on three records.

Slated for September release are Volume II—the concertos on six records; Volume IV—string quartets and quintet on 11 disks, and Volume XI—music for the stage on three LP's. In October DGG will issue string trios and serenades; the piano works, and "Fidelio." Planned for November are piano trios, quartets and clarinet trio; violin sonatas, cello sonatas and variations, and songs and choral music.

DGG will coordinate the anniversary package with heavy promotion and advertising, including consumer and trade ads. Promotional and display material consists of two color posters, dealer information display plaques, color brochures, and a free-standing triptych-type full-color displays. Empty albums also will be supplied key dealers for window and counter display.

Collateral material can be ordered through Polydor Records' Classical Division Creative Services Department. Orders can be placed through Sid Love, national sales manager for the classical division.

34 Orchestras Get 1.6 Mil in Endowment Fund Grants

WASHINGTON — Grants ranging from \$5,000 each for the Sioux Falls Symphony and Colorado Philharmonic to \$500,000 to the Washington National Symphony were granted by the National Endowment of the Arts as a \$1,680,000 grant program for 34 orchestras.

Congressional approval last month of a \$17,590,000 budget for fiscal 1971 paved the way for the grants including 13 to orchestras for young people's programs, 12 for orchestras to expand activities into neighboring communities, and 8 for development, reorganization, expansion and administrative purposes.

The American Symphony Orchestra League received a special \$50,000 award to enable larger orchestras to play in smaller communities and to finance workshops for smaller groups and similar activities.

Grants for young people's programs went to the Chicago Symphony, \$100,000; Los Angeles Philharmonic, \$100,000; Rochester Philharmonic, \$35,000; Seattle Symphony, \$100,000; Columbus (Ohio) Symphony, \$15,000; Duluth (Minn.) Symphony, \$10,300; Evansville (Ill.) Philharmonic, \$15,200; Knoxville (Tenn.) Symphony, \$10,300;

New Haven Symphony, \$17,800; New Jersey Symphony, \$72,300; Rhode Island Philharmonic, \$35,500; Tucson (Ariz.) Symphony, \$10,000, and District of Columbia Youth Symphony, \$20,000.

Grants to expand activities went to the Pittsburgh Symphony, \$100,000; Utah Symphony, \$100,000; Greater Miami Philharmonic, \$60,900; Cleveland Orchestra, \$50,000; Jackson (Miss.) Symphony, \$30,000; Florida Gulf Coast Symphony, \$22,500; Fresno (Calif.) Philharmonic, \$22,500; Vermont Sym-

phony, \$20,000; Norfolk (Va.) Symphony, \$16,200; Portland (Me.) Symphony, \$12,700; Colorado Philharmonic, \$5,000, and Sioux Falls Symphony, \$5,000.

Funds for administrative purposes were awarded to the Washington National Symphony, \$500,000; Louisville Philharmonic, \$40,000; Omaha (Neb.) Symphony, \$25,000; Phoenix Symphony, \$25,000; Symphony of the New World, \$25,000; New Orleans Philharmonic, \$16,000; Sacramento (Calif.) Symphony, \$9,000, and Erie Philharmonic, \$8,700.

Anda Plays and Conducts Shining Mozart Program

NEW YORK—Geza Anda, a Mozart specialist, was masterful as piano soloist and conductor at Philharmonic Hall, Aug. 22, part of Lincoln Center's "Mid-Summer Serenades: A Mostly Mozart Festival." The program consisted of "Concerto No. 16," "Symphony No. 25," and, of course, "Concerto No. 21."

At the same program the preceding night, Anda made his first New York appearance as

both soloist and conductor. Anda's ability as pianist has long been recognized throughout the world and his solo work in the "Concerto No. 16" was brilliant.

However, the full house was there for the "Concerto No. 21," and Andante of which was featured in "Elvira Madigan." The film used Anda's Deutsche Grammophon recording of the movement. And, Anda fully

(Continued on page 72)

Qualiton Plans Three Multiple Sets, 19 Other Albums for Fall

NEW YORK — Qualiton Records has three multiple sets and 19 other albums slated thus far for fall U.S. release. The multiples include three-record sets of Beethoven quartets by the Bartok Quartet and Mozart quintets by cellist Anna Mauthner and the Tatrai Quartet.

The other three-LP package has music from the Eszterhazy court with the Liszt Chamber Orchestra, the Choir of the Gyor High School and soloists under Frigyes Sandor. Another Beethoven pressing features soprano Margit Laszlo, tenor Sandor Nagy, the chorus of Hungarian Radio, and the Budapest Philharmonic, Geza Oberfrank conducting.

Tenor Robert Ilosfalvy has a program of operetta arias, while tenor Jozsef Reti sings Mozart arias with Antal Janesovics and the Budapest Philharmonic. Pianist Peter Petris has an album of Mussorgsky and Liszt.

Continuing its series of Kodaly recordings, Qualiton has a song recital with baritone Gyorgy

Melis and mezzo-soprano Marta Szirmai, and a concert by the Zoltan Kodaly Girl Choir. The Tatrai Quartet is featured in another Kodaly set.

Violinist Denez Kovacs has a Brahms pressing with the Orchestra of Hungarian Radio. Baritone Janos Liebner is featured in a Haydn album, one of two by that composer. Violinist Albert Koosis and pianist Csilla Szabo have a program of Bach, Bartok and Brahms.

A pressing of first listings of Pal Kadosa has his "Symphonies Nos. 4, 6 and 7" with pianist Gyula Kiss, violinist Zoltan Dory and the Orchestra of Hungarian Radio also are featured in an LP in a set of Gyula David.

Organist Gabor Lahota has a Bach set with a disk of Bach chamber music also scheduled. Pianist Gabor Gabos plays Franck and Rachmaninoff with Miklos Lukasc and the Budapest Philharmonic. The Schola Hungaria Choir offer Hungarian Gregorian Christmas songs. Completing the fall release is a chamber set of Schubert, Hammer, Hummel and Nardini.

Billboard SPECIAL SURVEY For Week Ending 9/5/70

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
3	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
4	7	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
5	6	SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar) Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
6	5	MY FAORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
7	4	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
8	10	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
9	8	BEETHOVEN: SONATAS Glenn Gould, Columbia MS 7413
10	12	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506
11	9	SCHUMANN: KREISLERIANA Vladimir Horowitz, Columbia MS 7264
12	16	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
13	11	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435
14	14	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163
15	24	MUSIC OF ERIK SATIE: THE VELVET GENTLEMAN Camarata Contemporary Chamber Group, Deram DES 18036
16	21	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
17	17	ART OF ROSA PONSELLE RCA Victrola VIC 1507
18	13	BEETHOVEN: SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia MS 6468
19	—	BERLIOZ: LES TROYENS Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
20	22	SIBELIUS: FINLANDIA Philadelphia Orchestra (Ormandy), Columbia MS 7674
21	25	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London OSA 6609
22	23	BUSONI: DOKTOR FAUST (3 LP's) Hillebracht/Fischer-Dieskau/Various Artists/Bavarian Radio Symphony (Leitner), DGG 2709032
23	28	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176
24	18	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn/Symphony Orch. (Kondrashin), RCA Red Seal LSC 2252
25	19	HAPPY BIRTHDAY LUDWIG Various Artists, Columbia MS 7406
26	26	GREAT OPERATIC DUETS Caballe/Verrrett/New Philharmonia (Guadagno), RCA Red Seal LSC 3153
27	27	BERLIOZ: DAMNATION OF FAUST (3 LP's) Baker/Gedda/Paris Opera Chorus/Orchestre de Paris (Pretre), Angel SCL 3758
28	38	BEETHOVEN: SYMPHONY NO. 9 Berlin Philharmonic (Cluytens), Seraphim S 60079
29	15	ART OF BIDU SAYAO Odyssey 32-16-0377
30	20	FLOTOW: MARTHA (3 LP's) Gedda/Prey/Various Artists/Bavarian State Opera (Heger), Angel SC 3753
31	32	OPERA GALA (2 LP's) Various Artists, RCA Red Seal VCS 7061
32	33	MAHLER: SYMPHONY NO. 1 London Symphony (Horenstein), Nonesuch NS 71240
33	36	ART OF THE SPANISH GUITAR (2 LP's) Julian Bream, RCA Red Seal VCS 7057
34	—	GLORY OF GABRIELLI Gregg Smith Singers/Texas Boys Choir/Edward Tarr Brass Ensemble/E. Power Biggs (Vittoria Negri), Columbia MS 7071
35	37	KODALY: HARY JANOS/PROKOFIEV: LT. KIJE Cleveland Orchestra (Szell), Columbia MS 7408
36	39	BRAHMS: DOUBLE CONCERTO Oistrakh/Rostropovitch/Cleveland Orchestra (Szell), Angel SFO 36032
37	29	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001
38	31	DEBUSSY'S GREATEST HITS Various Artists, Columbia MS 7523
39	—	BERNSTEIN'S GREATEST HITS, VOL. II New York Philharmonic (Bernstein), Columbia MS 7246
40	40	PUCCINI: TOSCA (2 LP's) Price/Di Stefano/Various Artists/Vienna Philharmonic (Karajan), London OSA 1284

Shepherd of Hills Farm To Issue 6 Promotion LP's

BRANSON, Mo.—The Shepherd of the Hills Farm near here, a leading historical tourist attraction, has announced a promotional program of six LP's to be produced at the farm in 1970, for release this year and early 1971.

The farm will be featured on the front covers of albums by the Thrasher Brothers of Birmingham, Ala.; the Lewis Family of Lincolnton, Ga.; the Prophets Quartet of Nashville, the Blackwood Brothers of Memphis, and J.D. Sumner and the Stamps Quartet of Nashville. One or two additional groups will be signed in the near future for albums at the farm.

The concept was begun last year when the Farm-owned Fantastic Caverns of Springfield, Mo., was the scene of an album on the Canaan label, "The Fantastic Thrasher Brothers at Fan-

tastic Caverns." The LP was named one of the top five gospel music albums of 1969 at the Gospel Music Association awards ceremony.

In making the announcement of the multi-group recordings, Shepherd of the Hills Farm owner Mark Trimble said: "We are heavily involved with gospel music at both the Farm and the Cave, and both have shown healthy growth signs. We felt our next step was to become heavily involved in the recording field not only because of the excellent publicity it gives our attractions but because gospel music fans can more easily associate with our attractions when they buy the albums or hear them on radio."

Arrangements for the LP's and the material are being handled by Gene Gideon and Bill Brumley.

GMA Presents Board Slate

NASHVILLE—The nominating committee of the Gospel Music Association has presented its slate of candidates to the board of directors of the GMA for election at the general membership meeting in Memphis.

The meeting will take place at the Sheraton Peabody Hotel on Oct. 16. All members in good standing of GMA will be eligible to vote for the 1970-71 board of directors.

Ed Shea, chairman of the nominating committee, said that nominations also would be accepted from the floor.

Those persons nominated as possible board members are Joe Whitfield, Vestal Goodman, Eva Mae LeFeverm, Bill Golden, Nelson Parkerson, Herman Harper, Juanita Jones, Bill Williams, Jerry Goff, Burl Strevel, Harold Penn, David Ingles, Ben Speer, Rusty Goodman, Kathryn Hooper, Doug McClure, Bill Gaither, Duane Allen, Marvin Norcross, Joel Gentry, Troy Shondell, Helen Maxson, James Blackwood and Rick Powell.

Firm Formed By Promoters

NASHVILLE—Gospel music promoter J. G. Whitfield and Joel E. Gentry, president of Skylite-Sing Recording Co., have formed Whitfield-Gentry Enterprises, Inc., here.

The firm's offices will be located at 1516 Hawkins, near Music Row.

The formation of the company will revolve around a major television production company and the already existing Skylite Talent Agency. Mrs. Lou Wills Hildreth, an executive with the Skylite-Sing organization, will head up the talent agency. She will be responsible for booking, promoting and coordinating dates for the gospel acts booked exclusively through Skylite.

The agency has signed the Blue Ridge Quartet, the Inspirations and Mark Lowery to its roster of talent, and will book exclusively the Smitty Gatlin Singers with Bobbi Jean White, the Rebels Quartet, The Orrells, the Sego Brothers and Naomi, the Kingsmen Quartet, the Sammy Hall Singers, the McDuff Brothers and the Blackwood Singers.

issue concerning rock festivals which point to the need for a fact-finding effort.

I hope that my colleagues in the broadcast industry as well as all those in the music industry who should be concerned about rock festivals will cooperate in an effort to investigate and evaluate this problem, and hopefully reach a solution which will help to close not the Generation Gap, but the Communications Gap which, unfortunately, seems to be continually widening.

George Kaywood
Program director
WCSS
Amsterdam, N.Y.

Gospel Scene

By EDWARD M. SMITH

So much has happened to gospel this month that I don't know where to begin. Brother Henderson, gospel disk jockey and organizer of the fabulous Watts Community Choir, a gospel-oriented group of young singers recruited from the streets of Watts, has just turned down an offer of \$60,000 to turn the outstanding sound of the singers into the commercial rock mold. On the heels of the release of the group's first album, "What the World Needs Is Love," an offer came from Las Vegas for a six-week engagement at \$10,000 a week, with the proviso that the group switch exclusively to rock music.

To establish its own identity, the Fraternity of Recording Executives will hold its annual convention Oct. 28-Nov. 1 at the Eden Roc Hotel, Miami.

In a recent FORE board meeting Buzzy Willis and Aki Aleong were named program chairmen; Sidney Miller of Fame Records is entertainment chairman with co-chairman Ted Williams of Atlantic Records. Ronnie Granger of Tangerine Records is entertainment chairman with co-chairman Madelon Baker of Audio Arts Records. Dave Clark of Duke-Peacock Records is heading membership drive. Buddy Scott of Starday-King Records has been named grievance chairman. Richard Simpson is financial chairman.

KWFC-FM, 100,000-watt religious-format station in Springfield, Mo., has announced that it is expanding its gospel music programming, according to program director Jim Price. Gospel music, hosted by Larry Alford and Bill Jeffers, will be broadcasting 6-9 a.m. and 1-6 p.m. Previously the station featured a 4-6 p.m. gospel program by Alford. Jeffers just joined KWFC-FM from WVAF, Charleston, W. Va. The station also features contemporary and easy listening style religious music in late morning and late evening. Price said he worked closely with local record shops and compiled a survey of record sales to assist in programming gospel music. The station will operate two request lines and listener requests will also be reflected in the survey.

In the kick-off week, the Imperials were leading with their "Now" album as the major pro-

gramming item in popularity and their "Love Is the Thing" coming in second. The Rambos' "The Real Thing" and "Talk About the Good Times" by the Oakridge Boys were strong. "We feel our ministry and the love, appreciation, and devotion to gospel music in this area will get the real boost that this community deserves," Price said about the new programming. He's encouraging both new and established gospel groups to visit the station.

More than 5,000 delegates and visitors came to Detroit last week to attend the National Convention of Gospel Choirs and Choruses at St. John CME Church, Rev. Isaiah Scipio, pastor. Co-host of the convention of interdenominational delegates was the Goodwill Community Chapel, Rev. Carol E. Hayes, pastor. A 39-state choir was featured daily. A testimonial honoring Dr. Thomas A. Dorsey of Chicago, president and founder, was followed by a press conference. The Mattie Moss Clark Ensemble, Michigan Union and All-State Choirs performed at the banquet. Our Faith Prayer Tabernacle was featured with Hula Jean Dunkin, her daughter, Carolyn, and the Beverly Gleen Concert Choir.

Weekday activities began with a consecration service and youth musical. Rev. Scipio spoke and the Goodwill Manly Sounds sang. A pre-convention musical featured Dr. Dorsey, Mrs. Sallie Martin, the Barrett Sisters of Roberta Martin Singers, Jimmy Mitchell and the Harold Smith Majestic Choir.

Greetings were extended by councilmen Michalos Hood and Robert Tindal, Rep. Rosetta Ferguson and U.S. Congressman John Conyers. Dean Robert Nolan, chronicle music critic, was in charge of the scholarship contest and the day's sessions were climaxed with the annual address by Dr. Dorsey.

Carole E. Hayes, a Detroit, is national supervisor of youth and young adults and hostess of the 1970 session. She is also director of Model Neighborhood Program at Boulevard Center Boy's Club, and founder of Goodwill Musical Youth Union, now in its 23rd year of operation.

Shaped Notes

By BILL WILLIAMS

Gospel World a new division of Nashville Sound, will be located in the present Nashville Sound complex in Houston, headed by Don Hoxworth. Though primarily a custom Gospel album manufacturer, it will be all-encompassing. A group may complete their single or LP production there, including photography, transparency, artwork and pressing. . . . Word, Inc., has named Lonnie Longmire as a sales representative, and will work the Midwest territory. He's a Baylor grad. Francis Heatherley, national sales manager, also announced the appointment of Tom Ramsey as assistant sales manager for the firm.

The Sojourners, Dick Williams and Gary Phillips, are actively engaged in an organization entitled "Action Life" which has been dealing with young people looking for meaning in their lives. Their feelings are expressed in a new album titled "In His Steps." . . . Ed Shea, ASCAP's southern leader, has been named chairman of the nominating committee for the board of the Gospel Music Association. . . . The Florida Boys Quartet set new records at the Shepherd of the Hills Farm in Missouri in the month of July. . . . Earl B. McClarnon is programming a segment called

"Hymns of Heavenly Hope" on WSMJ in Greenfield, Ind. . . . Pierce LeFevre, manager of the Atlanta-based gospel group the Singing LeFevres, has announced the appointment of G. Hill and Co. of Nashville to handle press, publicity and public relations for the group. The LeFevres are preparing for their Golden Anniversary year in 1971. . . . Ellis "Moose" Hill, bass singer for the Thrasher Brothers, has left the field of Gospel music to enter the insurance business.

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

Letters To The Editor

• Continued from page 57

ways nice to hear from people we service as most of the time we have no idea whether people are actually getting deejays we send."

The eighth letter in the Aug. 15 issue, from Mike Cloer of Liberty/UA is by far the best. Read it again if you're not convinced that you can improve your record service. When you're as far away from the record scene as it seems we are sometimes, every package of records received is like a bright Christmas package and every record receives special care and attention and that takes more work and time, but that's part of my job and I wouldn't be doing it, except that I love this crazy work.

This is my last "Letter to the Editor" on this subject because I can use the time for writing to the record companies and distributors. That, believe it or not, is how I improve record service for a small market station. NUFF SAID!

David Shores
Program director
KLSI
Salina, Kan.

Rock Remotes

I am afraid the title of your article in the August 15 issue of Billboard entitled "CBS Returns to 'Remotes'" which is on the first page, is rather misleading. To the best of my knowledge CBS has had continuous band remotes for more years than I can remember. Since we are a middle-of-the-road station who has been carrying CBS band remotes for many years, it was rather ironic to read mention of the Illustration Canadian rock band as the only band mentioned in the entire article. It is true that CBS does not carry as many band remotes as heretofore, but every Saturday and Sunday bands are still available on the net.

I don't mean to be critical, but I think that sometimes a fact is lost sight of—that there are radio stations who concentrate on non-rock programming. Per-

sonally I think rock and non-rock has its place, but it would be nice to see a little more exposure of the latter, even though the former would seem to be in the forefront overall.

Bob Chambers
Program director
WSPB
Sarasota, Fla.

Editor's Note: The article should have spelled out Rock Remotes, but we'll chalk it up as a goof. Sorry. As for more exposure for MOR stations okay, we'll aim in that direction.

The Gap

Your editorial in the Aug. 8 issue of Billboard calling for fact-finding to save rock festivals from extinction is, to say the least, timely and commendable.

Having been at the granddaddy of them all, Woodstock, as a member of the audience, and having set up "The World's First 5¢ Concert" for Poppy Records earlier this year at the State University College at Oneonta, N.Y. (a moderate success with no trouble whatsoever), I am familiar with some of the many facets of the rock concert scene.

Perhaps the most important point brought out in the article by Stan Gortikov is that the rock festival has indeed become a new medium, a form of media that is extremely powerful, as has been pointed out by radio, television, and the press ever since Woodstock.

Certainly, as you suggest, a study is needed, and needed now. However, because of the many legal entanglements that accompany all festival ventures, I feel that the public sector must play an active role along with the various industry segments who would be concerned because of their own business interests. It is for this reason that I have suggested to my congressman that some kind of study be undertaken to ensure that the "cultural and social tragedy" your editorial-mentions does not happen. He has been sent a copy of your editorial and all of the articles in the Aug. 8

Country Music

All-Black Co. Formed to Produce Country Blues

NASHVILLE — Brenton Banks, musician, arranger and producer, has formed a recording and publishing company which will produce predominantly black country-blues records.

"Actually it will be somewhere between country and blues, which will be a soul-country sound," said Mrs. Robbie Smith, one of the partners in the firm which is awaiting its charter to get a name.

"We have a license and the charter has been applied for," Mrs. Smith said.

Banks is considered a "musician's musician." A member of the Nashville symphony, he also is the leading string player on virtually all country sessions utilizing strings, and has appeared as a background musician on most pop records cut here as well.

Partners in the all-black organization with Banks will be his wife, W. O. and Katherine Smith, Mrs. Bob Holmes, Mrs. Robbie Smith, and Mr. and Mrs. Bob Kurlin. Many of the partners are involved with Meharry Medical College.

Banks and his partners have been planning the new firm for some time. He has often expressed the feeling that the black man is capable of singing or performing country with soul, and the fact that so few are involved is the subject of a current paper in the Race Relations Reporter by Gloria Johnson, a June graduate of Tennessee State University, who will begin graduate work at the University of Illinois in the fall.

Miss Johnson says that Nashville has fallen short of the mark in publicizing or promoting its black talent, and that most of the work it has done has been confined to gospel music or rhythm and blues.

She notes, too, that although the background singing on the recent Ray Stevens hit, "Every-

thing Is Beautiful," was done by a black group, the only thing given any notoriety was the group of first graders who "sing a rhyme at the beginning of the song." The group involved is the BC&M Mass Choir, consisting of members of the Baptist, Catholic and Methodist denomi-

nations, who have been coming unto their own as a recording unit.

Miss Johnson feels the move by Banks and the others will be a big one for Nashville and the music industry generally, and will do more to aid the black community.

Indie Publishers Feeling 3-Way Squeeze From Establishment Cos

NASHVILLE—The close tie between record companies and publishers, ownership of publishing firms by record companies, and the steady growth of publishing companies all are putting the squeeze on the independent publisher.

"I can't even get some of the companies to listen to my music," charged the Nashville representative of a West Coast publisher. "They'll only take material from certain publishing houses, and the rest of us are shut out."

"We have hit songs in the pop field, and they could be big smashes in the country field," said another. "But we can't get the companies to listen to us. They're in somebody's pocket."

A third independent publisher said he looked for a rebellion on the part of some of the a&r men. "There are some producers who get stuck with bad songs because they must take the material given them by their own publishing companies," he said.

Another had a different sort of complaint. He said he could get nothing recorded by a certain label even though the same giant corporation owned both the label and the music publishing firm he represents. "It's pretty simple," he ex-

plained. "The label has under contract one of the top writers in the business. They use virtually all his material."

One independent publisher blamed the licensing agencies. "Everytime a songwriter comes in nowadays and asks for an advance they're told to form their own publishing company. They form one for each of the performance rights groups, get an advance or two, and they're in business. That just creates more publishing companies and takes good songwriters out of circulation. The more publishing companies, the less time the producers and artists have to listen. It's becoming a very frustrating business," he said.

A producer takes an entirely different view of the business. "It makes good sense to deal almost exclusively with a strong publisher, and not play the field," he contended. "The publishing company has unlimited top-flight writers, and we get first crack at their songs. If we get too far from exclusive use, then the company loses interest in funneling the best songs to us."

Carl Smith Is Signed by Lee

NASHVILLE — Artist-agent Buddy Lee has signed his second "giant" of the country music industry in the past couple of weeks.

Carl Smith, who has been a Columbia artist for 25 years, signed his contract with Lee. Earlier, Lee had signed Webb Pierce, a Decca artist of almost equal tenure.

Lee now has under contract more than 50 leading country music acts.



DOUG McCLURE visits Carl Smith at the Smith Ranch outside Nashville at the same time Smith announced his signing with the Buddy Lee Talent Agency for future bookings.

Souncot Releases First Product; Tune by Daniels

ORLANDO, Fla. — The Souncot label, a subsidiary of the Koscot Cosmetic Co., has released its first product, a country tune by Clay Daniels cut in Nashville.

Souncot, which plans to build its own studios here, is owned by Glenn Turner, president of the cosmetic firm, who has

signed Bobby Lee Trammel as a producer and Brad Wolfe and Clay Daniels as artists.

Daniels is program director of radio station WHOO here.

The first record, featuring Bill Lowery songs, were produced by Ric Carley of the Lowery Group, and the A side was written by Carley and Freddie Weller. It is titled "Look For Me When You See Me Coming."

Dorothy Kuhlman, promotion director of WHOO, said Turner is in the process of selling distributorships just as he has sold them in the past for his cosmetics line. He feels any similar product can be moved in this way. A South Carolina sharecropper's son with a fifth grade education, Turner built Koscot into a multi-million dollar company.

The record, to now, has had distribution only in Florida and Georgia, but has been well accepted in those markets.

Moeller Adds Rice to Its Exec Staff in Expansion

NASHVILLE — Moeller Talent, Inc., has made the first of its expansion moves with the addition to its executive staff of Tandy Rice, who will be a part-owner of the firm.

Rice, who pioneered the public relations field in this city and then later became vice president of Show Biz, Inc., will work in all aspects of the agency, which is soon expected to move into other areas of music.

W. E. Moeller, president of the corporation, said other moves would be announced later.

Rice's position with the company represents a renewed emphasis by Moeller Talent on national and international selling,

packaging and promoting of country music shows, the college booking circuit, outdoor fair attractions, and all aspects of the television/radio field. While with Show Biz, Rice was responsible to a large degree for moving country music syndications into many new markets.

The Moeller Agency, an outgrowth of the Jim Denny Artist Agency, is the oldest of the Nashville bookers. The company recently formed a publishing subsidiary, Dixie Jane Music, as part of its diversification plan.

Last October, Moeller Talent moved into a new Spanish architecture showplace quarters next door to ASCAP and within a half block of BMI on Music Row.

Nashville Scene

Hank Williams Jr., will be the main attraction at the big Macy's parade in New York. . . . Ian Reddington of Sydney, Australia, called on Hubert Long to work out arrangements for booking talent in Australia and New Zealand. Details will be announced soon. . . . Fred Lehner, program director of WAQY, Birmingham, announces that the station has changed its format from rock and underground to country. A veteran of 10 years in country music, Fred is joined by Neal Miller, who has a background of 15 years in the business. The station is a 1,000 watt daytimer. . . . Columbia, for whom Mel Tillis once recorded, is releasing an album of old singles made up mostly of songs written by Tillis, all of them with Cedarwood Publishing. Nat Stuckey's new release on his old label, Paula, also is a Mel Tillis song.

Jim Riley, who walked all the way from Diboll, Texas, to Nashville to publicize himself as a writer-singer, has placed his first songs with Cedarwood. . . . Roy Acuff, Connie Smith, David Rogers, Ray Pennington and Glen Barber were on hand in Fort Worth, Tex., to help radio station WBAP go all country. The station is a 24-hour, 50,000-watt giant. Rogers then returned to Nashville for "Opry" appearances, and now has returned to Boots Randolph's Carousel Club. . . . The new Jeannie C. Riley album

contains the title song "The Generation Gap" which was co-written by Jim Hayner, along with Charlie and Betty Craig Hayner, not only a talented song-writer, is one of the better sound engineers in the city, and a man of many other abilities. . . . In a recent month-long promotion and survey, Johnny Cash and Loretta Lynn were voted country favorites by listeners to WCYN, Cynthia, Ky. In the male category, Dee Mullins finished second, followed by Merle Haggard. In the female division, it was Tammy Wynette and Jeannie C. Riley. Leon Ashley and Margie Singleton will appear and take part in the Darlington 500 races in South Carolina. . . . The current Ernest Tubb tour cost the Texas Troubadour considerably. His bus broke down, necessitating repairs, and it cost him and his group hundreds of dollars in rental car fees before it was returned to Kansas. . . . Clyde Beavers and the Eager Beavers, passing through Oklahoma City, stopped in at Conway Twitty's Twitty-Burger place, and not only enjoyed the food but found Conway and his group there. . . . Country Music disk jockey Skeeter Dodd has moved from WGWR-FM in Asheboro, N.C. to WMDE, in Greensboro. His address there, for records, is Post Office Box 20285, and the zip is 27402.

"The Nashville Sound of Boots Randolph" featuring Randolph, (Continued on page 71)

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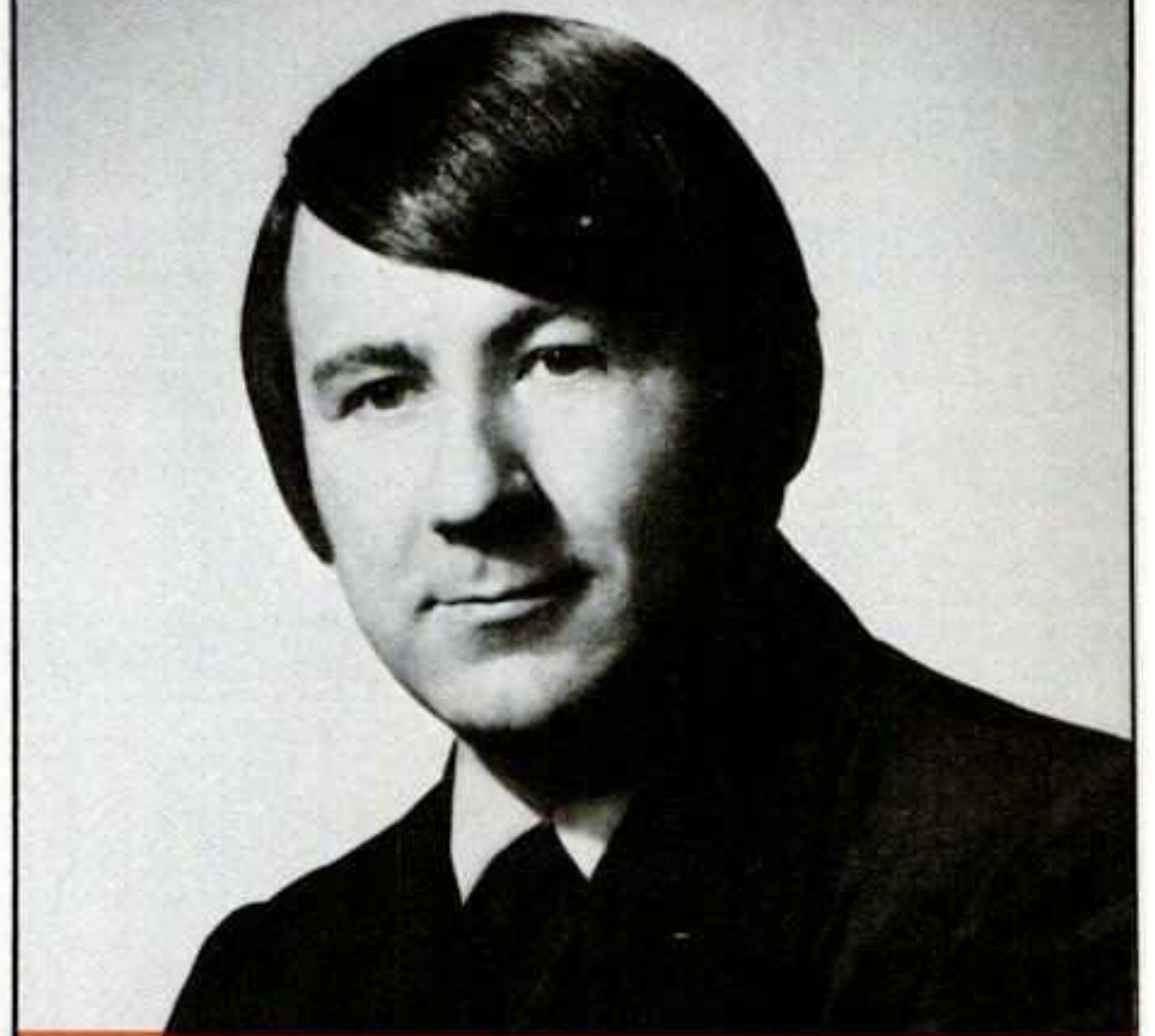
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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	5	ALL FOR THE LOVE OF SUNSHINE ... 6 Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	6
2	2	FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES ... 11 Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	11
3	3	MULE SKINNER BLUES ... 10 Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	10
4	4	WHEN A MAN LOVES A WOMAN (The Way I Love You) ... 11 Billy Walker, MGM 14134 (Forrest Hills, BMI)	11
5	6	EVERYTHING A MAN COULD EVER NEED ... 8 Glen Campbell, Capitol 2843 (Ensign, BMI)	8
6	1	DON'T KEEP ME HANGIN' ON ... 10 Sonny James, Capitol 2834 (Marson, BMI)	10
7	11	HEAVEN EVERYDAY ... 7 Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	7
8	14	DADDY WAS AN OLD TIME PREACHER MAN ... 6 Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Dweper, BMI)	6
9	9	ONE SONG AWAY ... 8 Tommy Cash, Epic 5-10630 (House of Cash, BMI)	8
10	15	BILOXI ... 8 Kenny Price, RCA Victor 47-9869 (Window, BMI)	8
11	10	YOU WANNA GIVE ME A LIFT? ... 11 Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	11
12	7	WONDER COULD I LIVE THERE ANYMORE ... 13 Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	13
13	8	SALUTE TO A SWITCHBLADE ... 9 Tom T. Hall, Mercury 73078 (Newkeys, BMI)	9
14	13	SOMEDAY WE'LL BE TOGETHER ... 12 Bill Anderson & Jan Howard, Decca 32689 (Jobete, BMI)	12
15	20	WONDERS OF THE WINE ... 5 David Houston, Epic 5-10643 (Algee, BMI)	5
16	12	HUMPHREY THE CAMEL ... 12 Jack Blanchard & Misty Morgan, Wayside 013 (Back Bay, BMI)	12
17	21	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME ... 6 Lynn Anderson, Columbia 4-45190 (Press/Rose Bridge, BMI/Gallico, BMI)	6
18	16	THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE ... 8 Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI)	8
19	25	HOW I GOT TO MEMPHIS ... 5 Bobby Bare, Mercury 73097 (Newkeys, BMI)	5
20	17	TELL ME MY LYING EYES ARE WRONG ... 10 George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	10
21	26	SNOWBIRD ... 7 Anne Murray, Capitol 2738 (Beechwood, BMI)	7
22	27	MARTY GRAY ... 7 Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	7
23	18	A PERFECT MOUNTAIN ... 11 Don Gibson, Hickory 1571 (Acuff-Rose, BMI)	11
24	37	THERE MUST BE MORE TO LOVE THAN THIS ... 3 Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	3
25	31	THIS NIGHT (Ain't Fit for Nothing But Drinking) ... 6 Dave Dudley, Mercury 73089 (Newkeys, BMI)	6
26	30	ANGELS DON'T LIE ... 4 Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	4
27	22	HONKY TONK MAN ... 9 Bob Luman, Epic 5-10631 (Cedarwood, BMI)	9
28	29	GEORGIA SUNSHINE ... 5 Jerry Reed, RCA Victor 47-9370 (Vector, BMI)	5
29	23	DO IT TO SOMEONE YOU LOVE ... 10 Norro Wilson, Mercury 730077 (Newkeys, BMI)	10
30	—	SUNDAY MORNING COMING DOWN ... 1 Johnny Cash, Columbia 4-45211 (Combine, BMI)	1
31	19	JESUS TAKE A HOLD ... 13 Merle Haggard, Capitol 2838 (Blue Book, BMI)	13
32	24	KANSAS CITY SONG ... 14 Buck Owens, Capitol 2783 (Blue Book, BMI)	14
33	35	HARD HARD TRAVELIN' MAN ... 5 Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	5
34	28	I NEVER PICKED COTTON ... 14 Roy Clark, Dot 17349 (Central Songs/ Freeway, BMI)	14
35	56	THE TAKER ... 2 Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	2
36	38	BLAME IT ON ROSEY ... 6 Ray Sanders, United Artists 50689 (Unart, BMI)	6

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	42	I WANT YOU FREE ... 4 Jean Shepard, Capitol 2847 (Gallico, BMI)	4
38	41	SUGAR IN THE FLOWERS ... 7 Anthony Armstrong Jones, Chart 5083 (Sue-Mirl, ASCAP)	7
39	32	DUTY NOT DESIRE ... 11 Jeannie C. Riley, Plantation 59 (Singleton, BMI)	11
40	49	SHUTTERS & BOARDS ... 5 Slim Whitman, United Artists 50697 (Vogue, BMI)	5
41	39	IF I EVER FALL IN LOVE (With a Honky Tonk Girl) ... 15 Faron Young, Mercury 73065 (Newkeys, BMI)	15
42	54	SOUTH/DON'T WE ALL HAVE THE RIGHT ... 2 Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	2
43	45	IT'S DAWNED ON ME YOU'RE GONE ... 6 Dottie West, RCA Victor 47-9872 (Tree, BMI)	6
44	36	REMOVING THE SHADOW ... 10 Hank Williams Jr. & Lois Johnson, MGM 14136 (Williams Jr., BMI)	10
45	64	GREAT WHITE HORSE ... 2 Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	2
46	51	TILL I CAN'T TAKE IT ANYMORE ... 8 Dottie West & Don Gibson, RCA Victor 47-9867 (Enden, BMI)	8
47	53	HEY BABE ... 5 Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	5
48	48	HURRY HOME TO ME ... 6 Bobby Wright, Decca 32705 (Forrest Hills, BMI)	6
49	52	LOOK AT MINE ... 4 Jody Miller, Epic 5-10641 (Welbeck, BMI)	4
50	34	BABY I TRIED ... 9 Jim Ed Brown, RCA Victor 47-9858 (Monster, ASCAP)	9
51	44	ALL AMERICAN HUSBAND ... 9 Peggy Sue, Decca 32698 (Sure-Fire, BMI)	9
52	50	ONE NIGHT STAND ... 10 Susan Raye, Capitol 2833 (Blue Book, BMI)	10
53	33	HE LOVES ME ALL THE WAY ... 16 Tammy Wynette, Epic 5-10612 (Algee, BMI)	16
54	40	HELLO MARY LOU ... 15 Bobby Lewis, United Artists 50668 (January/Champion, BMI)	15
55	58	SAME OLD STORY, SAME OLD LIE ... 3 Bill Phillips, Decca 32707 (4-Star, BMI)	3
56	62	THE BIRTHMARK HENRY THOMPSON TALKS ABOUT ... 2 Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI)	2
57	46	EVERYTHING WILL BE ALRIGHT ... 8 Claude Grey, Decca 32697 (Vanjo/Twig, BMI)	8
58	59	WATERMELON TIME IN GEORGIA ... 3 Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	3
59	47	FINGERPRINT ... 10 Freddie Hart, Capitol 2839 (Blue Book/Ching-Ring, BMI)	10
60	74	CRYING ... 2 Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	2
61	63	I'VE LOST YOU/ THE NEXT STEP IS LOVE ... 2 Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	2
62	75	BACK WHERE IT'S AT ... 2 George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	2
63	43	HELLO DARLIN' ... 20 Conway Twitty, Decca 32661 (Twitty Bird, BMI)	20
64	—	MY HAPPINESS ... 1 Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP)	1
65	65	ALL DAY SUCKER ... 4 Liz Anderson, RCA Victor 47-9876 (Greenback, BMI)	4
66	57	SANTO DOMINGO ... 5 Buddy Alan, Capitol 2852 (Blue Book, BMI)	5
67	61	THAT AIN'T NO STUFF ... 3 Compton Brothers, Dot 17352 (Blue Crest, BMI)	3
68	68	I'LL PAINT YOU A SONG ... 2 Mac Davis, Columbia 4-45192 (Ensign, BMI)	2
69	69	FIND OUT WHAT'S HAPPENING ... 6 Barbara Fairchild, Columbia 4-45173 (Champion, BMI)	6
70	72	OH HOW I WAITED ... 3 Ron Lowry, Republic 1415 (Regent, BMI)	3
71	71	YOUR LOVE IS ON THE WAY ... 4 Kitty Wells, Decca 32700 (Needahit, BMI)	4
72	73	WAKE ME UP EARLY IN THE MORNING ... 3 Bobby Lord, Decca 32718 (Contention, SESAC)	3
73	55	FREIGHTLINER FEVER ... 7 Red Sovine, Starday 896 (Tarheel/Big Swing, BMI)	7
74	—	WHISKEY WHISKEY ... 1 Nat Stuckey, RCA Victor 47-9884 (Combine, BMI)	1
75	—	HE'S EVERYWHERE ... 1 Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP)	1

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(Continued on page 72)

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Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 9/5/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	7
2	3	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	15
3	2	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	6
4	5	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	16
5	4	HELLO DARLIN' Conway Twitty, Decca DL 75209	11
6	6	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	45
7	7	THE WORLD OF JOHNNY CASH Columbia GP 29	14
8	8	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	7
9	12	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	9
10	11	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	6
11	10	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	10
12	9	BEST OF JERRY LEE LEWIS Smash SRS 67131	19
13	14	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	4
14	15	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	29
15	13	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	10
16	17	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	18
17	19	OH HAPPY DAY Glen Campbell, Capitol ST 443	17
18	18	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	33
19	16	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	53
20	22	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	19
21	23	YOU AIN'T HEARD NOTHIN' YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334	14
22	25	WORLD OF TAMMY WYNETTE Epic BN 503	13
23	24	HELLO, I'M JOHNNY CASH Columbia KCS 9943	30
24	21	BABY BABY David Houston, Epic BN 26519	23
25	20	HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656	22
26	29	THE POOL SHARK Dave Dudley, Mercury SR 61276	3
27	26	BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	16
28	31	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	30
29	28	BIRDS OF A FEATHER Jack Blanchard & Misty Morgan, Mercury WSS 33-001	15
30	—	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	1
31	32	WORLD OF RAY PRICE Columbia GP 28	9
32	33	JACK GREENE'S GREATEST HITS Decca DL 75208	5
33	38	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675	5
34	30	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1025	15
35	35	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	2
36	37	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	24
37	27	YOUR LOVE IS HEAVENLY SUNSHINE Ferlin Husky, Capitol ST 433	7
38	36	NORWOOD Soundtrack, Capitol SW 475	5
39	34	BOBBY GOLDSBORO'S GREATEST HITS United Artists UAS 5502	7
40	—	THIS IS BARE COUNTRY Bobby Bare, Mercury SR 61290	1
41	39	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	17
42	—	FOR THE GOOD TIMES Ray Price, Columbia C 30106	1
43	40	SIX WHITE HORSES Tommy Cash, Epic BN 26535	21
44	—	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	1
45	45	BEST OF DAVE DUDLEY Mercury SR 61268	2

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' September release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

NEW POPULAR RELEASES

ARTIST — Title — LABEL & Number

A

- GEORGE AVAK**—Dreams to Remember
(K ARK) 6011
- CANNONBALL ADDERLEY QUINTET & ORCH.**—Experience, Tensity, Dialogues
(Capitol) ST-484
- ARRIVAL**—I Will Survive
(London) PS 576
- ATTILA**
(Epic) E 30030
- AREA CODE 615**—Trip in the Country
(Polydor) 24-4025
- LYNN ANDERSON**—No Love at All
(Columbia) C 30099
- AHMAD JAMAL TRIO**—The Awakening
(Impulse) AS-9194
- JULIE ANDREWS**—A Little Bit In Love
(Harmony) H 30021
- RONNIE ALDRICH**—Here Comes the Hits!
(London Phase 4) SP 44143
- RENE ALBEE ORCH.**—Springtime in Paris
(Astoria) AST. 140036
- DAVE ANTRELL**
(Ameret) ST 5007
- ARCHIES**—Sunshine
(RCA Kirshner) KES 107
- RAY ANTHONY**—Now
(Ranwood) RLP 8082

B

- BROTHER JOE MAY**—Search Me Lord
(Specialty) SPS 2132
- RICHARD BOONE**—I've Got a Right to Sing
(Nocturne) NRS-703
- ROSEMARY BROWN/PETER KATIN**—A Musical Seance
(Philips) PHS 900-256
- BILLIE JOE BECOAT**—Let's Talk for Awhile
(Fantasy) 8401
- BILLIE JOE BECOAT**—Reflections from a Cracked Mirror
(Fantasy) 8392
- JIMMY BUFFET**—Down to Earth
(Barnaby) Z 30093
- BROOK BENTON**—Home Style
(Cotillion) SD 9028
- HERSCHEL BERNARDI**—Show Stopper
(Columbia) C 30004
- BIRTH CONTROL**
(Prophecy) PRS 1002
- BAND**—Stage Fright
(Capitol) SW-425
- BEACH BOYS**—Sunflower
(Brother/Reprise) RS 6382
- ALEX BRADFORD**—The Best of
(Specialty) SPS 2133
- BOBBY BLOOM**
(L&R) LR-1035
- GARY BURTON**—Good Vibes
(Atlantic) SD 1560
- RAY BRYANT**—MCMLXX
(Atlantic) SD 1564
- BOFALONGO**—Beyond Your Head
(United Artists) UAS 6770
- WALTER BRENNAN**—Yesterday, When I Was Young
(London) PS 577
- WILLIE BOBO**—Do What You Want to Do
(Sussex) SXBS 7003
- THE BLUES PROJECT**
(MGM) GAS 118
- THE BROOKLYN BRIDGE**
(Buddah) BDS 5065
- SHIRLEY BASSEY**—Is Really "Something"
(United Artists) UAS 6765
- DICK BRUNING**—The Smooth Singing Style of
(Stop) STLP 10015

C

- BOB CREWE GENERATION**—Let Me Touch You
(CGC) CGC-1000
- CATES GANG**—Wanted
(Metromedia) KMD 1029
- DOROTHY LOVE COATES & THE ORIGINAL GOSPEL HARMONETTES**—The Best of
(Specialty) SPS 2134
- CLOUDS**—Up Above Our Heads
(Deram) DES 18044
- TOMMY CASH**—Rise and Shine
(Epic) E 30107
- THE CUFF LINKS**
(Decca) DL 75235
- BILL COSBY**—'Live' Madison Square Garden Center
(Uni) 73082
- ALFRED CORTOT**—The Art of
(Seraphim) 60143
- COMPTON & BATTEAU**—In California
(Columbia) C 30039
- JOHN COLTRANE**—Transition
(Impulse) AS-9195
- COUNT BASIE**
(MGM) GAS 126
- KING CRIMSON**—In The Wake of Poseidon
(Atlantic) SD 8266
- JOE COCKER**—Mad Dogs & Englishmen
(A&M) SP 6002
- CANNED HEAT**—Future Blues
(Liberty) LST 11002
- CERTAIN SOUNDS**—A New Day With The
(Light) LS-5551-LP
- DENNIS COFFEY & THE DETROIT GUITAR BAND**—Evolution
(Sussex) SXBS 7004

ARTIST — Title — LABEL & Number

- CAPTAIN BEEFHEART & HIS MAGIC BAND**—Safe as Milk
(Buddah) BDS 5063
- CANTERBURY MUSIC FESTIVAL**—Rain & Shine
(B.T. Puppy) BTPS 1018
- RAY CONNIFF**—Concert in Stereo/Live at the Sahara/Tahoe
(Columbia) G 30122
- ANDREA CARROLL/BEVERLY WARREN**
(B.T. Puppy) BTPS 1017
- CALHOUN TWINS**—Country Jet Set No. 2
(Stop) STLP 10017

D

- DOORS**—Absolutely Live
(Elektra) EKS-9002
- NEIL DIAMOND**—Gold
(Uni) 73084
- RON DANTE**—Brings You Up
(Kirshner) KES-106
- DING DONGS**—Gimme Dat Ding
(Motown) MS 716
- DEEP PURPLE IN ROCK**
(Warner Bros.) WS 1877
- DON & DEWEY**
(Specialty) SPS 2131
- RONNIE DYSON**—(If You Let Me Make Love to You Then) Why Can't I Touch You
(Columbia) C 30223
- SAMMY DAVIS JR.**—Sammy Steps Out
(Reprise) RS 6410
- DEL SATINS**—Out To Lunch
(B.T. Puppy) BTPS 1019

E

- EUCLID**—Heavy Equipment
(Amsterdam) AMS-12005
- DUKE ELLINGTON/CINCINNATI SYMPHONY**
(Decca) DL 710176
- EVE**—Take It and Smile
(LHI) L.H.I. 3100
- TOMMY EDWARDS**
(MGM) GAS 123
- DAVE EVANS**—Million Sellers Made Famous by Tom Jones
(Alshire) S-5207

F

- FORERUNNERS**—Running Back
(Creative Sound) CSS 1537
- DAVE FRISHBERG**—Oklahoma Toad
(CTI) CTI 1004
- FIFTH DIMENSION**—The July 5th Album
(Soul City) SCS 33901
- WILLIAM S. FISCHER**—Circles
(Embryo) SD 529
- FIVE BLIND BOYS OF ALABAMA**—Jesus Rose With All Power in His Hands
(Hob) HBX 2121
- FREE**—Fire and Water
(A&M) SP 4268
- DON FARDON**—I've Paid My Dues
(Decca) DL 75225
- ROBERTA FLACK**—Chapter Two
(Atlantic) SD 1569
- FIRST NATIONAL NOTHING**—If You Sit Real Still and Hold My Hand, You Will Hear Absolutely Nothing
(Columbia) C 30006
- FIRESIGN THEATRE**—Don't Crush That Dwarf, Hand Me the Pliers
(Columbia) C 30102
- PERCY FAITH STRINGS**—The Beatles Album
(Columbia) C 30097

G

- GOD UNLIMITED CHOIR**—Joy and Other Sublime Aspirations
(G.I.A.) M/S-120
- GAS MASK**—Their First Album
(Tonsil) T-4001
- EARL GRANT**
(Decca) DL 75223
- GYPSY**
(Metromedia) M2D 1031
- GROUNDHOGS**—Thank Christ for the Bomb
(Liberty) LST 7644
- DON GIBSON**—A Perfect Mountain
(Hickory) LPS 155
- THE GENTRYS**
(MGM) GAS 127

H

- RON HOOD**—A Mighty Big God
(Radiant Song) SLP 867
- URIAH HEEP**
(Mercury) SR-61294
- AL HIRT COUNTRY**
(GWP) ST 2005
- LARRY HEABERMAN**, The World of
(K-ARK) 6010
- WILLIE HUTCH**—Season for Love
(RCA Victor) LSP-4296
- JOHN LEE HOOKER**—Alone
(Specialty) SPS 2125

ARTIST — Title — LABEL & Number

- PARISH HALL**
(Fantasy) 8398
- JOHN HURLEY SINGS About People**
(RCA Victor) LSP-4355
- SHIVA'S HEADBONE**—Take Me to the Mountains
(Capitol) ST-538
- MARIAN HENDERSON**—Cameo
(Coral) CRL 757512
- JOHNNY HODGES**, A Tribute to
(MGM) SE-4715
- DICK HOLLER**—Someday Soon
(Atlantic) SD 8268
- HAMPTON HAWES TRIO/LEROY VINNEGAR/DON-ALD BAILEY**—High in the Sky
(Vault) 9010
- HEAD**
(Buddah) BDS 5062
- DAVID HOUSTON**—Wonders of the Wine
(Epic) E 30108
- BILL HALEY**—The KING of Rock 'n' Roll—And Other Hit Rock Artists
(Alshire) S-5202
- BILLIE HOLIDAY**
(MGM) GAS 122
- IF**
(Capitol) ST-539
- IRON BUTTERFLY WITH PINERA & RHINO**—Metamorphosis
(Atco) SD 331339
- JANIS IAN**
(MGM) GAS 121
- IAN SYLVIA**
(MGM) GAS 115

I

- TAMIKO JONES**—In Muscle Shoals
(Metromedia) MD 1030
- ELTON JOHN**
(Uni) 73090
- JOHN JACKSON**—In Europe, Vol. 3
(Arhoolie) 1047
- JULIAN'S TREATMENT**—A Time Before This
(Decca) DL 75224
- ELMORE JAMES**—Anthology of the Blues/Archive Series, Vol. 1
(Kent) KST 9001
- ANTONIO CARLOS JOBIM**—Stone Flower
(CTI) 6002
- JAY & THE AMERICANS**—Capture the Moment
(United Artists) UAS 6762

K

- KINGDOM**
(Specialty) SPS 2135
- RUSTY KERSHAW**—Rusty . . . Cajun in the Blues Country
(Cotillion) SD 9030
- MAC KISSOON**—Souled Out
(Decca) DL 75218
- AL KOOPER**—Easy Does It
(Columbia) G 30031
- ANDRE KOSTELANETZ**—Be My Love
(Harmony) H 30014
- BERT KAEMPFERT**—Free and Easy
(Decca) DL 75234
- JOHN KEATING/ROYAL PHILHARMONIC**—Ireland
(London Phase 4) SP 44146
- ANDRE KOSTELANETZ**—Everything Is Beautiful
(Columbia) C 30037

L

- REV. JOSEPH D. LINTON/PROGRESSIVE BAPTIST CHURCH RECORDING CHOIR, ST. LOUIS, MO.**—I Need Thee
(Hob) HBX 2118
- ARNIE LAWRENCE & THE CHILDREN OF ALL AGES**—Inside an Hour Glass
(Embryo) SD 525
- ANDREW LEIGH**—Magician
(Sire) SES 97025
- LAZARUS**
(Amazon) AM-1001
- LOVETTES**, With Love From the
(Uni) 73081
- LANG SISTERS**—It's a Young World
(Supreme) S-224
- VINCENT LOPEZ**—Come Saturday Morning
(Ambassador) 598096
- TRINI LOPEZ**—Bye Bye Love
(Harmony) H 30012
- KEN LYON In Concert**
(Decca) DL 75197
- LOST GENERATION**—The Sly, Slick and the Wicked
(Brunswick) BL 754164
- LETTERMEN**—Reflections
(Capitol) ST-496
- CHARLES LLOYD**—Moon Man
(Kapp) 3634
- YANK LAWSON AND BOB HAGGART**, The World's Greatest Jazz Band of—Live at the Roosevelt Grill
(Atlantic) SD 1570
- MARK LINDSAY**—Silverbird
(Columbia) C 30111
- LOS NORTE AMERICANOS**—Handel
(Alshire) S-5208
- LITTLE RICHARD**
(Kama Sutra) KSB5 2023

M

- THE MESSIAHS OF GLORY SING**
(Hob) HBX 2120
- THE CHRIS MOON GROUP**
(Kinetic) Z 30228
- LEE MICHAELS**—Barrel
(A&M) SP 4249
- MYLON**
(Cotillion) SD 9026
- HERBIE MANN**—Muscle Shoals Nitty Gritty
(Embryo) SD 526
- THE MARBLES**
(Cotillion) SD 9029
- JOHN MURTAUGH**—Blues Current
(Polydor) 24-4016
- DEAN MARTIN**—My Woman, My Woman, My Wife
(Reprise) RS 6403
- MARCUS**
(Kinetic) Z 30207
- JEANETTE MACDONALD**—Sings "San Francisco" and Others
(RCA Victor) VIC-1515
- FRED McDOWELL & His Blues Boys**
(1046)
- JUDY MAYHAN**—Moments
(Atco) SD 33-319
- CLAUDIA MUZIO**, The Art of
(Seraphim) 60111 (M)
- CLYDE McPHATTER**—Welcome Home
(Decca) DL 75231
- MONGO SANTAMARIA**—Mongo '70
(Atlantic) SD 1567
- MATT MONRO**—Close to You
(Capitol) ST-546
- MOTHERS OF INVENTION**—Wheels Ripped My Flesh
(Bizarre/Reprise) MS 2028
- MUNGO JERRY**
(Janus) JXS-7000
- ROD MCKUEN**—Great Hits—2
(Stanyon/Warner Bros.) BS 2560
- ROBIN McNAMARA**—Lay a Little Lovin' on Me
(Steed) 37007
- RUDY RAY MOORE**—Eat Out More Often
(Kent) KST 001
- PERCY MAYFIELD**, The Best of
(Specialty) SPS 2126
- WES MONTGOMERY**
(MGM) GAS 120
- DEWEY MARTIN AND MEDICINE BALL**
(Uni) 73088
- JUNIOR MANCE**—With a Lotta Help From My Friends
(Atlantic) SD 1562
- BILL MONROE & HIS BLUEGRASS BOYS**—16 All-Time Greatest Hits
(Columbia) CS 1065
- WERNER MUELLER**, The Latin Splendor of
(London Phase 4) SP 44139
- MASHMAKHAN**
(Epic) E 30235
- CARMEN McRAE**—Just a Little Lovin'
(Atlantic) SD 1568
- HUGH MASEKELA**, All-Time Hits of
(MGM) GAS 116
- MUTZIE**—Light of Your Shadow
(Sussex) SXBS 7001
- LUCINE MICHAELS**—Turning Point
(Koinonia) KR 142626

N

- NEW FOLK**—Born Yesterday/I Conquered Death
(Creative Sound) CSS 1540
- WAYNE NEWTON**—The Long and Winding Road
(Capitol) ST-474
- NASHVILLE STRING BAND**—Down Home
(RCA Victor) LSP-4363
- SANDY NASSAN**—Just Guitar
(Embryo) SD 528
- NOVAC**—The Fifth Word
(Embryo) SD 527
- THUNDERCLAP NEWMAN**—Hollywood Dream
(Track) SD 8264
- JIM NABORS**—Everything Is Beautiful
(Columbia) C 30129
- NEW YORK ROCK ENSEMBLE**—Roll Over
(Columbia) C 30033
- WAYNE NEWTON**
(MGM) GAS 105
- NOCHE LOS TRES**
(Alshire) S-5212

O

- OSMIUM**—Parliament
(Invictus) ST-7302
- MICKEY O'BRYAN QUARTET**—Jamaica's Gift to the World
(Ivanhoe) IV-12345
- DES O'CONNOR**
(Capitol) ST-457
- THE OXPETALS**
(Mercury) SR 61289
- 101 STRINGS**—All-Time Hit Marches and Yankee Doodle Songs
(Alshire) S-5195

New Album Releases

• Continued

ARTIST — Title — LABEL & Number

P

- WES POTTS**—Bigger Man Than Me (K-ARK) 6009
- BLACK PEARL**—Live (Prophesy) PR-5 1001
- IDEE PETERS**—Boundless Love (Radiant) LP 3565
- PUGH (JA, DADDA)** (Vault-Phoenix) 137
- FRANCK POURCEL**—Midnight Cowboy (Paramount) PAS 5015
- PEARLS BEFORE SWINE**—The Use of Ashes (Reprise) RS 6405
- ANDY PRATT**—Records Are Like Life (Polydor) 24-4015
- JIMMY POWELL** (Decca) DL 75216
- ESTHER PHILLIPS**—Burnin' (Atlantic) SD 1565
- PERCUSSION LTD.**—Percussion for Lovers (Uni) 73085
- RAY PRICE**—For the Good Times (Columbia) C 30106
- JUNIOR PARKER**—The Outside Man (Capitol) ST-564
- SANDY POSEY** (MGM) GAS 125
- PURPLE HAZE BAND**—Frank Paris (B.T. Puppy) BTPS 1016
- PRISCILLA**—Gypsy Queen (Sussex) SXBS 7002
- JOHNNY PATE**—Outrageous (MGM) SE-4701
- FREDA PAYNE** (MGM) GAS 128
- POLISH AMERICAN STRING BAND**—The Happiest Band Around (Sure) VOL 39

Q

- QUICKSILVER**—Just for Love (Capitol) SMAS-498

R

- CLIFF RICHARD**—Good News (Word) WST-8507-LP
- TODD RUNDGREN**—Runt (Ampex) A-10105
- REVIVALTIME CHOIR**—Let the Whole World Know (Word) WST-8524-LP
- KURT RUSSELL** (Capitol) SKAO-492
- RAW SPITT** (Canyon) LP 7710
- SUSAN RAYE**—One-Night Stand (Capitol) ST-543
- RUSTIX**—Come On People (Rare Earth) RS 513
- DAVID ROSE ORCH.** (MGM) GAS 129
- CHARLIE RICH**—Boss Man (Epic) E 30214
- DAVID REA** (Capitol) SKAO-548

S

- DOC SEVERINSEN'S CLOSET** (Command) RSSD-950-s
- SYMPHONIC METAMORPHOSIS** (London) PS 573
- SOUNDTRACK**—Joe (Mercury) SRM-1-605
- SPOOKY TOOTH/MIKE HARRISON**—The Last Puff (A&M) SP 4266
- SANDPIPERS**—Come Saturday Morning (A&M) SP 4262
- SPECTRAS**—And You Love Her (Project 3) PR 4004SD
- THE SEGO BROTHERS & NAOMI**—Featuring W. R. Sego (Songs of Faith) SOF 156
- JOE SOUTH'S Greatest Hits, Vol. 1** (Capitol) ST 450
- JO-EL SONNIER**—The Scene Today in Cajun Music (Goldband) GRPL 7753
- SOUNDTRACK**—The Strawberry Statement (MGM) 2SE-145T
- SONNY SIMMONS**—Rumasuma (Contemporary) S7623
- EDWIN STARR**—War & Peace (Gordy) GS 948
- DANDO SHAFT** (Decca) DL 75217
- SHIRLEY SCOTT**—Something (Atlantic) SD 1561
- MAVIS STAPLES**—Only for the Lonely (Volt) VOS 6010
- JIM SELLERS & THE LONDON CONCERT ORCH./PAUL MICKELSON/RUDY ATWOOD**—I Asked the Lord (Supreme) SS-2061
- SOUNDTRACK**—They Call Me Mister Tibbs (United Artists) UAS 5214
- CARL SMITH AND THE TUNESMITHS** (Columbia) C 30215
- O. C. SMITH**—Greatest Hits (Columbia) C 30227
- SIDE SHOW** (Atlantic) SD 8261
- THE STONEMANS** (MGM) GAS 124

ARTIST — Title — LABEL & Number

T

- ERIC QUINCY TATE** (Cotillion) SD 9025
- GRADY TATE**—After the Long Drive Home (Skye) SK-17
- KEITH TEXTOR SINGERS**—Measure the Valleys (A&R) ARL-7100-001
- TEMPTATIONS**—Live at London's Talk of the Town (Gordy) GS 953
- GABE TUCKER**—Plays Hala (Tonka) TLP 714
- MEL TILLIS**—Heart Over Mind (Columbia) C 30253
- MEL TELLIS**—One More Time (MGM) SE-4681
- CONWAY TWITTY** (MGM) GAS 110

V

- VAN DER GRAAF GENERATION**—The Least We Can Do Is Wave to Each Other (Probe) CPLP 4515
- VARIOUS ARTISTS**—Original Rock Oldies—Golden Hits (Specialty) SPS 2129
- VARIOUS ARTISTS**—Treasure Album (Hickory) LPS 154
- VARIOUS ARTISTS**—Juke Joint Blues (Arhoolie) BC 23 (M)
- VARIOUS ARTISTS**—Anthology of the Blues/Blues From the Deep South/Archive Series (Kent) KST 9004
- VARIOUS ARTISTS**—Anthology of the Blues/Memphis Blues/Archive Series—Vol. 2 (Kent) KST 9002
- VARIOUS ARTISTS**—Anthology of the Blues/California Blues/Archive Series—Vol. 3 (Kent) KST 9003
- VARIOUS ARTISTS**—Anthology of the Blues/Texas Blues/Archive Series—Vol. 5 (Kent) KST 9005
- VARIOUS ARTISTS**—Anthology of the Blues/Detroit Blues/Archive Series—Vol. 6 (Kent) KST 9006
- VARIOUS ARTISTS**—Anthology of the Blues/Arkansas Blues/Archive Series—Vol. 7 (Kent) KST 9007
- VARIOUS ARTISTS**—Country Gold, Vol. II (Harmony) H 30018
- THE VOGUES**—Sing the Good Old Songs (Reprise) RS 6395
- VARIOUS ARTISTS**—Original Rock Oldies—Golden Hits, Vol. 2 (Specialty) SPS 2130
- VARIOUS ARTISTS**—The Greatest Hits (Vol. 1) (Warner Bros.) BS 2558
- VARIOUS ARTISTS**—Alternatives (Warner Bros.) WS 1873
- VARIOUS ARTISTS**—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 4 (Alshire) S-5197
- VARIOUS ARTISTS**—All Star Country (MGM) SE-4690
- VARIOUS ARTISTS**—The Guitar Around the World (Alshire) S-5199
- VARIOUS ARTISTS**—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 5 (Alshire) S-5200
- VARIOUS ARTISTS**—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 6 (Alshire) S-5216
- VARIOUS ARTISTS**—Revival of Rhythm & Blues (Ranwood) R-8078

W

- PAUL, BETTY & SHERI WELLS**—A Million Miles of Song (Radiant Song) SRLP 8
- ORSON WELLES**—The Begatting of a President (Mediarts) 41-2
- WILD CHILD BUTLER**—Keep on Doing What You're Doing (Mercury) SR-61293
- JUNIOR WELLS**—Blues Jam (Delmark) DS-628
- BIG JOE WILLIAMS**—Thinking of What They Did to Me (Arhoolie) 1053
- HUGO WINTERHALTER**—Applause (Musicor) MS 3190
- WE FIVE**—Catch the Wind (Vault) 136
- STEVIE WONDER**—Signed, Sealed and Delivered (Tamla) TS 304
- BEVERLY WRIGHT**—With a Little Love (Audio Fidelity) AFS 6235
- LOUDON WAINWRIGHT III** (Atlantic) SD 8260
- MAE WEST**—The Original Voice Tracks From Her Greatest Movies (Decca) DL 79176
- JOHN WILLIAMS**—Plays Spanish Music (Columbia) M 30057
- BILLY WALKER**—When a Man Loves a Woman (MGM) SE-4682

Y

- YARDBIRDS**—Featuring Performances by Jeff Beck, Eric Clapton, Jimmy Page (Epic) EG 3-135
- DENNIS YOST & THE CLASSICS FOUR**—Song (Liberty) LST 11003
- GLEN YARBROUGH**—Jubilee (Warner Bros.) WS 1876
- YELLOW HAND** (Capitol) ST-549

NEW CLASSICAL RELEASES

ARTIST — Title — LABEL & Number

A

- ANCIENT ITALIAN ORGAN MUSIC**—Fernando Germani (Archiv) 2533 043

B

- BELLINI: LA SONNAMBULA (HIGHLIGHTS)**—Pagliughi/Tagliavini/Siepi/Various Artists (Capuana) (Everest/Cetra) 7435
- BIZET: THE PEARL FISHERS (HIGHLIGHTS)**—Dobbs/Seri/Various Artists/Paris Philharmonic (Leibowitz) (Everest/Cetra) 7442
- BEETHOVEN: PIANO SONATAS, VOL. II**—Claudio Arrau (Philips) PHS 3-913
- BEETHOVEN: SONATAS NOS. 16, 22, 27**—Wilhelm Backhaus (London) CS 6639
- BRITTEN: THE SUITES FOR CELLO**—Mstislav Rostropovich (London) CS 6617
- BALLET AT THE BOLSHOI**—Bolshoi Theater Orch. (Fayer/M. Shostakovich)/Moscow Radio Symphony (Rozhdestvensky/Khaihin) (Melodiya/Angel) SRC 4114
- BRUBECK: THE GATES OF JUSTICE**—Various Artists (Kunzel) (Decca) DL 710175
- BEETHOVEN: VIOLIN CONCERTO**—Francescatti/Columbia Symphony (Walter) (Odyssey) Y 30042
- BORODIN: POLOVTSIAN DANCES/TCHAIKOVSKY: CAPRICCIO ITALIEN**—Cleveland Orch. (Szell) (Odyssey) Y 30044
- BRAHMS: PIANO CONCERTO NO. 2**—Ritche/Orch. de Paris (Maazel) (Angel) S-36728

C

- CHERUBINI: MEDEA (HIGHLIGHTS)**—Callas/Scotto/Picchi/Various Artists/La Scala Orch. (Seraphin) (Everest/Cetra) 7437

D

- DONIZETTI: LUCIA DI LAMMERMOOR (HIGHLIGHTS)**—Di Stefano/Scotto/Bastianini/Various Artists/La Scala Orch. (Sanzogno) (Everest/Cetra) 7439
- DUETS FROM SEMIRAMIDE/NORMA**—Sutherland/Horne/London Symphony (Bonyng) (London) DS 26168

F

- FRANCK: SYMPHONY IN D MINOR**—Orch. de Paris (Karajan) (Angel) S-36729

G

- GLUCK: ORFEO ED EURIDICE**—Horne/Lorengar/Royal Opera House Orch. (Solti) (London) OSA 1285
- GOUNOD: FAUST (HIGHLIGHTS)**—Corelli/Sutherland/Guiaurov/Various Artists/London Symphony (Bonyng) (London) CS 6633
- GERSHWIN: RHAPSODY IN BLUE/PROKOFIEV: CONCERTO NO. 3/RAVEL: CONCERTO FOR LEFT HAND**—Katchen/London Symphony (Kertesz) (London) DS 26139
- GOD OF OUR FATHERS**—Mormon Tabernacle Choir/Philadelphia Brass Ensemble and Percussion (Condie) (Columbia) M 30054

H

- HANDEL: CONCERTI GROSSI, OP. 3/CONCERTO IN C FROM "ALEXANDER'S FEATS"**—Collegium Aureum (RCA Victor) VICS-6036
- HOLST: THE PLANETS**—London Philharmonic (Hermann) (London Phase 4) SPC 21049
- HASSLER: LUSTGAR**—Various Artists/Capella Lipsiensis (Knothe) (Archiv) 2533 041
- HANDEL: 6 TRIO SONATAS**—Piguet/Haas/Stiftner Mueller (Archiv) 2533-045

M

- MASSENET: DON QUICHOTTE (HIGHLIGHTS)**—Changalovich/Kalef/Koroshetz/Various Artists/Belgrade Opera Orch. (Danon) (Everest/Cetra) 7440
- MOZART: LA CLEMENZA DI TITO (HIGHLIGHTS)**—Berganza/Krenn/Popp/Various Artists/Vienna State Opera Orch. (Kertesz) (London) OS 26138
- MOZART: SYMPHONIES NOS. 31, 35, 32**—Klassische Philharmonie, Stuttgart (Muenchinger) (London) CS 6625
- MAHLER: SYMPHONY NO. 2**—Various Artists/Philadelphia Orch. (Ormandy) (RCA Red Seal) LSC 7066

ARTIST — Title — LABEL & Number

- MOZART: FLUTE CONCERTOS/ANDANTE IN C**—Schaffer/Philharmonia Orch. (Kurtz) (Seraphim) S-60123
- MOZART: VIOLIN CONCERTOS NOS. 4 & 5**—Zukerman/English Chamber Orch. (Barenboim) (Columbia) M 30055
- MOZART: EINE KLEINE NACHTMUSIK AND OTHERS**—Columbia Symphony (Walter) (Columbia) Y 30048
- MAHLER: DAS KLAGENDE LIED**—Various Artists/London Symphony (Boulez) (Columbia) M2 30061

O

- OFFENBACH: ORPHEUS IN THE UNDERWORLD (HIGHLIGHTS)**—Dran/Demigny/Mollien/Various Artists/Paris Philharmonic (Leibowitz) (Everest/Cetra) 7438
- ORFF: CARMINA BURANA**—Various Artists/Boston Symphony (Ozawa) (RCA Red Seal) LSC-3161

P

- PROKOFIEV: CINDERELLA SUITE**—Moscow Radio Symphony (Rozhdestvensky) (Melodiya/Angel) SR-40138
- PURCELL: ODE ON ST. CECILIA'S DAY (1962)**—Various Artists/English Chamber Orch. (Mackerras) (Archiv) 2533 042

R

- RAVEL: INTRODUCTION AND ALLEGRO/DEBUSSY: DANSES SACREE ET PROFANE**—Marcel Grandjany/Various Artists (Seraphim) S-60142
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Watts/New York Philharmonic (Ozawa) (Columbia) M 30059

S

- STRAVINSKY: NINE MASTERPIECES CONDUCTED BY THE COMPOSER**—Various Artists (Columbia) DSS 775
- J. STRAUSS: THE GYPSY BARON (HIGHLIGHTS)**—Waechter/Schock/Hazy/Various Artists/Berlin Opera (Stolz) (Everest/Cetra) 7569
- J. STRAUSS: DIE FLEDERMAUS (HIGHLIGHTS)**—Schock/Lipp/Holm/Various Artists/Vienna Symphony (Stolz) (Everest/Cetra) 7463
- SCHUBERT: PIANO TRIO/MILHAUD: PASTORALE/HINDEMITH: KLEINE KAMMERMUSIK**—Boston Symphony Chambers Players (RCA Red Seal) LSC 3166
- SIBELIUS: SYMPHONY NO. 2**—Boston Symphony (Koussevitzky) (RCA Victor) VIC-1510
- R. STRAUSS: ROSENKAVALIER SUITE/DON JUAN**—Philharmonia Orch. (Steinberg) (Seraphim) S-60141
- SIEBLIUS: SYMPHONY NO. 2**—Philadelphia Orch. (Ormandy) Y 30046
- SMETANA: THE MOLDAU/DANCES FROM THE BARBERED BRIDE/DVORAK: CARNIVAL OVERTURE/FOUR SLAVONIC DANCES**—Cleveland Orch. (Szell) (Odyssey) Y 30049

T

- TCHAIKOVSKY: SWAN LAKE: SUITE**—Moscow Radio Symphony (Rozhdestvensky) (Melodiya/Angel) SR-40137
- TCHAIKOVSKY: SWAN LAKE BALLET SUITE**—New York Philharmonic (Bernstein) (Columbia) M 30056

V

- VERDI: LA TRAVIATA (HIGHLIGHTS)**—Callas/F. Albanese/Savarese/Various Artists (Santini) (Everest/Cetra) 7425
- VERDI: IL TROVATORE (HIGHLIGHTS)**—Laurie-Volpi/Mancini/Various Artists (Preitali) (Everest/Cetra) 7426
- VERDI: UN BALLO IN MASCHERA (HIGHLIGHTS)**—Tagliavini/Curtis-Verna/Vaidengo/Various Artists (Questa) (Everest/Cetra) 7428
- VERDI: LA FORZA DEL DESTINO**—Arroyo/Bergonzi/Various Artists/Royal Philharmonic (Gardelli) (Angel) SDL-3765
- VIVALDI: THE FOUR SEASONS**—Armand/Toulouse Chamber Orch. (Auriacombe) (Seraphim) S-60144
- VIVALDI: CONCERTOS FOR WIND INSTRUMENTS**—Various Artists/Munich Chamber Orch. (Stadlmair) (Archiv) 2533-044
- VIOLIN PLUS I**—Ruggiero Ricci (Decca) DL7 10177

W

- WRITER: CAROLE KING** (Ode) SP 77006
- WEBER: DER FREISCHUETZ (HIGHLIGHTS)**—Watson/Schock/Frick/Various Artists/Berlin Opera Orch. (Matacic) (Everest/Cetra) 7468

Billboard Album Reviews

SEPTEMBER 5, 1970



POP
JOE COCKER—Mad Dogs & Englishmen. A&M SP 6002 (S)

The Joe Cocker flash and whimsy couldn't be better than on this two-LP set. And he gets real heavyweight support, as he belts out in his grinning style, from his 36 "mad dogs and Englishmen," with it a group of talented musicians and chorus. Songs include those composed by Cohen, Redding, Lennon-McCartney and Leon Russell.



POP
NEIL DIAMOND—Shilo. Bang BANG 221 (S)

Although currently recording for another label, Diamond has proved very successful on the charts with his earlier recordings "Shilo" and "Solitary Man." Both those hits are included here, and prove a major selling factor, but not to be overlooked are the other top performances "Kentucky Woman," "Monday, Monday," "Girl, You'll Be a Woman Soon" and "Thank the Lord for the Nighttime."



POP
IRON BUTTERFLY WITH PINERA & RHINO—Metamorphosis. Atco SD 33-339 (S)

One of the heaviest groups in the world, the Iron Butterfly score extremely well on "Shady Lady" and "Best Years of Our Life" and the epic "Butterfly Bleu" will serve as excellent programming material for progressive rock stations. A lot of the other cuts on this LP are heavy, too; it's packed with entertainment. Heavy sales almost guaranteed.



POP
ROBERTA FLACK—Chapter Two. Atlantic SD 1569 (S)

Roberta Flack, who sings and plays piano, is often compared with Nina Simone, but there is considerable difference between the two talents. This second album shows the direction Roberta is taking—a set of lyrics that mirror today, offer a little hope and inject a little humor. Included in this set is "Reverend Lee" written by (Eu)Gene McDaniels which breaks everybody up wherever Roberta plays. A major talent talking shape.



POP
THE GREATEST HITS VOL. 1—Various Artists. Warner Bros BS 2558

Twelve hit stars are given the play in this LP containing sides of their best hits. Represented by Trini Lopez on "If I Had a Hammer"; Petula Clark doing "Downtown"; Mason Williams picking his way on "Classical Gas." Variety here is what counts, too, and the sounds range far and wide.



POP
THE BROOKLYN BRIDGE—Buddah BDS 5065 (S)

Group has fared well on the charts with a series of hit singles and LPs, and this latest entry should quickly follow suit. There are many good performances here, but "Nights in White Satin," "Day Is Done" and "For What It's Worth" are standouts. Also included for good measure is their recent single "Down by the River."



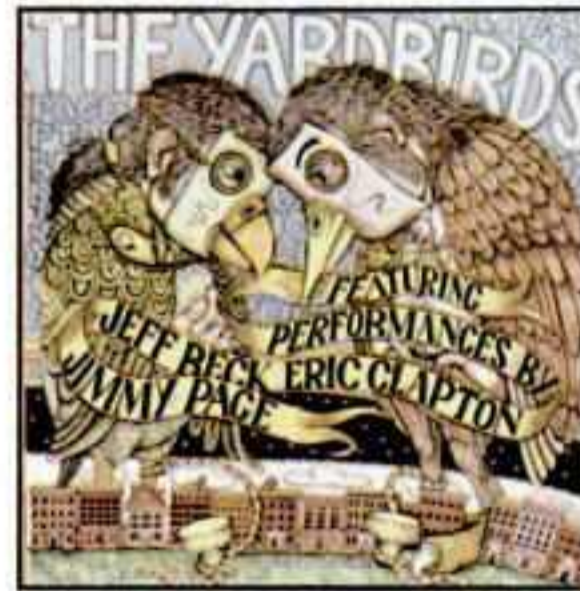
POP
BOBBY BLOOM—L&R LR-1035 (S)

Writer Bloom recently turned vocalist and came up with "Montego Bay" hit. Now he follows his singles success with a fine LP that should score on the chart. His piano work really sparkles as he flies away on numbers such as "Brighten Your Flame," "Fanta," "Heidi" and "Montego Bay."



POP
RAY CONNIFF—Concert in Stereo/Live at the Sahara/Tahoe. Columbia G 30122 (S)

What a set. This is Ray Conniff at his very best. Captured live at the Sahara/Tahoe, the orchestra and singers offer a topnotch program that ranges from film and show classics to pop standards and even a bit of Dixieland and Chopin. The stereo sound is exceptional for a live performance and the extended treatment of "Memories Are Made of This" with audience participation is a standout.



POP
YARDBIRDS—Featuring Performances by Jeff Beck, Eric Clapton, Jimmy Page. Epic EG 30135 (S)

This two-LP package with an imaginative, colorful cover brings the Yardbirds at their original and sparkling best, doing their thing live, too. Featured are performances by Clapton, Beck and Page, turning it on in such beauts as "Jeff's Boogie," "The Train Kept Rollin'," and "Here 'Tis."



POP
THUNDERCLAP NEWMAN—Hollywood Dream. Track SD 8264 (S)

Thunderclap Newman's first U.S. album should be a big one, including, as it does, the "Something in the Air" single performed in "Strawberry Statement" and "Magic Christian." This British trio ranges from honky tonk, as in "Hollywood," to the contemporary sounds, as in "When I Think" and "Accidents." Peter Townshend, one of the top artists of today as lead guitarist of the Who, has produced a beauty throughout.



POP
SHIRLEY BASSEY IS REALLY "SOMETHING"—United Artists UAS 6765 (S)

Straightahead pop singing, some good old fashioned voice raising that never goes out of style when it is done with elegance. The material used is very contemporary—"Spinning Wheel" gets another turn, "My Way" is a personal, honest statement, and "Light My Fire" burns at both ends. Her giant British chart winner, "Something," is included.



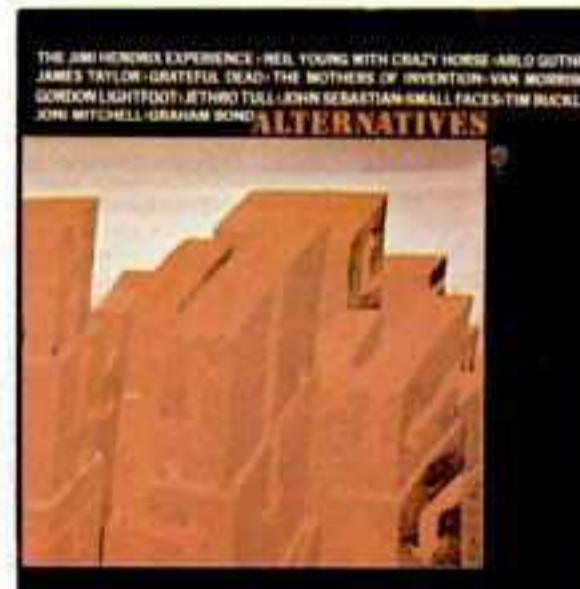
POP
KING CRIMSON—In the Wake of Poseidon. Atlantic SD 8266 (S)

A progressive rock masterpiece, this album by King Crimson touches a variety of musical bases and probes deep. "The Devil's Triangle" of three separate songs is outstanding. "Cat Food," too, could become a password among the youth. Lyrics of the tunes are heavy and meaningful; music is hip. Sales should be vast on this album.



POP
ANDRE KOSTELANETZ—Everything Is Beautiful. Columbia C 30037 (S)

Lush and lovely—that's an apt description of the music of Andre Kostelanetz. Chorus accents the lyric lines of tunes like "On a Clear Day," "Song From 'M*A*S*H,'" and "Let It Be," plus the "Airport" Love Theme." Another in the long list of Andre Kostelanetz LPs that should prove highly commercial.



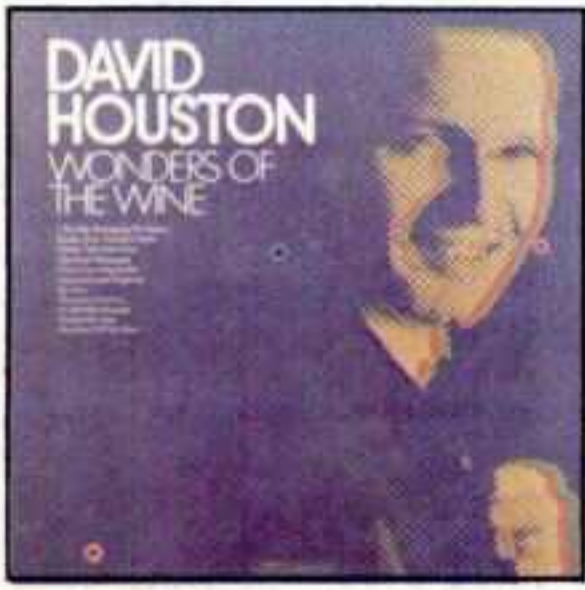
POP
VARIOUS ARTISTS—Alternatives. Warner Bros. WS 1873 (S)

Culled from previous hit LP's, the cuts, and the performers, represented here are some of the best rock-folk-blues around. But it's artists such as Arlo Guthrie doing "Creole Belle"; Hendrix zipping along on "Purple Haze"; and Mother of Invention, Van Morrison and Grateful Dead, which make this a together album.



POP
ANTONIO CARLOS JOBIM—Stone Flower. CTI 6002 (S)

Jobim's smooth piano and vocal displays spearhead a fine album that's full of some excellent help from his sidemen, too. The beat is colorful and softly exciting throughout. Included, besides the title tune, the opener, "Tereza My Love," and the closing "Sabia," are especially strong.



COUNTRY
DAVID HOUSTON—Wonders of the Wine. Epic E 30108 (S)

David Houston has a permanent place at the top of the country best seller charts with both his albums and singles, and this latest entry featuring his current hit "Wonders of the Wine" and recent winner "I Do My Swinging at Home" is sure to prove no exception. Along with his own hits, he offers top treatments of "Okie From Muskogee," "Bridge Over Troubled Water" and the pop standard "If I Had My Way," among others.



COUNTRY
MEL TILLIS—One More Time. MGM SE-4681 (S)

Mel Tillis' first album for MGM should continue his string of successes, especially with such cuts as the title song and the single "Heaven Every Day." Backed by the Statesiders, Tillis also hits the mark with "How You Drink the Wine," "Is Anybody Going to San Antonio?" "Brand New Wrapper" and five more.



COUNTRY
DON GIBSON—A Perfect Mountain. Hickory LPS 155 (S)

Leading off with his "A Perfect Mountain" hit, Gibson has another winning album here. He's at his best with smooth treatments of "My Elusive Dreams," "Put a Little Love in Your Heart" and "I Washed My Hands in the Morning Dew." Also included is a fine new performance of his earlier hit "Sea of Heartbreak," that's a standout.



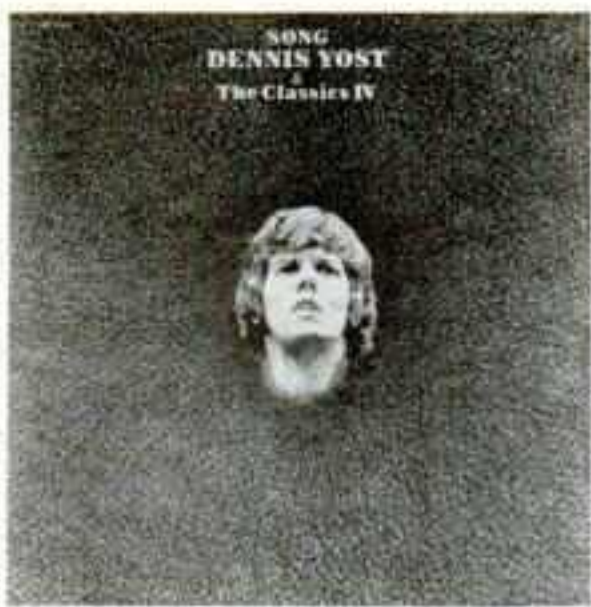
COUNTRY
BILLY WALKER—When a Man Loves a Woman. MGM SE-4682 (S)

Billy Walker, in perfect form, has an album here that capitalizes on his current hit single—"When a Man Loves a Woman"—then delves into a package of proven success such as "Is Anybody Goin' to San Antonio" and "Hello Darlin'" "The Taker" and "You Lucky Dog" are both intriguing.



JAZZ
HERBIE MANN—Big Boss Mann. Columbia CS 1068 (S)

Mann shows another side of his musical character with this album, focusing on improvisation with a Latin rhythm with tunes such as "Senor Blues," "The Jive Samba," and "Manteca," while stylizing such standards as "Watermelon Man," and "What'd I Say." With a Latin percussion section and such notable soloists as Chick Corea on piano and saxophonist Jimmy Heath, Mann has a sound that will create some nostalgia and many new friends.



POP
DENNIS YOST & THE CLASSICS—
Song.
Liberty LST 11003 (S)

Dennis Yost and the Classics IV have another winner here with one good number after another. "Pick Up the Pieces" and "Cherryhill Park" are among the top cuts. "Nobody Loves You But Me" and "God Knows I Love Her" also stand out, while "Where Did All the Good Times Go" really swings.



POP
TONY JOE WHITE—
Tony Joe.
Monument SLP 18142 (S)

Tony Joe White, strongly versed in the blues, has a first-rate album that should have wide appeal. Whether singing his own material, such as "Widow Wimberly" and the single "Save Your Sugar for Me" or other pieces, such as the single, "My Friend," White is topnotch combining Nashville and Memphis influences, not surprising since this album was cut in both music capitals.



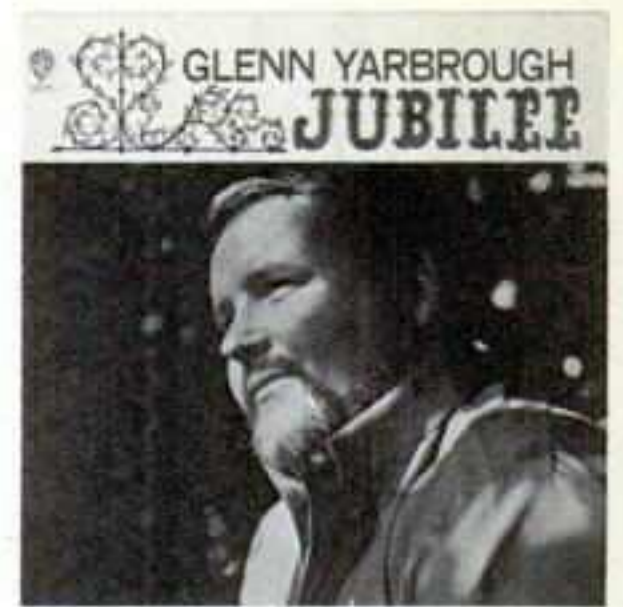
POP
MONGO SANTAMARIA—
Mongo '70.
Atlantic SD 1567 (S)

Mongo Santamaria steps into a slightly different bag on this album; instead of his exotic rhythm, the flavor is essentially jazz and the songs are highly complex in structure. "Adobo Criollo" and "Mark of the Banther" are interesting; "Yesterday's Tomorrow" reveals great depth. This is, indeed, a new Mongo represented.



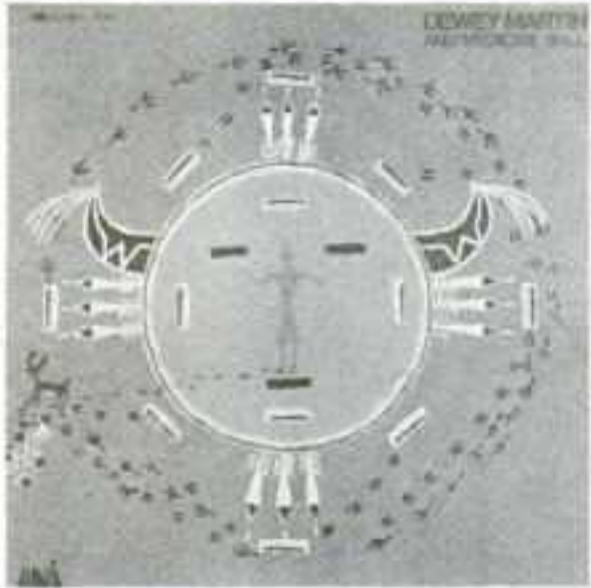
POP
THIS IS HARRY BELAFONTE—
RCA Victor VPS-6024 (S)

Belafonte's singing life put out on a special priced two volume set—right from the emergent pop calypso artist ("Day O"), through the blues and folk period ("Betty and Dupree," "Bald Headed Woman") and into the Belafonte specialties, "Scarlet Ribbons" and "A Hole in My Bucket," which is shared with Odetta. Four sides of interpretive singing, with mass appeal.



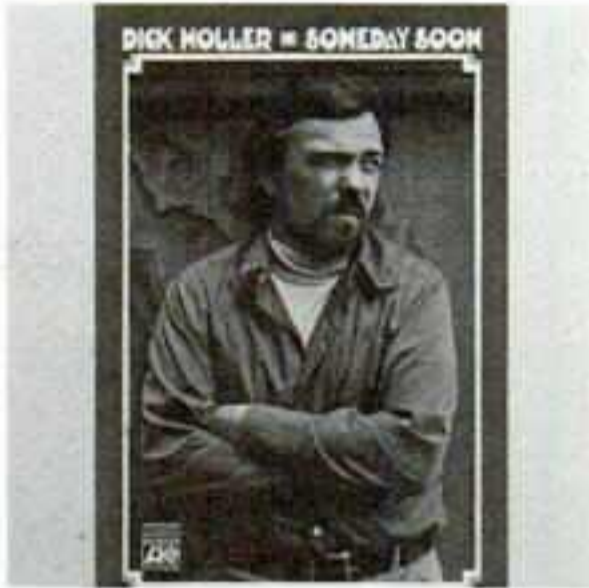
POP
GLENN YARBROUGH—
Jubilee.
Warner Bros. 1816

The Yarbrough flame ignites the 11 tunes on this LP in a fire of peace and love. He's gentle, strong, always colorful and exciting, as he throws out that style that caresses and embraces today's times. Songs include "The Crucifixion," "Gentle Wings of Freedom" and "To Be Free."



POP
DEWEY MARTIN AND MEDICINE BALL—
Uni 73088 (S)

More and more, albums are created in a special concept and have a theme throughout; this is one of those, but Dewey Martin exhibits a heavy voice and some heavy songs well-produced (he produced the LP himself) for extra measure. Best cuts are "Right Now Train," the guitar instrumental "Recital Palmer," and "The Devil and Me." This LP is progressive rock and could be a major seller. Martin is a great talent.



POP
DICK HOLLER—
Someday Soon.
Atlantic SD 8268 (S)

From writing hit songs ("Abraham, Martin and John") Dick Holler moves to recording—and this album should put him on top as a hit singer as well as writer; he wrote all of the tunes, including "My Friend Joe" which should be played on every soul station in the nation. "Hey-Hey-Ho" has potential pop-hit appeal. "Abraham, Martin and John" is here, too, as intended by the writer. A very big album.



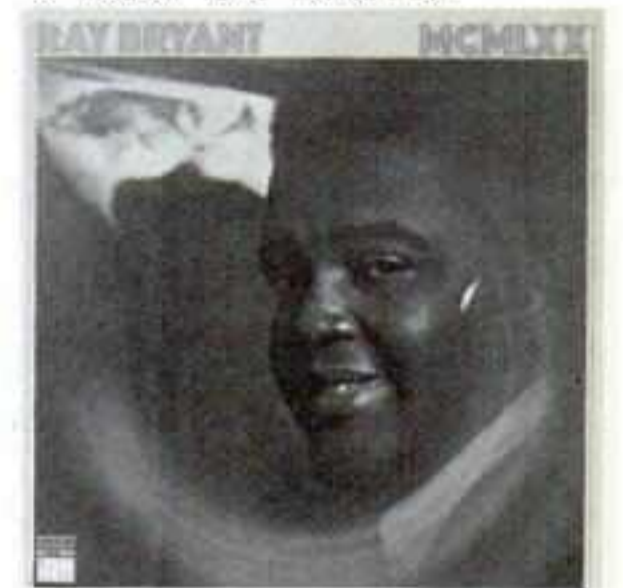
SOUL
LOST GENERATION—
The Sly, Slick and the Wicked.
Brunswick BL 754164 (S)

Brunswick is back in a big way and the soft sounds are in, and the combination is brought together in hit fashion by the Lost Generation, whose "Sly, Slick & the Wicked" disk was a pop & soul winner. The foursome find that smooth groove on the Moments' "Love on a Two Way Street" and the Delphonic's "Didn't I Blow Your Mind," plus "So Young and So True," "Someday" and "Wait a Minute." Another solid group from Eugene Records.



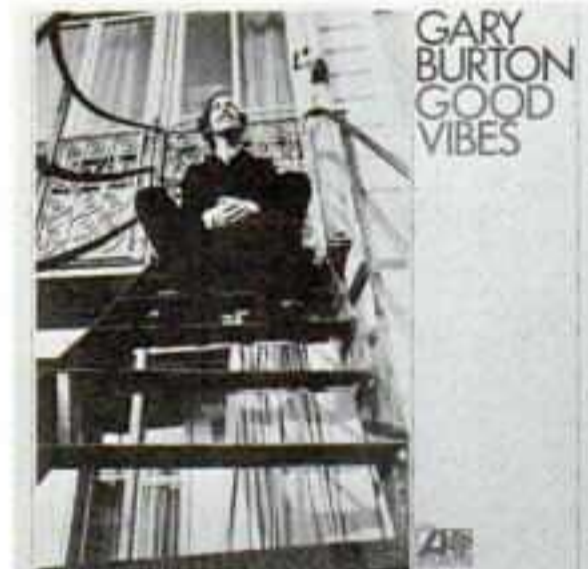
SOUL
JUNIOR PARKER—
The Outside Man.
Capitol ST-564 (S)

The well equipped soul singing of Junior Parker gets its first outing on the Capitol label and he combines some Beatle product ("Lady Madonna") with several originals—including his "signature" cut, "The Outside Man"—and some vintage material ("River's Invitation"). It's hard, well defined soul material—Junior isn't really on the outside at all.



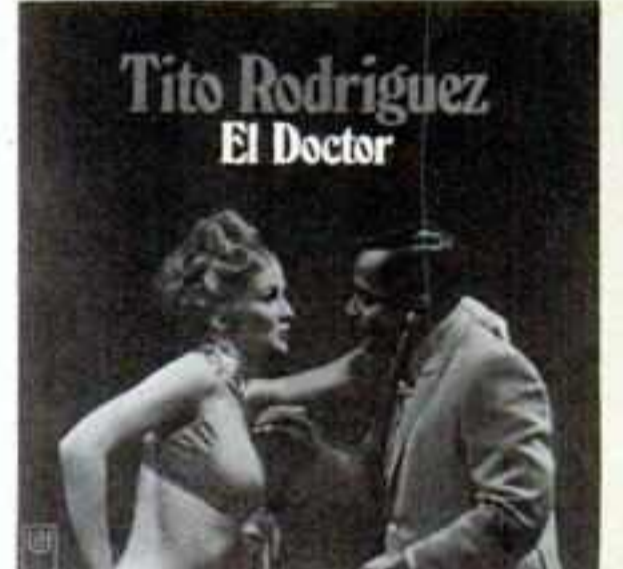
JAZZ
RAY BRYANT—
MCMLXX.
Atlantic SD 1564 (S)

Pianist Ray Bryant has always been in demand as a solo artist (he plays both ends of the keyboard) and accompanist. Here he gets the benefit of a small group with strings and some frankly commercial songs that he turns deftly into jazz vehicles. But there is a wide appeal here that should help sales. His treatment of "Let It Be" takes you right back to the roots. "Spinning Wheel" is included—rapidly becoming one of the most programmed numbers by jazz artists.



JAZZ
GARY BURTON—
Good Vibes.
Atlantic SD 1560 (S)

Burton's vibes led quartet was one of the first to cross pollinate the jazz world with the rock world (Larry Coryell). That tradition is carried on with this album which has Jerry Hahn taking some guitar parts. Several other influences permeate Burton's cuts—he himself plays vibes, electric vibes, piano and organ—such as the countrified "Pain in My Heart." A much broader sound and appeal from Burton.



INTERNATIONAL
TITO RODRIGUEZ—
El Doctor.
UA Latino LS 61055 (S)

Always exotic, always exciting, Tito Rodriguez is a byword for entertainment. "El Doctor del Amor" is a very interesting song, but with Tito Rodriguez one is assured that every song is going to be good. "Buenas Noches Che Che," "El Hueso de Maria," and the long "El Vive Bien" all good.

★★★★ 4 STAR ★★★★★

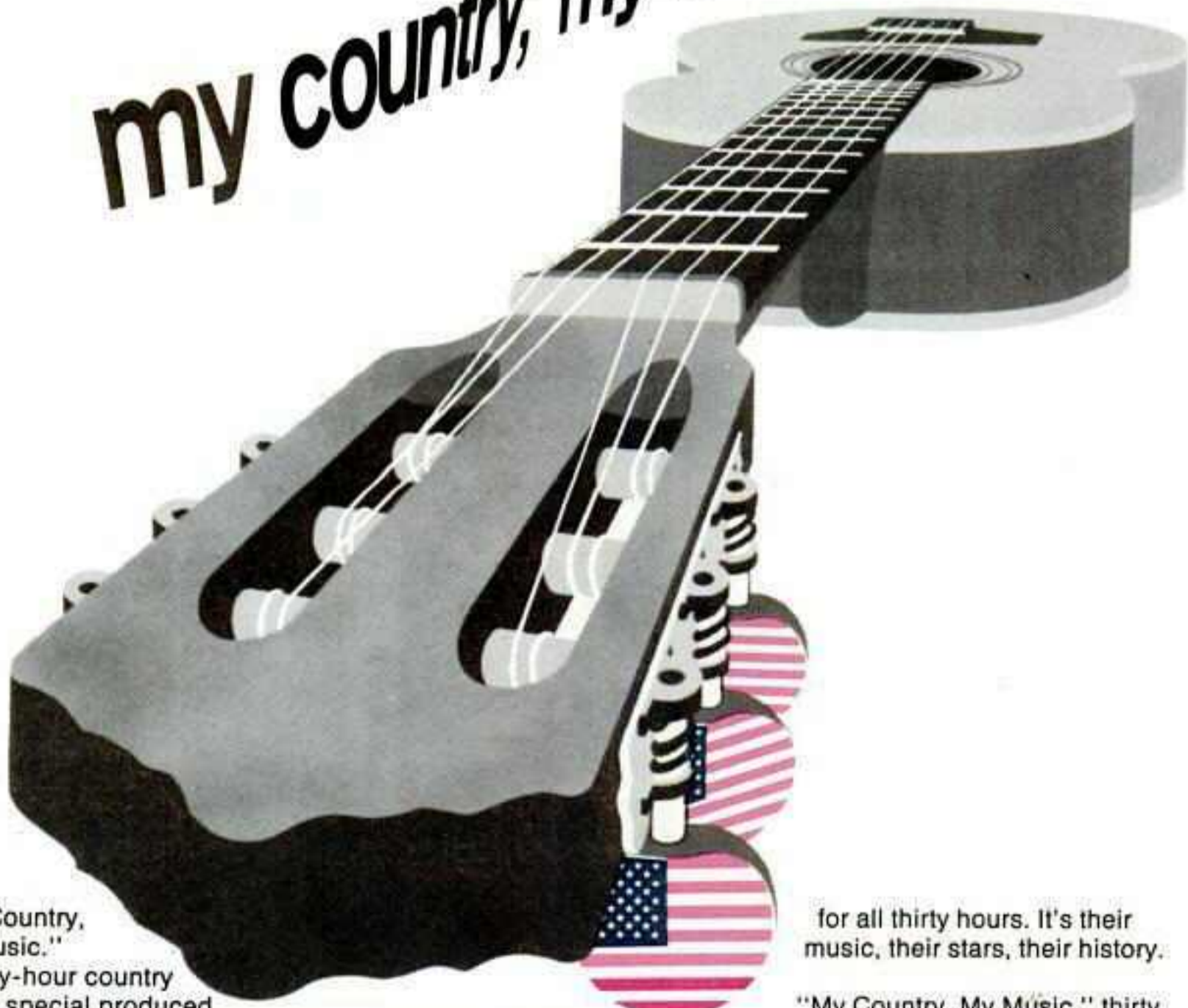
- POPULAR ★★★★★**
- JANIS IAN—MGM GAS 121 (S)
 - CAPTAIN BEEFHEART & HIS MAGIC BAND—Safe as Milk. Buddah BDS 5063 (S)
 - FREDA PAYNE—MGM GAS 128 (S)
 - CONWAY TWITTY—MGM GAS 110 (S)
 - ALL-TIME HITS OF HUGH MASEKELA—MGM GAS 116 (S)
 - IAN & SYLVIA—MGM GAS 115 (S)
 - MAVIS STAPLES—Only for the Lonely. Volt VOS-6010 (S)
 - LITTLE RICHARD—Kama Sutra KSB5 2023 (S)
 - PURPLE HAZE BAND—Frank Paris. B.T. Puppy BTPS 1016 (S)
 - SANDY POSEY—MGM GAS 125 (S)
 - WAYNE NEWTON—MGM GAS 105 (S)
 - THE BLUES PROJECT—MGM GAS 118 (S)
 - DEL SATINS—Out to Lunch. B.T. Puppy BTPS 1019 (S)
 - TOMMY EDWARDS—MGM GAS 123 (S)
 - PRISCILLA—Gypsy Queen. Sussex SXBS 7002 (S)
 - DAVID ROSE ORCH.—MGM GAS 129 (S)
 - HEAD—Buddah BDS 5062 (S)
 - ARCHIE WHITEWATER—Cadet/Concept LPS-329 (S)
 - MUTZIE—Light of Your Shadow. Sussex SXBS 7001 (S)
 - DAVE ANTRILL—Amaret ST 5007 (S)
 - DENNIS COFFEY & THE DETROIT GUITAR BAND—Evolution. Sussex SXBS 7004 (S)
 - THE OXPETALS—Mercury SR 61289 (S)
 - ANDREA CARROLL/BEVERLY WARREN—B.T. Puppy BTPS 1017 (S)
 - RENE ALBEE ORCH.—Springtime in Paris. Astoria AST. 140036 (S)

LOW PRICE POP ★★★★★
BILL HALEY—The KING of Rock 'n Roll—And Other Hit Rock Artists. Alshire S-5202 (S)

• Continued

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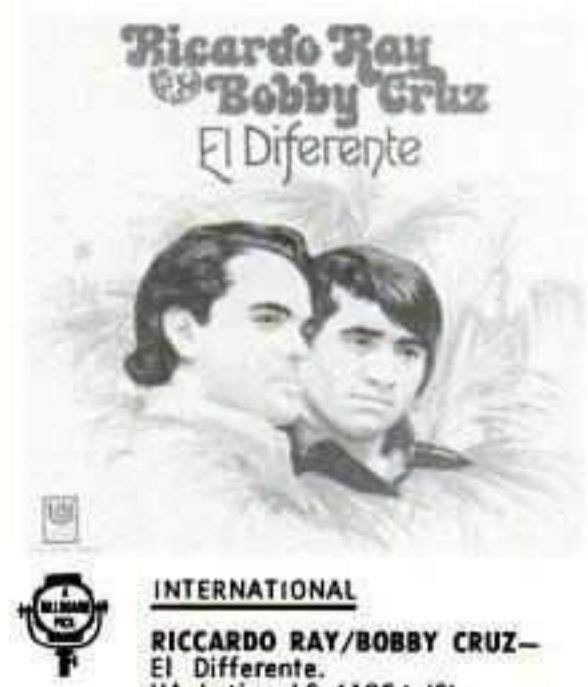
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for all thirty hours. It's their music, their stars, their history.

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INTERNATIONAL
RICCARDO RAY/BOBBY CRUZ—
El Diferente.
UA Latino LS 61054 (S)

What a combination. Here are two of the top Latin stars teamed for a top album, which includes the title song, written and performed by the pair. Their other original numbers, such as "Toma y Dame" and "El Guitaro," also move. The other songs here also are some of the top performances, which should draw heavy sales in Latin markets. Their version of "Si Algun Dia Te Vas (If You Go Away)" also excels.

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Nashville Scene

• Continued from page 64

Pete Fountain and **Jonah Jones**, will be seen by 1½ million viewers overseas through the Armed Forces Radio and Television Service. The one-hour color special was produced by 21st Century Productions of Nashville. . . . **Ben Peters** has announced the formation of Playback Music, a new BMI publishing firm. It will be located at 900 Old Hickory Blvd., in Brentwood, Tenn. . . . The **Merle Haggard Show** with

Bonnie Owens and the **Strangers**, **Ferlin Husky**, **Ernest Tubb**, **Claude King** and **Simon Crum** is scheduled for Sept. 19 at Kleinhans Music Hall in Buffalo, N.Y., for two shows. The show was set up by **Ramblin' Lou**. . . . The Jacksonville Rodeo Association reports that the largest crowd attended the show this year, with special guest artist **Carl Smith** entertaining. Smith pleased the crowd with his performance both as a singer and as a horseman. Station **WLOR**, Thomasville, Ga., is doing daily medical reports on **Both Parrish**, who was

badly injured in a recent accident. . . . **Chet Atkins** is at it again. This time the brilliant guitarist (and one of the world's nicest humans) now has accepted the honorary chairmanship for the Cystic Fibrosis Research Foundation's fund drive. One way or another, he must be one of the leading individuals in the field of personal generosity. . . . **Jack Key**, professional manager of Newkeys Music, has announced the addition of three new exclusive writers to the firm. Two of the writers, **Jeff Elliott** and **Mike Morgan**, are from Jackson, O., while **Ronnie Rogers** is from Nashville. . . . **Chuck Chellman** now is handling promotion for Ampex Records in this area. . . . Sharp-eyed **Dick Deno** of WWI, Black River Falls, Wis., spotted an incorrect identification of a **Mickey Newbury** song, and we appreciate his calling our attention to it. . . . **Buddy Lee** reports from the West Coast that **Mel Tillis** has completed the taping of his first appearance on the Glen Campbell TV show to be aired Oct. 11. The performance netted him a repeat taping, with options for additional appearances on a semi-regular basis.

Sammi Smith, getting strong airplay on her Mega single "He's Everywhere" appeared on **Don Evans** extravaganza at Pittsburgh's WEEP, and then went on to Wheeling and the Jamboree. She is a super-talent who deserved the attention she is now getting. . . . **Flossie Lee**, of Fairport, Ohio, has sent her new release on the Stop Label, and it's her best so far. . . . **Doug Davis** of Sound Country Promotions reports that **C.B. Kelton**, a regular at the Brown Jug in Decatur, Ill., has a new single on NAP records, a country version of the pop hit, "Hitch-

Blue Grass Park Alive With Music

CAMP SPRINGS, N. C.—Eight days of musical activity are now underway at Blue Grass Park in rural Caswell County here.

The last weekend in August saw the First Annual String Music Championship, conceived as a vehicle for locating and recognizing new talent in blue grass and non-electrified string music. Open competition was held Saturday, and runoffs for the Grand Champion awards were held yesterday.

Judges included recording artists, music publishers, record executives and recognized experts on string music styles. During the current week, some 15,000 are expected for Carlton Haney's Sixth Annual Labor Day Weekend Blue Grass Music Festival, held for the second year here.

Concerts begin at 10:00 a.m. Friday (4), running until midnight. Among those performing will be Ralph Stanley, the Blue Grass Alliance, Roger & Joan Sprung, Clyde Moody, the Goins Brothers, the Shenandoah Valley Cut-Ups with Red Smiley and Reno Harrell & the Tennessee Cut-Ups.

A highlight of Friday's con-

certs will be a special old-time music program with a tribute to the late Charlie Poole, a country music pioneer. Featured on the two-hour tribute will be surviving greats such as J.E. Mainer, Snuffy Jenkins, Pappy Sherrill, Tommy Jarrell, and several members of Charlie Poole's original North Carolina Ramblers.


Saturday (5) will feature concerts by all the Blue Grass artists present for the three-day event. The line-up includes Bill Monroe, who originated blue grass music in 1939; Ralph Stanley, one of the original Stanley Brothers; the Osborne Brothers; Mac Wiseman; the Country Gentlemen; Del McCoury and the Dixie Pals; J.D. Crowe & the Kentucky Mountain Boys; Blackwell-Collins and the Dixie Blue Grass Boys; Chubby Wise; Tex Logan; the Wilson Brothers; the Virginia Cut-Ups plus all the artists on the Friday program. Featured as a special guest Saturday night will be Roy Acuff and the Smokey Mountain Boys.

On Sunday, the blue grass artists will appear on a hymn sing, and this will be followed by a narration of Part VI of the Blue Grass Story by Carlton Haney, tracing the life and music of Bill Monroe. On Sunday night there will be additional concerts, highlighted by reunion of the famous Reno & Smiley team.



TANDY RICE, front right, newly named agency executive and part-owner of the Moeller Talent, Inc., goes over booking engagements with W. E. "Lucky" Moeller, president, and vice presidents Jack Andrews and Larry Moeller.

in' a Ride." It is NAP's first release (the initials stand for Nashville Artist Productions). It is both a label and production company owned by producer **Andy Anderson** and Decca artist **Bill Howard**.



WHEN A HOT SELLING RECORD IS ALSO A HOT TURNTABLE RECORD—WHEN A HOT COUNTRY RECORD IS ALSO PLAYING POP—WHEN THE RE-ORDERS ARE INCREASING—WHEN THE RECORD GOES TO 22 WITH A STAR IN BILLBOARD; WHAT MORE CAN BE SAID, IT'S GOING ALL THE WAY. . . .

"MARTY GRAY"

Capitol 2844

Billie Jo Spears

On Capitol of Course . . .

Written by: Walter Woodward

JERRY CHESNUT MUSIC, BMI
808 16th Avenue, South, Nashville, Tennessee 37203

SPECIAL MERIT PICKS

POP

SAMMY DAVIS JR.—Sammy Steps Out. Reprise RS 6410 (S)
Davis gives it all he's got on this LP and what he's got are some fine beating and ballading on today tunes. His voice is consistently up, banging away like machine gun on such tunes as "Please Don't Go," "This Guy's in Love With You" and "Bein' Natural Bein' Me."

SIR DOUGLAS QUINTET—1+1+1=4. Philips PHS 600-344 (S)
The Sir Douglas Quintet has a strong album here with a special packaging (including fold leafs in the front for opening with the LP sliding out of the top). Cut after cut has that winning beat and sound. From "Yesterday Got in the Way" to "What About Tomorrow" to "Sixty Minutes of Your Love," this set should draw the attention of this group's many fans.

ESTHER PHILLIPS—Burnin'. Atlantic SD 1565
She used to be known as Little Esther and this album is a comeback for her. It was recorded live at a Los Angeles club with a small group and some brass was dubbed in later (King Curtis on tenor). The groover on the album is "Cry Me a River Blues" where the lady strings together a lot of familiar blues couplets to mounting audience excitement. Soulful stuff with wide appeal from Miss Phillips.

HERSCHEL BERNARDI—Show Stopper. Columbia C 30004 (S)
Broadway's Herschel Bernardi has come up with a very distinctive album that should prove a "must" item for Broadway buffs. It's a collection of top show tunes that Bernardi did not sing on Broadway, but as he explains in the intros to each, he'd have liked to. Featured as such gems as "Fugue for Tinhorns," "Life Is" and "Little Tin Box."

THIS IS SAM COOKE—RCA Victor VPS-6027 (S)
This two-record set offers the best recordings of the late Sam Cooke, one of the greatest of pop singers. And, it's all here. From "You Send Me" to "Another Saturday Night" to "Everybody Loves to Cha Cha Cha," Cooke's interpretations shine. And, here also are "Sad Mood," "Sugar Dumpling" and 15 more, a real bargain.

CARMEN McRAE—Just a Little Lovin'. Atlantic SD 1568 (S)
Carmen McRae here offers another set in her fine style as she tackles fine material in her fine style. The title song is among the 12 exceptional cuts as are the Lennon-McCartney "Here There and Everywhere" and "Carry That Weight." Willie Dixon's "I Love the Life I Live" also is a winner.

LOUDON WAINWRIGHT III—Atlantic SD 8260 (S)
A very personal album from a young writer-singer who draws upon his own existence for material—school days, the movies, and so on. His quirky lyrics are self deflating and imaginative and his style draws upon

several influences, from country music to (inevitably) Dylan. An artist to watch.

LUCINE MICHAELS—Turning Point. Koinonia KR 142626 (S)
A vastly intriguing album, with highly emotional depths in lyrics that pack racial messages. Tunes range from "House Without a Door" to "Leroy" to "Kaleidoscope." The LP is well done and shakes you up a little, especially a song like "Turning Point." It could score well in today's concerned market, properly promoted.

COUNTRY

CHARLIE RICH—Boss Man. Epic E30214 (S)
Charlie Rich has an album here that should appeal to pop buyers as well as country, and will be immediately scooped up by his many fans. He's in top form as he offers "I Do My Swinging at Home," "Memphis and Arkansas Bridge," "I Can't Even Drink It Away" and the pop standard "Nice 'n' Easy."

THE SMOOTH SINGING STYLE OF DICK BRUNING—Stop STP 10015 (S)
Though he leans on several recent hits by other country artists, Dick Bruning shows his ability to step out on his own in such songs as "Excuse Me Buddy," "I'll Stop Loving You," and "Loneliness." A standout on the LP is "All I Have to Offer You Is Me."

CALHOUN TWINS—Country Jet Set No. 2. Stop STP 10017 (S)
The Calhoun Twins display a careful blend of songs in combination with a careful blend of voices. Songs range from "Silver Wings" and "Just a Girl I Used to Know" to the tearjerker (well done) "Ebony Eyes" and the message song "Why Can't We Act Like Little Children." A very good album.

JAZZ

BILLIE HOLIDAY—MGM GAS 122 (S)
The late Billie Holiday, a consummate jazz artist who happened to be a singer, is here on a set of reissued sides from the Verve label that has her with the very sympathetic accompaniment that Norman Granz arranged for her at that time. Titan-like are tenor saxophonist Ben Webster and Harry Edison on trumpet. "Love Is Here to Stay" with Billie nudging the melody here and there, shows off her improvisational, emotive style. One of the few great jazz voices.

LOW PRICE POP

NOCHE LOS TRES—Alshire S-5212 (S)
This album contains some really beautiful mariachi work. Tunes range from "La Malagueña" to "El Milagro" and "Enamorado de Ti." Vocals are soft and beautiful. A pleasure to listen to.

MARKETPLACE

• Continued from page 66

REAL ESTATE

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Mozart Program

• Continued from page 62

met the audience's expectations with the New York Chamber Orchestra, which consists of many of the best local symphonic musicians. The enthusiastic response resulted in an encore of the vigorous last movement. **FRED KIRBY**

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

Bubbling Under The HOT 100

- 101. BRING IT ON HOME Lou Rawls, Capitol 2856
- 102. DEEPER & DEEPER Freda Payne, Invictus 9080 (Capitol)
- 103. WHERE ARE YOU GOING Jerry Butler, Mercury 73101
- 104. SING OUT THE LOVE Arkade, Dunhill 4247
- 105. MONTEGO BAY Bobby Bloom, MGM/L&R 157
- 106. SIMPLE SONG OF FREEDOM Spirit of Us, Viva 641
- 107. CHANGES Outsiders, Bell 904
- 108. COMIN' BACK TO ME Smith, Dunhill 4246
- 109. YOU BETTER THINK TWICE Poco, Epic 5-10636 (Columbia)
- 110. IT'S SO NICE Jackie DeShannon, Liberty 56187
- 111. BORDER SONG Elton John, Uni 55246
- 112. SOME THINGS A MAN'S GOTTA DO Shango, Dunhill 4242
- 113. WIPE OUT Surfari, Paramount 144
- 114. FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209
- 115. HERE I STAND Crossroads, Atco 6765
- 116. I JUST WANNA KEEP IT TOGETHER Paul Davis, Bang 579
- 117. DON'T NOBODY WANT TO GET MARRIED Jesse James, Zea 1002
- 118. CIRCLE GAME Buffy Sainte-Marie, Vanguard 35108
- 119. ANIMAL ZOO Spirit, Epic 5-10648
- 120. TWO LITTLE ROOMS Trella Hart, Capitol 2881
- 121. WE CAN MAKE MUSIC Tommy Roe, ABC 11273
- 122. I WANNA LOVE YOU George Baker Selection, Colossus 124
- 123. REVOLUTION IN MY SOUL Reivers, White Whale 360
- 124. LOVING YOU IS A NATURAL THING Ronnie Milsap, Chips 2889 (Capitol)

ACTION Records

Singles

- ★ NATIONAL BREAKOUTS
LOOK WHAT THEY'VE DONE TO MY SONG MA . . . New Seekers, Elektra 45699 (Kama Ripa/Amelanie, ASCAP)
- ★ REGIONAL BREAKOUTS
HOLY MAN . . . Diane Kolby, Columbia 4-45169 (Houston)
SOME THINGS A MAN'S GOTTA DO . . . Shango, Dunhill 4242 (Seattle)

Albums

- ★ NATIONAL BREAKOUTS
JOE COCKER . . . Mad Dogs & Englishmen, A&M SP 6002
THE BAND . . . Stage Fright, Capitol ST 425
RONNIE DYSON . . . (If You Let Me Make Love to You Then) Why Can't I Touch You?, Columbia C 30223
QUINCY JONES . . . Gula Matari, A&M SP 3030
- ★ ACTION ALBUMS
ARCHIES . . . Sunshine, Kirshner KES 107 (RCA Victor)
JOE SOUTH'S GREATEST HITS . . . Capitol ST 450
DEAN MARTIN . . . My Woman, My Woman, My Wife, Reprise RS 6403
KING CRIMSON . . . In the Wake of Poseidon, Atlantic SD 8266
IF . . . Capitol ST 539
LULU . . . Melody Fair, Atco SD 33-330
FIRESIGN THEATER . . . Don't Crush That Dwarf, Hand Me the Pliers, Columbia C 30102
FREEDOM . . . ABC ABCS 708
MASON PROFFIT . . . Wanted, Happy Tiger HT 1009
MOTHERS OF INVENTION . . . Weasels Ripped My Flesh, Bizarre/Reprise MS 2028

★★★★ 4 STAR ★★★★★

• Continued

- 101 STRINGS—All Time Hit Marches and Yankee Doodle Songs! Alshire S-5195 (S)
- LOS NORTE AMERICANOS—Handel. Alshire S-5208 (S)
- VARIOUS ARTISTS—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 4. Alshire S-5197 (S)
- VARIOUS ARTISTS—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 5. Alshire S-5200 (S)
- VARIOUS ARTISTS—Top Chart Hits of Today/Played and Sung Like the Original Hits—Vol. 6. Alshire S-5216 (S)
- VARIOUS ARTISTS—The Guitar Around the World. Alshire S-5199 (S)
- DAVE EVANS—Million Sellers Made Famous by Tom Jones. Alshire S-5207 (S)

COUNTRY ★★★

- THE SONDREMANNS—MGM GAS 124 (S)
- VARIOUS ARTISTS—All Star Country. MGM SE-4690 (S)

SPOKEN WORD ★★★

- VARIOUS ARTISTS—The Fianna Irish of Notre Dame. Mutual Sports DR 5326/9

JAZZ ★★★

- THE WORLD'S GREATEST JAZZBAND OF YANK LAWSON AND BOB HAGGART—Live at the Roosevelt Grill. Atlantic SD 1570 (S)
- WILLIE BOBO—Do What You Want to Do. Sussex SXBS 7003 (S)
- JIMMY McGRUFF—Electric Funk. Blue Note BST 84350 (S)
- JOHNNY PATE—Outrageous. MGM SE-4701 (S)
- SHIRLEY SCOTT—Something. Atlantic SD 1561 (S)
- JUNIOR MANCE—With a Lotta Help from My Friends. Atlantic SD 1562 (S)

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BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	20
2	1	BITCHES BREW Miles Davis Columbia GP 26	18
3	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	60
4	4	GULA MATARI Quincy Jones, A&M SP 3030	4
5	6	WALKING IN SPACE Quincy Jones, A&M SP 3023	42
6	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	39
7	7	BLACK TALK Charles Earland, Prestige PR 7758	9
8	9	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	6
9	8	VIVA TIRADO El Chicano, Kapp KS 3632	6
10	10	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	23
11	12	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	26
12	11	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	70
13	13	BIG BOSS MAN Herbie Mann, Columbia CS 1068	2
14	16	JEWELS OF THOUGHT Pharoah Sanders, Impulse AS 9190	19
15	14	RED CLAY Freddie Hubbard, CTI CTI 6001	10
16	15	FAT ALBERT ROTUNDA Herbie Hancock, Warner Bros. WS 1834	7
17	20	MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526	2
18	—	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	1
19	19	MOON RAPPIN' Brother Jack McDuff, Blue Note BST 84334	2
20	17	LENA & GABOR Lena Horne & Gabor Szabo, Skye SK 15	14

Billboard SPECIAL SURVEY For Week Ending 9/5/70

International News Reports

Japan Tape, Radio Companies Into Disks

By MALCOLM DAVIS

TOKYO—One of Japan's leading tape producers, Pony Co., Ltd., and one of the nation's most important radio broadcasting networks, Nippon Hoso, have formed a joint-venture record manufacturing company, the most recent in what appears to be a scramble on the part of various concerns in the music/entertainment industry to diversify their activities.

Pony, who was first in the Japanese music market to institute the concept of impulse buying through their large network of racks placed in gasoline stations, restaurants, etc., has put up 60 percent of the 10 million Yen (about \$28,000) capital. Nippon Hoso, whose most popular radio station is JOLF-AM in the Tokyo area, is in control of the remaining 40 percent.

The president of Pony, Tatsuo Ishida, has been named president of the new company, Canyon Record Co. Canyon's vice president will be Takanori Kamata; managing director will be Tokuyoshi Kawasue. The board of directors in-

cludes Toshiyuki Takasaki, Takayasu Yoshioka, Hiroyuki Takeshima, Hideo Momonami, Reiji Minami and Akio Nakae.

Scheduled for release on Oct. 10 this year are five LP's and 13 singles. Monthly releases from Canyon after Oct. 11 will average 3 LP's and 10 singles.

The company will probably follow the established pattern of record sales (manufacturer direct to retailer) in most cases. However, Canyon will establish branch offices in Sapporo, Sendai, Tokyo, Nagoya, Osaka, Hiroshima and Fukuoka, following the current practice of most record companies in Japan. No information is available on the possibility that Canyon will utilize Pony's widespread network of non-record-store tape sales points to merchandise their disk products.

Canyon has opened its offices in Japan's tallest building, the World Trade Center Bldg., 3-5, Hamamatsu-cho, Shiba, Minato-ku, Tokyo, Japan. Tel: 435-4946.

RCA WINDS UP AUSSIE PLAN

SYDNEY—RCA's new record completes the chain of RCA direct distribution of records and pre-recorded tapes throughout the Australian mainland area.

Ron Coleman has been appointed as South Australian State sales manager.

Mio Sets Up Latin Licenses

NEW YORK — Following a month-long Latin-American trip, Marty Wilson and Pete Terrace, president and vice president of Mio International Records, Inc., established complete representation of the label in every country in the western hemisphere. The complete line will be available simultaneously in Mexico, Central America, Panama, Colombia, Ecuador, Peru, Chile, Bolivia, Argentina, Uruguay, Brazil, Venezuela and Puerto Rico, as well as in the U.S. and Canada. Mio's initial release will consist of 20 packages, 10 on the Mio International label and 10 on the Mio Universal label, all of which will be available also on tape through Ampex distributors in the U.S. and Canada.

Wilson commented: "To the best of my knowledge, Mio is the only independent manufacturer that now has total representation throughout the western hemisphere."

Harlem Voices U.K. Release

LONDON — Release of first product on the Elektra label by the Voices of East Harlem, the New York ghetto choir booked to perform at the Isle of Wight festival on Friday (28), will be made in Britain.

The group's first single has three tracks, the "A" side, "Right On, Be Free" is backed by "Gotta Be a Change" and "Oh Yeah," and is scheduled for Aug. 28 release, although it should be shipped out to U.K. dealers on Aug. 26. The first album, also titled "Right On, Be Free" is to be released during the second week of September in Britain, and shortly after in France, where the group is performing at the Olympia concert hall.

Kinney 6 Mil Bid for Island

• Continued from page 1

Blackwell has been given until the end of September to give an answer to Kinney.

If the deal should go through, Blackwell and his staff would continue to run the company, which comprises, in addition to the artists' roster, a new recording studio, an agency, a share in the Musicland retail chain, joint ownership of the Trojan reggae label, and its own van distribution. The latter would fit into any plans which might be considered for Warner-Reprise, Atlantic and Elektra to be gathered ultimately under one distribution umbrella.

Blackwell said that the offer comprised mainly stock and that he had not made up his mind whether to accept.

"I have been giving it a lot of thought. It's a very difficult decision to make. I've never taken this long before to make a decision—I just don't know what to do.

"We don't need the capital now. We could have done with some last year when we were

building the studios, but they are complete now."

Asked if a link with the Kinney disk complex would facilitate further Island expansion, Blackwell said, "There's no point in expanding beyond what can be controlled."

One factor which may eventually sway Blackwell in favor of the deal is the certainty of the Island label being launched in the U.S. Currently, Island places masters with individual companies, but in any event, before the offer was made, Blackwell had been thinking of establishing Island in the U.S. with a major company handling distribution.

RAMIREZ FOR LATIN FEST

SANTO DOMINGO — Rhina Ramirez (UA Latino) will represent the Dominican Republic in the first Latin American Song Festival in New York. The festival will take place on Sept. 18-20 at the New York Academy of Music.

Japan's King Label New Promo, Package

TOKYO—Overcoming its image as one of Japan's more conservative record manufacturers, King Records is moving into the areas of unusual record promotion and packaging.

The company has been using a teaser cheesecake promotion for singer Ritsuko Abe's single "Ai no Kizuna" (Ties of Love).

Promotion kits containing the postcard teaser series, the record in stereo, the sheet music for both sides, a life-sized poster and other cheesecake broadsides of Miss Abe and the business cards of her manager and the record producer were circulated.

Tak Kogawa, publicity project man for the record, admitted that the idea would be just another gimmick in the U.S. but pointed out that this is the first time cheesecake has been used in this way in Japan to promote a record. Several large Japanese magazines and newspapers have carried features on Miss Abe and the release as a result of the postcard campaign and King is exploiting the situation by holding body-painting exhibitions and other events featuring the pretty young singer.

King is also testing the promotional value of using multi-colored plastic mixes in pressings. They are the first to do so in Japan. A single, for release in September, and an LP, for release in October, are being readied, using a unique "radial color" process. King says that the cost of a color-mix pressing here is about 15 percent higher than one of single color but that they expect the cost to come down to near normal when they begin full production.

The "radial color" pressing is being used as a promotional filip to introduce King's artists, Sarah and Melody, two 20-year-old girls of Japanese and U.S. American background who were brought to-

gether through a nationwide talent search sponsored by King earlier this year. The duo spent three months in preparing for and recording the 12 songs in English which are being released on the LP "Sound of Pacific" this October. King says that Superscope of the USSR has already expressed interest in acquiring the rights to "Sound of Pacific" for tape reproduction.

In addition to the color-mix pressing, "Sound of Pacific" also provides a vehicle for a new packaging concept using a transparent, semi-rigid plastic jacket/slip cover combination. The scratch-proof plastic cover, used instead of one of pasteboard, needs no outer plastic shrink wrapping. The cover is embossed with the title in metallic letters and visible through it is the cover art printed in full color on a single sheet of lightweight coated paper. Liner notes and lyrics are printed on a separate insert.

King says the cost of the package is considerably lower than the usual pasteboard design and that this offsets the additional cost of the color-mix pressing. The album is designed to retail at 1,500 yen (\$4.17), the usual price of a locally produced pop LP. The package components are available to all Japanese record manufacturers through normal supply channels. The "radial color" pressing technique was developed by King using its standard equipment.

EMI Adds BandC, Transatlantic Deals

LONDON—EMI, following its recent distribution deals with Liberty and Island, has acquired two further clients on similar arrangements.

With effect from Sept. 1, EMI will become main suppliers of Transatlantic and BandC releases, with both companies falling into line with the major's no-returns policy.

Transatlantic was previously handled jointly by Selecta and the Bird Network with a backup from the company's own vans, while BandC went through Phonodisc and Island. The latter, already with EMI, will continue to supply BandC material through its vans.

Transatlantic's move to EMI, on a two-year contract, involves all labels with the exception of imported lines. Folkways, Conversaphone, Yazoo, Asch and Broadside, will be available only through Transatlantic's vans and depot.

There will also be a gradual transfer of Transatlantic's pressing to EMI on an exclusive basis. Previously manufacture has been split between CBS, Homophone and ICP.

Major Disk Firms Launch Rack Setup

HAMBURG — Major record manufacturers here including Ariola, CBS and the EMI subsidiary Electrola as well as other important industry firms, are planning a new rack jobbing company together with the W.D. Warren Co. of Buchschlag, a suburb of Frankfurt. Warren is the largest independent rack jobber in Germany.

The new firm will try to expand as rapidly as possible the supply of records and tapes to all outlets in Germany which the industry partners feel can best be covered by a rack jobbing service system. The management hopes to introduce the new firm to the public at a press conference to be held in Buchschlag on Sept. 30.

S. Dominican Festival Set

SANTO DOMINGO—Plans are being made by Frank Natera, who represented the Dominican Republic at the Latin Song Festivals celebrated in Mexico and Colombia this year, for the first International Song Festival in Santo Domingo, to be held on Dec. 17-19. Contestants will be participating from the U.S., Latin America and Europe.

DUCALE PLANT IN OPERATION

BREBBIA, Italy—Ducale's new plant for pressing and duplication of cassettes and cartridges has started operations.

First major commitment to be fulfilled is the pressing of 60,000 LP's for the MCA European group.



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South African Firm Ups Sheet Music Prices

JOHANNESBURG — Stepping in line with the rest of the music world, Gallo (Africa) has decided to increase the price of sheet music from 40 cents to 50 cents.

Gallos is the only distributors of 'pop' sheet music in South Africa, with sales representatives operating from branches in the other two main centers, Durban and Cape Town. The company's headquarters are in Johannesburg.

NEMS Stays in Triumph Fold

LONDON—NEMS Enterprises is remaining within the fold of Triumph Investments, the City firm which had apparently decided to unload its majority shareholding in the management and agency group late in the spring but has now decided to retain ownership.

When Triumph Investments first announced its intention to hive off the NEMS concern it was understood the most eager bidder was NEMS chairman, Vic Lewis.

But Lewis told Billboard last week that Triumph has had a change of heart. "We're staying with Triumph," Lewis said. "Final agreement hasn't been reached yet, and negotiations have been going on and on. But there's another meeting scheduled later this week, and Triumph has made the terms very attractive to me," Lewis continued.

Meanwhile, a proposed merger between NEMS and Blackhill Enterprises, which was in the closing stages of negotiation a fortnight ago, has fallen through. Andrew King, a co-director of the Blackhill firm, which manages such groups as Edgar Broughton, Third Ear Band and Formerly Fat Harry, said that "negotiations had gone pretty well, but there were a couple of ambiguities involved. At first

Polydor France, Theodorakis Tie

PARIS — Polydor France has signed exiled Greek composer Mikis Theodorakis — writer of "Zorba the Greek"—on an exclusive European contract covering his work as writer, artist and conductor.

Theodorakis, who was hustled out of detention in Greece earlier this year by French political commentator Jean-Jacques Servan-Schreiber, is now resident in France and has already collaborated in two recordings by Polydor artist Georges Moustaki, one-time songwriter for Edith Piaf.

First release by Theodorakis, who also wrote the score for the Oscar-winning film "Z" (the music was smuggled out of a Greek political prisoners' jail), will be the oratorio "La Marche de l'Esprit," based on a poem by A. Sikelianos and recorded live June 28 at London's Royal Albert Hall by Maria Farantouri and Antonis Kaloyannis, accompanied by the London Symphony Orchestra and Chorus under Theodorakis.

FESTIVAL SET IN ARGENTINA

BUENOS AIRES—The second annual National Beat Music festival will take place at the Pueyrredon Theater of Flores, Sept. 1, 8, 15 and 22. Los Gatos, Manal, Vox Dei, La Barra de Chocolate, Arco Iris and Pajarito Zaguri, and Facundo Cabral have been booked for the affair, which is open for beat groups throughout Argentina.

The best song and best group will be chosen, with the over-all winner getting a Beat Master 70 trophy.

we thought these ambiguities would sort themselves out, but they didn't and we decided to opt out."

Ralph Trehwela, chief of the Gallo Music Publishing Division, said that the sheet music business in South Africa was continuing to climb.

He attributed this to a number of reasons. He said it was partly due to the overall activity currently taking place on the South African music scene, as well as Gallo's policy of loaning out light, compact metal display stands on a low, less-than-cost deposit basis.

"Also the fact that sheet music can be purchased on a sale-or-return basis and this has wooed record retailers all over the country—and even the smallest—into carrying printed copies on the side with no element of risk," said Trehwela.

Sheet music stocks are held in Johannesburg and mailed to all parts of the Republic, but Durban and Cape Town keep fast-moving chart numbers on hand to satisfy local demand more speedily.

Gallos operate their own printing division which produces sheet music not only for music publishing companies allied with the Gallo group, but also for rival publishers whose distribution is handled by Gallo.

However, most albums are imported, mainly from Britain and occasionally from America.

Trehwela said the growing popularity of the electric organ was responsible for the many extra sales and also the desire of music fans to get the words of the songs.

Subido & Lee Set Neon Label

MANILA — Songwriter Danny Subido and Luis Lee, assistant general manager of Playtex Record Co., have formed the Neon Record Co. The company's first release is the soundtrack from the film "Haydee," in stereo extended play.

Its first contractee is Novo Bono Jr., the 1970 national champion

Shane in Deal With Philips

LONDON — Music publisher Cyril Shane signed an exclusive production deal with Philips Records. The contract, completed between Cyril Shane and Fred Marks, managing director of Philips Records, is a production deal for the world for a period of three years.

Prior to forming his own music

MTA Sets Up Training Courses

LONDON—Plans for the introduction of the Music Trades Association staff training courses have now been finalized. The first will start on Sept. 28, with further sessions planned for Oct. 5, 12, 19 and 26.

The courses, each taking 20 people, will cost \$36 per person, excluding accommodation, will be held at the MTA Training Center in London's South Kensington.

The scope of the lectures will be wide-ranging and are designed to give students a comprehensive knowledge of all aspects of retailing.

Under the supervision of Margaret Davis, the MTA training officer, who formerly held a similar position with EMI, the courses will be conducted by two permanent lecturers, supplemented by speakers from record companies and experts on such matters as display, equipment, tape records, management and staff relations.

Initially the sessions will be limited to junior staff, but next year will be expanded to include senior staff and management. It is also hoped that there will be instruction available for employees

South Africa Radio Setting 36 Hour Prog

JOHANNESBURG — Lourenco Marques Radio has embarked on its most ambitious programming project yet, a solid 36 hours of playing great records from the past. The project is entitled "The Golden Weekend."

Since its inception as the first commercial radio station in Southern Africa, Lourenco Marques Radio has been responsible for many broadcasting innovations.

In recent years it has been keeping in tune with the times with its "more music" programs and the introduction of several special exclusive features both on a regular and a "one shot" basis.

Among the latter have been the two-hour "spectaculars" on the Beatles and Elvis Presley, and on Jan. 1 this year the station presented a day long non-stop program of the 1969 hits.

During the "Golden Weekend" LM listeners will be able to win 36 big Pot O' Gold prizes in competitions the station will be running.

Said Bob Edwards, transmission manager of Lourenco Marques Radio: "Golden weekends have been very successful on many radio stations in America and Australia and the indications are that from listeners reactions to Golden items, which for some time now have been included in LM's programs, the idea should prove popular in South Africa too."

of the institutional amateur contest "Tawag Ng Tanghalan." Bono's first single is his winning piece, "If You Go Away."

Bono is under personal manager contract with the Talent Center of ABS-CBN. Bono is regarded the highest-paid new artist in the local recording industry.

publishing company, Cyril Shane Music, two years ago, Shane headed Shapiro Bernstein when they set up their publishing interests in this country.

The deal is Shane's first venture into record production. Both Cyril and his son Stephen will be active in the production field.

involved in selling sheet music and musical instruments.

The program for the first five teach-ins covers the basic principles of successful retailing; showroom routine including ordering, stock control and display; knowledge and use of record catalogs and release lists; the various aspects of recorded repertoire; the budget market; pre-recorded tapes; and the influence of varying kinds of promotion.

Management courses will embrace general principles of management; appointing and training staff; customer relations; market research; showroom planning and fitting and security.

Commenting on the plans, Miss Davis told Billboard that registration will be limited to people who have spent a minimum of six months with the firm.

"One of the great problems faced by the retail trade is the turnover in staff. If people have been with a firm for six months, presumably they are seriously considering staying. I am hoping that taking the course will make them much more interested in their jobs so that they will want to remain with the firm."

Miss Davis warmly praised the

Helladisc Acquires Oldest Record Company in Greece

ATHENS—In one of the most important changes in the last decade in the Greek music scene, the Greek Phonograph House—one of the oldest record companies in this country—has been bought by Helladisc, the local Philips record outlet, for a reported 5 million drachmas (about £55,000).

Although there was no press announcement of the deal, it is understood that Helladisc has been controlling the GPH—directed since its formation by George Orphanides—since July 1. John Socratides, former Northern Greece branch manager of Helladisc, is now general manager for GPH, assisted by former general manager Orphanides who for the next two years will act as adviser.

Socratides will report to Helladisc general manager Nikos Antipas.

Helladisc now controls about 42 percent of the total Greek record market.

Distribution for the recently acquired firm will be independent

of the mother company—except in Northern Greece, where the Helladisc branch office is to handle distribution for both companies.

In Greece, the Greek Phonograph House represents such labels as RCA Victor, Dot, Stax, Paramount, Melophone and ABC.

Schmidt Founds Videovision Firm

DUSSELDORF—Encompassing all aspects of audio-video recording, marketing consultant Hans Schmidt, together with two partners, has founded the Videovision Electronic GmbH, which will work in harness with his own video-rent system.

The new firm's program incorporates the rent of videorecorders with cameras, mobile studios, fast production of advertising spots, service to consumers who want to study how to use a camera properly, and delivery of recorded TV spots to interested subscribers.

From The Music Capitals of the World

SAN JUAN

Los Castro, Mexican group (RCA) appeared at the Club Caribe of Caribe Hilton Hotel. . . . Grace Markay (UA) booked at the Salon Carnaval, Sheraton Hotel. . . . Lola Falana (Reprise) appeared at El San Juan Hotel. . . . Emilia Conde (Audio Fidelity) singer, was presented with a trophy by Puerto Rico Institute of Culture for her work in behalf of Puerto Rican music and folklore. . . . Chucho Avellanet (UA Latino) and Roberto Roena Apollo Sound (Fania) appeared at Pepin Cestero Park in a Musical Festival sponsored by Schaefer Beer. . . . Rey Zodiac Club, one of the largest nightclubs in Puerto Rico, opened recently in nearby Bayamon featuring Dominican recording artist Nini Caffaro (Remo Records).

WBMJ-San Juan will air the documentary show "The History of Rock & Roll" Sept. 5-7. They expect to distribute about 10,000 copies of the program before the show begins its three-day stand. Bob Bennett is manager of the station and Stan Barrett (Johnny Ringo) is program director.

One of the most prestigious theatrical productions (\$85,000

budget) ever attempted in Puerto Rico will be the musical "Man of La Mancha" starring Puerto Rican actor-director-recording artist (Kapp) Jose Ferrer. It will open in Santurce's Radio City (capacity 1,300) Sept. 30. Co-producers Manuel Fernandez Cortines and Bob Bennett expect to follow with other topflight shows.

Rogelio Lopez, head of Parnaso Records of New York and Argentina, visiting his local distributors Allied Wholesale Co. Lopez was covering cities in South America this trip and on his way to New York. . . . Velvet Records of Hialeah, Fla., promoting the album of songs from the TV program of Topo Giglo, the mouse-puppet. The Spanish dialog in the album is by Puerto Rican actor Braulio Castillo. Included is "La Felicidad" (Our Happiness) by Argentinian singer-composer Palito Ortega.

Ondergraum (Underground), a new concept in stores, discotheque and mini-movie house, has opened in the San Patricio Shopping Center. The stores carry besides records, stereo equipment, musical instruments, motorcycles and scuba gear, also avant-garde clothing.

Gilberto Gonzalez Arenas, president of Distribuidora Nacional de Discos and Gonzarens retail stores, returned from a short visit to Dominican Republic where he also heads Distribuidora Dominicana de Discos and a commercial hotel. . . . Rosanna Fratella, Italian pop singer with a top-chart Spanish version of "No Soy Magdalena" (I am no Magdalene) in Venezuela, will be promoted in the local market. Velvet Records of Hialeah, Fla., and Caracas are the licensees for her records. . . .

Danny Rivera, Puerto Rican singer and another Velvet artist, will appear at the Benidorm Festival in Spain. RCA Espanola produce Rivera's recordings in Spain by license from Velvet.

Armando Palacios, disk-jockey from Venezuela and former program director of WKAQ-AM, now owns the nightclub El Corral in Old San Juan. His first main attraction is Rosita Peru, UA Latino Records artist. . . . Three University of Puerto Rico students, Eric Fridman, Raul Barrero and Papo Valentin, ran their first rock concert at Santurce's Riveira Theatre featuring four local rock groups: the Challengers (Mariel Records), Bandoleros (Triumph), Freedom (Borinquen) and Abram Shoo. A near capacity crowd attended and more shows are now planned. . . . Wylers Soups used a premium LP of selected sides by

(Continued on page 75)

From The Music Capitals of the World

• Continued from page 74

Chucho Avellanet, UA Latino recording artist, as their latest promotion. This campaign conducted by DE Haro Enterprises is backed by large ads in our Spanish and English newspapers.

ANTONIO CONTRERAS

LONDON

Following Liberty-United Artists move to EMI for distribution in the U.K. the U.S. independent has shifted from Irish Record Factors to EMI Ireland for the Eire territory. Deal was concluded by Liberty-United marketing manager **Dennis Knowles** and the newly appointed managing director of EMI Ireland, **Minden Plumley**. The new contract runs concurrently with the arrangement made with EMI for the U.K. last month and EMI Ireland begins distributing a single by **Creedence Clearwater Revival** and albums by **Vikki Carr** and **Hawkwind** this week. . . . Publisher **Mike Collier** has picked up representation of the two music publishing companies owned by **Don Ellis** for the world outside the U.S. and Canada. **Margaret Spicer**, who used to look after Collier's company in Australia has moved to London to become his new copyright manager. . . . The deal for Essex Music to handle the Apple Music catalog around the world outside the U.S., Canada and the U.K. has finally been concluded. The deal is for three years and involves the Apple subsidiaries **Harrisongs**, **Ono Music** and **Startling Music**. The company's European publishing activities were previously handled by various firms under sub-publishing contracts. . . . Bell's man in London, **Dick Leahy**, has signed the **Raymond Froggatt** group for world wide release. The act which previously recorded for Polydor is currently recording a new album. Other new signings in the U.K. include the **Chris Barber Jazz Band** to RCA; Vertigo act **Magna Carta**, for U.S. and Canadian rights, to the ABC-Dunhill group **Pendulum** to Philips. **Pendulum** are managed by **Cyril Smith** who looks after the **Peddlers**.

The judges for Radio Luxembourg's RTL Grand Prix competition for record producers will be Record Retailer editor **Brian Mulligan**, **Andy Gray** (New Musical Express), **Don Short** (Daily Mirror) and **Dorris Land** (Cash Box). . . . The Wessex Sound Studios has reopened following the installation of London's first 24 track desk reputed to be the only one of its kind in the world, designed for Essex by **Rupert Neve**. Among the first acts to use the new facilities are the **Moody Blues**, **Clodagh Rodgers** and **Frankie Vaughan**.

Promoter **Robert Paterson** has completed plans to present **Shirley Bassey** in her first U.K. tour for three years. The UA singer will appear in 10 concerts in five cities between November 6-12.

PHILIP PALMER

EMI S. Africa Cuts Hip Group

JOHANNESBURG—EMI (South Africa) is launching an album by local underground group, **Freedom's Children**, titled "Astra". All titles are written by group member **Ramsay MacKay** and published by **Ardmore** and **Beechwood (S.A.)**.

Clive Calder, a&r manager pop division, said: "We recently created a breakthrough on the South African record market with successful sales of an underground album by a local group, the **Otis Waygood Blues Band**. "We believe we can achieve this again with **Freedom's Children**, and are concentrating on maximum exposure to the consumer via concert appearances, press and radio commercials."

SANTO DOMINGO

Nelson Munoz, Dominican singer (Risa Records) in the "Festival de La Voz" in Colombia with "Nada de Ti" by Dominican composer **Nelson Lugo**. . . . Puerto Rican singer **Julio Angel** (RCA) was presented on "The Midday Show" on RTVD, Channel 4. He was also booked at the Meson de la Cava nightclub. **Julio Angel's** latest single is "Cuatro Amigos de Ayer." . . . **Gloria Mirabel** (Musart) Puerto Rican singer, appeared at the Embassy Club, Hotel Embajador. . . . New albums by RCA on the market are by Mexican artist **Marco Antonio Muniz**, **Jose Feliciano**—an album, "El Fantastico" and Mexican recording artist **Jose Jose** whose LP includes two of his outstanding hits "El Triste" and "Los Dos." RCA is represented here by **Distribuidores Musicales Del Caribe C. por A.** . . . Record manufacturer, **Empresa La Guarachita C. por A.**, has pressed a new LP by **Rene & Rene** on Epic and a **Percy Faith** album on Columbia. . . . On the Dominican music scene, singer **July Morales** recorded a single "El Baul de los Recuerdos" for **Centurion**, and **Fausto Rey** has a hit with his latest recording "Morire Por Ti" on **Kubaney**. . . . The **Coro Estudiantil—Student's Chorus** gave a "Homage to the Homeland" concert in the National Conservatory of Music. . . . More than 12 Dominican artists were represented at the "Festival Quesqueya" at the Plaza Theater in New York, on the occasion of the celebration of the national holiday of the Restoration of the Republic. The master of ceremonies was **Mauricio Tamara**, director of the "Tamara Show" in New York. . . . **AMUCABA** (Association of Musicians and Singers) have begun preparations for the Second Merengue Festival and the Third Dominican Song Festival which will be held Nov. 19-28. A commission of public & international relations was formed and has planned inviting judges for the song festival from Spain, Puerto Rico, Venezuela, Mexico, Curacao and the U.S. Included will be representatives of record and publishing companies (**Kubaney**, **Columbia**, **RCA**, **Editora Musical Latinoamericana—ENLASA**) and musical production managers.

FRAN JORGE

BEIRUT

This year's festival of Baalbeck was opened by a recital by the top Egyptian singer **Oum Kalsoum** during which she sang one 90-minute song. Seats were sold out months before. Also appearing in the festival were **Christian Ferras** and **Charles Munchinger**. . . . Top Lebanese singer **Feyrouz** is booked for a series of concerts in Morocco. . . . **Sabah** (Philips) and **Tamira Toufic** (Polydor) are back in the Lebanon after successful appearances in the U.S. . . . Top Phonogram sellers include "Deja Vu" by **Crosby, Stills and Nash**, "The Who Lives a Leeds," "Iron Butterfly Live," "Fire and Water" by **Free**, "Full House" by **Fairport Convention**, "Band of Gypsies" by **Jimi Hendrix** and "Air Force" by **Ginger Baker's Air Force**. . . . **Societe Libanaise du Disque** is scoring with "Get Ready" by **Rare Earth**. . . . Top sellers from the EMI outlet here and the **McCartney** solo album and "Cosmo's Factory" by **Creedence Clearwater Revival**. . . . RCA and CBS product is still not available in the Lebanon but there are hopes locally that the situation may change soon.

JOE E. RIHAN

AMSTERDAM

Dutch singer **Ben Cramer** (Dureco Records), who has won various top prizes in international contests during the last few years, flew to New York Aug. 17 for dates

for the Sire label. The sessions were produced by **Richard Gottehrer** and arranged by **Jimmy Wisner**. . . . **Hans I. Kellerman**, **Negram/Delta's** managing director, signed contracts in Paris which means that his company now has Dutch distribution rights of the French labels **Musidisc**, **Bel Air** and **America**. . . . Under the new deal, **Negram** sales manager **Ben Bunt** plans an initial release of 50 classical and 12 popular LP's. The massive release schedule will be accompanied by a huge promotion campaign, including the offering of prizes to record dealers. . . . Dutch group, **The Motions**, well-known to the international charts, have recorded a new single for **Negram**—"Try to Make You Happy."

MILAN

From September the A&M catalog will be distributed by **Dischi Ricordi**. The expired contract between **CGD** and **A&M** has not been renewed. . . . First single in Italian by **Mireille Mathieu** (Barclay)—"Scusami se"/"Vivro per te"—has been released by **SIF**. . . . **Prophesy Records'** catalog will be distributed in Italy by **Saint Martin**. First LP from **Black Pearl**, "Live" will be released here early September. . . . **Ornella Vanoni** has renewed her contract with **Ariston Records** for five years. . . . **Aretha Franklin** (Atlantic/RiFi) appeared at the Palermo Pop '70 and **Via-reggio's La Bussola**. . . . **Joan Baez** (Vanguard-Ricordi) appeared in Milan. . . . **Phonogram** distribute the U.S. **UNI** label in Italy. First releases—LPs by **Neil Diamond** "Touching You . . . Touching Me" and **Matthews Southern Comfort** "Matthews Southern Comfort," and a single by **Neil Diamond**—"Soolaimon." . . . **Ri-Fi Records** has started a "Hit-10 International" summer campaign, with the release of 10 singles (five from **Atlantic**, one from **Monument**, two from **Buddah** and two from **Kama Sutra**). The campaign includes material by **Led Zeppelin**, **Aretha Fruitgum Co.**, **Melanie Jaggerz**, **Image**, **Tony Joe White**, **1910 Fruitgum Co.**, **Melanie Jaggerz**, **Bill Haley** and **The Clock**. . . . **Sergio Endrigo** (Fonit Cetra) and **Dori Ghezzi** represented Italy at the Split, Yugoslavia Festival. . . . The **Chappell Publishing Company** has acquired sub-publishing rights for Italy of the **Mercury Publishing Group's** U.S. catalogs: **MRC Music**, **Brown Trout**, **3 Bridges Music**.

DANIELE PREVIGNANO

HAMBURG

To promote his latest single, "Afraid of Tomorrow"/"I Haven't Got Anything Better to Do," **Jonathan Swift** visited MCA label and production manager **Norman Douglas**. . . . The **Rattles** became the first German pop group to enter the U.S. charts. . . . **Sikorski** is strongly promoting the first German recording of the musical "Sweet Charity," featuring **Choir and Orchestra of the State Theater**, **Wiesbaden** (Decca). . . . Latest album to be recorded by the **Soulful Dynamics** is "African Fire" (**Sikorski**). Titles include "Soy," "Down in the Dumps," "Defaliant," "Marie Shanta," "Monkey," and "Babalazi." . . . **Metronome** has a single out with dogs singing "My Bonnie" and "Happy Birthday." . . . **Metronome** has taken over the distribution of the **Amadeo** catalog in West Germany. First release involves 100 albums. . . . **Teldec** plunges in the progressive music field with a 30-LP release, under the collective slogan "Blues Power." . . . **Teldec** has announced a special press conference on Aug. 25-26 at the **Funkausstellung**, **Düsseldorf**, when 20 artists will be on hand for interviews and to sign autographs.

Teldec so far has sold over 100,000 copies of the **Elvis Presley** album, "A Portrait of Music." The LP retails at 10 marks. In October, an LP set will be issued featuring **Elvis' 50 Golden Songs**. . . . Four jubilee radio programs were made in the **Peer Studio**, in honor of the 25th anniversary of the first broadcast—on July 28, 1945—by the **British Forces Network** in **Hamburg**. For the occasion, program

director **John W. Russell**, together with his crew, came to Hamburg from Cologne. Taking part in the jubilee broadcasts were **Kent Kiesewetter** and **George Moslener**. The **British Rhine Army Station** has about five million listeners in Germany.

About 70 executives, representing 60 hospitals, urged the wider use of records and cassettes in hospitals at a special convention. . . . With a view to increasing production of movie scripts and audio-visual soft ware for cassette-TV, the publishing houses of **Herman Schroeder** of Hanover, **Moritz Diesterweg** of Frankfurt and **Ferdinand Schoeningh** of Paderborn, have formed a joint company, based in Hanover. . . . **Hamburg** will be the center of a new record and cassette production organization planned by **BASF**, **Ludwigshafen**, in 1971. **Werner Cyprys** will probably be the head of this new concern. . . . A pre-release order for 30,000 copies was made for **Hajos'** German version of "Annabella" (backed with "Sylvia"), on the **Fontana** label. . . . "Mademoiselle Ninette" (**Herbert Hildebrandt**), published by **Sikorski**, has entered the charts in 10 countries, including **Lebanon**, **Portugal**, **Spain**, **France**, **Japan** and **South Africa**.

WALTER MALLIN

JOHANNESBURG

A new company, **MAP**, has been formed by **Terry Dempsey** of **Storm Records**. **Dempsey** enjoyed success on the South African market last year, writing and producing hits by the **Tidal Wave** and **Dave Mills**. "Through **MAP** we intend promoting new artists, records, and songwriters as well as doing radio jingles," said **Dempsey**. . . . **John Norwell**, formerly record producer for **EMI (SA)** has formed an independent label called **City Deep**. The label, which will cater mainly for Black artists, is being distributed by **Trutone**. . . . **EMI (SA)** will distribute product by U.K. group the **Peddlers** in South Africa. A single, "Tell the World We're Not In" was released Aug. 10. . . . A successful open-air pop festival was held Aug. 8 at the **Out of Town Club** near here. Six thousand young people listened to nine groups. The bill was headlined by underground groups **Freedom's Children** and the **Otis Waygood Blues Band**. **Freedom's Children** returned to South Africa recently from a year's stay in England. The **Otis Waygood Blues Band** is a Rhodesian group. The festival was the second in a series planned by the **Out of Town Club**, a discotheque.

PETER FELDMAN

MADRID

Junior (Novola) completed the movie "Adoro," based on the song of the same name by **Armando Manzanero**. . . . **Hispavox** released **Lee Marvin's** "Wandrin' Star" and the soundtrack album from "Paint Your Wagon" to tie with the movie's premiere here. . . . Italian comedy singer **Ugolino** (RCA) has recorded a Spanish version of "Que bella jornada." . . . Israeli actress-singer **Daliah Lavi** was here to tape a **TVE** appearance and to record for **Fonogram** a Spanish version of "Love Song." . . . **RCA's Elsa Baeza** has joined with actor **Manuel Galiana** to record a parody of "Je t'Aime . . . Moi Non Plus" called "I Hate You . . . Me, Too."

Author, actor, movie director and songwriter **Alfonso Paso** makes his record debut on Columbia with "Asi soy yo." . . . New single from **Miguel Rios** (**Hispavox**), following up his world hit "Song of Joy" is "Despierta" ("Second Glance") backed with "Rock de la Carcel," a Spanish version of "Jailhouse Rock." . . . **Juan Pardo's** new single couples songs in Spanish dialects, "Meu ben dorme" in Galician and "Leonor" in Castilian. . . . Venezuelan singer **Henry Stephen**, now based in Spain, has recorded "La nave del olvido," the hit song of Mexican singer **Jose Jose**. . . . The **Equals** (**Espectra**) performed for four days at the **J&J discotheque** in **Madrid** and appeared on **TV**. . . . **France Gall** (**Movieplay**) has recorded a Spanish version of her French hit "Les

Annees Folles." . . . **Bobby Solo** (**Fonogram**) was here for radio and TV appearances.

JOAQUIN LUQUI

STOCKHOLM

Strike Records managing director **Leif Malmberg** left for a business trip to the U.S. . . . **Music Network Corps** is releasing an album featuring actors from the **Royal Dramatic Theater**, **Stockholm**. . . . **Metronome** is strongly promoting the albums "Absolutely Live" by the **Doors** (**Elektra**) and "Both Sides" recorded for **Metronome** in Germany by **Alexis Korner**. . . . **Amigo Records** launched a strong sales campaign for **South American Indian folk music**. . . . **Sonet** is planning special promotion for the latest two albums by folk singer **Rune Andersson**. . . . **Brett Marvin** and the **Thunderbolts** appeared at the **Tivoli** Aug. 20-23 during the pop festival and **Sonet** tied in with heavy promotion for the group's debut album. . . . **Philips** released **Mungo Jerry's** Dawn album. Music from the album is sub-published by **Air Music** here. . . . **Rank Strangers** who had a hit here with "Early Morning Rain," are recording their second album for **Polydor**. . . . **Mike Nesmith and the First National Band** (RCA) will tour Sweden later this year. **Electra** is releasing the group's first album and a single. . . . **Lee Hazlewood** paid a visit to **Stockholm**. . . . **Elisabeth Lord** has left **Cupol** to join **MNW**. **MNW** has also signed **Hayati Kafe** from **Bill Records**.

KJELL E. GENBERG

BARCELONA

Raimon (**Discophon**), pioneer in Spain of the protest song, has for the first time recorded two love songs backed by a big orchestra—"Veles e Vents" and "De nit a Casa." . . . **Matt Monro** (**Odeon**) was in Barcelona for a live concert in which he sang Spanish versions of his hits. . . . **Sergio Endrigo**, the Italian singer, has made a Spanish version for Vergara of the song he presented at the last **San Remo Festival**, "El Arca de Noe." . . . **Karina** (**Hispavox**) drew good reviews when she appeared at the **Barcelona Sports Palace**. . . . **Belter** is releasing "Hilly Billy Man" by **Giorgio**, winner of the **Festival del Atlantic**. . . . First record by **Catalan girl singer Guillermina Motta** on the Vergara label is "Filomena," a French copyright. . . . **Michel** (**Belter**) has revived two standards on his latest single—"Spanish Eyes" and "Granada."

JOAQUIN LUQUI

PARIS

RCA France, now operating independently, has a new address at 6, **Rond Point des Champs-Elysees**, **Paris 8** (Tel.: 359.52.60 and 359.18.94). The **RCA** publishing subsidiary, **Editions PMI**, operated by **Rolande Fischesser**, continues at its former address of 5, **rue Drouot**, **Paris 9**. . . . **Editions Blue Blanc Rouge** has moved to 14, **rue Faubourg St. Honore**, **Paris 8**. (Tel.: 265.34.11, and 265.90.66). . . . **DiscAZ** has released "Ne Me Quitte Pas," the **Jacques Brel** song, in a version by the group **Labyrinth**. The record was produced by **Tutti**. . . . **Massive French success** for **Pye's Mungo Jerry** with "In the Summertime," which has topped the 150,000 sales mark in three weeks and has been selling at 15,000 a day. **Vogue** has rush-released **Mungo Jerry's** first album and plans a live **Muscorama** appearance by the group at **Olympia** in September.

Annual **Philips** congress is scheduled for Thursday (27) at the **Pre Catalan** in the **Bois de Boulogne**. . . . **Marcel Mithois** and **Serge Gainsbourg** have written a parody of "Je t'Aime . . . Moi Non Plus" called "Ca (Je t'Aime . . . Moi Non Plus)" which has been recorded for **Pathe-Marconi** by **Bourvil** and **Jacqueline Maillan**. Song is published by **Transatlantiques-SEMI**. . . . Top French singer **Charles Aznavour** has come out strongly in support of **Billboard's** anti-drug campaign "I do not take drugs," he says, "so I can only base my judgment on the effects they have

(Continued on page 76)

HITS OF THE WORLD

BRITAIN

SINGLES		
(Courtesy Record Retailer)		
*Denotes local origin		
This Week	Last Week	
1	1	THE WONDER OF YOU—Elvis Presley (RCA) Leeds
2	5	TEARS OF A CLOWN—Smokey Robinson & Miracles (Tamla/Motown)—Jobete/Carlin
3	2	NEANDERTHAL MAN—*Hot Legs (Fontana)—Kennedy St. (Hot Legs)
4	3	RAINBOW—*Marlmalade (Decca)—Walrus (Junior Campbell)
5	4	LOLA—*Kinks (Pye) Dauray/Carlin
6	8	NATURAL SINNER—*Fairweather (RCA)—Amen (Andy Fairweather Low)
7	14	25 OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio)
8	6	SOMETHING—*Shirley Bassey (United Artists)—Harrisongs (Harris/Colton)
9	19	MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
10	7	THE LOVE YOU SAVE—Jacksons (Tamla/Motown)—Jobete/Carlin
11	15	SWEET INSPIRATION—*Bandwagon (Bell)—KPM (Tony Macaulay)
12	13	LOVE LIKE A MAN—*Ten Years After (Deram)—Chrys-A-Lee (Ten Years After)
13	10	I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tamla-Motown)—Jobete/Carlin (Dean/Witerspoon)
14	12	ALL RIGHT NOW—*Free (Island) Blue Mountain (Free)
15	22	MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)
16	9	IN THE SUMMERTIME—*Mungo Jerry (Dawn)—Our Music/Kirshner
17	20	LOVE IS LIFE—*Hot Chocolate (Rak)—Rak (Mickie Most)
18	16	SIGNED, SEALED, DELIVERED (I'm Yours)—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Paul Riser/Stevie Wonder)
19	34	GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff)
20	17	LADY D'ARBANVILLE—*Cat Stevens (Island)—Freshwater (Paul Samwell Smith)
21	11	BIG YELLOW TAXI—Joni Mitchell (Reprise)—Siquomb (Joni Mitchell)
22	21	WILD WORLD—*Jimmy Cliff (Island); Freshwater (Cat Stevens)
23	18	SONG OF JOY—Miguel Rios (A&M) Welbeck
24	26	IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser)
25	23	I (Who Have Nothing)—*Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan)
26	30	IT'S ALL IN THE GAME—Four Tops (Tamla-Motown)—Warner Bros. (Frank Wilson)
27	27	GOODBYE SAM, HELLO SAMANTHA—*Cliff Richard (Columbia)—Intune (Norrie Paramor)
28	41	WHICH WAY YOU GOING BILLY—Poppy Family (Decca)—Burlington (T. Jacks)
29	25	COTTONFIELDS—Beach Boys (Capitol)—Kensington (Beach Boys)
30	28	YELLOW RIVER—Christie (CBS)—Gale (Mike Smith)
31	33	SALLY—Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae)
32	50	DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin)
33	29	LOVE OF THE COMMON PEOPLE—*Nicky Thomas (Trojan)—Green Tree (Joel Gibson)
34	37	MR. PRESIDENT—*Dozy Beaky Mick and Tich (Fontana)—Pulsa (DBM and T)
35	24	(LIKE A) SAD OLD KINDA MOVIE—*Pickettywitch (Pye)—Welbeck, Schroeder (John Macleod)
36	32	GROOVIN' WITH MR. BLOE—*Mr. Bloe (DJM) Stephen James
37	38	EVERYTHING IS BEAUTIFUL—Ray Stevens (CBS)—Peter Maurice (Ray Stevens)
38	43	SUMMERTIME BLUES—*Who (Track) Cinephonic (Who)
39	46	YOU CAN GET IT IF YOU REALLY WANT IT—*Desmond Dekker (Trojan)—Island (Kong/Kelly)
40	40	STRANGE BAN—*Family (Reprise)—Dukeslodge (Family)
41	—	JIMMY MACK—Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Holland-Dozier)
42	31	UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
43	36	THE LONG & WINDING ROAD—*Ray Morgan (BandC)—Northern
44	35	WHERE ARE YOU GOING TO MY LOVE—*Brotherhood of Man (Deram)—Belwin-Mills (Tony Hiller)

45	—	MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)
46	48	BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple)
47	—	PARANOID—*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)
48	42	MY WAY—Dorothy Squires (President)—Shapiro-Bernstein (Micky Welsh)
49	44	MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
50	39	HONEY COME BACK—Glen Campbell (Capitol)—Jobete/Carlin (Al De Lory)

CANADA

This Week	Last Week	
1	3	HAND ME DOWN WORLD—Guess Who (RCA)
2	2	(They Long to Be) CLOSE TO YOU—Carpenters (A&M)
3	1	IN THE SUMMERTIME—Mungo Jerry (Pye)
4	6	25 OR 6 T, 4—Chicago (Columbia)
5	5	WAR—Edwin Starr (Gordy)
6	8	INDIANA WANTS ME—R. Dean Taylor (Rare Earth)
7	10	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Fantasy)
8	4	SPILL THE WINE—Eric Burdon & War (MGM)
9	—	JULIE, DO YA LOVE ME—Bobby Sherman (Metromedia)
10	—	CANDIDA—Dawn (Bell)

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

This Week	Last Week	
1	1	IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh. Hansen
2	4	TO KAMMERATER—*Otto Brandenburg (HMV)—Wilh. Hansen
3	—	COTTONFIELDS—Beach Boys (Capitol)
4	2	REGNDRAABER DRYPPER I MIT HAAR—*Pedro Biker (Polydor)—Dacapo
5	3	SMILENDE SUSIE—*Birgit Lystager (RCA)—Liberty
6	—	LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson
7	6	UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Stig Anderson
8	7	HER KOMMER PIPPI LANGSTRUM—Inger Nilsson (Philips)—Imudico
9	9	JEG DROEMT MIG EN DROEM INAT—*Royal Strings (Metronome)—Moerks
10	5	WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig Anderson

HOLLAND

(Courtesy Radio Veronica and Platennieuws)

*Denotes local origin

This Week	Last Week	
1	2	BACK HOME—*Golden Earring (Polydor)—Dayglow
2	1	IN THE SUMMERTIME—Mungo Jerry (Dawn)—Veronica
3	3	WHITE RABBIT/SOMEBODY TO LOVE—Jefferson Airplane (RCA)
4	6	ARE YOU READY—Pacific Gas & Electric (CBS)
5	5	TRY A LITTLE LOVE—*Oscar Harris & the Twinkle Stars (Omega)—Bospel/Dayglow
6	—	LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Basart
7	4	LADY D'ARBANVILLE—Cat Stevens (Island)—Dayglow
8	9	DE FLES—*Jan Boezeroen (Polydor)—Planer
9	8	AGATA—Nino Ferrer (Riviera)
10	7	I DON'T BELIEVE IN IF ANYMORE—Roger Whittaker (Philips)

JAPAN

(Original Confidence Co., Ltd.)

*Denotes local origin

This Week	Last Week	
1	1	AI WA KIZUTSUKI YASUKU—*Hide & Rosanna—Fuji Shuppan
2	5	TEGAMI—*Yuki Saori (Express)—All Staff
3	3	KIBO—*Kishi Yoko (King)—All Staff
4	4	UWASA NO ONNA—*Uchiyama Hiroshi & Cool Five (RCA)—Watanabe
5	2	HATOA-ONNA NO BLUES—*Mori Shin-ichi (Victor)—Watanabe
6	11	INOCHI AZUKEMASU—*Fuji Keiko (RCA)—Green
7	8	MR. MONDAY—Original Caste (Bell)—Toshiba
8	7	KEIKEN—*Hemmi Mari (Columbia)—Watanabe
9	9	EL CONDOR PASA—Simon & Garfunkel (CBS)
10	6	KEIKO NO YUME WA YORU HIRAKU—*Fuji Keiko (RCA)
11	10	KINO NO ONNA—*Ishida Ayumi (Columbia)—Geiei

12	12	KYO DE OWAKARE—Sugawara Yoichi (Polydor)—J & K
13	15	YORU NO SETOUCHI—*Aoe Mina (Victor)—Zen-On
14	13	JYU NO MEGAMI—*Mayuzumi Jun (Capitol)—Toshiba
15	16	ICHIDO DAKE NARA—Nomura Maki (RCA)—(Victor)
16	17	CHE VUOLE QUESTA MUSICA STASERA—Pepino Galliard (Seven Seas)
17	14	YOTTSU NO ONEGAI—*Chiaki Naomi (Columbia)
18	18	SUBARASHI RYOKO—*Tigers (Polydor)—Watanabe
19	—	CONCERTO POUR UNE VOIX—Saint Preux (AZ)
20	—	MANATSU NO ARASHI—*Saigo Teruhiko (Crown)—Crown

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	
1	3	GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)
2	1	BET YER LIFE I DO—Herman's Hermits (Columbia)
3	4	THE WONDER OF YOU—Elvis Presley (RCA)
4	2	WHEN TOMORROW COMES TOMORROW—Family Dogg (Stateside)
5	8	MY MARIE—Engelbert Humperdinck (Decca)
6	10	IN THE SUMMERTIME—Mungo Jerry (Pye)
7	—	COME TO ME—Tommy James and the Shondells (Roulette)
8	5	YELLOW RIVER—Christie (CBS)
9	6	JULIA—Dave Clark Five (Columbia)
10	—	CONDON PASA—Simon & Garfunkel (Columbia)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	
1	2	GOTAS DE LUUVIA SOBRE MI CABEZA (Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon)
2	1	CORRE TRAS ELLA (Run to Her)—Beeds (Buddah)
3	3	ALGUIEN VENDRA/ESA CANCION DE AYER—Jose Jose (RCA)
4	6	SUFRI—Los Solitarios (Peerless)
5	5	SOULAIMON—Neil Diamond (Uni)
6	4	CEMENTERIO DE TRENES (Train's Graveyard)—Creedence Clearwater Revival (Liberty)
7	—	EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma)
8	7	TE HE PROMETIDO—Leo Dan (CBS)
9	8	COZUMEL—Los Sonnors (Peerless)
10	9	CAMPOS DE ALGODON (Cotton Fields)—Creedence Clearwater Revival (Liberty)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

*Denotes local origin

This Week	Last Week	
1	4	PINNOCHIO—*Maria Dallas (Viking)
2	1	PRETTY GIRL—*Hogsnot Rupert's Original Flagon Band (HMV)
3	2	IN THE SUMMERTIME—Mungo Jerry (Pye)
4	3	YELLOW RIVER—Christie (CBS)
5	6	LET'S GET A LITTLE SENTIMENTAL—*Craig Scott (HMV)
6	7	UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)
7	9	SOMETHING—Shirley Bassey (United Artists)
8	5	WHEEL OF FORTUNE—*David Curtis (HMV)
9	—	A SONG OF JOY—Miguel Rios (A&M)
10	—	WHAT GREATER LOVE—*Nash Chase (Ode)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	
1	1	IN THE SUMMERTIME—Mungo Jerry (Pye)—Air
2	2	YELLOW RIVER—Christie (CBS)
3	3	COTTONFIELDS—Beach Boys (Capitol)—Essex
4	4	PRETTY BELINDA—Chris Andrews (Pye)—Liberty
5	5	UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Palace
6	6	NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)
7	9	HUSKER DU—*Glunten Musikforlag
8	7	GIMME DAT DING—Pipkins (Columbia)
9	—	EARLY MORNING RAIN—Rank Strangers (Polydor)
10	8	ELSKEDE MICHAEL—*Ingerd Helen (Nor-Artist)—Norway

POLAND

(Courtesy Fan Clubs' Coordination Council)

*Denotes local origin

This Week	Last Week	
1	1	THE GREEN MANALISHI—Fleetwood Mac (Reprise)
2	2	IN THE SUMMERTIME—Mungo Jerry (Dawn Maxi)
3	8	JADA WOZY KOLOROWE—*Maryla Rodowicz
4	3	QUESTION—Moody Blues (Threshold)
5	4	TALIZMANY—*Romualdi Roman
6	7	WOODSTOCK—Crosby, Stills, Nash and Young (Atlantic)
7	—	YELLOW RIVER—Christie (CBS)
8	—	HEJ, POMOZCIE LUDZIE—*Dzamble
9	5	GOOD MORNING FREEDOM—Blue Mink (Philips)
10	—	BARWY ZIEMI—*A B C

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	
1	3	IN THE SUMMERTIME—Mungo Jerry (Pye)
2	2	THE LONG AND WINDING ROAD—Beatles (Apple)
3	1	ARE YOU READY?—Pacific Gas and Electric (Columbia)
4	4	THE WONDER OF YOU—Elvis Presley (RCA)
5	6	MY MARIE—Engelbert Humperdinck (Decca)
6	8	NORWOOD—Glen Campbell (Capitol)
7	7	RAINBOW—Marmalade (CBS)
8	—	EL CONDOR PASA—Simon and Garfunkel (Columbia)
9	5	LET'S GIVE ADAM AND EVE ANOTHER CHANCE—Gary Puckett and the Union Gap (CBS)
10	9	GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

This Month	Last Month	
1	1	THE WEDDING—Jody Wayne (RCA)—MPA/Fermata de Brazil/Sedrim, Teal (Jody Wayne)
2	4	GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)—Intune Ltd., EMI (Norrie Paramor)
3	2	IN THE SUMMERTIME—Mungo Jerry (Pye)—Our/Kirshner, Teal (Barry Murray)
4	3	WHICH WAY YOU GOIN' BILLY?—Poppy Family (London)—MPA, Gallo (T. Jacks)
5	6	COME SOFTLY TO ME—Percy Sledge (Atlantic)—E. H. Morris, Teal
6	8	A SONG OF JOY—Miguel Rios (Continental)—Sedrim, Gallo
7	5	YELLOW RIVER—Christie (CBS)—Gale, GRC
8	—	SALLY—Gerry Monroe (Chapter One)—Keith Prowse, Gallo
9	—	DOWN THE DUSTPIPE—Status Quo (Pye)—Leeds, Teal
10	7	COTTONFIELDS—Beach Boys (Capitol)—Kensington, EMI (Beach Boys)

SPAIN

(Courtesy El Musical)

*Denotes local origin

This Week	Last Week
1	UN RAYO DE SOL—*Los Diablos (Odeon)—EGO
2	CORPINO XEITOSO—*Andres do Barro (RCA)—Erika
3	COMO UN GORRION—*Juan Manuel Serrat (Zafiro)—Ediciones Musicales Zafiro
4	CECILIA—Simon & Garfunkel (CBS)—Grupo Editorial Armonico
5	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel Editorial Armonico (CBS)—Grupo
6	CUANDO ME ACARICIAS—*Mari Trini (Hispanovox)—Ediciones Musicales Hispanovox
7	ALELUYA DEL SILENCIO—*Raphael (Hispanovox)—Ediciones Musicales Hispanovox
8	LA NAVE DEL OLVIDO—*Henry Stephen (RCA)—America Toda
9	EL CONDOR PASA—Simon & Garfunkel (CBS)
10	CARMINA—*Victor Manuel (Fonogram)—Ediciones Musicales Fontana

SWEDEN

(Courtesy Radlo Sweden)

This Week	Last Week	
1	1	IN THE SUMMERTIME—Mungo Jerry (Philips)—Air
2	10	MITT SOMMARLOV—Anita Hegerland (Karusell)—Imudico
3	2	COTTONFIELDS—Beach Boys (Capitol)
4	4	BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet
5	3	COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace
6	7	TODAY I KILLED A MAN I DIDN'T KNOW—Roger James Cooke (Columbia)—Air

7	6	YELLOW RIVER—Christie (CBS)—Kassner
8	5	PRETTY BELINDA—Chris Andrews (Pye)—Edition Liberty
9	8	EN ENKEL SANG OM FRIHET—Lars Berghagen Karusell—Sonora
10	—	BLOOD, SWEAT & TEARS 3 (LP)—Blood, Sweat & Tears (CBS)—Various

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	
1	1	EL CONDOR PASA—Simon and Garfunkel (CBS)
2	2	IN THE SUMMERTIME—Mungo Jerry (Pye)
3	3	A SONG OF JOY—Miguel Rios (AZ Disc)
4	4	YELLOW RIVER—Christie (CBS)
5	5	GROOVIN' WITH MR. BLOE—Mr. Bloe (Hansa)
6	9	ALL RIGHT NOW—Free (Island)
7	7	UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)
8	8	NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)
9	6	DU—Peter Maffay (Telefunken)
10	10	CECILIA—Simon and Garfunkel (CBS)

WEST GERMANY

(Courtesy Schallplatte)

This Week	Last Week	
1	1	IN THE SUMMERTIME—Mungo Jerry (Vogue)—FDH
2	2	EL CONDOR PASA—Simon & Garfunkel (CBS)—Charing Cross
3	3	DAS SCHOENE MADCHEN VON SEITE 1—Toward Carpendale (Columbia)—Toledo
4	4	YELLOW RIVER—Christie (CBS)—Gale/M.d.w.
5	—	DU GEHOERST ZU MIR—Christian Anders (Columbia)—Toledo
6	—	KOMM IN MEIN BOOT—Adamo (Columbia)—Montana
7	5	UP AROUND THE BEND—Creedence Clearwater Revival (Bellaphon)—Burlington
8	—	A SONG OF JOY—Miguel Rios (Polydor)—M. Hispanovox/S.GAE/M.d.w.
9	7	HEY HEY IN TAMPICO—Adam & Eve (Columbia)—Accord
10	—	THE LONG AND WINDING ROAD—Beatles (Apple)—Maclen/BMI

From the Music Capitols Of the World

• Continued from page 75

on others. Certainly for a genuine artist, drugs do nothing to enhance his performance. And knowing how widespread drug-taking is throughout the world at the present time, I can only describe it as an international scourge."

MICHAEL WAY

MANILA

Ann-Margaret with husband Roger Smith performed at the Intercontinental and Araneta Coliseum. . . . The Young Americans were booked for three nights at the Araneta Coliseum with "Tawang Ng Tanghalan" winner Novo Bono Jr. . . . Scheduled for dates are the Brothers Four at the Intercontinental and Pat Boone at the Araneta Coliseum. . . . The Vienna Boys Choir visited this city for the fifth time and was presented by impresario Alfredo Lozano at the Cultural Center. . . . Lillian Laing De Leon, formerly of the Talent Center of ABS-CBN, is touring the U.S. on business. She will form a booking and talent agency when she comes back. . . . Relly Coloma's new LP's are "Harana," "March Time" and "O Naraniang a Bulan." . . . Dyna Productions has just signed movie actor Jimmy Morato. . . . LEA Productions is releasing an LP, the soundtrack of "Happy Hippie Holiday" with Hilda Koronel (Wilear's), Ed Finlan (Wilear's), Ike Lozada (Vicor), Mildred Ortega (Vicor) and Jay Ilagan (Alpha) in the cast. D'Swan artist Ernie Garcia is being introduced in this picture. Danny Subido wrote the music while Eddie Nicolas did the lyrics in English. . . . Wilear's Records released the second LP of Edgar Mortiz, "Simply the Best."

OSKAR SALAZAR

LABOR DAY FEST SET

Big Music Splash in Phoenix

By PHIL STRASSBERG

PHOENIX — In what is viewed locally as a sincere attempt—via the coupling of rock and country music—to bridge the gap between the longhairs and the hardhats will be the three-day Labor Day weekend mini-music festival at Arizona's Big Surf, the man-made ocean area in the heart of the desert.

Known strictly for its surfing and swimming prior to this summer, Big Surf jumped into the musical swim with Friday and Saturday eve rock concerts and now, with Spectrum Productions named as exclusive booking agency for the complex, is expected to seriously vie with the more established halls for the rock trade this fall and winter season.

Produced by Associated Entertainment Inc. of Phoenix, the initial program put together by Spectrum for Big Surf—which is geared to hold 20,000—will be the Labor Day show, called Big Surf Summerend Festival. Two shows are scheduled daily.

The afternoon shows will be strictly country-western and will

be produced by Joe Thompson, vice president of KTUF radio, the Buck Owens Broadcasting Co. outlet in Phoenix. KTUF also plans a remote broadcast from the facility.

The evening entertainment will showcase 10 groups which fall into the hard rock, folk, folk rock and jazz rock "bags": Shelter-Blue Thumb's Leon Russell, Atco's Dr. John the Night Tripper, Capitol's Goose Creek Symphony, Chess' Rotary Connection, Capitol's John Stewart, Atco's Judy Mahan, Ampex's Mike Collins, Dancer (featuring Eric Braun, formerly of Iron Butterfly), First Edition's Waldrop & Rountree and Zimmerman & Greenberg.

A straight \$2.95 ticket will allow the buyer use of Big Surf's full facilities all day as well as admission to both the country and rock concerts.

Woody Witt, formerly of New York's Willard Alexander Agency, who set the exclusive booking deal for Spectrum with Big Surf, notes that advance sales are good.

Lib/UA to Open in Milan

Continued from page 8

product to our other international distributors for exposure in their markets."

Todini's first assignment with an American Liberty/UA act involves coordinating Canned Heat's appearance at the Venice

Pop Festival in mid-September.

In all the foreign markets, plus the U.S., the local acts are released on the same lines to maintain a uniformity of logos.

Although the slant is initially for local market exposure, Liberty/UA's U.S. officials will be looking for product which can be exploited in the domestic market.

In each foreign country, Liberty/UA personnel do the recording work. In England Martin Davis, the managing director of Liberty/UA Ltd., works in conjunction with Andrew Lauder on production matters. In Germany Seigfried Loch, that office's managing director, also wears an a&r hat. And in France Eddie Adamis, French managing director, handles a&r.

4 Distribs Named By Audio Fidelity

NEW YORK—Audio Fidelity Records, expanding its distribution network, has named four new distributors for its labels. New Audio Fidelity distributors are Stereo South, Atlanta; Sounds, Inc., Nashville; United Record Distributors, Houston, and Choice Record Distributors, Kansas City.

Executive Turntable

Continued from page 6

year. James R. Truelsen, former central regional sales manager will succeed Kazimer. . . . Ted Lindgren named sales promotion manager, record tape, Superscope Inc., Calif. For the past 13 years he has been in sales and promotion with Capitol Records. . . . Matt Edwards named director of sales for a ten state complex within the Eastern region of Transcontinental Music Corp. He is a former Chicago branch manager with the company. . . . Bob Fletcher, formerly Southern regional promotion director, MCA Records, joins Goss Brothers, Atlanta, as executive vice president, in charge of national promotion and merchandising for the Charisma Records and Gospel Guitar line.

Appointments at Audio Devices include Bill Dawson, East Coast regional manager; Bud LaGrandeur, West Coast regional manager; Ed Dougherty, district manager, headquartering in Rockville, Md.; Norm Frankfort, sales, operating in Glendale, Calif.

Art Gaines, general manager of Concord's new special products division, has left.

William H. Madden has been appointed marketing director of 3M's magnetic products division, succeeding D. E. Denham, who was promoted to general manager. Duane T. Windahl has been appointed to Madden's former position.

Ted Lindgren has been appointed sales promotion manager, recorded tape, of Superscope.

Bobby Morris has been named entertainment director of Crystal Bay Club and Cal Neva Lodge, both in Lake Tahoe.

Jackson Sound In Mississippi

JACKSON, Miss. — Jackson Sound Records has been launched here by Julian Russell in partnership with producer Gene Shiveley. First record out of a new 12-track studio called Jackson Sound Studio is "Let Us Be Heard" by Tommy Tate. Tate, a songwriter, has produced for Stax Records in the past. The Tate record was produced by South Sound Productions, a firm operated by Leland Russell. Next releases by Jackson Sound Records, which is distributed by Pompeii Records in Dallas, includes the Mississippi Rain, a group, and Joe Shamwell. Shiveley will be producing for Jackson Sound Records; a new 16-track recorder has been ordered for October.

Gotham Slates An Expansion

NEW YORK — Gotham Recording Co., a subsidiary of Telegeneral, will expand its recording facilities, at present used primarily for advertising production, and expand production of contemporary music for pop albums. One new studio will be built, and the present studio will be remodeled. William R. Firestone, newly appointed vice president in charge of operations, will supervise the design of all console and recording equipment. There will be new consoles, a new 16-track console, and two remix rooms.

MCA Acquires UDAC Product

NEW YORK—MCA Technology has acquired certain product lines of Universal Data Corp. of Houston for an undisclosed amount of stock. MCA Technology, a subsidiary of MCA, Inc., manufactures high speed magnetic tape duplicating equipment, video products, and magnetic heads for entertainment and computer industries. The lines obtained from UDAC include tape decks and data entry devices which have application in the computer peripheral field. The UDAC product lines will be moved to Santa Monica, Calif., for consolidation with its digital tape equipment.

Mogull in Deal

NEW YORK—Ivan Mogull Music Associates has acquired publishing rights for Italy, Spain and Portugal for Neil Diamond's "Solitary Man" hit and 11 other selections from Tallyrand Music Inc. Other selections include "Kentucky Woman," "Shilo," "Thank the Lord for the Nighttime," "My Babe," "The Boat That I Row," "Red Red Wine," and "Girl, You'll Be a Woman Soon."

Payola Probe?

Continued from page 10 as commercials. (Billboard, July 25, 1970.)

KISD of Sioux Falls, S.D., was cited for heavy record play of talent appearing on its own dance shows, without logging it as commercial time. Florida's WAPE was tapped for a \$9,000 fine for its "Dance Calendar" promotions and deejay activities on behalf of their own outside interest. (Billboard, Feb. 28, 1970.)



DR. NATALIO CHEDIAK, left, confers with Leonard Feist, center, executive vice president of NMPA, and Salvatore Chiantia, president of the National Music Publishers Association, which has empowered Chediak to undertake a specially-commissioned study of the Latin American market.

Bessie Smith's Grave Gets Stone Dedication

NEW YORK—Bessie Smith's grave, which had been unmarked since her death in 1937, now has a gravestone, due to contributions by Janis Joplin, Columbia Records artists and John Hammond, director of talent acquisition for Columbia, and others. About 50 fans were present at the late blues singer's gravesite in Sharon Hill, Pa., when the stone was unveiled. The inscription on the stone, which was conceived by Robert Altschuler, a Columbia executive, reads, The Greatest Blues Singer in the World Will Never Stop Singing - Bessie Smith-1895-1937.

Columbia recently began work on a five part, double reissue of the entire Bessie Smith catalog, 1923-1933. The

project is a result of the efforts by John Hammond, producer of Bessie Smith's final Columbia recording, and Chris Albertson, producer, writer and well known blues authority. The first double album was released in May and the second in the series is scheduled for fall release by Columbia.

Mitnick Forms Prod.-Pub. Cos.

DETROIT — Alan Mitnick has exited his post at London Records to form his own production and publishing company. A 10-year veteran of the record industry, Mitnick was midwest regional promotional director. He had been with London Records for the past three and a half years.

Mitnick's new firms are Gelt Production Co. and Gelt Publishing Co., 27580 Echo Valley Road, Farmington, Mich. The Gelt companies announced their first acquisition, a Detroit group named Everlon Nevermor. Mitnick is producing Everlon Nevermor and has scheduled late August recording sessions in New York, in preparation for the group's first LP.

Ludwig, Paiste 'Color' Cymbals

CHICAGO — Ludwig Drum Co. and M. M. Paiste Co. have jointly developed a new technique that is claimed to assure the given "sound colors" of cymbals. Each cymbal is hand hammered to an accuracy of 1/100th of a millimeter and tested. Mellow tone, medium weights with a "zing" attack, bright tone, medium-heavy weights with a slower "crash" attack; and dark tone, medium-thin weights with a "splash" attack are now available. A fourth type with a muting grommet allows for sforzando or forte piano effects and one seven cymbal set offers a "rainbow of sound colors."

Times Vary on Lib/UA Pressing

LOS ANGELES — Liberty/UA has created three differently timed versions of "Green Eyed Lady" by Sugarloaf. The first version appears in the groups LP and runs 6:49 minutes. A 2:58-minute version was created for top 40 stations and a 3:30-minute version comes out this week for stations which cannot use either of the first two versions.

Sugarloaf is produced by Frank Slay and Dennis Gavin's Chickery Productions. Interest in the song began in Denver where the group was formed.

Global Theatre's First Disk Out

LOS ANGELES — Global Theatre Records has been formed with Mark Richardson, its first artist, bowing with the single "I Keep It Hid" written by Jimmy Webb.

Other acts signed to the Van Nuys-based company include Teresa Brewer, Taurus, Ltd., Max and Moses, all rock groups. Tommy Skeeter is the label's president, with Joe Gottfried vice president and general manager and Joe Leahy a&r director. The company's office is at 15456 Cabrito Road, Van Nuys.



Grand Funk Railroad's album, "Closer to Home" on Capitol Records has received RIAA certification for \$1 million in sales, the group's second gold album.

"Closer to You," the Carpenters' first A&M single, has been certified a one million seller by RIAA.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

177

LAST WEEK

104

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*CARPENTERS—WE'VE ONLY JUST BEGUN (3:04)

(Prod. Jack Daugherty) (Writers: Williams-Nicholas) (Irving, BMI)—The duo went right to No. 1 with "Close to You," and this smooth folk ballad with another winning performance has all the potential of that recent million seller. Flip: No info available. A&M 121

BLUE MINK—OUR WORLD (3:20)

(Writers: Flower-Pickett) (M.C.P.S., Ltd., BMI)—Here's a new group and their first release with smash hit written all over it! The powerhouse vocal workout and strong lyric line will put this rocker right on top. Flip: No info available. Philips 40686

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

PACIFIC GAS & ELECTRIC— FATHER COME ON HOME (2:57)

(Prod. John Hill) (Writer: Soden) (Breton, BMI)—Their "Are You Ready?" took them way up the Hot 100. This gospel-oriented potent lyric rocker offers much of that sales and chart potential. Strong follow-up. Flip: "Elvira" (2:00) (Ensign, BMI). Columbia 4-45221

BLUES IMAGE—GAS LAMPS AND CLAY (2:39)

(Prod. Richard Podolor) (Writer: Correll-Konte) (Portofino, ASCAP)—Group hit it big with "Ride Captain Ride" and this solid beat swinger with a powerful vocal workout will prove a strong follow-up for sales and charts. Flip: No info available. Atco 6777

*BOBBY VINTON— WHY DON'T THEY UNDERSTAND (2:27)

(Prod. Bill Sherrill) (Writers: Henderson-Fishman) (TRO-Hollis, BMI)—This ballad beauty will fast prove a big sales topper for his "No Arms Can Ever Hold You" and "My Elusive Dreams" with top chart action. Hot 100 and Easy Listening. Flip: No info available. Epic 5-10651

WHITE PLAINS—LOVIN' YOU BABY (3:05)

(Prod. Roger Greenaway) (Writer: Cook-Greenaway) (Maribus, BMI)—The "My Baby Loves Lovin'" hit British group strike back with another swinger with much of the appeal of the initial smash. Flip: "Noises in My Head" (3:15) (Maribus, BMI). Deram 85066

*PETULA CLARK—THE SONG IS LOVE (3:53)

(Prod. Arif Mardin) (Writers: Dixon-Kniss-Stookey-Yarrow-Travers) (Pepmar, ASCAP)—The Peter, Paul & Mary ballad beauty serves as strong material that will bring her back to a high spot on the Hot 100 and Easy Listening charts. Flip: "Beautiful Sounds" (3:24) (Leeds, ASCAP). Warner Bros. 7422

*DEE DEE WARWICK with the Dixie Flyers— IF THIS WAS THE LAST SONG (3:39)

(Prod. Dave Crawford) (Writer: Webb) (Canopy, ASCAP)—Following up her "She Didn't Know," the stylist comes up with a winner in this Jim Webb ballad delivered in a top blues vocal workout. Loaded with chart potential. Flip: "I'm Only Human" (3:20) (Cotillion/Muscle Shoals, BMI). Atco 45-5769

ORIGINAL CASTE— AIN'T THAT TELLIN' YOU PEOPLE (2:40)

(Prod. Denny Lambert & Brian Potter) (Writers: Lambert-Potter) (Cents & Pence Music, BMI)—This strong rhythm item with equally strong lyric line, has all the sales and chart possibilities of their "One Tin Soldier" and more! Potent entry. Flip: "Sweet Chicago" (4:38) (Harem, BMI). TA 204

FAITH, HOPE AND CHARITY— BABY DON'T TAKE YOUR LOVE (2:48)

(Prod. Van McCoy & Joe Cobb) (Writers: McCoy-Cobb) (McCoy/Net, BMI)—Their "So Much Love" took them to the top half of the Hot 100. This pulsating blues swinger has all the ingredients to fast top the sales and chart action of the initial hit. Flip: "Make Love to Me" (3:08) (Cotillion, BMI). Maxwell 808

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*BOBBY GOLDSBORO—My God and I (2:53) (Prod. Bob Montgomery & Bobby Goldsboro) (Writer: Wilkin) (Wits End, BMI)—Smooth rhythm ballad with a topnotch Goldsboro performance should quickly prove a winner in pop and country markets. First rate material. United Artists 50715

*LESLEY GORE—When Yesterday Was Tomorrow (3:06) (Prod. Bob Crewe) (Writers: Crewe-Brown) (Saturday, BMI)—Written and produced by Bob Crewe, this moving ballad has all the earmarks of bringing Miss Gore back to the Hot 100 and Easy Listening charts. Crewe 344

DUPREES—Have You Heard (2:14) (Prod. Jerry Ross) (Writers: Curtis-Foster) (Prestige, ASCAP)—The Duprees had a smash with their revival of the Joni James classic of the fifties and here they update it to make it even more potent for the seventies. A jukebox gem. Heritage 826

*QUINCY JONES—Gula Matari (3:15) (Prod. Creed Taylor) (Writer: Jones) (Birthsign, BMI)—Infectious African rhythm item that should prove even more successful than Jones' "Killer Joe" chart rider. First rate production by Creed Taylor. A&M 1216

*SOUNDTRACK—Theme From "Borsalino" (1:49) (Prod. Claude Bolling) (Writer: Bolling) (Famous, ASCAP)—The sprightly and infectious film theme should easily prove a jukebox and programming smash with sales to follow. Paramount 0047

FATS DOMINO—New Orleans Ain't the Same (2:59) (Prod. Fred Smith) (Writers: Arnold-Domino-Tynes) (Shan, BMI)—The rock king of the fifties is back with a powerful rocker that is destined to bring him back to the Hot 100 and Soul charts in a hurry. Reprise 0944

BUSH—I Can Hear You Calling (2:39) (Prod. Reb Foster) (Writers: Glan-Sullivan-Kenner-Troiano)—Culled from their current album, this solid rocker is sure to bring the group to the Hot 100 in short order. Dunhill 4252

KENDRES LASCALLES—The Box (2:55) (Prod. Nikolas Venet) (Writer: Lascalles) (Mediarts, ASCAP)—Unusual and thought-provoking narrative prose that should definitely be heard. Could easily prove a left field best seller. Mediarts 102

PAUL & PAULA—Moments Like These (2:49) (Prod. Mark V. Prod.) (Writer: Skel) (Unart/Labill, BMI)—The "Hey Paula" duo returns to the disk scene via United Artists and a powerful rhythm ballad that could easily bring them back to the top of the programming and best selling charts. United Artists 50712

STAMFORD BRIDGE—Roly Poly (2:25) (Writers: Carter-Lewis) (Peer Int'l, BMI)—Clever and infectious rhythm item with an equally delightful interpretation. Novelty material could prove a left field winner. Monument 1217

TOY FACTORY—What is a Youth (2:38) (Prod. Bernie Lawrence) (Writers: Rota-Walter) (Famous, ASCAP)—Good new group sound with the original film lyric from "Romeo and Juliet" make this outstanding arrangement a hot contender for the Hot 100 chart. Could prove a big one. Avco Embassy 4533

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

ROY CLARK— THANK GOD AND GREYHOUND (2:35)

(Prod. Joe Allison) (Writers: Nix-Kingston) (Window, BMI)—Following his top chart winner "I Never Picked Cotton," Clark has another blockbuster in this clever material that must be heard through. Much pop appeal as well. Flip: "Strangers" (2:07) (Screen Gems-Columbia, BMI). Dot 17355

JACK BLANCHARD & MISTY MORGAN— YOU'VE GOT YOUR TROUBLES (I've Got Mine) (2:44)

(Prod. Little Richie Johnson) (Writers: Greenaway-Cook) (Mills, BMI)—Follow-up to "Humphrey the Camel" is a top country treatment of the past pop hit. Much pop potential for this country smash! Flip: No info available. Wayside 015

STAN HITCHCOCK—DIXIE BELL (2:18)

(Prod. Tommy Allsup) (Writers: Foster-Rice) (Jack & Bill, ASCAP)—Hitchcock moves to the label with a strong rhythm item loaded with sales and high chart spot potential. Top performance. Flip: "I Did It All for You" (2:23) (Hall-Clement, BMI). GRT 23

JUNE STEARNS—TYIN' STRINGS (2:38)

(Writer: Howard) (Wilderness, BMI)—The stylist moves over to the Decca label with a strong Harlan Howard ballad certain to put her high on the chart. Top material and performance. Flip: "Don't Trouble Trouble" (2:58) (Acclaim, BMI). Decca 32726

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

SKEETER DAVIS—Bridge Over Troubled Water (4:22) (Charing Cross, BMI). RCA 47-9896

HANK THOMPSON—One of the Fortunate Few (3:00) (Attache, BMI). DOT 17354

BILLY EDD WHEELER—Soon as Buddy Gets Home (3:27) (Evil Eye, BMI). RCA 47-9898

RAY GRIFF—Patches (3:10) (Gold Forever, BMI). ROYAL AMERICAN 19

BONNIE GUITAR—Allegheny (2:56) (Combine, BMI). PARAMOUNT 0045

GEORGE MORGAN—Kansas City Stockyards (2:41) (Tomake, ASCAP). STOP 378

JERRY SMITH—Steppin' Out (1:50) (Papa Joe's Music House, ASCAP). DECCA 32730

JIMMY WAKELY—Peace in the World (2:15) (Riverside, ASCAP). DECCA 32727

JIMMY MARTIN—Singing All Day and Dinner on the Ground (2:46) (Sunny Mountain, BMI). DECCA 32731

THE HARPER VALLEY PTA—Let Me Go Home (3:24) (Newkeys, BMI). MERCURY 73110

BILL RICE—Please Remember Me (2:49) (Hall-Clement, BMI). CAPITOL 2904

JOHNNY SEAY—Willie's Drunk and Nellie's Dying (3:37) (Kiwoa, BMI). VIKING 1011

SONNY THROCKMORTON—All I've Got Going (2:55) (Tuff, BMI). HILLTOP 3026

THE JOHN DEER COMPANY—Waxahachie Woman (2:49) (Elan, BMI). ROYAL AMERICAN 21

KAREN WHEELER—Listen Spot (2:45) (Southtown, BMI). HILLTOP 3027

BOB DALTON—Mama, Call Me Home (3:05) (Dunbar, BMI). MEGA 615-0003

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO SOUL SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

BETHEA, THE MASKMAN &—It's the Thing (2:30) (Catalogue/Den/Herco, BMI). DYNAMO 143

BILLY KEENE—Cross My Heart (2:55) (Dons, BMI). PAULA 335

THE UNEMPLOYED—Funky Thing (Part 1) (3:03) (Malaco/Alotta, BMI). COTILLION 44085

BRANDING IRON—Right, Tight and Out of Sight (3:02) (ARC, BMI). VOLT 4043

LEE JACKSON—Life Ain't Easy (2:55) (Zebedee, BMI). JAS 520

THE VISITORS—Anytime Is the Right Time (3:12) (Delanieur, BMI). TRC 1010

BETHEA THE MASKMAN—Ghetto Love (2:30) (Den/Harmon Bethea, BMI). B.B.C. 679

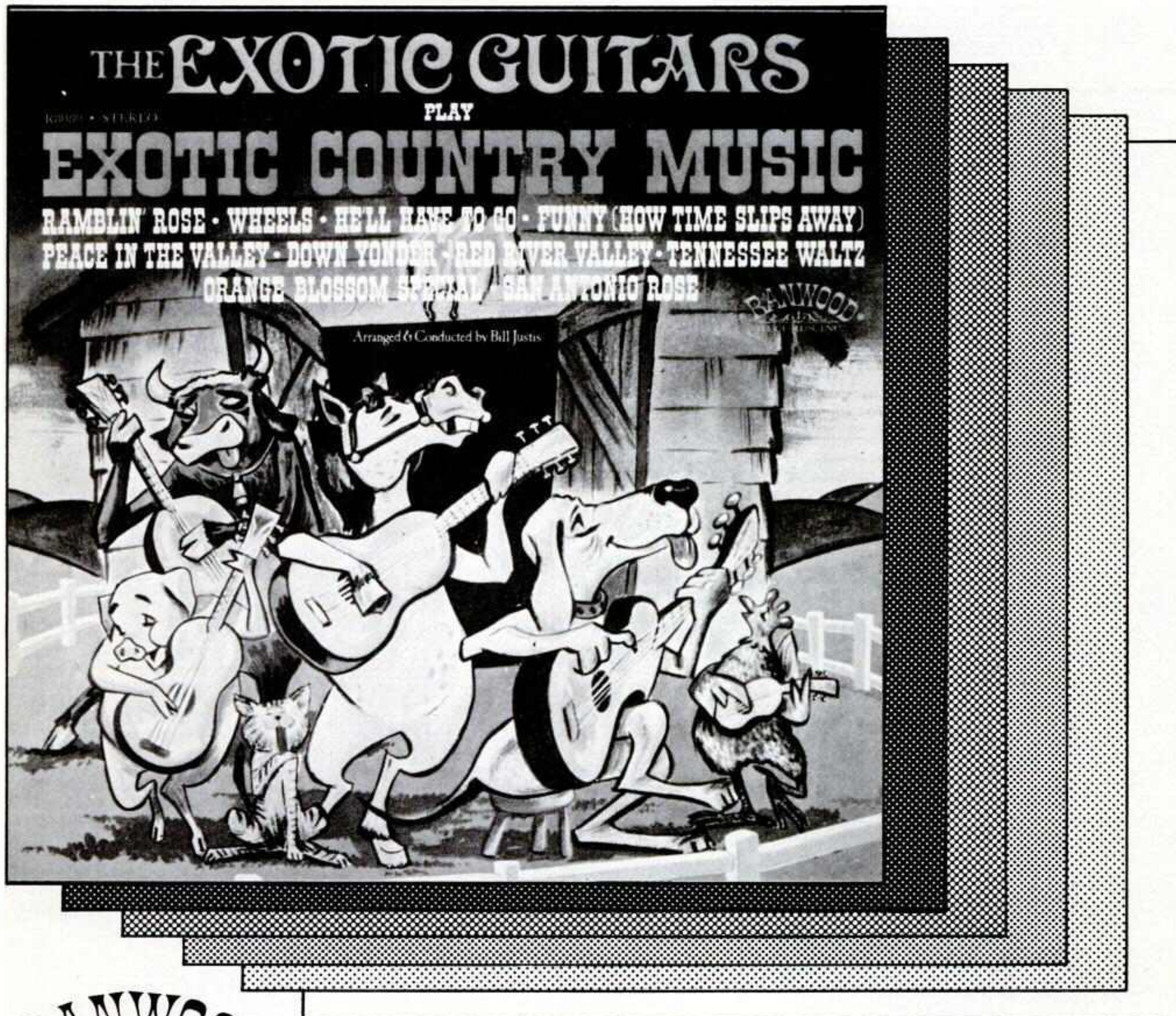
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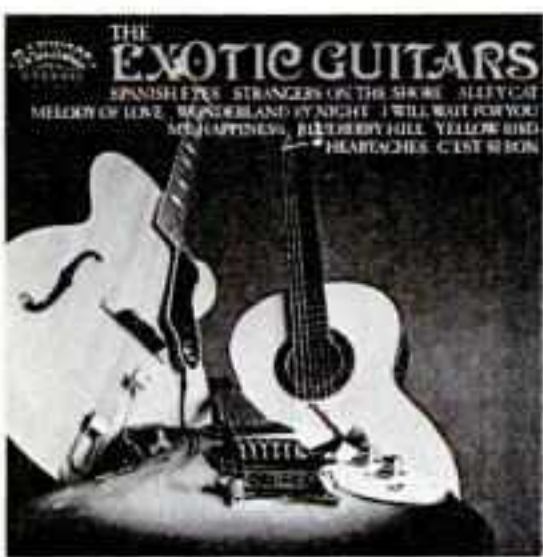
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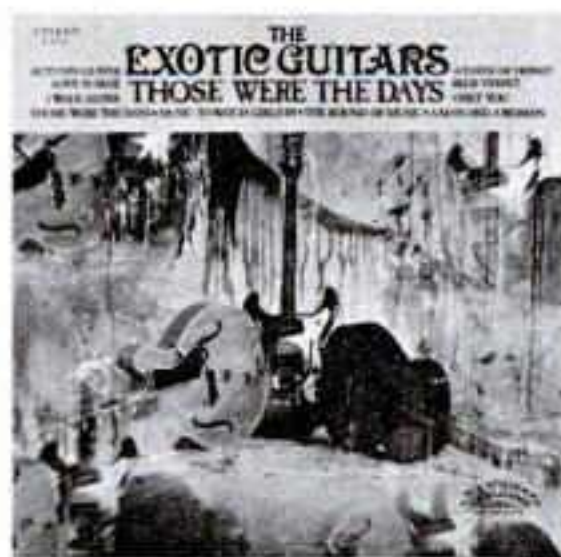
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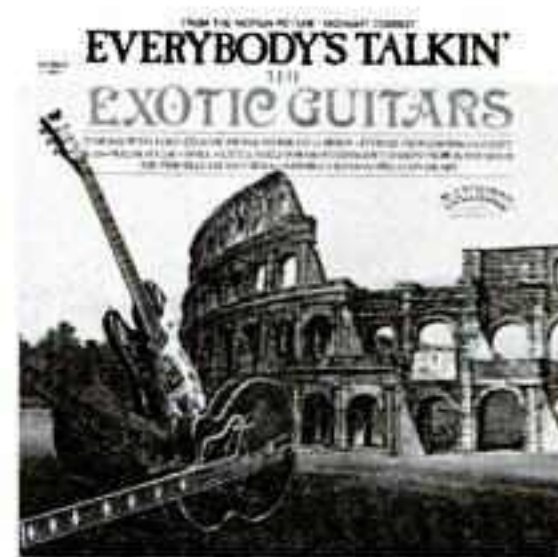
8002



8040



8051



8061



8073



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America
seal of certification as "million seller."
(Seal indicated by bullet.)

BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	WAR	Edwin Starr (Norman Whitfield) Gordy 7101 (Motown)
2	9	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
3	2	MAKE IT WITH YOU	Bread (David Gates), Elektra 45686
4	4	IN THE SUMMERTIME	Mungo Jerry (Barry Murray), Janus 125
5	3	(They Long to Be) CLOSE TO YOU	Carpenters (Jack Daugherty), A&M 1183
6	10	25 OR 6 TO 4	Chicago (James William Guercio), Columbia 4-45194
7	7	PATCHES	Clarence Carter (Rick Hall), Atlantic 2748
8	8	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU?	Ronnie Dyson (Billy Jackson), Columbia 4-45110
9	5	SPILL THE WINE	Eric Burdon & War (Jerry Goldstein), MGM 14118
10	12	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
11	6	SIGNED, SEALED, DELIVERED (I'm Yours)	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown)
12	21	DON'T PLAY THAT SONG	Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751
13	20	JULIE, DO YA LOVE ME	Bobby Sherman (Jackie Mills), Metromedia 194
14	14	HI-DE-HO	Blood, Sweat & Tears (Roy Halee & Bobby Colomby), Columbia 4-45204
15	11	I JUST CAN'T HELP BELIEVING	B.J. Thomas (Chips Moman), Scepter 12283
16	16	OVERTURE FROM TOMMY	Assembled Multitude (Bill Buster), Atlantic 2737
17	19	HAND ME DOWN WORLD	Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367
18	33	CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
19	26	SNOWBIRD	Anne Murray (Brian Ahern), Capitol 2738
20	29	I (Who Have Nothing)	Tom Jones (Peter Sullivan), Parrot 40051 (London)
21	23	EVERYBODY'S GOT THE RIGHT TO LOVE	Supremes (Frank Wilson), Motown 1167
22	13	BAND OF GOLD	Freda Payne (Holland-Dozier), Invictus 9075 (Capitol)
23	24	SOLITARY MAN	Neil Diamond (Jeff Barry-Elle Greenwich), Bang 578
24	25	GROOVY SITUATION	Gene Chandler (Gene Chandler), Mercury 73083
25	17	TELL IT ALL BROTHER	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0911
26	36	RUBBER DUCKIE	Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207
27	31	(I Know) I'M LOSING YOU	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
28	15	TIGHTER, TIGHTER	Alive & Kicking (Tommy James-Bob King), Roulette 7078
29	40	CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
30	18	LAY A LITTLE LOVIN' ON ME	Robin McNamara (Jeff Barry), Steed 724 (Paramount)
31	22	GET UP I FEEL LIKE BEING A SEX MACHINE (Part I & Part II)	James Brown (James Brown), King 6318
32	32	I'VE LOST YOU/ THE NEXT STEP IS LOVE	Elvis Presley, RCA Victor 47-9873

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	38	IT'S A SHAME	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
34	34	I WANT TO TAKE YOU HIGHER	Ike & Tina Turner & the Ikettes (Ike Turner), Liberty 56177
35	49	CLOSER TO HOME	Grand Funk Railroad (Terry Knight), Capitol 2877
36	45	JOANNE	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
37	46	PEACE WILL COME (According to Plan)	Melanie (Peter Schekeryk), Buddah 186
38	43	NEANDERTHAL MAN	Hotlegs (Hotlegs Prod.), Capitol 2886
39	35	SUMMERTIME BLUES	Who (Kit Lambert-Chris Stamp), Decca 32708
40	50	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
41	41	DO YOU SEE MY LOVE (For You Growing)	Jr. Walker & the All Stars (Jimmy Bristol), Soul 35073 (Motown)
42	39	BIG YELLOW TAXI	Neighborhood (Jimmy Bryant), Big Tree 102
43	51	EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
44	44	ONLY YOU KNOW AND I KNOW	Dave Mason (Tommy Lipuma & Dave Mason), Blue Thumb 114
45	37	THE SLY, THE SLICK AND THE WICKED	Lost Generation (Eugene Record), Brunswick 55436 (Decca)
46	47	EVERYTHING'S TUESDAY	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol)
47	60	THAT'S WHERE I WENT WRONG	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
48	53	SOUL SHAKE	Delaney & Bonnie & Friends (Jerry Wexler-Tom-Dowd), Atco 6756
49	54	WE'RE ALL PLAYING IN THE SAME BAND	Bert Sommer (Artie Kornfield), Eleuthera 470 (Buddah)
50	61	LONG LONG TIME	Linda Ronstadt (Elliot Mazer), Capitol 2846
51	57	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
52	63	RAINBOW	Marmalade (Junior Campbell), London 20059
53	67	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
54	42	WIGWAM	Bob Dylan (Bob Johnston), Columbia 4-45199
55	64	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
56	71	ON THE BEACH	Fifth Dimension (Bones Howe), Bell 913
57	58	BALL AND CHAIN	Tommy James (Tommy James & Bob King), Roulette 7084
58	59	BLACK BOX	Freddy Robinson (Higgins & Ervin), Pacific Jazz 88155 (Liberty/United Artists)
59	62	SUNDAY MORNING COMING DOWN	Johnny Cash (Bob Johnston), Columbia 4-45211
60	65	LOLA	Kinks (Ray Davies), Reprise 0930
61	48	HUMMINGBIRD	B.B. King (Bill Szymczyk), ABC 11268
62	73	RIKI TIKI TAVI	Donovan (Donovan), Epic 5-10649 (Columbia)
63	75	MONGOOSE	Elephant's Memory (Ted Cooper), Metromedia 182
64	76	WHERE ARE YOU GOING TO MY LOVE	Brotherhood of Man (Tony Hiller), Deram 85065 (London)
65	80	I STAND ACCUSED	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
66	55	SING A SONG FOR FREEDOM	Frijid Pink (Pink Unlimited), Parrot 349 (London)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	70	STAY AWAY FROM ME (I Love You Too Much)	Major Lance (Curtis Mayfield), Curtom 1953 (Buddah)
68	90	OUT IN THE COUNTRY	Three Dog Night (Richard Podolor), Dunhill 4250
69	86	SCREAMING NIGHT HOG	Steppenwolf (Richard Podolor), Dunhill 4248
70	—	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
71	82	IF I DIDN'T CARE	Moments (Sylvia and N. Edmonds), Stang 5016
72	72	UNCLE JOHN'S BAND	Grateful Dead (Bob & Betty & the Grateful Dead), Warner Bros. 7410
73	93	DO WHAT YOU WANNA DO	Five Flights Up (John Florez), TA 202 (Bell)
74	84	SHE SAID YES	Wilson Pickett (Brad Shapiro-Dave Crawford), Atlantic 2753
75	77	GOING TO THE COUNTRY	Steve Miller Band (Steve Miller), Capitol 2878
76	79	FUNK #49	James Gang (Bill Szymczyk), ABC 11272
77	78	DON'T MAKE ME OVER	Brenda & the Tabulations (Van McCoy & Gilda Woods), Top & Bottom 404
78	81	I LIKE YOUR LOVIN' (Do You Like Mine)	Chi-Lites (Carl Davis-Eugene Record), Brunswick 55438
79	83	YOURS LOVE	Joe Simon (John R.), Sound Stage 7 2664 (Monument)
80	74	MORNING MUCH BETTER	Ten Wheel Drive with Genya Raven (Guy Draper), Polydor 14037
81	—	SOMEBODY'S BEEN SLEEPING	100 Proof Aged in Soul (G. Perry), Hot Wax 7004 (Buddah)
82	—	IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
83	97	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
84	85	SONG FROM M*A*S*H	Al DeLory (Phil Wright), Capitol 2811
85	91	FOR THE GOOD TIMES	Ray Price (Don Law Prod.), Columbia 4-45178
86	—	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
87	87	I WANNA KNOW IF IT'S GOOD TO YOU	Funkadelic (Funkadelic), Westbound 167
88	—	GREENWOOD MISSISSIPPI	Little Richard (Little Richard), Reprise 0942
89	94	BABY, I NEED YOUR LOVING	O. C. Smith (Jerry Fuller), Columbia 4-45206
90	100	I CAN'T BE YOU (You Can't Be Me)	Glass House (Holland-Dozier-Holland), Invictus 9076 (Capitol)
91	95	WE CAN MAKE IT BABY	Originals (Marvin Gaye), Soul 35074 (Motown)
92	92	MONSTER MASH	Bobby (Boris) Pickett and the Crypt Kickers (Gary Paxton), Parrot 348 (London)
93	—	(BABY) TURN ON TO ME	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
94	—	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
95	—	EMPTY PAGES	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
96	—	I HAVE LEARNED TO DO WITHOUT YOU	Mavis Staples (Don Davis), Volt 4044
97	99	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
98	98	(I Remember) SUMMER MORNING	Vanity Fare (Roger Easterby & Des Champ), Page One 21033 (Bell)
99	—	LOOKY LOOKY (Look At Me Girl)	O'Jays (Gamble-Huff), Neptune 31 (Chess)
100	—	FIRE AND RAIN	Johnny Rivers & Friends (Johnny Rivers), Imperial 66433 (Liberty/United Artists)

HOT 100 A TO Z—(Publisher-Licensee)

Ain't No Mountain High Enough (Jobete, BMI)	2
All Right Now (Irving, BMI)	40
As the Years Go By (Maknon/Blackwood, BMI)	83
Baby, I Need Your Loving (Jobete, BMI)	89
(Baby) Turn On to Me (Camad, BMI)	93
Ball and Chain (Big Seven, BMI)	57
Band of Gold (Gold Forever, BMI)	22
Big Yellow Taxi (Neighborhood) (Siquomb, BMI)	42
Black Fox (Special Agent, BMI)	58
Candida (Jillbern/Pocketful of Tunes, BMI)	18
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP)	5
Closer to Home (Storybook, BMI)	35
Cracklin' Rosie (Prophet, ASCAP)	29
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP)	73
Do You See My Love (For You Growing) (Jobete, BMI)	41
Don't Make Me Over (Blue Seas/Jac, ASCAP)	77
Don't Play That Song (Progressive, BMI)	12
Empty Pages (Irving, BMI)	95
Everybody's Got the Right to Love (Think Stallman, BMI)	21
Everything's Tuesday (Gold Forever, BMI)	46

Express Yourself (Warner-Tamerlane, BMI)	43
For the Good Times (Buckhorn, BMI)	85
Fire and Rain (Country Road/Blackwood, BMI)	100
Funk #49 (Pamco/Home Made, BMI)	74
Get Up I Feel Like Being a Sex Machine (Part I and Part 2) (Dynatone, BMI)	31
Going to the Country (Sailer, ASCAP)	75
Green-Eyed Lady (Claridge, ASCAP)	51
Greenwood Mississippi (Fame, BMI)	88
Groovy Situation (Cachand/Patchell, BMI)	24
Gypsy Woman (Curtom, BMI)	94
Hand Me Down World (Dunbar, BMI)	17
Hi-De-Ho (Screen Gems-Columbia, BMI)	14
Hummingbird (Skyhill, BMI)	61
I Can't Be You (You Can't Be Me) (Gold Forever, BMI)	90
I Have Learned to Do Without You (Groovesville, BMI)	96
I Just Can't Help Believing (Screen Gems, BMI)	15
I Like Your Lovin' (Do You Like Mine) (Julio-Brian, BMI)	78

I Stand Accused (Curtom/Jalynne, BMI)	65
I Wanna Know If It's Good to You (Bridgeport, BMI)	87
I Want to Take You Higher (Ike & Tina Turner) (Daly City, BMI)	34
I (Who Have Nothing) (Milky Way/Trio, BMI)	20
Indiana Wants Me (Jobete, BMI)	86
(If You Let Me Make Love to You Then) Why Can't I Touch You? (Chappell, ASCAP)	8
If I Didn't Care (Whale, ASCAP)	71
(I Know) I'm Losing You (Jobete, BMI)	27
In the Summertime (Our Music/Kirshner, BMI)	4
It's a Shame (Jobete, BMI)	33
It's Only Make Believe (Marielle, BMI)	82
I've Lost You/The Next Step is Love (Gladys, ASCAP/Gladys, ASCAP)	32
Joanne (Screen Gems-Columbia, BMI)	16
Julie, Do Ya Love Me (Lucon/Sequel, BMI)	33
Lay a Little Lovin' On Me (Unart, BMI)	30
Lola (Hill & Range, BMI)	60
Long as I Can See the Light (Jondora, BMI)	10
Long Long Time (MCA, ASCAP)	50
Lookin' Out My Back Door (Jondora, BMI)	10
Looky Looky (Look At Me Girl) (Assorted, BMI)	99

Look What They've Done to My Song Ma (Kama Rippa/Amelanie, ASCAP)	70
Make It With You (Screen Gems-Columbia, BMI)	3
Mongoose (Pocket Full of Tunes, BMI)	63
Monster Mash (Garpan/Capizzi, BMI)	92
Morning Much Better (Schifrin-Zager/Noma, BMI)	80
Neanderthal Man (Francis, Day & Hunter, ASCAP)	38
On the Beach (Fifth Star, BMI)	35
Only You Know and I Know (Mason/Rococco, BMI)	56
Out in the Country (Irving, BMI)	16
Overture From Tommy (Track, BMI)	68
Patches (Gold Forever, BMI)	7
Peace Will Come (According to Plan) (Kama Rippa/Amelanie, ASCAP)	37
Rainbow (Norma, BMI)	52
Riki Tiki Tavi (Fear Int'l, BMI)	6
Rubber Duckie (Festival Attraction, ASCAP)	26
Screaming Night Hog (Trousdale, BMI)	69
She Said Yes (Cettilion/Erva-Mikim, BMI)	74
Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI)	11
Sing a Song for Freedom (Knip Unlimited, BMI)	66
Sly, the Slick and the Wicked, The (Julio-Brian, BMI)	45
Snowbird (Bechwood, BMI)	19

Solitary Man (Tallyrand, BMI)	23
Somebody's Been Sleeping (Gold Forever, BMI)	81
Song From M*A*S*H (20th Century, ASCAP)	84
Soul Shake (Singleton, BMI)	48
Spill the Wine (Far Out, BMI)	9
Stand By Your Man (Gallico, BMI)	97
Stay Away From Me (I Love You Too Much) (Camad, BMI)	67
Still Water (Love) (Jobete, BMI)	53
Summertime Blues (Rumbalero/Prusley, BMI)	39
(I Remember) Summer Morning (Bondola, BMI)	98
Sunday Morning Coming Down (Combine, BMI)	59
Tell It All Brother (Sunbeam, BMI)	25
That's Where I Went Wrong (Gene Fishin', BMI)	47
Tighter, Tighter (Big Seven, BMI)	28
25 or 6 to 4 (Aurelius, BMI)	6
Uncle John's Band (Ice Nine, ASCAP)	72
War (Jobete, BMI)	71
We Can Make It Baby (Jobete, BMI)	91
We're All Playing in the Same Band (Luvlin/Magdalena, BMI)	49
Where Are You Going to My Love (Blackwood, BMI)	64
Wigwam (Big Sky, ASCAP)	54
Yellow River (Norma, BMI)	55
Yours Love (Wilderness, BMI)	79

Rare Earth has Chartisma.



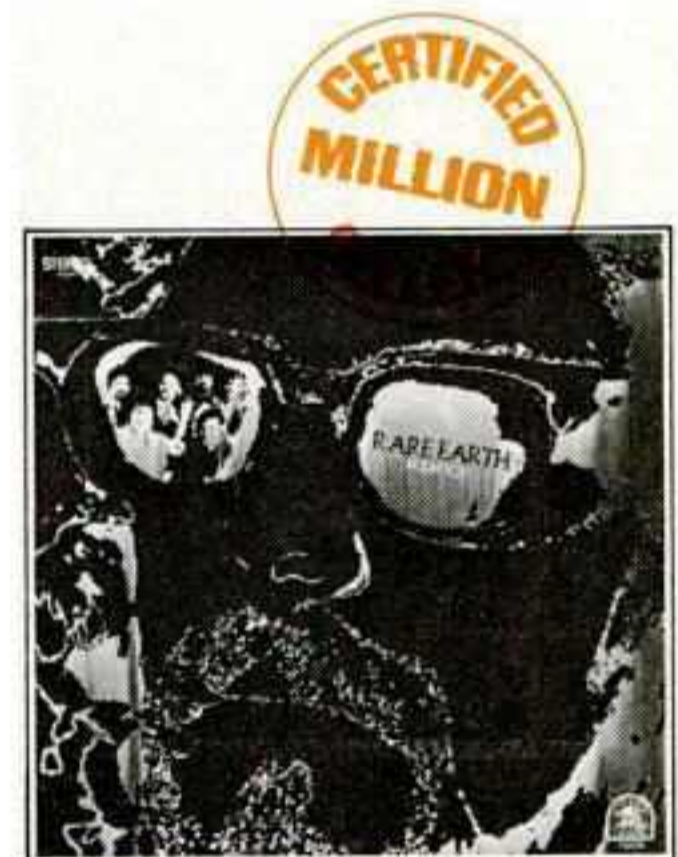
Get Ready: RS507

Almost forty weeks in the trades and still deeply rooted. "Get Ready" started Rare Earth on their trip to the top of the charts. Included is the complete 21:00 version of "Get Ready."



(I Know) I'm Losing You R5017

Chartquake! Rare Earth's second single "I'm Losing You" has registered heavily on the sales seismograph. It erupted out of their latest album "Ecology." And it's as hot as molten lava.



Ecology: RS514

A top fifteen chart item and heading upward. Rare Earth's second LP, "Ecology" is solidly grounded in the same success soil that growing things thrive in. Included is the complete 10:53 version of "I'm Losing You."

Wallow in it.





STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

POP TOPS

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	7
2	2	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	14
3	3	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	8
4	5	CHICAGO Columbia KGP 24	30
5	7	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	23
6	6	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	9
7	8	WHO Tommy Decca DXSW 7205	51
8	9	DOORS Absolutely Live Elektra EKS 9002	5
9	4	WHO Live at Leeds Decca DL 79175	15
10	10	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	9
★	—	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	1
12	14	BREAD On the Waters Elektra EKS 74076	5
13	13	ERIC CLAPTON Atco SD 33-329	7
14	12	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	15
15	15	RARE EARTH Ecology Rare Earth RS 514 (Motown)	9
16	11	JACKSON 5 ABC Motown MS 709	14
★	21	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	26
18	18	ERIC BURDON DECLARES WAR MGM SE 4663	17
19	16	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	18
20	22	NEIL DIAMOND Gold Uni 73084	3
21	20	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	21
22	17	BOB DYLAN Self Portrait Columbia C2X 30050	10
★	—	BAND Stage Fright Capitol ST 425	1
★	29	DIANA ROSS Motown MS 711	9
25	27	DAVE MASON Alone Together Blue Thumb BTS 19	10
26	28	STEVE MILLER BAND Number 5 Capitol SKAO 436	7
27	24	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	17
28	25	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	39
★	38	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	7
30	32	HOT TUNA RCA Victor LSP 4353	8
31	19	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	19
★	48	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	3
33	36	JAMES GANG Rides Again ABC ABCS 711	7
34	34	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	44
35	31	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	39	BUDDY MILES Them Changes Mercury SR 61280	10
37	33	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	12
38	40	THE LAST POETS Douglas 3 (P.I.P.)	12
★	44	PROCOL HARUM Home A&M SP 4261	9
★	92	QUICKSILVER MESSENGER SERVICE Just For Love Capitol SKAO 498	3
41	45	JETHRO TULL Benefit Reprise RS 6400	18
★	53	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	2
43	35	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	11
44	41	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	19
45	47	MELANIE Candles in the Rain Buddah BDS 5060	18
★	51	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	8
47	37	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	19
48	23	ELVIS PRESLEY On Stage, February 1970 RCA Victor LSP 4362	12
49	26	DONOVAN Open Road Epic E 30125 (Columbia)	8
★	55	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	9
51	52	LEE MICHAELS Barrel A&M SP 4249	6
★	163	IRON BUTTERFLY Metamorphosis Atco SD 33-339	2
53	57	MILES DAVIS Bitches Brew Columbia GP 26	17
54	46	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	30
55	42	STEPPENWOLF Live Dunhill DSD 50075	21
56	50	ROD STEWART Gasoline Alley Mercury SR 61264	12
57	49	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	22
58	30	MOUNTAIN Climbing Windfall 4501 (Bell)	26
59	43	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	53
60	63	CACTUS Atco SD 33-340	7
61	54	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	23
62	60	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	10
63	66	FIFTH DIMENSION July 5th Album Soul City SCS 33901 (Liberty/United Artists)	4
64	62	RAY STEVENS Everything Is Beautiful Barnaby 212 35005 (Columbia)	13
★	—	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	1
66	59	JOE COCKER! A&M SP 4224	42
67	61	TOM JONES Tom Parrot PAS 71037 (London)	18
68	74	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	7
69	71	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	22
70	56	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	28

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	58	FOUR TOPS Still Waters Run Deep Motown MS 704	22
72	68	THE JIM NABORS HOUR Columbia CS 1020	11
73	73	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	110
74	65	GUESS WHO American Woman RCA Victor LSP 4266	30
75	72	CHICAGO TRANSIT AUTHORITY Columbia GP 8	69
76	80	SUGARLOAF Liberty LST 7640	4
77	81	DELPHONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	4
78	64	FIFTH DIMENSION Portrait Bell 6045	18
79	67	TEN YEARS AFTER Cricklewood Green Deram DES 18038 (London)	21
80	76	BEATLES Abbey Road Apple SD 383 (Capitol)	47
81	85	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	32
82	83	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	72
83	87	ASSOCIATION LIVE Warner Bros. 2WS 1868	8
★	98	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	3
85	86	CONWAY TWITTY Hello Darlin' Decca DL 75209	10
86	89	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	6
87	90	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	4
88	69	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	41
89	77	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	41
90	75	BEATLES Hey Jude Apple SW 385 (Capitol)	25
91	96	ORSON WELLES The Begatting of the President Mediarts 41-2	3
92	79	JOHNNY CASH World of Columbia GP 29	14
93	78	LED ZEPPELIN II Atlantic SD 8236	44
94	100	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	67
95	93	SUPREMES Right On Motown MS 705	14
96	99	POCO Epic BN 26522 (Columbia)	14
97	82	LIVINGSTON TAYLOR Capricorn 33-334 (Atlantic/Atco)	7
98	94	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654	24
99	91	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	112
100	84	SANTANA Columbia CS 9781	52
101	101	CHARLEY PRIDE Best of RCA Victor LSP 4223	45
102	103	JOHNNY RIVERS Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	5
103	88	ANDY WILLIAMS Raindrops Keep Fallin' on My Head Columbia CS 9896	13
104	95	CROSBY/STILLS/NASH Atlantic SD 8229	63
105	70	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580	36

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

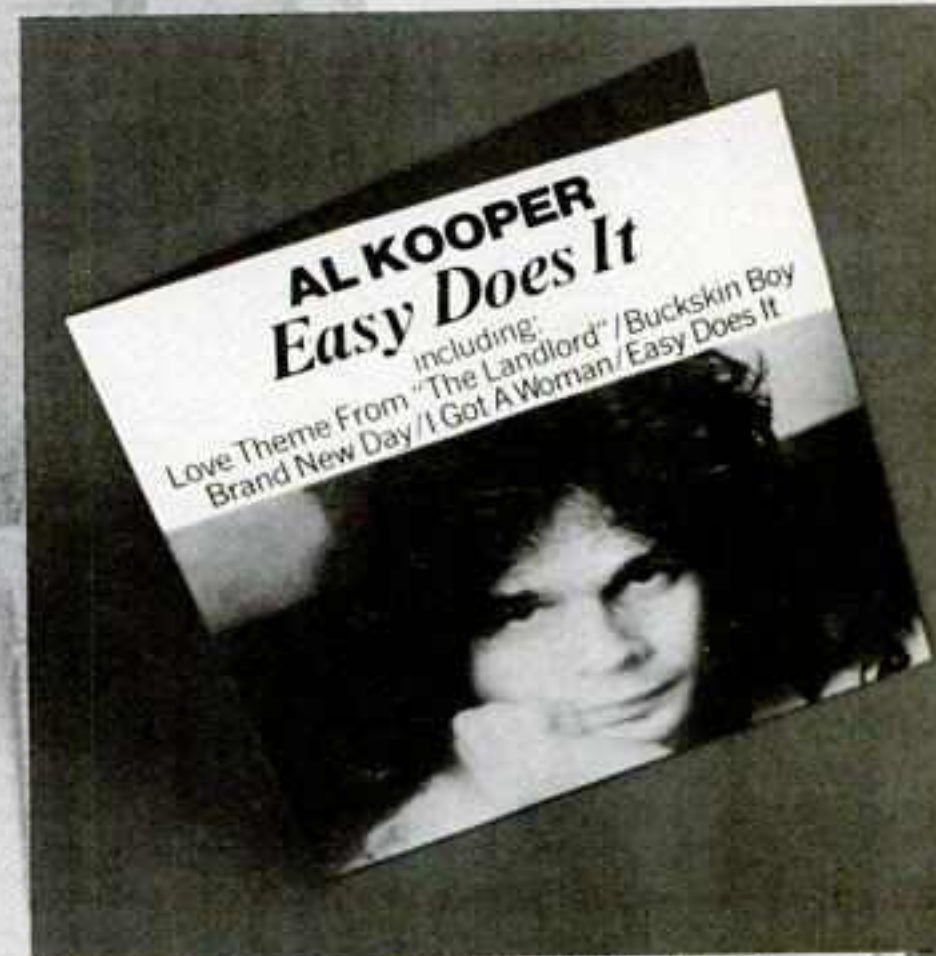
Al Kooper has reached his toughest critics.

Six songs from Al Kooper's "Easy Does It" album are now on the air. In Top 40 and FM markets. And it's beginning to show.

But if you're not impressed with reviews from the street, just read *Billboard*. They call "Easy Does It," "without doubt, a musical landmark . . . an album masterpiece."

In fact, there's so much good news, it looks like this could be Al's biggest album since "Super Session." Because the more people hear it, the more the word spreads.

"Easy Does It."
It's the critics choice.



A specially priced 2-record set.

On Columbia Records® and Tapes

Continued from page 82

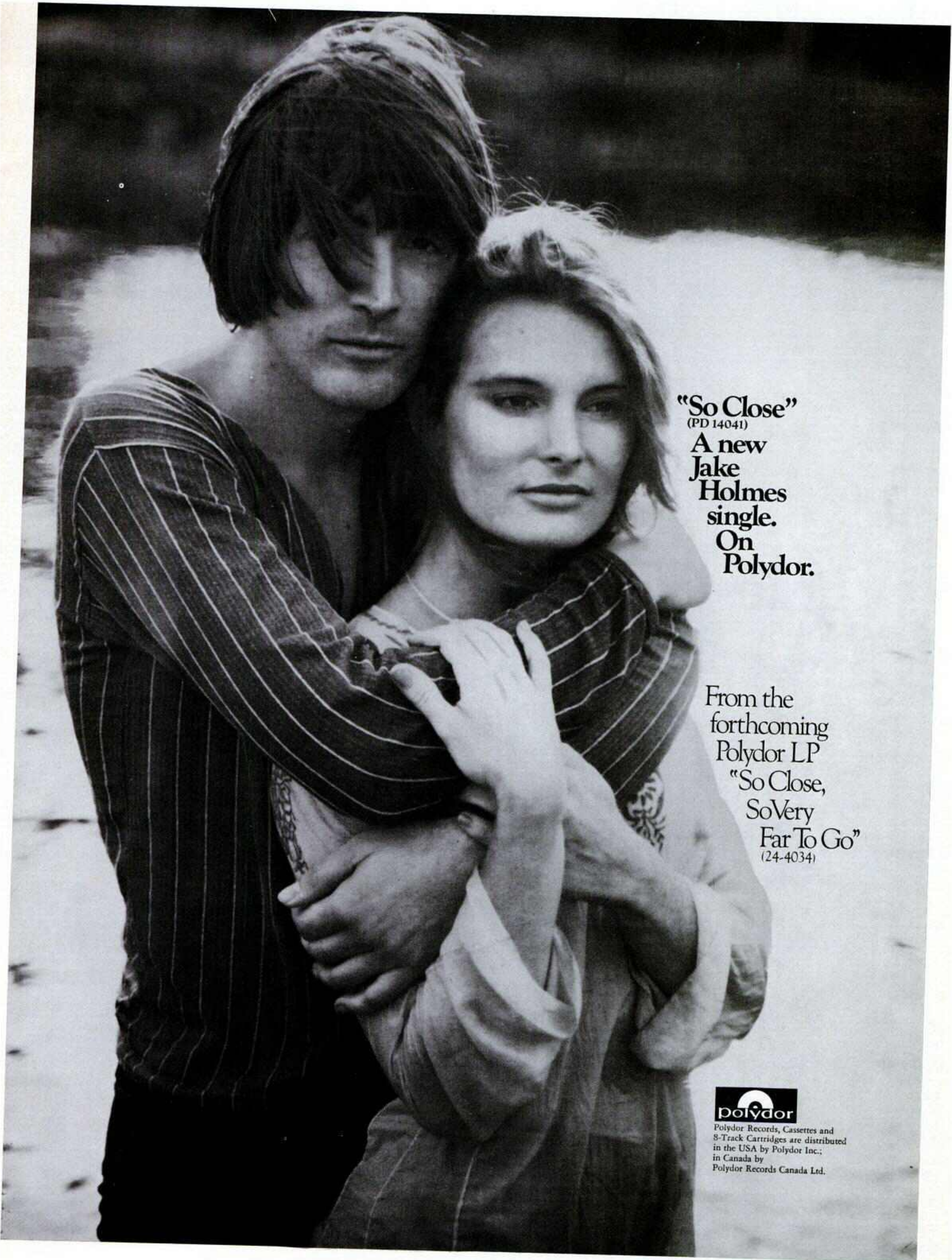
POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	110	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	61
107	108	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	66
108	118	SOUNDTRACK	On a Clear Day You Can See Forever Columbia S 30086	7
109	104	IDES OF MARCH	Vehicle Warner Bros. WS 1963	11
110	113	CHARLES EARLAND	Black Talk Prestige PR 7758	9
111	111	BLOOD, SWEAT & TEARS	Columbia CS 9720	84
112	97	IRON BUTTERFLY	Live Atco SD 33-318	16
113	106	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	39
114	105	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	52
115	117	JOSE FELICIANO	Fireworks RCA Victor LSP 4370	15
★	—	QUINCY JONES	Gula Matari A&M SP 3030	1
117	122	EL CHICANO	Viva Tirado Kapp KS 3632	13
118	123	SANDPIPERS	Come Saturday Morning A&M SP 4262	4
119	112	RAY CONNIFF	Bridge Over Troubled Water Columbia CS 1022	20
120	124	SOUNDTRACK	M*A*S*H Columbia OS 3520	9
121	131	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	46
122	115	MOODY BLUES	To Our Children's Children's Children Threshold THS 1 (London)	35
123	119	GRAND FUNK RAILROAD	On Time Capitol ST 307	48
124	126	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	61
125	102	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	53
126	109	TYRONE DAVIS	Turn Back the Hands of Time Dakar SD 9027 (Atlantic/Atco)	9
127	107	MICHAEL PARKS	Long Lonesome Highway MGM SE 4662	16
128	125	SOUNDTRACK	Norwood Capitol SW 475	11
129	121	HERB ALPERT & THE TIJUANA BRASS	Greatest Hits A&M SP 4245	25
130	133	MERLE HAGGARD	Okie From Muskogee Capitol ST 384	33
★	148	FREDA PAYNE	Band of Gold Invictus ST 3701 (Capitol)	3
132	127	KENNY ROGERS & THE FIRST EDITION	Something's Burning Reprise RS 6385	21
133	129	GLEN CAMPBELL	Oh Happy Day Capitol ST 443	16
134	139	FIVE STAIRSTEPS	Stairsteps Buddah BDS 5061	11
135	141	BLACK SABBATH	Warner Bros. WS 1871	2
136	128	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	43
137	136	ENGELBERT HUMPERDINCK	Parrot PAS 71030 (London)	36
★	—	MARK LINDSAY	Silverbird Columbia C 30111	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	145	THREE DEGREES	Maybe Roulette SR 42050	5
140	134	IKE & TINA TURNER	Come Together Liberty LST 7637	17
141	138	THE BAND	Capitol STA0 132	47
142	120	SMITH	Minus Plus Dunhill DS 50081	10
143	114	CREAM	Live Atco SD 33-328	19
144	132	HELLO, I'M JOHNNY CASH	Columbia KCS 9943	30
★	—	EDWIN STARR	War & Peace Gordy GS 948 (Motown)	1
146	130	JULIE ANDREWS/HENRY MANCINI	Music from the Film Score— Darling Lili RCA Victor LSPX 1000	6
147	116	PACIFIC GAS & ELECTRIC	Are You Ready? Columbia CS 1017	10
148	144	TAMMY WYNETTE	Tammy's Touch Epic BN 26549 (Columbia)	17
149	155	JEFFERSON AIRPLANE	Volunteers RCA Victor LSP 4238	42
150	153	SIMON & GARFUNKEL	Sounds of Silence Columbia CS 9269	122
151	142	SOUNDTRACK	Funny Girl Columbia BOS 3320	102
152	147	BLUES IMAGE	Open Atco SD 33-317	9
153	146	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	10
154	143	SOUNDTRACK	2001: A Space Odyssey MGM SIE SF 13	112
155	135	DIANA ROSS & THE SUPREMES	Farewell Motown MS 708	17
156	152	TAMMY WYNETTE	Greatest Hits Epic BN 26486 (Columbia)	53
157	157	ROBERTA FLACK	Chapter Two Atlantic SD 1569	2
158	154	BOBBY GOLDSBORO'S GREATEST HITS	United Artists UAS 5502	10
159	140	MIGUEL RIOS	Song of Joy A&M SP 4267	3
160	162	HENRY MANCINI	Theme From Z and Other Movie Themes RCA Victor LSP 4350	17
161	166	TEN WHEEL DRIVE	Brief Replies Polydor 24-4024	6
162	150	CREEDENCE CLEARWATER REVIVAL	Bayou Country Fantasy 8387	82
163	165	STEPPENWOLF	Monster Dunhill DS 50066	43
164	170	JOHNNY CASH	At Folsom Prison Columbia CS 9639	117
★	—	FREE	Fire & Water A&M SP 4268	1
166	168	WHITE PLAINS	My Baby Loves Lovin' Deram DES 18045 (London)	3
167	169	TOMMY JAMES & THE SHONDELLS	Best of Roulette SR 42040	33
168	174	JOHNNY CASH	Greatest Hits Columbia CS 9478	71
169	175	SOUNDTRACK	Oliver Colgems CSOD 5501 (RCA Victor)	89
170	171	JOHNNY MATHIS	Raindrops Keep Fallin' on My Head Columbia CS 1005	23

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	164	JOHN MAYALL	Turning Point Polydor 24-4004	51
172	172	BOB McGRATH	From Sesame Street Affinity A 10015 (Stereo Dimension)	4
173	149	IT'S A BEAUTIFUL DAY	Columbia CS 9768	65
174	161	MARTY ROBBINS	My Woman, My Woman, My Wife Columbia CS 9978	16
175	160	MICHAEL PARKS	Closing the Gap MGM SE 4646	44
176	137	ARETHA FRANKLIN	This Girl's in Love With You Atlantic SD 8248	30
177	187	JOHNNY CASH	At San Quentin Columbia CS 9827	62
178	180	BARBRA STREISAND	Greatest Hits Columbia CS 9363	28
179	189	BROTHERHOOD OF MAN	United We Stand Deram DES 18046 (London)	5
180	181	EVERLY BROTHERS	Original Great Hits Barnaby BGP 350 (Columbia)	8
181	186	ASSOCIATION	Greatest Hits Warner Bros. WS 1767	74
182	156	DOORS	Morrison Hotel Elektra EKS 75007	27
183	177	B. J. THOMAS	Everybody's Out of Town Scepter SPS 582	19
184	193	BILLY PAUL	Ebony Woman Neptune NLPS 201 (Chess)	3
185	178	MANTOVANI	Today London PS 572	23
186	167	NEIL DIAMOND	Touching You, Touching Me Uni 73071	39
187	184	SAVOY BROWN	Raw Sienna Parrot PAS 71036 (London)	18
188	196	FLAMING EMBER	Westbound #9 Hot Wax HA 702 (Buddah)	2
189	182	SOUNDTRACK	Midnight Cowboy United Artists UAS 5198	57
190	185	SOUNDTRACK	Airport Decca DL 79173	18
191	191	CHARLES WRIGHT & THE WATTS	103rd STREET RHYTHM BAND Express Yourself Warner Bros. WS 1864	4
192	192	ROY CLARK	I Never Picked Cotton Dot DLP 25980	2
193	183	MARMALADE	Reflections of My Life London PS 575	12
194	—	LOVE	Revisited Elektra EKS 74058	1
195	—	BEST OF THE YOUNGBLOODS	RCA Victor LSP 4399	1
196	—	LETTERMEN	Reflections Capitol ST 496	1
197	197	NICE	Five Bridges Mercury SR 61295	2
198	198	KING CURTIS & HIS KINGPINS	Get Ready Atco SD 33-338	2
199	—	JIM NABORS	Everything Is Beautiful Columbia C 30129	1
200	200	OTIS REDDING	Tell the Truth Atco SD 33-333	2

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State of the Industry Survey—1970

• Continued from page 14

Iannucci (Capitol):

cial base of our industry. Size—the characteristic that now dominates so much of the record business—can work to the disadvantage of the new and unknown artist. Our principal challenge, I think, is to turn this around and insure that corporate size and bigness—the trappings of “big business”—work to the advantage of young talent.

Kirshner (Kirshner Ent. Corp.):

Proper manpower!

That, of course, is the essence of every business but because a major recording is dependent on so many people it cannot afford one weak link. The composer, a&r man, producer, distributor and day to day promotion man are all vital to our industry.

Leslie (Pickwick):

Liquidity; 2) Returns and the closely related proliferation of product releases.

Levy (GRT):

It's a difficult question—there are many problems. Collectors must rate very high. The overabundance of product is another. Also, the high cost of competition for both tried and untried artists.

Lipton (Liberty/UA):

Answered above in question #2.

Lubinsky (Savoy):

The average distributor is overloaded by some of the manufacturers who have automatic shipments on all new releases, based on quota and population. This has caused many distributors to be financially burdened, and who are unable to sell the quantity of records that have been allocated to them. The result is that the distributors are overloaded up to the ceiling, with the manufacturer banging on the door for their money, and the distributor facing a dilemma of taking back and the manufacturer says, if he takes it back, you will lose the line.

McCracken (Word):

I think the most important single problem in the industry is the illegal duplication of tapes.

A second problem which also relates to tape has to do with pricing. We have always been addicted to emotional price-cutting in the industry. Somehow, I hope that we don't let tapes fall into the same critical condition we recently went through with records, and may even be facing again with records.

Moss (A&M):

A basic trouble spot is the economic inflation. For an independent company like A&M, dealing with artists is a task that must be handled very straightforwardly. The deals must not overshadow the artistry.

Another area of concern is that of distribution. Since independent companies must operate through independent distributors, we must learn to deal with them successfully. It is a significant day-to-day problem for both parties.

Robey (Peacock-Duke):

Collections from distributors.

Singleton (Singleton Enterprises):

Money—collections and financing.

Steinberg (Mercury):

a) The liquidity of certain large middlemen; b) The industry's virtual guarantee of the sale of product placed at the field; c) The difficulty of coordinating promotion and the product via air time with large users moving merchandise to 20, 30 or even 40 states.

Thiele (Flying Dutchman):

Distribution! The majors have always had good distribution. I believe it's going to be tougher than ever for the independent company to obtain proper distribution. The distribution pattern of Warner/Reprise, Atlantic and Elektra show the way of the future. The independent record company must look to the better, small independent distributor. In a way, this will slowly develop into a healthy situation for the small professional independent company with knowhow!

Uttal (Bell):

The most serious problem that we have as an industry is liquidity. This stems directly from the national recession atmosphere in which we are functioning. This has caused a collections crisis which is the worst I have seen since I've been in the business.

Wexler (Atlantic):

Collections, in a sense. But even more importantly, the inadequate financing of many distributors and racks. They can't carry their receivables.

Williamson (Chart):

The biggest problem in selling country records still remains in getting the product through the channels to the record buyer when he wants it.

Zaentz (Fantasy):

Good product.

4. What are you or your company doing about this?

Ales (Motown):

It never has, nor will it ever exist at Motown.

Bogart (Buddah):

We are attempting to understand the music as communication and open the ears of everyone we come in contact with, to the music, be it commercial pop, soul, gospel, rhythm & blues, or rock.

Corsack (Vanguard):

Working more closely with our dealers and distributors at every level. More attention must be paid to the catalog and specialty dealer to encourage catalog sales and sales of non-gold records. Also, faith, hope and charity.

Davis (CBS):

Columbia is not going to multiple distribution but is reaffirming the validity of its branch distribution organization and the value of its individual salesmen and individual promotion men as a vital part of a strong national coordinated effort.

Gallagher (Famous Music):

Our company is a young one and most of our immediate energies are channeled into the development of an artist roster and the creation of exciting ways and means of merchandising and exploiting young talent. We are fully cognizant of the many problems facing our industry and our enthusiastic support and participation in industry organizations such as RIAA, NARM, CMA and NAB will, we hope, help to develop a healthier atmosphere in which to prosper and grow.

Greenberg (Scepter):

We are working to effect legislation making bootlegging a counterfeiting felony.

Holzman (Elektra):

Elektra has initiated several programs to alleviate this situation. Not only have we ingested capable young personnel but we are training these young men and women in the essential areas of sales and promotion.

Further, by increasing our direct contact with large customers, we can now insure that these customers will be properly serviced.

Elektra will continue to maintain its stringent release policies. Only those records that possess true fundamental worth will be issued and every individual release will be supported by the most competent and creative merchandising campaign that we can muster.

Howell (Nashboro):

We are continuing to make every effort to release better and better quality product, which most often means increased cost due to inflation and the use of more modern innovations. We are fortunate to have an excellent catalog of spirituals and blues. We exploit these to every possible advantage. In addition to our singles and albums, as of Aug. 1, we have on 8-track tape, seven blues and 35 spirituals. More effort is being made by Nashboro to promote greater, not only at the radio stations but with one-stops and jukebox operators. We are also trying to face the show or pay account problem by the no-pay no-shipment of merchandise system. We are glad to say that the majority of our accounts are trying to work with us and we are working with them, too. We hope for a mutually profitable advantage.

Iannucci (Capitol):

The credit problem is effectively beyond the solution of any one manufacturer or individual. What's called for, I think, is an emphasis on common sense, honest business practice, and economic restraint. People on the producing end must not force the sale of more merchandise than the market can absorb; people on the distribution end must not buy more than they can use, just to take advantage of a “deal.” We must all demonstrate greater self-discipline, maturity, discretion.

As for new-artist development: Capitol is fortunate, I feel, in having one of the few remaining company-owned distribution systems designed to insure, or at least facilitate, exposure of *all* our product—whether new artists, classics, or other specialized area of a&r—not just the runaway hits. Our emphasis on new artists at Capitol is now all-encompassing. By that, I mean that we are fully staffed and equipped to concentrate effectively and sensitively on the promotion and merchandising of new artists. Our philosophy envisions new-artist development starting with the very earliest stages of an artist's career and extending to every facet of his show-business life: personal appearances, television, “image” publicity, the scientific marketing of his product, etc. No matter what other problems we may have, the guts of our business is *new talent*, and we are totally committed as a company to the finding and the building of the finest young talent available.

Even a tough problem like tight money or overextended credit disappears in the face of bright new talent. And that's the reason, I think, that most of us are in the record business.

Kirshner (Kirshner Ent. Corp.):

We are currently searching for key executives who have established themselves in all areas of the record business and you would be surprised how few really good men are available. The answer then, as it is in so many of the other problems facing us today, is in young, untested talent.

Lasker (ABC/Dunhill):

A much greater dollar percentage of the manufacture

of our companies, particularly at this point, is being devoted and spent toward the substitution for that face-to-face relationship of the clerk and consumer. We are doing more advertising in almost every media, and it is really not advertising, in the basic sense it is more an educational process.

Leslie (Pickwick):

Liquidity problems lead to tightened credit controls which ultimately makes for a stronger and economically aware industry. Returns, by the nature of its consequences, will begin to lead to more selective releases—first, by virtue of reduced distributive and retailing items carried and then the resultant reduction of releases by manufacturers which can no longer be accommodated.

Levy (GRT):

We will attempt to be judicious in our product releases—few, but meaningful. Hit product generates demand—demand generates payment. We will compete for product and artists but not to the detriment of our overall financial capabilities.

Lipton (Liberty/UA):

We are carefully paring our artist roster. In turn, this cuts down the number of releases. However, if an artist or an act is of sufficient interest to record and issue, we will then back product to the hilt via advertising, publicity, promotion, merchandising, and exploitation. In other words, our policy is less product, but a corporate emphasis toward reaching the consumer and toward mass merchandising.

Lubinsky (Savoy):

We are urging the distributors to mark up their merchandise to get a profit, a minimum of 21 percent. The average distributor has an overhead cost of 12½ percent to 15 percent. They cannot buy an album for \$1.65 and sell it for \$1.75. We are advising our distributors to cease their Greyhound operation (transshipping). This has caused a lot of unhappy distributors in locations into which the merchandise is being shipped.

McCracken (Word):

Our company is working closely through RIAA in seeking legal and legislative help concerning illegal tape duplication and passage of the copyright legislation. We have been very much involved in trying to help make congressmen aware of the industry and its significance so that they can appreciate its values and importance to the culture of this country. There are many elements of lawmaking which seriously effect the industry. It makes it necessary for all of us to be concerned with legislation in a manner that we never were before.

Moss (A&M):

It is most difficult to say anything precise. I don't think there is any specific solution or “prescription” for these types of problems. Our best avenue is to attempt to cope with discomforts by being as sensitive as possible to the situations of everyone involved. The artists and their representatives and the distributors must be treated on a realistic basis.

Robey (Peacock-Duke):

At this point, we're at a standstill, trying to figure out what to do. Maybe go more to tapes and LP's . . . singles are not as good as they were. And we are setting up independent distributors because it is so hard to collect from the giants.

Singleton (Singleton Enterprises):

Sales plans—discounts for prompt payment.

Steinberg (Mercury):

a) In terms of the liquidity problem, working more frequently and more closely with all of our distributors; b) seeking to restate our return privilege policy, so that there is more responsibility in the hands of the middlemen and retailers; c) we are developing a highly professional in-house national and local promotion organization.

Thiele (Flying Dutchman):

The answer for a company such as ours is to be more careful and professional. Issue product that the consumer wants; issue product that the majors can't or will not issue. I believe strongly in the new buying power of black America and this is the consumer wanted by Flying Dutchman.

Uttal (Bell):

Again in answering this question I must fall back on the cliché that we are in a business of hits. We cannot change world or national conditions. However, by making even greater efforts to come up with product that sells and then backing that sales effort we can continue to bring traffic to the retailer and produce profits for him and for us.

Wexler (Atlantic):

Be sure our controller is vigilant. (This is a short-term solution.) Reassess our methods of getting records to the market (the distribution pattern. This is a long-term solution).

Wexler pointed out that with the exception of L.A., they distribute via indies.

Williamson (Chart):

To solve this problem, we are now selling to over 100 accounts and expect to increase this in the future. Normally, a record company would sell to 25 or 30 distributors. In addition we're putting a man in the field to work directly with record shops, chain stores, rack jobbers and one stops.

Zaentz (Fantasy):

Searching, searching, searching.

Hey Jerry:

If you liked their
last one—wait'll you hear
the New Single by

THE THREE DEGREES

"I DO TAKE YOU"

R-9088

written by Myrna March Produced by Richard Barrett

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Jerry Wexler of Atlantic Records, whom I consider one of the greatest geniuses of them all in producing records, said last week that one of his favorite records of the moment is "Maybe" by the Three Degrees. It's not even his record; it's on Roulette. And I was so darn busy shooting the bull with Jerry that I forgot to ask him why he was recommending somebody else's record. But that's the kind of guy Jerry is—he lives and breathes the record business; I don't think he ever turns it off.

★ ★ ★

P.S. You'll love their current album, too!

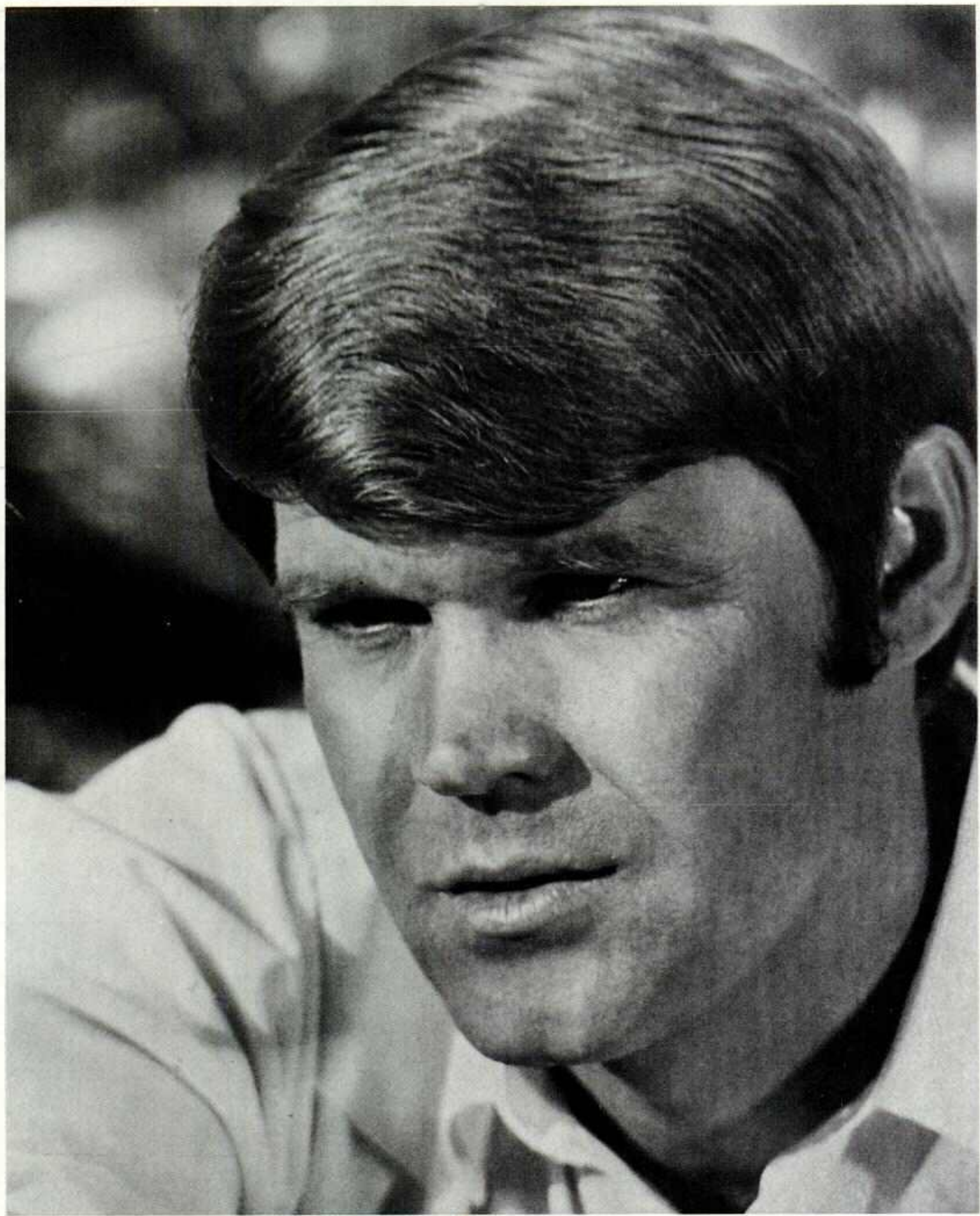


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