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Newsweekly

COIN PAGES 41-45
HOT 100 PAGE 72
TOP LP's PAGES 66, 68

Massive Dumping Thumping Market

By PAUL ACKERMAN

NEW YORK — The record market is being glutted by the most massive dumping in the history of the industry, according to manufacturers and wholesalers who view the situation with rising concern. The situation is so prevalent that it was a key topic among registrants at last week's NARM convention in Dallas, where tales of fantastic quantities of merchandise being sold at fantastic prices were bandied about. The cause of the dumping is regarded as tight money and indiscreet management. The dumps are viewed as literally crucifying the budget labels, as well giving a general schlock tone to record product. The fact that this is happening at a time when the retail segment of the industry is showing such promise is considered a tragedy. As pointed out by Dave Miller,

president of Haddon Record Corp., and vice president Joe Bott, the product is being devalued, even while consumer demand is rising.

Most of the big dumps are being sold to wholesalers at prices ranging from 30 cents to 45 cents. This type of product, considered to be standard catalog merchandise, is being re-tailed at between 59 cents to 99 cents. At the lowest price level was a recent dump of 300,000 LP's by a major label subsidiary which went to whole-

(Continued on page 8)

End of Price Fixing Sparks U.K. Boom Yr.

By BRIAN MULLIGAN

LONDON—The British record industry is enjoying a boom year, both at home and abroad.

For the first time it is possible to see that the abolition of resale price maintenance has brought about the expected improvement of business at the manufacturers end, which should be reflected in retail turnover.

Newly released Board of *(Continued on page 8)*

Tight \$ Dampens NARM Meeting

By BRUCE WEBER

DALLAS—A weak economy plagued more than 450 delegates attending the National Association of Record Merchandisers (NARM) tape convention here.

While the electronics industry excitedly talked about the future and the cartridge TV revolution, rack merchandisers talked about today's problems: tight money and no buyers.

While record manufacturers talked about new product, fresh programming and innovating promotions, rack merchandisers

were concerned with returns, pricing, tape pirates.

Never mind the future, and cartridge TV, although convention delegates received an education on the impending video boom, or even the merits of 8-track and cassette, the atmosphere at NARM was quiet and reserved.

The verdict is not yet in on the economy—will it turn or won't it—but rack jobbers, distributors, dealers and even some manufacturers are concerned. They showed it privately at the person-to-person meetings. They listened to the

(Continued on page 17)

Lagimestra Aims RCA for No. 1

By MIKE GROSS

NEW YORK — Rocco M. Lagimestra, president of RCA Records, will be flexing the company's international muscle to pull the label back to the industry's number one spot. He's put together a one-world team which will be making a unified global drive to develop a new image for the company, strengthen its competitive standing in the rock field, and to organize a schedule of simultaneous release of all product in all countries where RCA has affiliates and/or licensees. The Guess Who's latest album, for example, received simultaneous release in the U.S., Japan, England and Australia, and the main emphasis of Lagimestra's talks with licensees which will be held at week-long meetings

in London beginning Saturday (3) will be for a wider spread of the simultaneous release pattern.

"We'll no longer have separate domestic and international meetings," Lagimestra said. "From now on it will be one meeting for the domestic and international operation and each department head will have

worldwide responsibilities for his activity."

Lagimestra's one-world approach to the industry will come into play in his concerted effort to get the company more deeply involved in the rock field, which, according to his figures, accounts for more than 50 percent of all recorded product.

(Continued on page 10)

Compatible Quad LP Out

By BOB GLASSENBERG

LOS ANGELES — A compatible quadrasonic LP will soon be released by Brother Records, the Beach Boys' label. The record, by a South African rock group, Flame, will be engineered so that it can be played on monaural, stereo or quadrasonic equipment.

Stephen Desper, Brother Rec- *(Continued on page 12)*

Big 3 Captures Print Rights To Hill & Range Copyrights

NEW YORK — The Big 3 (Robbins - Feist - Miller) has wrapped up an exclusive print agreement with the Aberbach Publishing Group. The deal, which was negotiated for The Big 3 by John Clark, of Abeles & Clark and Tom Levy, attorney for the Aberbach interests, gives across-the-board music print rights for all copyrights in the Hill & Range catalog and major

copyrights from other catalogs in the Aberbach publishing complex to the Big 3.

The agreement will set in motion an extensive Big 3 program covering the repackaging of current Hill & Range music editions, the packaging of all new product, major merchandising campaigns and the exclusive distribution and sale of

(Continued on page 10)



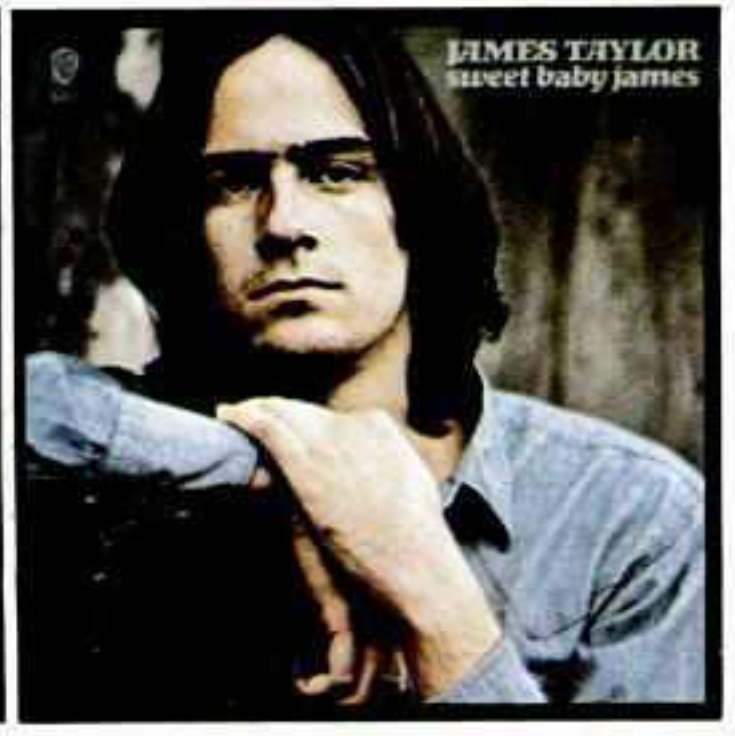
Every thread of creation is held in position
By still other strands of things living
In an earthly tapestry hung from the skyline
Of smoldering cities so grey and so vulgar
From a new album, "Tapestry," by Don McLean on
Mediarts Records (41-4). © 1970 Mayday Music, Inc.
Yahweh Tunes, Inc. (Advertisement)



The Guess Who, with the addition of Greg and the Walrus, are now five and into the best music they've ever done. "Share the Land" is their new album (LSP-4359), named after the single (74-0388). More than just their new release, it's added musicianship and definitive, original material. "Share the Land" is available on RCA Records and Tapes. (Advertisement)

James Taylor

On Warner Bros. records WS 1843 (and tapes distributed by Ampex).





LSP-4396 P8S-1610

**Here's the new Chet Atkins album with an added sales plus.
Here's the new Jerry Reed album with an added sales plus.**

Everybody's going to gain.

The combination of the master and the young genius has produced an exciting new sound that'll get an even wider audience for both of them.

Naturally there's a single out of the album:

"Cannonball Rag" b/w "Tennessee Stud" (#47-9890)

As long as we're at it, there's also a second hit single out of Jerry Reed's "Georgia Sunshine" album LSP-4391:

"Amos Moses" c/w "The Preacher and the Bear" (#47-9904)

Make a lot of good music and you make a lot of new friends.

RCA Records
and Tapes

Avco Embassy Road Show Keyed to LP's

NEW YORK — Avco Embassy Records kicked off its cross-country road-show previewing eight albums as part of its fall/winter release schedule. Heading the road-show are Luigi Creatore, vice president and chief operating officer; Bud Katznel, general manager, and Mike Becce, director of national promotion.

Last week, the label held a distributors sales meeting in New York to brief the New York, Newark, Philadelphia and Baltimore/Washington distributors on the new album product. The New York presentation was made in conjunction with several screenings of the new Joseph E. Levine-Avco Embassy film, "Sunflower." The label's soundtrack album with music composed and conducted by Henry Mancini will be a key promotion and merchandising item in the coming months. Avco Embassy has already made complete in-store retail coverage of the album to cover the key market release of the film during October and November.

The fall/winter release is highlighted by still another soundtrack recording from a forthcoming movie, "C.C. and Company." The film presents New York Jets star Joe Namath opposite Ann-Margret. The music by Larry Stack also features vocals by Ann-Margret and a vocal by Mitch Ryder.

Other albums in the release feature Louis Armstrong, Della Reese, Al Caiola, Rick Curtis, the Changing Scene, the Toy Factory and Smokey John Bull.

A radio spot campaign, coupled with national print advertising in the underground papers, will pinpoint the Smokey John Bull Album.

Except for one or two special album releases, the eight albums represent the year-end product for the label. As outlined by Avco Embassy, the release has been kept to a minimum so that a maximum concerted effort can be made at every level between now and the end of the year for as many

CNS&Y Wins Award

NEW YORK—Crosby, Stills, Nash & Young have won an Edison Award, given in conjunction with the Grand Gala Du Disque presentation by the Dutch record industry. The award was given for their "Deja Vu" Atlantic album.

Garrett Forms All-Area Co. —I. Pincus, Gilmore on Team

LOS ANGELES—Snuff Garrett has formed a new company to be known as Garrett Music Enterprises. The firm will be involved in all facets of the music business with initial efforts in producing and publishing.

Handleman Sales Rise in Quarter

NEW YORK — Handleman Co. sales for the first quarter ended July 31 rose to \$21,945,000 compared to the \$19,651,000 reported for the same period a year ago. Net income increased to \$1,196,000 or 27 cents per share vs. the \$940,000 or 22 cents per share reported last year.

albums in the release as possible.

The Avco Embassy executives will chart separate courses in making their product presentation. Luigi Creatore is covering the Western regions including Denver, Dallas, Los Angeles and San Francisco. He will also be making a special trip to Canada to visit with RCA and help kick off the Rick Curtis campaign for Canada. Bud Katznel will cover Chicago, Cleveland, Detroit, Boston, Hartford, St. Louis, Miami and Minneapolis. Mike Becce will make the product pitch to Buffalo, Cincinnati, Atlanta, Memphis, Nashville and New Orleans.

IMC Deal Launches Fanfare Into Disks

LOS ANGELES — Fanfare Film Productions is entering the music business through an agreement reached in principle this week for the acquisition of IMC (International Management Combine) Productions, Inc., William Loeb Artists Management, Inc., and IMC Publishing Co. and Hobbit Records. (All are part of IMC Productions, Inc.)

The agreement was reached between Joe Solomon, Fanfare president, and Lenny Poncher and Bill Loeb, owners of IMC Productions. Poncher and Loeb will continue to head IMC under terms of the agreement and IMC will become a wholly owned subsidiary.

The move is the first of a series of diversifications by Fanfare, all aimed at the youth market. Terms of the acquisition were not disclosed.

IMC, with offices in Hollywood, New York and London, is in record production, publishing and personal artist management. The company specializes in soundtracks. Last week, IMC concluded a deal whereby Capitol Records would distribute four new IMC soundtracks—"Catch 22," "Cromwell," "The Bird With the Crystal Plumage" and "His Wife's Habit." IMC has been particularly successful in the soundtrack field. Neely Plumb, who heads IMC's Soundtrack Productions, has been responsible for the million-selling "Romeo & Juliet" plus the soundtracks for "Norwood" and

Working with Garrett in the operation will be Irwin Pincus and Doug Gilmore, who have been named vice presidents. Pincus, formerly with George Pincus & Sons, will concentrate on publishing activities, while Gilmore will be involved in securing new artists and writers for the publishing-production company. Pincus' West Coast liaison man will be Kris Jensen.

Ed Scarf, president of D.J. Alliance, a venture capital company, is financially involved and serves as advisor to Garrett.

Snuff Garrett Productions, firm from which Garrett resigned to set up the new company, has changed its name to Viva but Garrett holds majority ownership, until Oct. 31, 1971.

Lib/UA to Tighten, Expand Distribution & Promo Set-Ups

LOS ANGELES — Liberty/UA's plans for its distribution and sales/promo/marketing operation include both a consolidation and expansion plus an eye towards the possible distribution of independent labels in the next year.

According to Mike Elliot, president, Liberty/UA distributing Corp., the company will phase out all indie distributors (about 15 percent are now independent) and go to an all-company-owned set-up within the next year. Included in that phase-out is a consolidation of distribution (Elliot refers to them as "fulfillment") centers. The

new Liberty/UA distribution centers will not contain any sales/marketing capabilities but will be designed strictly as fulfillment centers and will be placed across the country so that retail access to product will be swift and economical. Five areas of the country have been earmarked for such centers thus

far: Eastern (Union, N.J.), Southwestern (Dallas), Southeastern (Atlanta), Western (L.A.), Midwest (Chicago, St. Louis and Cleveland).

At the same time, Liberty/UA has expanded in the setting-up of its field force and its sales/marketing capabilities. At present, there are 21 sales offices, all with marketing and promo capabilities, in existence. Elliot's target is 24-26 by the end of the first quarter next year.

Once the fulfillment centers are completed and the sales organization complete, then the label will be in a "position to look at other independent labels for possible distribution." Elliot said, however, that should Liberty/UA take on other indies for distribution, the company would like for the involvement to include "everything from utilizing Liberty's recording studios to its promo men."

Elliot said that the label had already been approached by several independent labels to handle distribution; however, he did not want to take on any additional product until the fulfillment and sales operation had completed its reorganization which, he feels, will be by the end of next March.

Liberty/UA's movements are all the results of a "self-examination" which the company has gone through during the past months. "Sooner or later," Elliot said, "every label is going to have to decide on an operating philosophy and just what kind of image they want. We decided that we're basically a marketing organization so the first step was to reorganize our marketing so that it is efficient and effective. Our job is to sell product. By having a company-owned force out there we're going to be able to give the orders and say what should be concentrated on—not ask favors. It doesn't matter where the product comes from: it can come from within or from another label but, wherever it comes from we're supposed to sell it and that's our first concern."

Elliot cited the usual reasons for abandoning the outside distribution: (1) not enough concentration or control over the distributor and (2) the indie distributor's growing, precarious position in financing everyone and thus having to be a "cherry-picker" on product.

Liberty/UA's moves are all, according to Elliot, made "with tomorrow in mind." "With this new set-up," he says, "everyone will know what they're supposed to do and who they're supposed to report to. There won't be any more confusion or waste of effort."

NARAS PRESSES EXEC SEARCH

NEW YORK—The Record Academy (NARAS) has selected Executives For Industry, Inc., of New York, to interview and screen candidates for the position of national administrator of NARAS.

Cal Foulke, vice-president of Executives for Industry, who is well known in the record field, will handle the search personally.

Complex Set By Galligan

NEW YORK—Neil Galligan will open his own independent producing and publishing complex. Until recently, Galligan had served as vice president in charge of a&r for CGC Records, the disk wing of the Crewe Group of Companies.

Galligan already has first LP in production. The distribution will be handled by CGC Records. Arrangements for the non-exclusive distributing tieup were made by Galligan and Rocco Sacramone, president of the Crewe Group.

Cap in Sales Wings' Shift

LOS ANGELES — Capitol Records is realigning its sales divisions and cutting its present five divisions to four. The new divisions are Eastern, Southern, Midwestern, Western, with each being headed by a division manager.

John Jossey, the label's vice president, sales, gave the reasons for the restructuring as "allowing for better operations between divisions . . . and their management."

Weigh Music at Beginning Of Project: Grey Executive

NEW YORK—Music, which is an integral part of any radio or television commercial, should be considered at the beginning of any advertising project rather than added later, in a perfunctory way, said Michael Cohn, music director, Grey and Davis Inc., advertising agency. He was speaking at the agency's international week seminar on Music for Commercials, attended by agency representatives from Australia, Austria, Belgium, Canada, U.K., France, Germany, Holland, Italy, Japan, Venezuela.

Cohn pointed out that the current youth trend should result in more music than ever being heard in commercials. "I don't think there is any product that cannot use music," he said. Currently the most important trends in commercials music, he commented, were the "folk-Western and Negro music forms. Negro music has lost the stigma of being just Negro music—it must be regarded now as American Music."

During a question period, Cohn was asked his opinion on the increasing use of electronic music in commercials. He said he found it very useful—in the case of animation for example—but thought it would always be an adjunct to music, not a replacement. At present it was a fad, he said, like the Indian music vogue of a year ago and it would recede—"but we will always be able to use it."

Commenting on the spin off of a commercial theme into normal record product, representatives from France, Australia and the U.K. told the seminar that there are examples of this currently happening in their territories. The U.K. single was selling well, and the client channelled profits from it into the agency's anti-drug campaign.

Audio Fidelity Acquires Studio

NEW YORK—Audio Fidelity Records has purchased the Sound Center Recording Studio. The new facilities will be used by Audio Fidelity for both current and experimental recording purposes, with expansion of the studio in the near future.

For More Late News See Page 74

In the September One out of every five was brought to you

If September was a good month for you too,
thank your Columbia Records Sales Force.

IT'S A BEAUTIFUL DAY
including:
A Hot Summer Day/Wasted Union Blues
White Bird/Girl With No Eyes/Bombay Calling
Bulgaria/Time Is



CS 9768

BLOOD, SWEAT & TEARS
including:
You've Made Me So Very Happy
Spinning Wheel/More and More
God Bless The Child



CS 9720

BLOOD, SWEAT & TEARS
3
including:
Lucretia MacEvil/Hi-De-Ho
Somethin' Comin' On/The Battle
40,000 Headmen



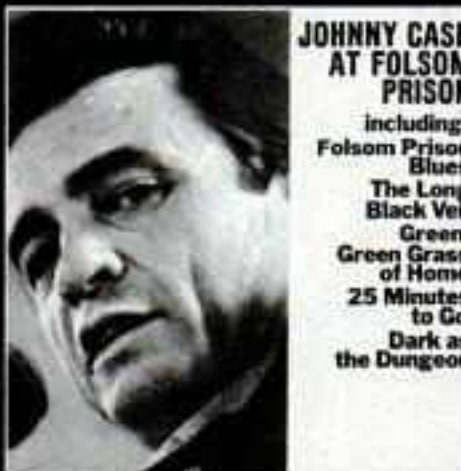
KC 30090

HELLO, I'M JOHNNY CASH
including:
If I Were A Carpenter
See Ruby Fall
Blistered
I've Got A Thing About Trains
To Beat The Devil



KCS 9943

JOHNNY CASH AT FOLSOM PRISON
including:
Folsom Prison Blues
The Long Black Veil
Green, Green Grass of Home
25 Minutes to Go
Dark as the Dungeon



CS 9639

Johnny Cash's Greatest Hits Volume 1
including:
Jackson/Ring of Fire
Orange Blossom Special/I Walk the Line
The One on the Right Is on the Left



CS 9478

JOHNNY CASH AT SAN QUENTIN
including:
A Boy Named Sue/Wanted Man/I Walk The Line
Starkville City Jail/San Quentin



CS 9827

The World Of Johnny Cash
Deluxe 2-Record Set
20 All-Time Great Recordings
In One Great Package
Frankie's Man, Johnny One More Ride
Accidentally On Purpose
In the Jailhouse Now
Busted and more



GP 29 *

Chicago
including:
Poem For The People/In The Country/The Road
It Better End Soon/Where Do We Go From Here?



KGP 24 *

The Chicago Transit Authority
INCLUDING:
QUESTIONS 67 AND 68/BEGINNINGS
LISTEN/LIBERATION/SOMEDAY



GP B *

Paramount Pictures Presents
A Howard W. Koch-Alan Jay Lerner
Production Starring
Barbra Streisand **Yes** **Montand**
On a Clear Day You Can See Forever



S 30086

RAY CONNIFF
And The Singers
BRIDGE OVER TROUBLED WATER
INCLUDING:
RAINDROPS KEEP FALLIN'
ON MY HEAD
LEAVING ON A JET PLANE
MIDNIGHT COWBOY
SOMETHING HONEY
COME BACK



CS 1022

LIVE AT THE SAHARA/TAHOE
RAY CONNIFF'S CONCERT IN STEREO
including:
Mrs. Robinson/On The Street Where You Live
Brazil/Somewhere, My Love/Mack The Knife



G 30122 *

DIRECTIONS IN MUSIC BY MILES DAVIS
MILES DAVIS BITCHES BREW
INCLUDING:
PHAROAH'S DANCE
SPANISH KEY
JOHN McLAUGHLIN
MILES RUNS THE VOOODOO DOWN
SANCTUARY



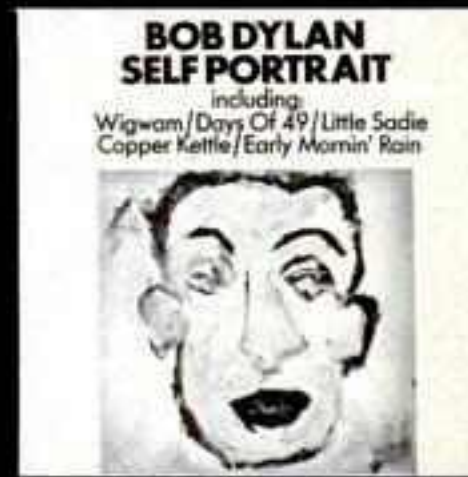
GP 26 *

Open Road - Donovan
including:
Riki Tiki Tavi/Clara Clairvoyant
Changes/Season Of Farewell
Celtic Rock



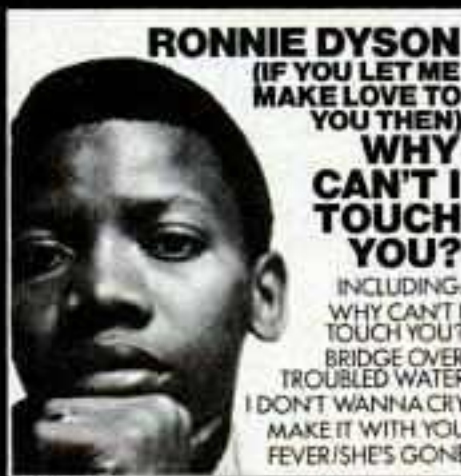
E 30125

BOB DYLAN SELF PORTRAIT
including:
Wigwam/Days Of 49/Little Sadie
Copper Kettle/Early Mornin' Rain



C2X 30050 A 2-Record Set

RONNIE DYSON
(IF YOU LET ME MAKE LOVE TO YOU THEN)
WHY CAN'T I TOUCH YOU?
INCLUDING:
WHY CAN'T I TOUCH YOU?
BRIDGE OVER TROUBLED WATER
I DON'T WANNA CRY
MAKE IT WITH YOU
FEVER/SHE'S GONE



C 30223

The Everly Brothers' Original Greatest Hits
Wake Up Little Susie/Bye, Bye Love/Bird Dog
All I Have To Do Is Dream/Let It Be Me
and more



BGP 350 *

The Firesign Theatre
Don't Crush That Dwarf,
Hand Me The Pliers



C 30102

FUNNY GIRL
BARBRA STREISAND OMAR SHARIF
Featuring:
Don't Rain on My Parade
People You Are Woman,
I Am Man
The Swan Roller Skate
Rag
Funny Girl
I'd Rather Be Blue Over You
My Man



BOS 3220

of our biggest year: Billboard-charted LP's by Columbia-Epic.

AL KOOPER
Easy Does It
including:
Love Theme From "The Landlord"/Buckskin Rev
Brand New Day/I Got A Woman/Easy Does

G 30031 *

MARK LINDSAY/SILVER BIRD
INCLUDING:
MEDLEY: THE LONG AND WINDING ROAD/
YESTERDAY/FEEL THE WARM/WINDY WAKEFIELD
BOOKENDS/WE'VE ONLY JUST BEGUN

C 30111

Marrying Maiden
It's A Beautiful Day
including:
The Dolphins/Soapstone Mountain/Good Lovin'
Do You Remember The Sun?/Essence Of Now

CS 1058

MASH
Music by
JOHNNY MANDEL
Moments of
Music, Madness
and Melodrama
From the Film

OS 3520

Johnny Mathis
*Raindrops
Keep Fallin'
On My Head*
including:
Midnight Cowboy
Bridge Over
Troubled Water
Honey Come Back
Odds And Ends
Alfie

CS 1005

The Jim Nabors Hour
Tomorrow Never Comes
including:
Jean/You'll Never Walk Alone/San Francisco
Games People Play/I Really Don't Want To Know

CS 1020

JIM NABORS
EVERYTHING IS BEAUTIFUL
INCLUDING:
BRIDGE OVER
TROUBLED WATER
A TIME FOR US
THE SWEETHEART
TREE
I CAN'T STOP
LOVING YOU/
THE WINDMILLS
OF YOUR MIND

C 30129

Pacific Gas & Electric
Are You Ready
including:
Are You Ready?/When A Man Loves A Woman
Love, Love, Love, Love, Love/Stagolee
Mother, Why Do You Cry?

CS 1017

POCO
INCLUDING:
YOU BETTER THINK TWICE
KEEP ON BELIEVIN'
HONKY TONK DOWNSTAIRS
ANYWAY BYE BYE/DON'T LET IT PASS BY

BN 26522

RAY PRICE
FOR THE
GOOD TIMES
including:
Crazy Arms
Heartaches By
The Number
Gonna Burn
Some Bridges
A Cold Day
In July
You Can't Take
It With You

C 30106

**GARY PUCKETT
& THE UNION GAP'S
GREATEST HITS**
Young Girl
Woman, Woman
Over You
This Girl Is A
Woman Now
Lady Willpower
and more

CS 1042

Marty Robbins
*My Woman,
My Woman,
My Wife*
including:
Love Me Tender
I've Got A
Woman's Love
Can't Help
Falling In Love
Maria
(If I Could)
The Master's Touch
Martha Ellen
Jenkins

CS 9978

INCLUDING:
EVIL WAYS/JINGO
YOU JUST DON'T CARE
PERSUASION/WAITING

CS 9781

BOOK & RECORD SET
Original Cast
The
SESAME STREET
Book & Record
including:
The Boxer
Baby Driver
Bye Bye Love
Keep The
Customer
Satisfied
Bridge Over
Troubled
Water
Contains 24 Page Illustrated Book
Full Color Poster Included

CS 1069

Simon
and
Garfunkel
*Bridge
Over
Troubled
Water*
including:
The Boxer
Baby Driver
Bye Bye Love
Keep The
Customer
Satisfied
Bridge Over
Troubled
Water

KCS 9914

Simon & Garfunkel
*Sounds
of Silence*
FEATURING:
I Am a Rock
LEAVES THAT ARE GREEN
RICHARD CORY
A MOST PECULIAR MAN
WE'VE GOT A GIMMICKY
THING GOING
SOMEWHERE THEY
CAN'T FIND ME
THE SOUNDS OF SILENCE
AND MORE

CS 9269

STAND!
SLY AND THE FAMILY STONE

BN 26456

**O.C. SMITH'S
GREATEST
HITS**
Little Green
Apples
The Son Of
Hickory Holler's
Tromp
Friend, Lover,
Woman, Wife
Primrose Lane
Honey
and more

C 30227

Ray Stevens
Everything Is Beautiful
including:
Raindrops Keep Fallin' On My Head / Get Together
Leaving On A Jet Plane / Walk A Mile In My Shoes
Love Theme From "Romeo And Juliet"

Z12 35005

**Barbra
Streisand's
Greatest
Hits**
including:
People
Second Hand
Rose
My Man
Happy Days
Are Here
Again
Free Again

KCS 9968

Andy Williams
*Raindrops Keep Fallin'
On My Head*
FEATURING: BRIDGE OVER TROUBLED WATER
INCLUDING:
LONG TIME BLUES/SWEET MEMORIES
IT'S OVER/BOTH SIDES NOW

CS 9896

JOHNNY WINTER AND
INCLUDING:
ROCK AND ROLL, HOOCHIE KOO
NO TIME TO LIVE/AINT THAT A KINDNESS
PRODIGAL SON/LOOK UP

C 30221

Tammy's Touch
Tammy Wynette
FEATURING:
I'LL SEE HIM
THROUGH
INCLUDING:
A LIGHTER
SHADE OF BLUE
HE LOVES ME
ALL THE WAY
LONELY DAYS
LOVE ME, LOVE ME

BN 26549

**Tammy's
Greatest
Hits**
**Tammy
Wynette**
including:
D-I-V-O-R-C-E
Apartment #9
Your Good Girl's
Gonna Go Bad
Almost
Persuaded
Stand By
Your Man

BN 26486



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

Publisher: MORT L. NASATIR

Associate Publisher: LEE ZHITO

EDITORIAL

EDITOR IN CHIEF: Lee Zhito

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman

COUNTRY MUSIC: Bill Williams (Nash)

ASSOCIATE MUSIC EDITOR: Mike Gross

GOSPEL MUSIC: Bill Williams (Nash)

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ART DIRECTOR: Virgil Arnett

COPY EDITOR: Robert Sobel

CHARTS: Director, Andy Tomko; Manager, Ira Trachter

REVIEWS & PROGRAMMING SERVICES: Director, Don Owens

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

Bureau Chief, Earl Paige

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

Bureau Chief, Eliot Tiegel

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761

Bureau Chief, Bill Williams

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

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

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

Cable: Billboard London, Bureau Chief, Mike Hennessey

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

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

Bureau Chief, Malcolm Davis.

FOREIGN CORRESPONDENTS

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

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

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

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

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

Tel: 22.09.57.

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

FAR EAST:

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

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

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

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

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

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

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

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

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

LATIN AMERICA:

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

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

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

Uruguay: Carlos A. Martins, CX8 Radio Sarandi, Montevideo, Uruguay.

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

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

Tel: 55.71.30.

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

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

SWITZERLAND: Bernie Sigg, Rebbergstrasse 74, 8102 Oberengstringen, Switzerland. Tel: 051.98.75.72.

UNION OF S. AFRICA:

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

WEST GERMANY:

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

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

Tel: (05331) 3267.

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

SALES

DIRECTOR OF SALES: Ron Carpenter

ADVERTISING MANAGER: Ronald E. Willman

PRODUCTION MANAGER: Bob Phillips

PROMOTION DIRECTOR: Murray Dorf

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

CIRCULATION DIRECTOR: Milton Gorbulew (New York)

REGIONAL OFFICES

PETER HEINE, Manager of Regional Office Operations, Los Angeles

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

Tom Herrick, Regional Publishing Director

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761

Robert Kendall, Regional Publishing Director

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

Willis Wardlow, Regional Publishing Director

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

Andre de Vekey, Regional Publishing Director

INTERNATIONAL SALES

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

Phone: 437-8090, Cable Billboard, London

Italy: Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158

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

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

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

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

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

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

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

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Vol. 82 No. 40

Cast Album Right to 'Ari' Goes to Steady

NEW YORK—The original cast rights to the upcoming Broadway musical, "Ari" have been acquired by Steady Records. The sum involved is about a third of the show's \$750,000 capitalization.

The musical is based on Leon Uris' novel, "Exodus," and is scheduled to open at the Mark Hellenger Theater on Jan. 24.

Uris wrote the book and lyrics for "Ari" and Walt Smith the music. The presentations will be by Philip J. Lang, and the dance music arrangements by Peter Howard.

The deal for the album rights was set by Ken Gaston and Leonard Goldberg, producers of "Ari," and Arthur Trefferson of Steady.

GarGoyle Is Set Up in N.J.

WILDWOOD CREST, N.J.—GarGoyle International, an international firm which distributes product from foreign acts never released in the U.S. and Canada has been established here. Headed by Neil Kempfer-Stocker, the new company plans to distribute foreign product to selected AM, FM and college radio stations in the U.S. and Canada.

Through their London office, headed by William F. Blake, deals have been made with EMI, Switzerland; Vogue in France; Ekipo, Spain, and Philips of Norway. GarGoyle is also working with Vaughan Associates of London.

Allied Creative Act LP Set

LOS ANGELES—Back Pocket, first recording group signed by Allied Creative Productions, will complete its first LP next week and will also be joined by former Grateful Dead bassist, Peter Grant, on the sessions.

Pat Robinson, the trio's (now quartet) leader, is a&r'ing the sessions along with Bob Keene. A release and distribution pack has not as yet been negotiated by Allied for the product.

CAP CHART CHAMP: CAP

LOS ANGELES — "Capitol Records led the industry in chart singles for the first six months of this year and continues to hold that lead," said Capitol president Salvatore J. Iannucci in response to an assertion in the Sept. 5 Billboard that Columbia Records could claim "the highest percentage of chart action by any label" for the period Jan. 1 to June 30.

According to Iannucci, Capitol had a total of 28 singles on Billboard's Hot 100 charts during that period. Columbia's president Clive J. Davis was credited with the earlier claim that his label, with 26 chart singles, held the industry record in this respect.

In This Issue

CLASSICAL	40
COIN MACHINE WORLD	41
COUNTRY	46
INTERNATIONAL	57
MARKET PLACE	61
RADIO	33
SOUL	38
TALENT	24
TAPE CARTRIDGE	14
FEATURES	
Stock Market Quotations	12
Vox Jox	34
CHARTS	
Best-Selling Classical LP's	40
Best-Selling Jazz LP's	55
Best-Selling Soul Albums	39
Best-Selling Soul Singles	38
Breakout Albums	61
Breakout Singles	61
Bubbling Under The Hot 100	61
Hits of the World	
Hot Country Albums	50
Hot Country Singles	48
Hot 100	72
New Album Releases	53
Tape Cartridge Charts	18
Top 40 Easy Listening	45
Top LP's	66
RECORD REVIEWS	
Album Reviews	22, 55
Single Reviews	70

Executive Turntable

Arif Mardin named vice president and musical director, Atlantic Records, Jerry Greenberg named vice president of product and promotion for the company. Both are newly created positions at Atlantic. Mardin joined Atlantic in 1963 as recording studio manager and engineering apprentice. He has worked with Jerry Wexler and Tom Dowd as co-producer and arranger. Greenberg joined Atlantic in 1967 as executive assistant to Wexler and was named pop promotion director in 1969.



MARDIN



GREENBERG



HAYES



CROPPER

Isaac Hayes named senior vice president of a&r Stax Records with Steve Cropper and David Porter named vice presidents. Hayes and Porter wrote and produced several hits for the company. Both have also recorded with Hayes receiving two gold disks for his albums. Cropper is a member of Booker T. and the MGs and a producer at Stax. . . . Jack Maher named manager, rock music, East Coast, RCA Records. He joined the company in January as manager, advertising and was previously creative director of The Music Agency and headed up creative services and advertising for MGM.



PORTER



MAHER



LEWIS



WICKHAM

Nancy Lewis named vice president, promotion and public relations, Track International. She joined Track in 1965 and left to join Rogers Cowan and Brenner and also international public relations for Island Records before rejoining Track this year. Vicki Wickham named Track's vice president in charge of general operations. Miss Wickham has been working as record producer and manager of an independent r&b record label. She was previously a television producer in London. . . . Bill Singer named Eastern regional marketing manager, Mercury Record Corp., based in New York.

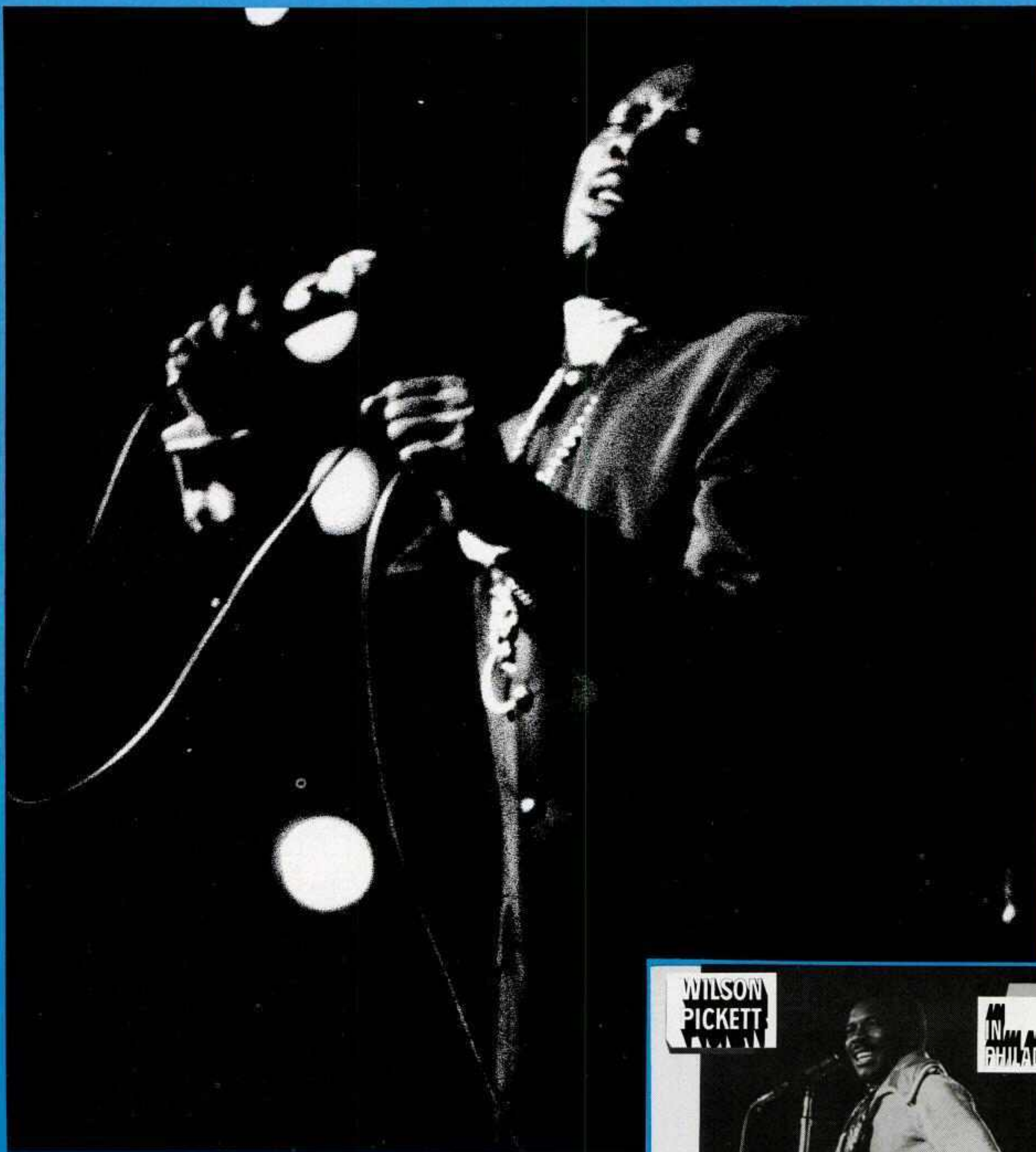
Harrie Schwartz, musician and freelance writer, named head of publicity for A&M Records in New York. She previously worked in publicity at Atlantic Records. . . . Renee Pappas named director of personal appearances; Fred S. Vail, national promotion manager; and Jack Rieley, communications director for Brother Records, Inc. . . . Arthur M. Miller appointed vice president, special markets, marketing division, Capitol Records, Inc. . . . Jack Mesler has been appointed regional sales manager for Liberty/UA. Mesler, who has been with the company since 1965, will headquarter in San Francisco and oversee operations in 11 Western States. Gene Chandler named head of a&r for the Wand label, based in Chicago. He will continue producing for Bamboo Records, a Scepter subsidiary.

(Continued on page 74)

Wilson Pickett

"ENGINE NUMBER 9"

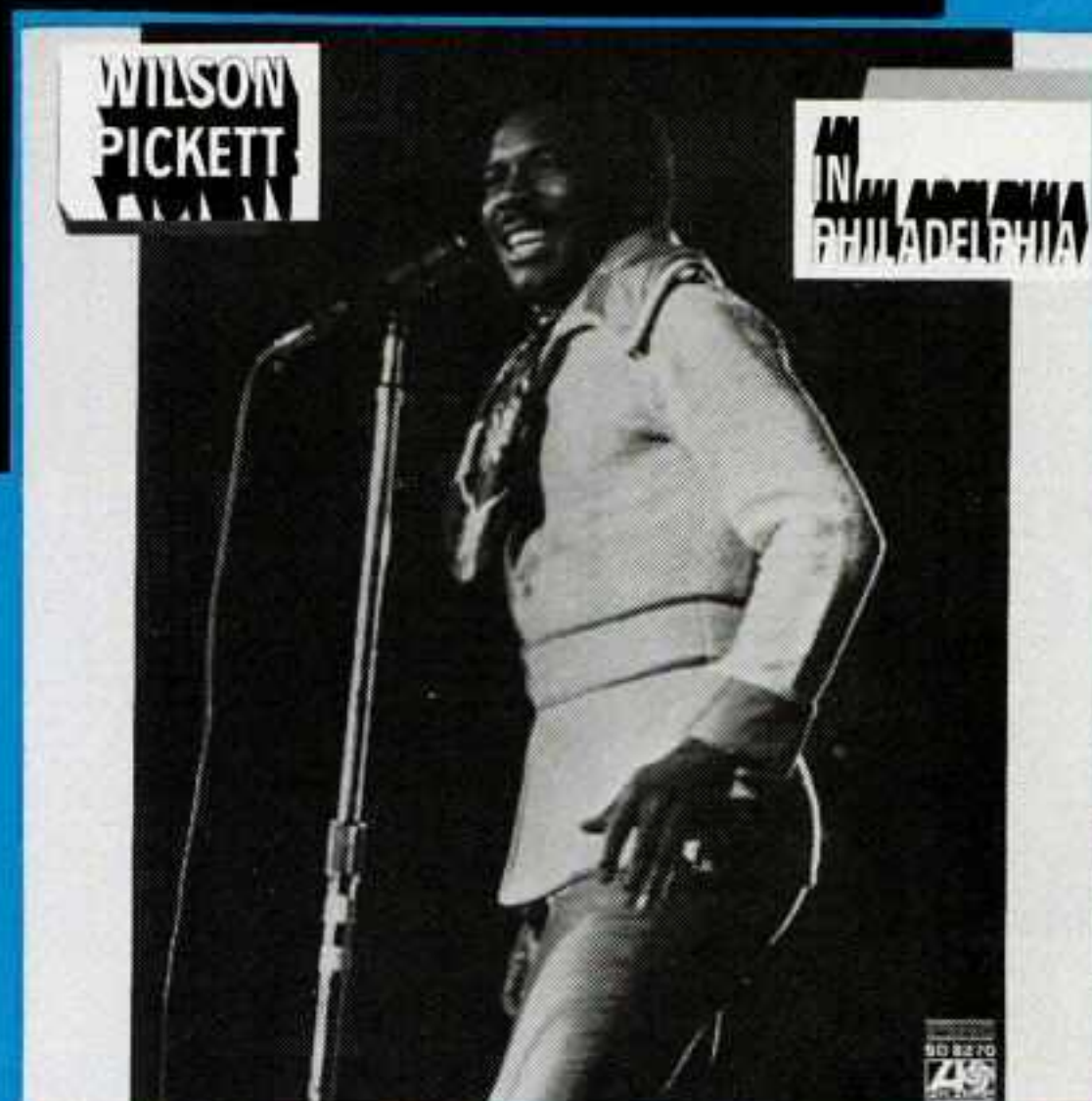
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"WILSON PICKETT
IN PHILADELPHIA"
SD 8270



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



Location: A Studio on the Road

By BOB GLASSENBERG

NEW YORK—Today's generation of musicians is very mobile and consequently the demand has arisen for a studio which can go where the musician goes. That's the opinion of Aaron Baron, president of Location Records, a complete studio on wheels. "My partner, Larry Dahlstrom, senior engineer, and I saw the need for a mobile studio which can be set up at a festival or outdoor concert and combine the excitement of live sound with the professional touch of studio facilities," said Baron.

The studio is housed in a frozen foods truck and has two 16-track machines made by 3M, 604E Altec speakers and a custom control board. They are actually convertible 8 or 16-track machines, but Baron feels that a 16-track recording is better for this type of work because each component of a concert can be recorded on a separate track, allowing for a good mix.

Location Records also carries a resolver, which enables it to synch sound to film, and an Ampex multilock, allowing it to synch sound to video tape. There are also 60 microphones and two Sennheiser reverber units. "There is nothing in the line of audio that we don't carry," said Baron.

"Remotes have always been done rather poorly," Baron said, "because most systems are thrown together from available parts in a permanent studio and then taken to the site of recording. We have an entire studio already assembled and ready to go

anywhere." The studio includes complete soundproofing, carpeting, wood paneled walls, and air conditioning. "We have complete control room surroundings," commented Baron.

Baron and Dahlstrom built and service the studio themselves and usually do most of the recording. In recent weeks, they have gone to Cook County Jail in Chicago, to record a live B.B. King concert, recorded a Van Morrison concert held outdoors, Mountain at the Fillmore East, Chicago performing at War Memorial Stadium in Buffalo, N.Y., and Rod McKuen's birthday concert in New York.

"It is very expensive for a studio or a recording company to put together something like this. We did it so they would not have to," said Baron. And in the future, Baron predicts, the mobile outdoor recording unit will be needed more and more "as television comes to terms with itself and goes into the video cassette field and expands to include more music programming, possibly in stereo."

Epic Full-Scale Drive on 'Tammy Wynette Month'

NEW YORK—Epic Records has designated October as "Tammy Wynette Month" and has scheduled a full-scale campaign to merchandise her album product. The theme of the program will be, "Tammy Wynette, the First Lady," which has been Miss Wynette's unofficial title in the country music field. It is also the title of her new Epic album which will be the focal point of the campaign.

An extensive advertising and promotion campaign including special store counter and window displays, posters, brochures, radio and print ads are planned throughout the month. A package created especially for the campaign will include her LP, "Inspiration," along with the single, "The Wonders

of You," and will be pressed in red, translucent vinyl.

In addition to the new release and the special "Inspiration" package, her albums, "Greatest Hits," "Divorce," "Stand By Your Man" and "The Ways to Love a Man" will also be spotlighted.

Panasonic Joins ITA

NEW YORK — Panasonic, Japanese manufacturer of 8-track, cassette, open-reel and VTR equipment, has joined the International Tape Association. ITA is the only tape association open to Japanese manufacturers of this equipment. Panasonic's membership represents the first step toward giving Japanese companies a voice in the audio and video tape industries.

The move also gives ITA the availability of engineering know-how of the Japanese serving on sub-committees to help set a level of standards as well as a certification of quality.

Sen. Javits to Talk At Ertegun Fete

NEW YORK—Jacob K. Javits, senior U.S. Senator from New York, will be guest speaker at the testimonial dinner to Ahmet E. Ertegun, Atlantic Records president, on behalf of the music industry division of the United Jewish Appeal, Nov. 1, at the Hilton Hotel, New York.

Album production continued to forge ahead, with just under 31,000,000 copies being pressed during the period, a 3,500,000-plus improvement on 1969.

The two outstanding months for albums were March and June. In March 5,260,000 albums were produced, almost one million more than in the same month of 1969, while in June the figure rose to 5,531,000 copies, against almost one million better than in 1969.

Altogether, production during the first half of 1970 was 11 percent better than in 1969.



Massive Dumping Thumping Market

• Continued from page 1

salers for 17 cents per album.

To round out the picture there is what one record man calls "the Cadillac type of dumps." This is comprised of name product which is offered to giant retail chains for \$1.25 and ends up in stores at prices of \$1.60 to \$1.70 or thereabouts.

LP's Offered

For example, Transcontinental Promotion Sales Corp. has offered to chains such as Walgreen's, Kresge's and many others, at the \$1.25 price level, album product by artists such as the Cream, Elvis Presley, Vanilla Fudge, Mamas and the Papas, Rolling Stones, Tom Jones, the Byrds, Lou Rawls, the Animals, Frank Sinatra, the Rascals, Simon & Garfunkel, Jimi Hendrix, James Brown, Sam and Dave, Wilson Pickett, the Supremes, Aretha Franklin, Buck Owens, Otis Redding, Eddy Arnold and Johnny Cash.

Amos Heilicher, pioneer distributor and rack jobber, described the current scene as "dumps on top of dumps." Others estimated that in the last six months, as much as 50 million LP's have been dumped, with one deal encompassing a sale of three million albums. One broker in Philadelphia has

been offering buyers a list of 12 million LP's totalling 16 labels and covering 1,900 items. This product generally ranges in price from 30 cents to 45 cents to the wholesaler.

Product Sweetener

In most dumping deals, the product is "sweetened" by the inclusion of 10 to 15 percent of cream album material. This extra "leverage" is often necessary to conclude the sale.

The ramifications of this extensive dumpings are many and include not only the devaluing of recorded product, but a tangled state of affairs with record to artists' and publishers' (and writers') royalties.

Some accountants regard the situation as a nightmare, entailing such matters as whether the eventual sale can be construed as a promotion.

Commenting on the state of affairs, Dave Miller remarked: "This condition does not exist in Europe to the degree it prevails here. This is so because of the far more conservative attitudes of management and the much tighter credit controls." He added: "However, these over-runs and indiscreet sales guarantees will lead to future sobriety, so that in the end we will not have to pit our good budget labels, designed with true economics, against the mistakes of the imprudent. It will hurt for awhile, but so does effective dentistry."

UNFRIENDLY PERSUADERS

NEW YORK—Many record manufacturers view a dumping deal with distaste and often some extra persuasion is required to make them agree to the deal. Thus, the manufacturer is often assured that he will "never see the merchandise; that it is being shipped to outlets in far away places where it will wind up in convents, old ladies' homes, orphanages, etc. Another means of nudging the manufacturer into acquiescence is that the product will be distributed "through secondary channels."

Janis, Schneider Form Promo Co.

CHICAGO—Andy Janis and Dan Schneider have formed Promotion, Etc., an independent promotion company working in the Chicago-Milwaukee-Indianapolis area. Janis was formally the local promotion man for Paramount Records. Schneider formerly worked for Mercury Record Corp. and Paramount.

Janis explained the emphasis of the company would be in the Top 40 and college markets. In addition to promoting records, Promotion, Etc., is also assisting in booking talent into the area. Janis said that the company "would not take too much product at any time. If you have too much, the accounts can't be serviced properly." During September, they are handling RCA Records product in the area.

Peer Southern in Deal on 'Melody'

NEW YORK — The Peer Southern Organization has acquired the worldwide publishing rights, exclusive of the U.S. and Canada, for "Melody," by Jim Peterik of the Ides of March. The single has just been released by Warner Bros. The agreement was reached with Bald Medusa Music, which published all Ides of March songs.

Agreement was also reached with Melomusic Publishing for acquisition by Peer Southern of foreign publishing rights for "Him to Her," "For Eversolong," and "Long After You Forget." All three songs have been released in "Here Is My Love," a DeLite Records LP by tenor Mario Fusco.



THE LONDON RECORDS sales meeting in New York drew distributors from around the country as well as a surprise visit from some of the label's artists. Upper left, are D. H. Toller-Bond, president of London, flanked by opera stars Joan Sutherland, left, and Renata Tebaldi. Lower left, Conductor Stanley Black, center, is surrounded by London executives, left to right, Paul Livert, Jack Welfield, Phil Wesin, and Cy Warner. The meeting was spark-plugged by Herb Goldfarb, right, label's national sales and distribution chief.

We never really knew Jimi well, though we did know him some.

We remember the first time we saw him. In Monterey, a little over three years ago. Squirting Ronson on his axe and igniting a stadium. Playing a shrieking guitar, as if heralding the Apocalypse. Original. A howl of the soul.

Jimi was the stuff heroes are made of. He had it all going: black, just back from England, a super-head, a lightning guitarist, an electronic wizard, the archetypal lust dream of every father's daughter.

He was a cinch to be a hero.

He was.

Jimi drifted in and out of our lives at Reprise over the next years.

He was at Woodstock.

For Jimi at Woodstock, it was Monday morning. The sandwich bags blowing across the empty field now outnumbered the audience.

The Woodstock Nation had to be back to work Monday morning.

Yet Woodstock knew that you put Jimi on last: there was nothing that followed him any better.

And last was that exhausted Monday morning, the sun rising in the clear air and with his new kind of *Taps*, Jimi played to us. *Fantasizing Star Spangled Banner*. It became Jimi's own *Star Spangled Banner*.

His and our national anthem became, for Jimi, his and our heroic howl.

He remained standing on that platform in Woodstock, after the less hardy were headed home.

He remains there, longer than any of us, in the clear morning sun.

Big 3 Captures Print Rights To Hill & Range Copyrights

• Continued from page 1

sheet music, music books and educational publications featuring such artists and writers as Johnny Cash, Elvis Presley, Burt Bacharach, Hal David, Bob Hilliard, Mort Schuman, Ray Charles, Eddy Arnold, Marty Robbins, the Blackwood Brothers, Red Foley, Mahalia Jackson, Jim Reeves, Hank Snow, Hank Thompson, Ernest Tubb, Faron Young, among others.

The Big 3 Music Print Division, which is under the direction of Herman Steiger, also has

print agreements with such sources as the United Artists publishing interests, Four Star Publications, Shelby Singleton Productions, Cy Coleman's Notable Music, Big Seven Music, Earl Barton, Avas Music, Fat Zach and Skinny Zach, the Wes Farrell Organization, Tree Publishing Co., Pamper Music, Cashman, Pistilli & West Music Publishing Companies, Kasenetz & Katz, Gene Autry, Koppelman & Rubin interests, Beechwood Music, the Glazer Brothers Companies, Robbins Music, Miller Music, Leo Feist, Inc., and Hastings Music.



ROCCO LAGINESTRA

Laginestra Aims RCA for No. 1

• Continued from page 1

Gary Usher, who heads the company's rock music center, will be tapping the rock talent in Europe, Latin America, Australia and Japan to complement his growing rock stable in the East and the West. Usher now has 22 groups going for the label in the East, and on the Coast, where's he's turned the company's office into what one executive described as a "head shop," he's got 16 groups on the move. "And," added Laginestra, "Usher will be building the roster on each Coast because we're in continual discussion with the new groups and with established groups and we won't quibble about spending money if the deal is beneficial to both the company and the act."

All Areas

Laginestra pointed out that all the other music centers—country, soul and pop, will be built up as well. "Even the country field," he noted, "where we've held a solid position through the years and where we've got a roster of 40 acts, will be increased accordingly."

It's also Laginestra's contention that his goal to make the company tops in the industry cannot be achieved in a vac-

uum so he's establishing a program whereby retailers and distributors from around the country will be invited to take part in the company's monthly LP meetings in New York and where comments on product and suggestions for the future will be duly noted.

Revamping

Laginestra is also of the opinion that the prime key to sales is the promotion and marketing effort because "a record just doesn't happen." With this in view, he's revamped the company's marketing and promotion setup so that now, for the first time, the field promotion staff, which is under the direct supervision of national promotion chief Frank Mancini, will report to Mort Hoffman, vice president in charge of commercial operations.

Since his move into the record division from NBC as executive vice president 10 months ago (he was named company president last month), Laginestra has been revamping the company's operational format with new faces and with a reapplication of some of the RCA veterans to achieve a new image for the company and a more flexible method of operation.

Laginestra also indicated that

there would be more changes made as needed. In the operational team are: Bob Herford, personnel; Bill Dyczo, finance; Harry Kelleher, controller; Irwin Tarr, planning; Dick Ettinger, talent services; Herb Helman, public affairs; Rocco Laginestra, acting manager, international; Mort Hoffman, commercial operations; David Heneberry, record club; Gerry Teifer, publishing; Frank Mancini, promotion; Jack Burgess, marketing; Gary Usher, rock; Harry Jenkins, country; Buzz Willis, soul; Joe D'Imperio, pop, and Peter Dellheim, acting manager, classical. "There's a new spirit to this team," Laginestra said, "and its philosophy is 'It's no fun not being number one'."



HERMAN STEIGER, seated left, and Allen Stanton, seated right, director of the Big 3 Music Print Division and executive vice-president and general manager of the Big 3, respectively, nail down print rights deal for the Aberbach Publishing group with, Jean Aberbach, standing, and Julian Aberbach.

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Spoken Arts Pkg Highlights Blacks' Quest for Equality

NEW YORK — Spoken Arts has prepared an impressive multimedia package titled "The Dream Awake," which dramatizes the black man's quest for equality, in prose, poetry and song. Spoken Arts is aiming the package, which contains seven long-playing records, a reading script, 33 captioned study points, and a 62-page teacher's manual, at the educational market.

The text from "The Dream Awake" was written by Owen Dodson, and incidental music was written by Lloyd McNeill. Featured in the cast are James Earl Jones, Josephine Premice and Josh White, Jr. The package was produced by Arthur

Luce Klein and directed by Paul Kresh.

A specially edited single LP (SA 1095) has also been issued by Spoken Arts.

CTI Winds Up Foreign Outlet Arrangements

NEW YORK—CTI Records has completed all its foreign distribution arrangements with the exception of Germany.

Licenses signed, or in the process of being signed this week, are France and Italy—RCA; Norway, Sweden, Denmark and Finland—Metronome; Latin America—Philips Group; Australia—Phonogram; and South Africa—Teal.

Distribution arrangements previously signed are: Japan—King Records; Canada—Quality Records; and United Kingdom—Philips Records.

All deals include tape rights as well as records. CTI markets all tapes exclusively through its independent distributors in the U.S.

EMI, BROTHER DISTRIB DEAL

LOS ANGELES—EMI and Brother Records, the label owned by the Beach Boys, have set up a worldwide distribution deal covering all Brothers products. The agreement is effective immediately.

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Market Quotations

As of Closing, Thursday, September 24, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147/8	61/2	243	91/4	81/2	91/8	+ 1/2
ABC	391/4	199	994	31	273/4	285	- 7/8
Amer. Auto. Vending	11	51/8	56	67/8	63/8	67	+ 1/4
Ampex	481/2	121/2	1278	191/4	171/4	191/4	+ 1/2
Automatic Radio	271/2	51/4	1777	121/2	93/8	121/2	+ 3/2
ARA	118	741/8	261	104	99	104	+ 4
Avnet	133/8	61/8	979	9	73/4	9	+ 5/8
Capitol Ind.	531/2	141/2	1326	203/4	171/4	203/4	+ 23/4
CBS	497/8	241/2	1215	317/8	295/8	303/8	+ 1/8
Certron	181/4	61/8	750	101/2	81/2	101/4	+ 13/8
Columbia Pictures	311/2	85/8	1400	141/2	131/4	141/4	+ 3/8
Craig Corp.	151/8	43/8	146	75/8	63/8	71/4	+ 5/8
Disney, Walt	158	897/8	928	1227/8	109	1225/8	+11
EMI	75/8	33/4	4489	43/4	41/4	43/4	+ 1/2
General Electric	82	601/4	1298	821/2	80	82	+ 1
Gulf & Western	203/4	91/2	1227	177/8	163/8	173/8	+ 5/8
Hammond Corp.	163/8	71/4	336	101/8	9	101/8	+ 1
Handleman	473/8	193/4	385	33	291/4	321/4	+ 23/4
Harvey Group	123/4	3	49	43/4	41/8	45	- 1/8
ITT	601/8	301/2	3631	433/4	413/8	433/8	+ 7/8
Interstate United	153/4	43/4	284	103/4	81/4	103/4	+ 23/8
Kinney Services	36	207/8	1226	291/4	253/4	285/8	+ 23/4
Mackie	19	8	144	101/4	91/8	101/4	+ 1/4
MCA	253/4	113/8	469	233/8	191/4	231/4	+ 31/4
MGM	291/8	121/8	255	213/8	175/8	18	- 21/2
Metromedia	21	93/4	394	183/8	163/4	181/8	+ 13/8
3M	1143/4	71	881	907/8	853/8	90	+ 4
Motorola	707/8	31	1055	493/8	457/8	48	+ 3/4
No. American Philips	543/4	18	367	241/2	23	241/4	+ 11/4
Pickwick Inter.	543/4	201/2	403	331/8	311/2	323/8	+ 1/2
RCA	343/8	181/8	1180	271/4	253/8	261/4	- 1/4
Servmat	313/4	12	707	23	183/4	23	+ 4
Superscope	403/8	8	208	153/8	131/8	143/4	- 3/8
Telex	257/8	91/8	14595	21	163/4	201/2	+ 21/4
Tenna Corp.	203/4	37/8	1213	81/2	71/8	81/4	+ 1
Transamerica	263/4	113/8	5030	163/8	143/4	16	+ 11/8
Transcontinental	241/2	41/2	4160	81/2	71/4	81/2	+ 5/8
Triangle	171/4	103/8	7	153/8	153/8	151/2	+ 1/4
20th Century-Fox	201/2	6	1093	103/8	91/8	10	- 1/2
Vendo	171/8	10	88	137/8	121/2	137/8	+ 11/4
Viewlex	253/8	53/8	2838	113/4	81/2	111/2	+ 23/8
Wurlitzer	17	77/8	24	87/8	81/2	81/2	Unch.
Zenith	373/4	221/4	645	333/8	323/8	33	+ 1/8

As of Closing, Thursday, September 24, 1970

OVER THE COUNTER*	As of Closing, Thursday, September 24, 1970			Week's High	Week's Low	Week's Close
	Week's High	Week's Low	Week's Close			
ABKCO Ind.	61/2	51/2	53/4			
Alltapes Inc.	43/8	37/8	4			
Arts & Leisure Corp.	21/2	17/8	21/2			
Audio Fidelity	13/8	13/8	11/2			
Audiophones, Inc.	3	21/4	21/2			
Bally Mfg. Corp.	103/4	101/2	103/4			
Cassette-Cartridge	3	21/4	23/4			
Creative Management	91/4	81/2	9			
Data Packaging	73/4	7	7			
Dict-O-Tape Inc.	21/2	21/4	21/2			
Faraday Inc.	101/2	91/2	101/2			
Fidelitone	3	3	3			
Gates Learjet	73/8	61/8	73/8			
GRT Corp.	9	71/4	9			
Goody, Sam	81/8	71/4	71/2			
ITCC	7/8	1/16	1/8			
Jubilee	23/4	2	21/4			
Kirshner Entertain.	43/4	41/2	43/4			
Koss Electronics	33/8	27/8	33/8			
Lin Broadcasting	71/2	57/8	71/2			
Media Creations	11/4	1	1			
Mills Music	181/2	18	181/2			
Monarch Electronics	21/4	2	21/4			
Music Makers	21/2	23/4	21/2			
NMC	4	23/4	3			
National Musitime	11/8	3/4	3/4			
National Tape Dist.	41/4	33/4	4			
Newell	31/2	23/4	23/4			
Perception Ventures	81/2	71/2	81/2			
Qatron Corp.	53/8	41/4	43/4			
Rainbo Photo	11/4	11/4	11/4			
Recoton	6	5	5			
Robins Ind. Corp.	2	13/4	2			
Schwartz Bros.	41/8	37/8	41/8			
Telepro Ind.	3/4	3/4	3/4			
Trans. Nat. Commun.	11/2	1/2	3/4			
United Record & Tape	5	41/2	43/4			

Compatible Quad LP Out

• Continued from page 1

ords director of engineering, explained that the firm's recording studio had recently been modified so that records may be mixed down, utilizing the Dynaco-derived center channel system of quadrasonic sound. The system is patented by Dynaco, Inc., of Philadelphia.

Desper said, "The beauty of the Dynaco system is its compatibility with the other systems presently under scrutiny by the industry. The consumer will not have to purchase a whole new line of equipment as well as records or tape with this

UA's Deutch on Coast for Talks

NEW YORK — Murray Deutch, executive vice president and general manager of the United Artists Music Group, leaves for the West Coast Sunday (4) for a series of week-long meetings with his Los Angeles staff. Additionally, Deutch will meet with various motion picture producers to discuss the coordination of the company's music campaigns on songs and scores from upcoming films for the remainder of the year.

system. It allows us to mix down records in a way that makes possible effective quadrasonic, stereo or monaural listening of the very same record. In addition, the consumer need not buy hundreds or thousands of dollars' worth of new equipment in order to enjoy quadrasonic reproduction. All a stereo owner really needs is two more speakers and some lamp cord." Desper added that detractors of the system would claim the Brother system does not provide for four separate sound sources. However, he explained, "Our system takes into account the true goal of quadrasonic eponeints, engulfing the listener in the ambience of sound."

"Soon the industry will see the release of recordings that are gimmicked for quad sound, much like the first stereo records were really gimmicks or demonstrations," predicted Desper. "They will find the system we have chosen more than adequate for quad reproduction."

Brother Records also disclosed that the recent Beach Boys LP "Sunflower" contains two quadrasonic tracks, "Cool Cool Water" and "Got to Know the Woman." These are already being played on several FM-multiplex stations around the country. There is no FCC regu-

Certron, Natl Tape Sales Rise; Net Dips

LOS ANGELES — Certron Corp., blank tape manufacturer and duplicator, and National Tape Distributors, Milwaukee-based tape and record distributors, both reported higher sales but lower net earnings for nine-month periods ending July 31, 1970.

Sales of \$30,718,939 gained 47 percent over the \$20,878,546 recorded for the same period last year were announced by National Tape. Net earnings were \$208,452, below last year's \$733,461 for the same period a year ago.

Certron reported sales of \$15,967,950, compared with \$10,928,697 for the previous year's three quarters. Earnings for the current year were \$877,034 for the nine-month period as compared to \$894,907 in 1969.

Earnings per share at Certron were 32 cents, compared to 37 cents for the previous year's nine-month period. National Tape reported earnings per share were 4 cents, versus 18 cents for the previous year's nine-month period.

James J. Tiedjens, National Tape president, said that despite current economic conditions, the company is continuing with its consolidation and computeriza-

tion programs for all its subsidiaries. "The program is well into development and should soon be operational," he said.

In a move to further strengthen the management team, Tiedjens has appointed Harold P. Thomson as chairman of the executive committee of National Tape. He has been secretary and a member of the board of directors of National Tape since 1966.

Edwin G. Gamson, Certron president, said wildcat teamsters strikes and a general slowdown in the retail economy affected current results. Earnings also were influenced by start up of two new automated plastics plants in Elk Grove Village, Ill., and Anaheim, Calif.

Board Backs Viewlex Deal

NEW YORK—The board of directors of Viewlex, Inc. have authorized the officers of the firm to complete the proposed merger of Jubilee Industries into Viewlex, Inc. All preparations have been completed for a meeting of the Jubilee shareholders in late October to consider the terms of the merger.

Viewlex, which presently owns approximately 62 percent of outstanding capital stock of Jubilee, has offered \$2 for each share of the stock of Jubilee Industries in the hands of the public.

Maxin Co. in Chapter 11

NEW YORK — Cassette Communications Corp., Arnold Maxin, president, has filed with U.S. District Court here to continue operations with a reduced staff in lieu of bankruptcy, under Chapter 11, to pay off creditors.

Actions have been filed against Cassette Communications by Alan Lippe of Allen Press, the Berbert Lee Corp., and for rent and water charges. The petition also cited a long list of other creditors. Assets were listed at \$264,353.04, while debts totaled \$342,186. Business during the last fiscal year was cited at \$250,000. All non-officer personnel of a staff of 45 have been discharged. Should the court referee grant the petition, 12 persons will be hired. Maxin formerly was president of MGM Records.

lation prohibiting the use of quadrasonic stereo broadcasts.

All future Brother Records releases will be in compatible quadrasonic. The Flame album contains instructions for converting the listener's present stereo system into a quad system.

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LIB/UA SETS UP PRICE ON 'SPECTRUM PLUS' LINE

DALLAS—Liberty/UA Records, which is releasing six quadrasonic 8-track titles in November, has established a \$7.98 suggested list price for its "Sonic Spectrum Plus" line.

Earl Horwitz, director of the company's tape division, said "if the price goes higher than \$7.98 it could destroy the consumers' confidence in quadrasonic."

Liberty/UA will release an additional six titles in January-February, even though Horwitz feels the quadrasonic market will be later in developing.

"We're anxious to encourage and stimulate dealers in stocking quad programming," he said. "Now is the time for record manufacturers to generate excitement for the product."

Liberty/UA's packaging will be contemporary, with gold graphics on a white cartridge background. Horwitz will not produce quad reel-to-reel, leaving that for manufacturers which cater to the audiophile market.

He is making quad 8 product available to several hardware manufacturers for use as samplers or demonstration tapes. Motorola and Lear Jet are utilizing the product, and Packard Bell has requested several demonstration tapes for its console line.

Motown Tape Warranty Plan

DALLAS—Motown Records is introducing a tape warranty program in an effort to reduce returns.

A 30-day warranty notice will be shipped with all 8-track and cassette product requesting the consumer return defective merchandise to the manufacturer.

"If indeed the tape is defective," said Joe Louis, national sales director, "we will mail a new tape to the consumer. This will be done only after our quality control personnel test the so-called defective cartridge."

Motown wants to eliminate returns on "defective" merchandise that isn't defective. "About 85 percent of the so-called defective merchandise we receive isn't defective, at all," Louis said.

Eventually, Motown will print the warranty statement on the outside packaging, where the consumer will see the information.

Liberty/UA Records initiated a warranty system about 18 months ago, reports Earl Horwitz, director of the label's tape division.

The Liberty/UA warranty states, "should any manufacturing defect become apparent in normal use within 30 days of purchase, Liberty/US guarantees

replacement of this cartridge with a new copy of the same recording."

The warranty adds, "your dealer is authorized to replace any defective cartridge within 30 days of purchase, or you may mail (the product) to Liberty/UA." The warranty warns that "if the cartridge has been altered, repaired, misused through negligence or damaged by playback equipment, this warranty becomes void."

Atlantic's Bob Kornheiser, vice president of tape sales, feels the industry needs to adopt a policy on so-called defective tape merchandise.

"It would be easier to educate dealers on how to detect defective merchandise, rather than have the consumer ship the product direct to the manufacturer.

"If the cartridge is defective," he said, "allow the dealer to replace the product, who, in turn, would receive a replacement from the distributor.

"Too often, a consumer is unaware of the problem, is the tape defective or is his player at fault."

Kornheiser believes that with a little education, most retailers can be trained to test either the cartridge or the tape player for defects.

Vanguard to Release Three Quad-8 Titles

DALLAS — Vanguard Records, a pioneer company in releasing quadrasonic reel-to-reel tapes, is introducing three quad-8 titles in October.

The label will release quad-8 titles every few months, along with supplementing its quadrasonic reel line which now numbers nine different items on 14 reels (there are three double sets).

Quad-8 duplication, as well as reel (quad) duplicating, is done by Cassette Corp., with specially designed equipment provided by Vanguard. Cassette Corp. also duplicates Vanguard's 8-track and cassette titles.

Although the economic situ-

ation may slow down sales of quadrasonic tape, Herb Corsack, director of sales, feels the market will spurt "just as soon as hardware manufacturers are able to produce and market equipment."

Vanguard is supplying quadrasonic tape, in both quad-8 and reel, to several equipment producers to use as samplers and demonstration tapes. Packard Bell, 3M and TEAC all are using Vanguard repertoire to demonstrate quadrasonic units.

"We see a market for quadrasonic," Corsack said, "but it won't be fully developed until hardware manufacturers merchandise and promote the line."

NARM Urges Action Vs. Pirates; Warn of Ruin

By BRUCE WEBER

DALLAS—A simmering tape industry headache—illegal duplicating—boiled over at the opening session of the National Assn. of Record Merchandisers (NARM) tape convention here.

Calling for rigid laws to eliminate tape pirating and put "teeth" into existing legislation, an industry panel warned that failure to act promptly could ruin a \$1 billion industry.

Tape pirates have built a shadow industry that grosses an estimated \$100 million annually in illegally duplicated music.

The panel, and more than 500 delegates attending the convention, decided on several avenues to pursue in an effort to curb pirating.

They are:

- You have to nail both the distributor and the retailer who purchases and sells pirated tapes.

- To merely restrain duplicators from pirating product falls short. You have to convince the retailer it doesn't pay to go after the quick buck.

- Record manufacturers have to put pressure on retailers and distributors to only buy from proper channels.

- Congress have not given the tape and record manufacturers the uniform nationwide protection they need by revising the Federal Copyright Act (of 1909) and making it possible to copyright a phonograph record and prerecorded tape.

(A musical composition can be copyrighted but a recorded performance of it cannot. The law affords copyright to visible expression of creative effort but not to something so intangible as sound embedded in records.)

"There can be no question that the framers of the original copyright legislation in 1909 could not envisage loopholes created by a new technology (tape) and a new communications industry," said a tape leader.

In short, tape piracy has become big business. Some of the illegal duplicators have been successful enough to move duplicating equipment out of the garage and make piracy a full-time business.

While courts in California and New York have cracked down on tape pirating by a score of illegal duplicating firms, the problem flourishes unchecked.

But, a panelist said, new laws on both the Federal and state levels are needed. "And they (the laws) need teeth and muscle."

Henry Brief, executive secretary of the Recording Industry Association of America (RIAA), said:

"Piracy has become so rampant that we can no longer restrict our legal action to the duplicators alone. We're going to make the retailers (and distributor) involved in the selling of pirated tapes as guilty as the duplicator."

Drive Started

(Capitol Records, which has won more than 125 injunctions prohibiting tape pirates from illegally duplicating, selling and advertising its product, has started a drive to pressure retailers from buying illegal merchandise.)

"Retailers can no longer plead ignorance," said Jules Yarnell,

industry commissioner who was brought in by the RIAA to wage a coordinated war against tape pirates. "Pirated tapes are obvious, often being sold in unmarked casings."

Pull Lines

Many record manufacturers and tape duplicators are warning distributors that it will pull lines if they are discovered to be handling pirated tapes.

"That's fine," said a NARM member. "But that's only a start."

A panelist said: "In the late fifties and early sixties, the industry flushed record counterfeiters, who were bilking the music industry of about \$20 million a year, out of existence. But our problem is more complex with tape pirates.

"Today, the sophisticated duplicator has turned to tape pirating, which is easier to illegally duplicate."

Another panelist said: "They (tape pirates) have gotten expert legal advice on loopholes in local statutes that will allow them to continue bootlegging within the framework of the law."

One loophole: A Chicago duplicating company, Tape-A-Tape, places the following statement on its cartridges in what appears to be an effort to protect itself against

possible charges of attempting to mislead the public:

"No relationship of any kind exists between Tape-A-Tape and the original recording company, nor between this recording and the original recording artist. This tape is not produced under a license of any kind from the original recording company nor the recording artist(s) and neither the original company nor artist(s) receives a fee or royalty of any kind from Tape-A-Tape. Permission to produce this tape has not been sought nor obtained from any party whatsoever."

There are many legal loopholes, and members of NARM are now just beginning to realize it.

The tape explosion, in software alone, will be a \$1 billion industry. The attack on tape pirates should be maintained at a relentless pace, said a panelist.

Why? Because the tape industry has brought an undreamed of bounty to tape pirates.

Members of the panel were Jules Yarnell of Laporte and Meyers, John S. Clark of Abeles and Clark, James Schwartz of Schwartz Bros., Henry Brief of the RIAA, Bob Osterberg of the Harry Fox Agency, and Earl W. Kintner of Arent, Fox, Kintner, Plotkin and Kahn.

Belle Wood Into Stereo Portables

DALLAS — Belle Wood, 8-track player manufacturer, is entering the stereo portable field by introducing two units.

In addition to the 8-track portables, it is expanding its line with a mini 8-track auto player, model 1100, at \$49.95, and a three-piece home 8-track with AM-FM multiplex, model 9500, at \$179.95.

The new portables are a straight 8-track, model 5800, at \$79.95, and an 8-track with AM-FM multiplex, model 6800, at \$129.95. By adding the portables, Belle Wood has phased out of an 8-track monaural port-

able at \$39.95, according to Arthur Connolly, marketing vice president.

The company's new models brings the 8-track line to seven units in the auto field, eight in the home, and the portables. It also offers six speaker kits, ranging from \$6.95 to \$14.95.

It is highly probable Belle Wood will offer its first cassette units, both portables, when it broadens its line in February-March, said Connolly. At that time, it is likely that two more automotive and two more home 8-tracks will be introduced in

(Continued on page 20)

RCA Aiming at Hot Blank Tape Market

DALLAS — The blank tape market is exploding and RCA is going after it.

That's the word from Arthur Fritog, manager of audio magnetic products division at RCA. "We're going to be extremely active in pursuing new areas of distribution and product exposure for blank tape," he said.

The company's aim is to increase its participation in the blank field, both 8-track and cassette, in the consumer area and then in the educational market.

RCA is offering four products in blank tape: Vibrant, a budget cassette line in 30, 60, and 90-minute time lengths; Red Seal cassette in 30, 60, 90 and 120; Red Seal 8-track cartridges in 32, 64 and eventually in a longer

length; and Red Seal reel-to-reel.

Fritog is looking for expanded distribution in the educational, photo, electronic and mass merchandising areas. He is developing a distribution program, and in some cases will utilize "outside" distributors to handle specialty lines.

"Our initial thrust will be at the consumer," Fritog said, "but we'll attack the education market very shortly after establishing our image (RCA blanks) in the mass merchandising marketplace."

Fritog expects the booming market in blank tape to continue, especially in cassettes, but also in 8-track. "With hardware manufacturers putting emphasis on 8-track recorders," he said, "we see a new market developing in that configuration."

PHIL!

JOHN IS READY THIS WEEKEND

NARM Meet: Quad-8 to Be New Consumer Force

DALLAS—"If it sells, we'll sell it."

The "it" is 4-channel quadrasonic sound. The "we'll" are the record (and tape) rack merchandisers.

Most rack merchandisers who attended last week's National Assn. of Record Merchandisers (NARM) convention here touted quadrasonic product (specifically RCA's Quad-8) as being a mass consumer item—within two years.

James J. Tiedjens, president of National Tape Distributors, summed up the mood of most NARM members on Quad-8 this way: "Although in its infancy, it will be a new consumer force within two years."

Although it may have little sales impact next year, he said, 4-channel sound is a product breakthrough. "We could be in the beginning stages of a major long-term market for Quad-8."

RCA, Lear-Jet, 3M, Vanguard, among others, agree with

Tiedjens. Lear's James Gall, marketing vice president, feels Quad-8 "will enliven the music industry with plus business. It requires mass industry support, but it most certainly will 'turn-on' young people."

3M's Richard Merryman, sale manager of consumer products, said: "Four-channel will give a similar boost to the audio business that color TV provided for the television industry. But before 4-channel gets off the ground, there are going to have to be more formats available, such as radio, records as well as prerecorded tapes."

Vanguard Records, a pioneer in the field with a line of 4-channel reel-to-reel titles, will continue to add to its repertoire.

Robert S. Goodell, president of Teledyne Packard Bell, is barreling ahead with quadrasonic sound. Packard Bell is introducing quadrasonic consoles

in November, thus becoming the first console manufacturer to be involved with surround sound.

The company with the most to gain (or lose) in Quad-8 is RCA, which introduced the concept in April and since has promised to release a substantial amount of repertoire for its home units and Motorola's auto models.

As far as RCA is concerned, 4-channel is for the mass market and not for the audiophile.

New Doors

Irwin Tarr, RCA vice president, contends that 4-channel will open many profitable doors. "The system certainly has real virtues," he said. "It is a natural 'next step' system. It enables us to more nearly reproduce the ambience of the concert hall or theater—the feeling of actually being there—than any previous reproduction system."

Tarr, who was instrumental in the introduction of stereo 8, said RCA will release enough 4-channel tapes to satisfy consumer demands and needs.

RCA is shipping a three-piece 4-channel unit at \$199.95. A five-piece unit, at \$249.95, will be shipped in October. A software line will be marketed at only a "modest premium" over conventional cartridges, according to Tarr. "The use of a new, slightly thinner tape combined with recent economies in tape coating allows the price breakthrough."

"RCA's release of Quad-8 programming before the end of this year will generate interest at the consumer level that will lead to sales next year," said Tiedjens. "What's important about all of the 4-channel talk is that it can stimulate a soft economy and can push sales."

Hardware manufacturers are confident that software producers—record and tape companies—will jump on the 4-channel concept, since the total package will need a marketing push to get it off and running at retail.

But where are the software manufacturers?

Except for a few, most are uncommitted and are taking time to evaluate their programming. Several are experimenting by releasing a handful of titles.

"It will require mass industry support to get 4-channel off and running," he said, "but when it happens it will surely lead to excellent sales results."

"But I'm convinced," said Tiedjens, "that the number of manufacturers moving into 4-channel makes this year a kicking-off point for quadrasonic sound."

If a 4-channel boom is beginning, as many believe, record companies should start thinking in that direction. Rack merchandisers are ready.

Schaum Forms Program Co.

LOS ANGELES — International Telecommunications Corp. has been formed by Rounseville W. Schaum, to produce programming for cartridge TV.

Schaum has resigned as board chairman of Western Video Industries to form ITC.

Cartridge TV Not Threat Yet: Durgin

DALLAS — Cartridge TV probably will revolutionize network television, many believe, but it may take about five to seven years.

NBC-TV president Don Durgin believes the threat is even farther away. "The mass response, financing and circulation (of cartridge TV) is still 10 years away," he said.

The restructuring of network television had been predicted several years ago with the advent of pay TV. But it survived.

Today, network and syndicated television is threatened by cartridge TV, and by a lesser degree, CATV. Even the skeptics, however, are now willing to concede that cartridge TV seems certain to become a reality in the marketplace by the mid-1970's.

Durgin feels the concern over the affect of videocassettes (and other forms of cartridge TV: CBS's Electronic Video Recording and RCA's SelectaVision) on network television is premature. "Not to say the potential isn't enormous, but it's not yet a definite threat," he said. "Agents are now amending their talent contracts to include cassettes even before a rental system has been worked out."

With the revolution of television on the way, many feel that network TV will escape the pressures of ratings and start

programming for small and discriminating audiences.

Establishment of "Special purpose" television networks in the 70's, using EVR cartridges instead of telephone or cable lines, was predicted by Robert E. Brockway, president of CBS's Electronic Video Recording division.

EVR cartridges (and other forms of cartridge TV prerecorded software) eliminate the biggest problems preventing full exploitation of television sets at this time, said Brockway. "Cartridges, played at the convenience of the user, are far more flexible than rigid pre-set schedules. Also, they eliminate television time and studio expenses which now make use of video prohibitive for all but mass media buyers."

Brockway labeled the television set a classic case of under-utilization, with use of home sets lower than commonly imagined and school use minimal.

He emphasized the security factors unique to EVR (and RCA's SelectaVision). Brockway saw corporate copyright owners increasingly concerned with protection of their property rights. "CBS rejected videotape for EVR," he stated, "for numerous reasons. Key among them was lack of control over unauthorized duplication to which video tape is subject."

Craig Cuts New Product Debut After \$\$ Dip

LOS ANGELES — Fifteen months ago Craig Corp., tape player manufacturer, introduced 40 new products at the Consumer Electronics Show.

It was a mistake, admit company executives. The company is still paying a financial price for that mistake.

Robert Craig, president, said that "The primary reason for the decline in company earnings was a series of compounding problems created by the introduction of 40 new products in June 1969."

Craig reported lower earnings on record sales for the fiscal year ended June 30, 1970. On

sales for the year of \$58,366,000 earnings of \$1,242,000 before taxes were generated, compared with \$47,529,000 sales and \$3,280,000 before taxes earned the previous year. Net earnings after taxes in fiscal 1970 were \$630,000 or 21 cents per share, compared with \$1,554,000 or 57 cents per share restated in fiscal 1969.

"We learned an expensive lesson," said the executive. Craig cited heavy sales promotion and advertising outlays in advance of product deliveries and insufficient receipts of these products in time to meet pre-Christ-

(Continued on page 20)

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Automatic Radio 2 New Quad-8's

DALLAS—Automatic Radio will introduce two quadrasonic 8-track units in January.

A home model will retail at \$179.95, while an auto-home combination unit has a \$149.95 price tag. The units will be compatible to existing 8-track software on the market, said Jim Russo, general sales manager.

The company is buying RCA and CBS Quad-8 samplers to give away as starter promotions, and plans are being formulated to launch a merchandising campaign to introduce the two-unit line in early 1971.

The quadrasonic models, especially the home unit, are part of a campaign to build Automatic Radio's image in the home field.

"We're well established in the auto area," said Russo, "but we want to broaden our scope in the home and portable market."

Initial step will be to expand its distribution in the home electronics field by adding sales personnel in specialty markets, music stores and mass merchandising locations. The company plans to have separate representatives for its auto line and its home and portable models.

The thrust will begin with two cassette and four 8-track portables and three cassette and five 8-track home units. The home line includes an 8-track recorder (model HRP 1356) at \$119.95.

Automatic Radio plans to introduce more 8-track recorders and some self-contained units, said Sam Hershman, sales manager. It plans a giveaway promotion (a free 8-track blank) at the consumer level.

Although it has been a soft year in tape player equipment sales for the firm, Russo anticipates a year-end spurt and an economic rebound as early as the first quarter of 1971.

With the soft economy came a slowdown in cassette equipment sales, although that configuration only makes up about 5 percent of Automatic Radio's total sales picture. (The company manufactures four auto cassette models and three home cassette units.)

As part of Russo's growth emphasis, Automatic Radio will concentrate in the portable 8-track player area. It offers four units, ranging from \$39.95 for a

monaural promotional player to \$129.95.

To meet its manufacturing needs, the company has recently opened four new production facilities across the U.S. It operates from a 32,000-square-foot plant in Sun Valley, Calif., where 33 percent of Automatic Radio's sales come from; a 25,000-square-foot facility in Atlanta; a 30,000-square-foot headquarters in Des Plaines, Ill., where it moved from its Hillside plant; and a 115,000-square-foot operation in Brockton, Mass., which will soon open. (The firm will close a 50,000-square-foot plant in Canton, Mass., after its Brockton plant is operational.) Automatic Radio's headquarters is in Melrose, Mass.

NARM Meeting

• Continued from page 1

pitch, but they sat on their hands—they weren't buying.

Even hardware manufacturers, who are becoming more evident at NARM conventions in an effort to woo rack merchants, admitted that a general lackluster feeling prevailed.

Some companies wrote business, but generally the convention conveyed the mood of the economy—spiritless.

Combine Meets

(There was talk, and not merely idle chatter, that the NARM board will in the future combine its fall tape presentation with its winter convention, beginning February in Los Angeles.)

Things were accomplished like:

- Illegal tape pirating received a full-blown airing.
- Cartridge TV impressed everyone, even with magnitude of its standardization problems.
- Four - channel quadrasonic sound became a reality, with quad-8 cartridges openly displayed by several manufacturers. Motorola displayed a working auto unit, to be marketed in early December.
- Record manufacturers were giving recession-proof product and promotions (i.e., Vanguard Records offering tape and record twofers, a twin-pack or a two-disk set for the price of one.

Record companies recognizing the boom in blank tape. Capitol will market a complete line manufactured by Audio Devices labeled the Mod Line. RCA's Magnetic Products Division also jumped fully into the blank tape fray with a budget line, Vibrant, and a Cadillac line, Red Seal.

Liberty/UA announced a quadrasonic tape price, \$7.98, and introduced a new cassette packaging innovation, the Eez-Ette, a sleeve-like case.

Motown joined Liberty/UA, among others, in offering a 30-day warranty program in an effort to reduce tape returns—defective tapes that are not defective.

The "returns" vs. "no returns" battle erupted and was aired, although it's a disk concern and not applicable to a tape convention, many felt.

Many believe that tape is a force, and there are many

Laff Getting Sales Action Via Shift to Black Acts

DALLAS—Laff Records, a comedy label, is achieving sales growth by switching its emphasis to black artists.

Instead of concentrating on repertoire by both white and black comics, Laff is releasing tapes and records only by black artists.

Since shifting to a "soul comedy" policy, Laff has increased its tape sales about 300 percent, according to Lou Drozen, president of Ala Enterprises, Laff's parent company.

The Los Angeles-based firm has signed six acts to its roster: Chester Calhoun, Skillet & LeRoy, LaWanda, Potts & Panzy, Manan and Livingwood and Booty Green.

It is releasing product on 8-track and cassette, having phased out of 4-track some months ago. Modern and Monarch are duplicating Laff's line.

Drozen said his distributors are working the black communities with the \$6.98 line. About 85 percent of his sales are in 8-track.

Ala Records, the record arm of the parent company, is releasing a spoken word tape and LP, "On the Street in Watts" by the Black Voices, of soul poetry. The Douglass House Foundation (Watts Writers Workshop) prepared the album.

The spurt in sales has allowed Ala Enterprises to relocate its facility to larger quarters. It's the second move in two years for the speciality firm.

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problems still to be resolved, like so-called defective product, quadrasonic, compatibility, licensing, packaging, pirating and pricing.

But first things first. And the initial thought throughout the convention centered on the economy. There are indications that the economic dip has bottomed out, but the results of this turnaround may come too late to improve operations in this calendar year.



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DALLAS — Vanguard Records is introducing tape and record "twofers," a twin-pack or a two-disk set for the price of one.

The tape twin-pack, either in 8-track or cassette, will retail at \$7.98, while the record "twofer" has a suggested list of \$5.98. (Korvette's in New York is offering a record "twofer" for \$3.59.)

Initial release is seven titles, including "The Best of Buffy Sainte-Marie," "The Best of the Chicago Blues," "Ian & Sylvia—Greatest Hits," "The Best of Eric Andersen," "Doc Watson on Stage," "The Best of John Hammond," "Greatest Hits! Jim Kweskin & the Jug Band" and "Frost/Through the Eyes of Love."

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BASF's Dempsey Sees Player Products Sales on the Upswing

DALLAS — Consumer interest in tape player products, both hardware and software, is emerging from the doldrums, and the last two to three months of 1970 could be a springboard for happier times in 1971.

While some leaders are merely hoping to break even in the last calendar quarter, Tom Dempsey, marketing vice president of BASF Systems, tape manufacturer, believes the economy already has turned.

He's predicting sales increases next year in several areas, including a 30 percent gain in blank cassettes; a 10-15 percent gain in reel-to-reel blank tape; a 5 percent gain in blank 8-track cartridges.

Dempsey feels the economic slowdown, generally speaking, has had only a slightly adverse effect on tape manufacturers. "Tape companies have outperformed the market in general," he said, "and it should continue next year."

His projections call for an upturn in business this (calendar) quarter, leading to renewed consumer confidence—at retail—beginning in calendar 1971. Several developments at BASF support Dempsey's belief, notably in the plant expansion area.

Center Built

The company has recently built a distribution-warehousing-shipping center, purchased a 40,000-square-foot plant from sunbeam for plastics molding, and is installing completely automated cassette assembly lines. The automated lines will be operational in the first quarter of next year, according to Dempsey.

Growth, at least for BASF, will come in several areas, he feels.

"One, obviously, will be in blank cassettes. Blanks are out-selling prerecorded at least 10 to 1, and it will continue to outpace prerecorded programming as the education market develops for cassettes.

Education

"A second growth area is education. Within five years the low-priced cassette recorder will replace the notebook as an educational tool," he said. "Students will have jacks on their desks to use players."

BASF offers reel and cassette tapes in the A/V educational market under the Edu-Cassette brand in 30, 60, 90 and 120-minute lengths. A reel line is marketed in 5 and 7-inch reels.

He sees a larger education market in cassettes than reels, because of the obvious reasons: portability, simplicity, etc.

Hindering cassette growth, though, is cheap, inferior brand tape, according to the BASF executive. "Cheap tape destroys the consumer's confidence in the product," he said. "And once you lose a customer, it's most difficult to restore his belief in the product."

Dempsey believes there's a market for everything, including inferior tape. "But it should be labeled as such. Perhaps a tape grading system is necessary for consumer protection."

Quad Sound

A third area of growth is in quadrasonic sound, whatever the configuration. Although a few years away, at retail, Dempsey sees "a lot of promise for 4-channel tapes and disks."

Again, he feels, it will be up to the consumer to accept or reject the concept. "The key, as

it so often is, has to be programming."

Product availability, and confidence in quadrasonic by the record manufacturer, will be a most important marketing step, said Dempsey.

Improved merchandising and realistic pricing also will play a role in the future of prerecorded cassettes. "Pricing definitely has played an important

part in the softening prerecorded cassette market," he stated. "There has to be a similar disk-tape (8-track, too) price."

While emphasizing a better price structure for prerecorded tape, he also champions a two-configuration market: cassette and 8-track.

He discounts 4-track, except

(Continued on page 20)

BEST SELLING Billboard Tape Cartridges

8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex TB5 NN	16
2	3	CHICAGO Columbia 18 80 0858	32
3	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	10
4	4	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	13
5	8	MAD DOGS & ENGLISHMEN Joe Cocker, A&M BT 6002	5
6	5	DEJA VU Crosby, Stills, Nash & Young, Atlantic TS 7200 & Ampex 87200	27
7	7	LIVE AT LEEDS Who, Decca 6-9175	15
8	10	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	11
9	6	TOMMY Who, Decca 62500	10
10	15	QUESTION OF BALANCE Moody Blues, Deram M-24803	2
11	13	STAGE FRIGHT Band, Capitol 8XT 425	2
12	9	ECOLOGY Rare Earth, Rare Earth 1514	6
13	14	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	5
14	12	JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216	8
15	—	JACKSON 5 THIRD ALBUM Motown M 8-1718	1
16	16	MCCARTNEY Paul McCartney, Apple 8XT 3363	20
17	19	ISAAC HAYES MOVEMENT Enterprise EN 81010	16
18	11	LET IT BE Beatles, Apple 8XT R 8001	17
19	18	GET READY Rare Earth, Rare Earth 507	16
20	17	IT AIN'T EASY Three Dog Night, Dunhill 8023-50078 GRT & Ampex 85078	17

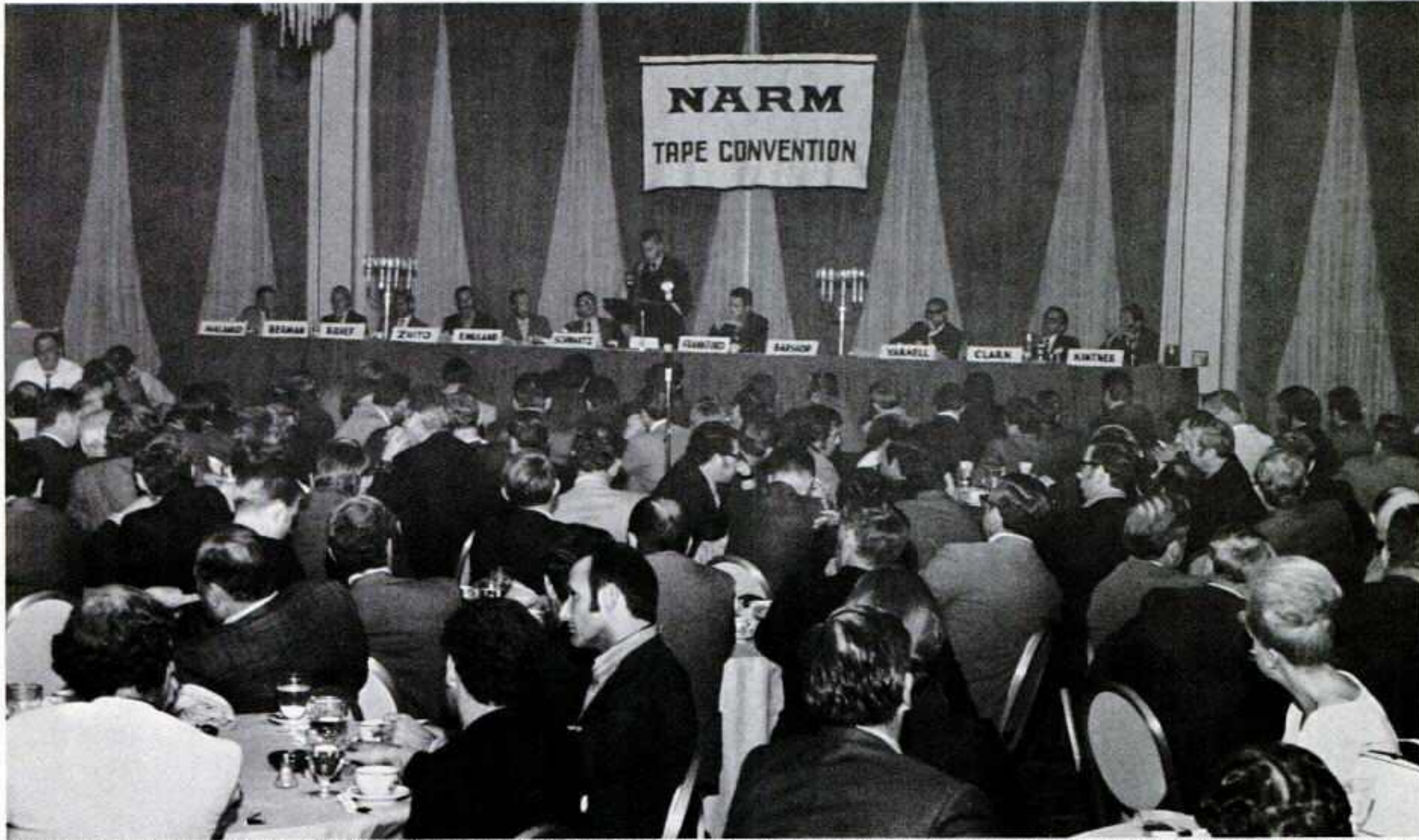
CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	9
2	2	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	16
3	3	CHICAGO Columbia 1610 0858	28
4	4	LIVE AT LEEDS Who, Decca 7-39175	13
5	9	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	4
6	5	CLOSER TO HOME Grand Funk Railroad, Capitol 4XT 471	13
7	7	BLOOD, SWEAT & TEARS 3 Columbia CT 30090	11
8	6	TOMMY Who, Decca 7-32500	8
9	12	STAGE FRIGHT Band, Capitol 4XT 425	2
10	8	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	24
11	—	QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	1
12	13	ABC Jackson 5, Motown 75709	12
13	14	MCCARTNEY Paul McCartney, Apple 4XT 3363	19
14	—	JACKSON 5 THIRD ALBUM Motown M 75718	1
15	10	LET IT BE Beatles, Apple 4XT C 2001	17

Billboard SPECIAL SURVEY For Week Ending 10/3/70

NARM Tape Convention in Dallas



MORE THAN 450 delegates attended this year's NARM tape convention to hear and talk on the present and the future of cartridge TV.



DON ENGLAND, a marketing vice-president of Capitol Records, key-noted the convention with a look into the future.



NARM PRESIDENT Jim Schwartz welcomes rack merchandisers and record-tape manufacturers to the opening business session.



TAPE PIRATING received a full hearing and airing in a panel discussion on the illegal market in tape.



DISCUSSING THE future in cartridge TV were, from left, Richard J. Elkus Jr. of Ampex, Gerald Citron of North American Philips and Tom Marropode of Panasonic.



EXPLAINING THE Sony videocassette system was Peter Keane, center, while Don Johnston, right, outlined the Avco concept. Mort Nasatir, Billboard Magazine publisher, chaired the session.



EXCHANGING VIEWS on returns are Amos Heilicher, left, president of Pickwick International, and Irwin H. Steinberg, president of Mercury Records.



MOTOROLA displayed its quadrasonic 8-track automotive unit, to be introduced next month.



JULES MALAMUD, executive secretary of NARM, meets with Al Bell, left, of Stax/Volt Records, and Ronald Alexenburg, right, of Epic Records.



PANEL DISCUSSION on "Is There a Profitability Gap?" boiled over on the return policy.



ALVIN BARSHOP gave NARM members an insight in the tape equipment market.



EXPLAINING the CBS Electronic Video Recording (EVR) system was Morton J. Fink, special projects vice-president. Copyrighted material

Consumer the Key to Cartridge TV's Future, Asserts Barshop

By RADCLIFFE JOE

DALLAS — The consumer—key cog in the cartridge TV wheel—will be the one who will have the final word about the ultimate success or failure of this exciting innovation. But the nod will only come from him after certain criteria are met.

This was the main thought of Alvin Barshop, general manager, special products division, Panasonic Corp., when he addressed the opening business session of the 1970 NARM Tape Convention in the Fairmont Hotel here.

Barshop said the next several years will see the proliferation of cartridge TV with many of the newly announced electronic designs reaching out to the rich consumer market. Yet the prospective customer will only reach into his pocket after certain criteria are met.

He pointed out that these criteria are standardization, color

capability, record/playback capability, selection of material for purchase and/or rental, the units' adaptability to present home television, performance quality, and cost.

The Panasonic executive disclosed that eight international manufacturers, including Panasonic, are meeting to arrive at an agreement on standardization in a video cassette format. "There is little doubt," he added, that the design will utilize the helical scan principle, and have self-contained color capability or be color adaptable."

Barshop continued, "the other performance criteria will also be met, and the cost will be competitive to other announced systems, many of which have play-back only."

"It is in the area of software that our industry must look to you to provide a vast selection

of material and performances that will complete the totality of the concept."

Barshop predicted that by the second half of this decade, video equipment, software and services, will be a complete industry in its own right; and that by 1980 it will reach an annual volume in excess of \$1 billion.

"Investments for a share of this market are being made by the hardware suppliers," he said. "However, we are looking to the responsible material producers to announce their plans as this will add the needed impetus to make the industry's timetable a reality."

Sharing the rostrum with Barshop was Don England, marketing vice president of Capitol Records. England said the rack merchandiser is largely responsible for the tremendous boom in sales of prerecorded music product.

He said that as recently as the mid-fifties, industry sales of music was just around \$190 million a year through 13,000 retail outlets.

"What we needed," he said, "was a new arm of distribution, a ways and means of embracing the market place on a broad scale by mass consumer impressions. Then along came the rack jobber, and, due to rack expansion, we are operating through more than 100,000 retail outlets at a total configuration sales of \$1 billion."

"It sounds great," England continued, "but today is not the reason I am here. I am here for the future, for we are standing at the entrance of a new decade ready to take a giant step into the tape age."

The Capitol executive pointed out that cassettes in their various configurations will be responsible for the restructuring of our society. "The potential for tape sales demands your involvement," he said.

England saw the high incidence of tape pilferage as the key reasons why more retailers and rack merchandisers have not dramatically entered the tape field. "But," he said, "these fears are jading your views and stalling your growth. These are problems which both the 45 r.p.m. and 33 1/3 r.p.m. disks have faced, and yet the industry has not succumbed."

"Mass merchandising," England continued, "requires mass open air display, and you cannot take the product underground without resultant ill effects to its growth potential."

Sales on the Upswing

• Continued from page 18

in isolated markets, and thinks reel-to-reel will continue to capture a 7 to 10 percent of the prerecorded market (and higher for blank reel).

"There's room for two basic audio tape systems," he said. "People are conditioned to 8-track, but cassette will prosper, especially after Detroit installs equipment at factory level."

The lone area BASF (in America) will not enter is records. "We will leave that to the people who know music best—the record manufacturers," Dempsey said. (BASF in Germany recently announced it would enter the music business, but not in the U.S.)

Scepter Sticking to 'Total Control' Policy

DALLAS—In a period when many record companies are losing their tape independence, Scepter's Jerry Geller is opposed to the practice.

"We're committed to the total control of our tape destiny," he said. "This philosophy, in direct opposition to the recent trend, is one that will benefit our distributors and our label."

He feels that the concentration of product with a single duplicator/marketer causes an unhealthy balance in an industry just beginning to feel its growth potential.

Scepter will have its first \$1 million "tape only" sales month in October, combining sales of both 8-track and cassette, although 8-track contributes about 90 percent of the label's volume.

With this growth pattern, Geller feels that distributors should support independent record manufacturers who have not given up control of their tape product. "Failure to do so will ultimately put control of the tape industry in the hands of one giant and severely restrict a distributor's ability to meet the demands of the industry."

The Scepter executive contends that "not one duplicator could possibly fill the over-all demands of the industry."

Geller anticipates doing about \$5.5 million (gross tape sales) for the year ending Sept. 30, 1971. The company's sales for the year ending Dec. 31 was more than \$3 1/2 million, repre-

sented Scepter, Bamboo, Hob, Tiffany, Wand, Mace and two budget lines, Celestial and Orbit.

Scepter is releasing about 40 fall selections, Oct. 15, including product for its economy lines.

"I'm fully aware of the vast quantities of tapes that have been cut out and dumped on the marketplace," Geller said. "This has had a serious effect on the over-all budget business."

His philosophy in budget is to stick with "star-power" who have "staying-power."

The Orbit line has product from Bill Cosby, Guess Who, Flip Wilson, Paul Revere and the Raiders, the Beach Boys, Jerry Butler, Deep Purple and Wilson Pickett.

Stereo Portables

• Continued from page 14

addition to the two stereo cassette record/playback units.

Connolly said the cassette units would range from \$89 to \$129.

Belle Wood will continue its two-step distribution method, with about 350 distributors servicing three markets: music, electronic and automotive.

To strengthen its West Coast market, additional distributors will be added there, and a 12,000-square-foot warehouse will be opened in Sunnyvale, Calif., near San Francisco. Belle Wood also has warehouse-shipping points in New York and Chicago.

Dubbings Beefing Up Custom, Cassette Pace

DALLAS — Dubbings Electronics is placing greater emphasis in two tape avenues: custom duplicating and blank cassettes.

The effort in custom duplicating will be in non-music areas, specifically business and education, said Mike Thaler, Dubbings marketing director.

Non-music accounts for about 50 percent of the company's custom work, with duplicating being done for McGraw-Hill, Christian Science Organization, Price-Waterhouse, Prentiss-Hall, General Electric and Olivetti Underwood.

Although the thrust will be in non-music duplicating, Dubbings will continue to duplicate Mercury, Musicor, among others, and will begin duplicating a major music account in October, according to Thaler.

In blank cassettes, Dubbings is offering a line of product under its own Berkshire label in 30, 60, and 90-minute time lengths. It is private labeling a blank cassette line, 8-track blank cartridges and cassette head cleaners. It also will manufacture blank cassettes for Norelco, beginning with 60 and 90-minute lengths.

"The soft market, which has

affected sales in prerecorded cassettes, has not bothered the blank cassette business," said Thaler. "Research statistics reveal that 80 percent of the cassettes sold in the U.S. are blanks."

As a supplement to marketing blank cassettes in the consumer area, Dubbings will expand its efforts in the educational field. It is supplying tape to three colleges, including Louisiana State University.

Thaler is revamping the Berkshire prerecorded music line, an economy product at \$4.98, following Mercury's agreement with Pickwick International. Pickwick has first option on Mercury's deletes, effective last Aug. 1.

The agreement deleted product from Berkshire's catalog, but Thaler said he is rebuilding the product line in both 8-track and cassette.

As part of its move into custom duplicating and blank tape production, Dubbings has increased its production and management staff about 50 persons, said Thaler. "We're shipping about 325,000 units (in all configurations) per week, up from 200,000 units per week only two months ago," he said.



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A&M Twin-Pack Plan Is Being Stepped Up

DALLAS—A&M Records will begin releasing twin packs on a selective basis after seeing the success of its first effort in that category.

Bob Elliott, tape director, issued Joe Cocker's "Mad Dogs and Englishman" as a twin pack (\$9.98) in 8-track and cassette. To date, 8-track sales have reached 94,000 units, while cassette sales are at 27,000 units, both of which do not include record club or military market sales, Elliott said.

Cuts New Product

• Continued from page 16

mas consumer demand as contributing factors to the earnings decline.

Another factor was the increased costs associated with last minute efforts to equitably allocate those products received among customers, according to Craig.

How will Craig correct the situation?

"The company has curtailed new purchases those products with high inventories and is working these down through planned promotions at both consumer and trade levels," Craig said.

"Additionally," he continued "we have adopted a strict corporate policy of aggressively seeking new orders on faster moving products only when adequate inventories are on hand. These two steps will enable the company to prevent a recurrence of the problems which have plagued fiscal 1970 operations."

Before Elliott will release additional twin pack product, though, titles must reach a lofty chart position.

A&M's tape business continues to increase, with Elliott reporting about a 100 percent sales gain this year over 1969. The brunt of its volume has been in 8-track, with A&M listing cassettes accounting for 22 percent of its market, reel-to-reel 3 percent, and 8-track 75 percent.

The label reports an increase in reel volume, primarily because of its easy listening style of artists, states Elliott. Reel sales have spurred with the Sandpipers, Herb Alpert, Sergio Mendes, Wes Montgomery and Burt Bacharach.

Columbia continues to custom duplicate A&M's reel, 8-track and cassettes.

A&M is taking a wait-and-see posture on releasing quadrasonic titles. "We see it down the road," Elliott said, "perhaps about two years away before it becomes a mass consumer item."

He feels that since so much of A&M's repertoire is geared for young audiences, many of whom have portable equipment, that quadrasonic players might be priced too high.

"Obviously, if a market develops sooner than we anticipate," he said, "we'll convert our line to quad-8."

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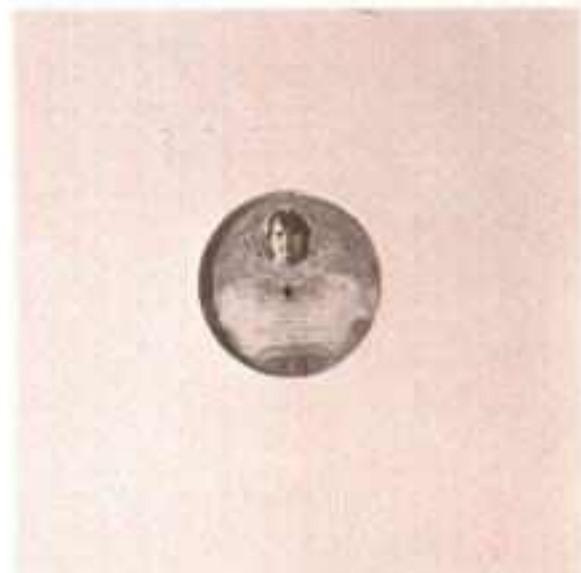
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Billboard Album Reviews

OCTOBER 3, 1970



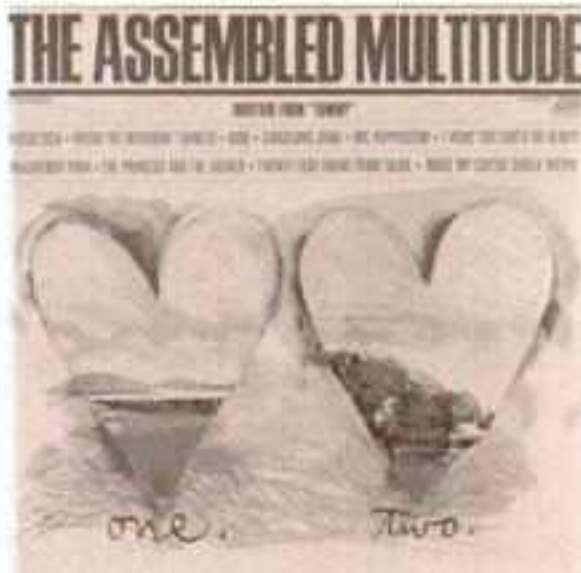
POP
RICK NELSON—Rick Sings Nelson. Decca DL 75236 (S)

Here's a heavy sales item . . . top packaging and an equally top program of original material from the pen of Nelson. His current single, "We've Got a Long Way to Go" kicks off the package of standout material that includes the folk rock ballad "California," and the infectious, bluesy "Down Along the Bayou Country." The sensitive, plaintive ballad, "How Long" is another standout performance.



POP
MICHAEL PARKS—Blue. MGM SE 4717 (S)

Parks offers his third LP entry with a collection of "blue" songs and they all have a distinct country flavor. He's at his best with "Cold, Cold Heart," "Born to Lose" and "I Can't Help It (If I'm Still in Love With You)," and included for immediate impact is his recent single "Sally (Was a Gentle Woman)." Should prove a top seller in short order.



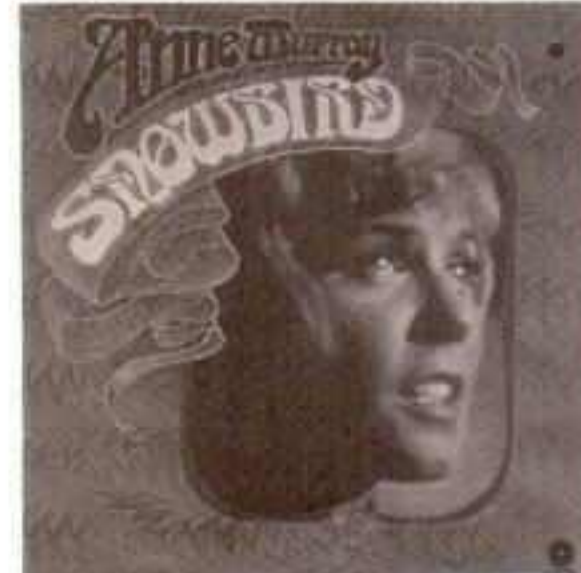
POP
THE ASSEMBLED MULTITUDE—Atlantic SD B262 (S)

The hit single, "Overture From 'Tommy,'" will give this LP its initial sales push and the drive will continue because of the solid way the Assembled Multitude handles the other cuts. Among the noteworthy items are "Woodstock," "I Want You," "Ohio," "MacArthur Park" and "Twenty Four Hours From Tulsa."



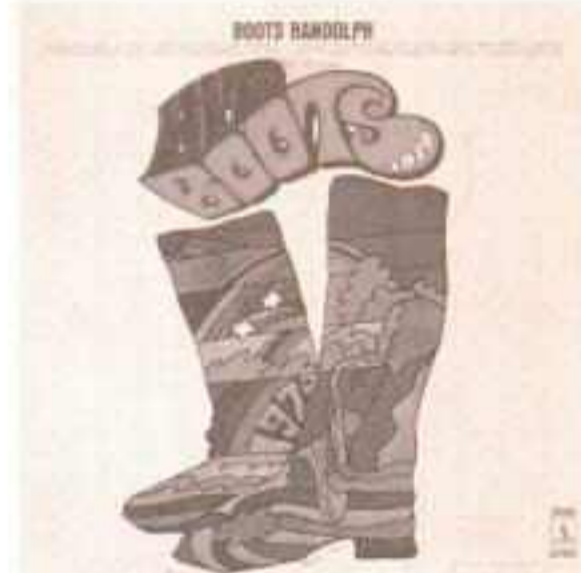
POP
ALIVE 'N KICKIN'—Roulette SR 42052 (S)

Group broke through on the singles charts with their "Tighter, Tighter" hit and proved their staying power with a follow-up "Just Let It Come." This initial LP should insure them of a high spot on the LP charts also. Included along with their two singles hits are first rate treatments of "Kentucky Fire."



POP
ANNE MURRAY—Snowbird. Capitol ST 579 (S)

The Canadian songstress rode right to the top of the pop and country charts with her "Snowbird" hit, and this follow up album should equal that success. She offers a wide range of material from "Break My Mind" to "Get Together," and proves versatile with all. Especially effective are her treatments of "I'll Be Your Baby Tonight" and "Running."



POP
BOOTS RANDOLPH—Hit Boots. Monument SLP 18144

Boots Randolph adds his swingin' sax to a program of recent hit numbers, and the package should prove a heavy chart item. Highlights of the commercial package include "Proud Mary," "Raindrops Keep Fallin' On My Head," "Sunday Mornin' Comin' Down," and "Rainy Night in Georgia." His treatment of Paul Simon's "Bridge Over Troubled Water" is a beauty.



POP
THE EXOTIC GUITARS PLAY EXOTIC COUNTRY MUSIC—Ranwood R 8080 (S)

The Exotic Guitars go country with this exciting entry, and it should prove an immediate top seller. They keep it moving with their bright treatments of "Wheels," "Down Yonder," "Orange Blossom Special" and the standard "Red River Valley." A first rate programming item.



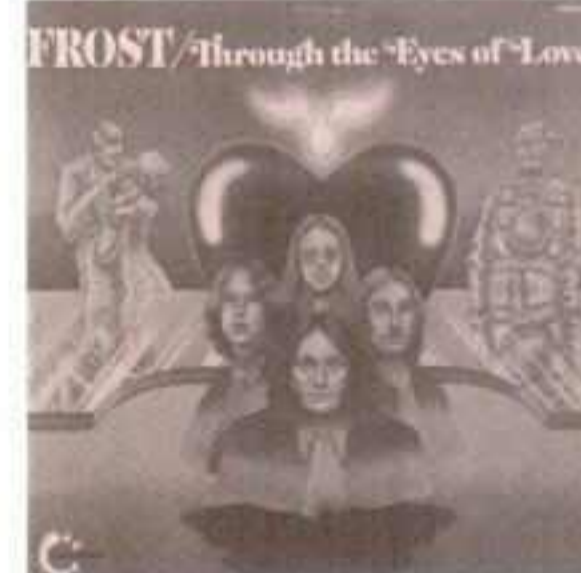
POP
IAN & SYLVIA—Greatest Hits. Vanguard VSD 5/6 (S)

Not only a collector's item, but a bargain-plus at this price—two LP's for the price of one. The package contains all of the Ian & Sylvia treasures, including "Four Strong Winds," "Early Morning Rain," "You Were on My Mind," and "This Wheel's on Fire." Sidemen on the sessions range from Felix Pappalardi to Harold Bradley, Tommy Jackson and Ken Buttery.



POP
KEN BERRY R.F.D.—Barnaby Z 30094 (S)

The TV star ("Mayberry, R.F.D.") could easily break through for heavy sales with this exceptional package, a la the Jim Nabors success. Berry, a former song and dance man, falls gracefully into this program of pop material with a country touch in such numbers as "Green Grass of Home," "Lonely Street," and "I Really Don't Want to Know." His reading of "Close to You," and "Autumn of My Life" are also standouts.



POP
FROST—Through the Eyes of Love. Vanguard VSD 6556 (S)

A collection of original tunes comprises this new album by a group which will be known as the cool rockers from now on. Leaning heavily to instrumentals and fitting back ups, the Frost takes its listeners through various musical changes on their new album. "It's So Hard," is a lamentful song about life and its difficulties as one grows older. "Big Time Spender," is an electric blues.



POP
FLOCK—Dinosaur Swamps. Columbia C 30007 (S)

Already known for their far out musical style, the Flock presents a well put together album featuring hard rock from basic chord progression to a violin which extends the music into space, and vocals which greatly compliment the idea of getting back to basics. Outstanding cuts on the album include "Big Bird," "Hirschmeyer's Island," and a classically oriented "Mermaid," all of which feature the violin as pace setter.



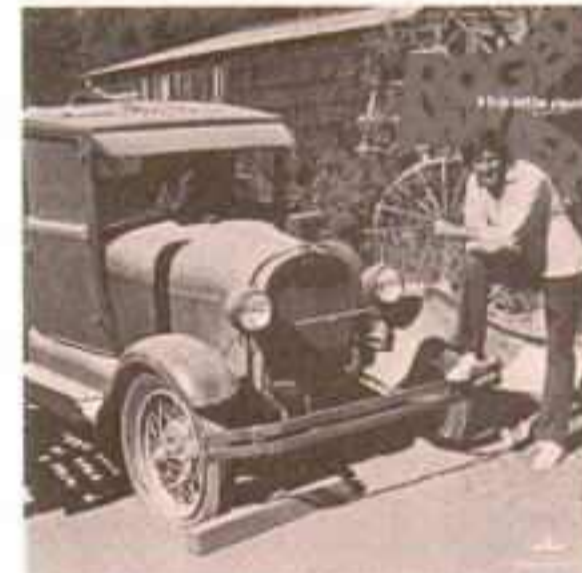
POP
ROCK ISLAND—Project 3 PR 40055D (S)

Steeped in the blues tradition, this new group, the first venture of this sort for Project 3, features good driving instrumentals around harmonizing vocals. "When I Was a Boy," is a folk tune leading into good instrumental jamming. "Hard and Never Easy," is an electric tune with an acoustic chorus. And "Blues," is just that with two extra endings for the listener to choose from. Rock Island has made an excellent showing on its first album.



COUNTRY
HANK WILLIAMS JR. & LOIS JOHNSON—Removing the Shadow. MGM SE 4721 (S)

"So Sad (To Watch Good Love Go Bad)" has all the earmarks of a big hit; the chord changes are intriguing and the production is beautiful with tremendous vocal performances by Hank Williams and Lois Johnson. "Party People" is a good, fast, bright tune deserving heavy morning airplay. Also good are "If I Were a Carpenter" and "Settin' the Woods on Fire."



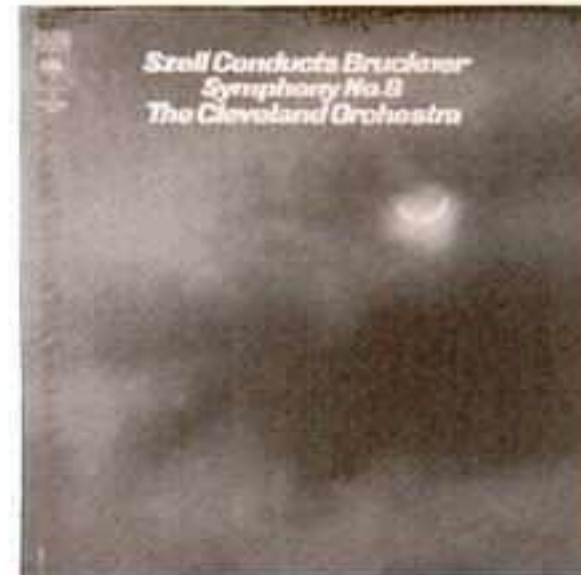
COUNTRY
ROGER MILLER—A Trip to the Country. Mercury SR 61297 (S)

Roger Miller returns to the country scene with this exceptional LP that should prove a winner in both country and pop markets. All the songs are Miller originals, and they include some of the biggest hits of the recent past. Among the winners are "Tall, Tall Trees," "When Two Worlds Collide," "Invitation to the Blues" and "A World I Can't Live In."



COUNTRY
VARIOUS ARTISTS—Country Giants. Mercury SRM 2 606 (S)

New hits and previous hits are combined on this set to make it one of the most exciting and sales-worthy packages on the market. Two cuts on here are current hits, the majority of the others were hits recently. Artists include Jerry Lee Lewis, Tom T. Hall, Bobby Bare, Roger Miller, Faron Young, Roy Drusky and Dave Dudley. Cuts range from "A Week in a Country Jail" to "How I Got to Memphis."



CLASSICAL
BRUCKNER: SYMPHONY No. 8—Cleveland Orch. (Szell). Columbia M2 30070 (S)

This strong two-LP set is still another reminder of the great loss the classical world has suffered from Szell's death. For here again his conducting is full of strength, understanding, compassion and in-sight qualities possessed by only the very great. The Adagio is magnificent.



CLASSICAL
MENDELSSOHN: ELIJAH—Marsh / Verrett / Various Artists / Philadelphia Orch. (Ormandy). RCA Red Seal LSC 6190 (S)

The four principals tackle their roles with the vitality of a star quarterback. Moving and weaving and scoring continuously with rich performances, they represent a team that is always on the winning side. And coached by Ormandy's sterling conducting, they're easily champions.



CLASSICAL
DONIZETTI RARITIES—Montserrat Caballe. RCA Red Seal LSC 3164 (S)

Caballe's soprano once again tackles the composer. And the results are again highly successful, even though the repertoire is not as well known as those in her previous recordings. Still, her knowledge and know-how combine for a delightful listening experience.



CLASSICAL
DREAM OF LOVE—Philadelphia Orch. (Ormandy). Columbia M 30064 (S)

Ormandy and the Philadelphia Orchestra are showcased in one of the most beautiful collections of popular classics in this latest album outing. Included are Beethoven's "Für Elise," Offenbach's "Barcarolle," Schubert's "Serenade" and Debussy's "Clair de Lune." A romantic package that should prove a solid and healthy sales item.



JAZZ
STAN GETZ—Marrakesh Express. MGM SE 4696 (S)

The elegant svelte tenor saxophone style of Mr. Getz is dryly aligned with a selection of thoroughly commercial MOR, easy listening titles—"I'll Never Fall in Love Again," "Raindrops Keep Fallin' on My Head," "Romeo and Juliet" and so on. He is cushioned by strings and produced by George Martin. Fine intelligent commercial jazz.

**(God Save the Soul of)
"A BOY BOUND FOR GLORY"**

Sung by Children of Plenty

God Save The Soul Of A Boy Bound For Glory
Had A Lot Of Life To Live
Had A Lot Of Love To Give
God Save The Soul Of A Boy Bound For Glory
So Very Very Far From Home

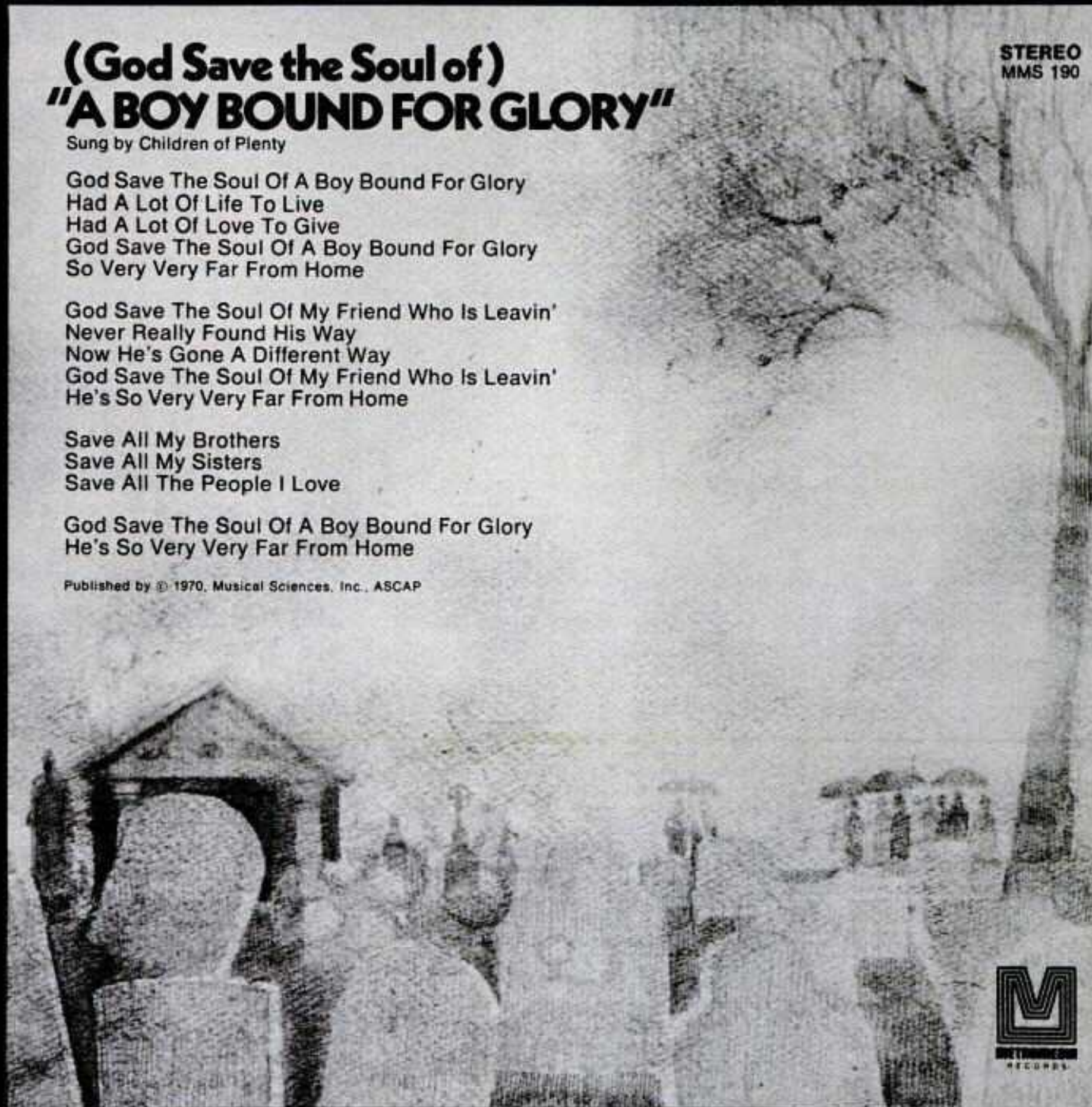
God Save The Soul Of My Friend Who Is Leavin'
Never Really Found His Way
Now He's Gone A Different Way
God Save The Soul Of My Friend Who Is Leavin'
He's So Very Very Far From Home

Save All My Brothers
Save All My Sisters
Save All The People I Love

God Save The Soul Of A Boy Bound For Glory
He's So Very Very Far From Home

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Midwest Makes Music Gains As Rock Ballrooms Blossom

By GEORGE KNEMEYER

CHICAGO — The music scene in the Midwest is slowly beginning to make gains on the rest of the country. Several rock music ballrooms have opened recently. Most are beginning to turn profits and are becoming established in local communities. Several rock groups from the Midwest have recently begun to make noise nationally.

At the center of the activity in Chicago, the promoters are preparing to open the second ballroom within six months. The Syndrone, to be operated by Dick Gasson of 22nd Century Productions, is slated to begin operation on Friday (2). The Syndrome is actually the old

2nd U.S. Tour For Hard Meat

NEW YORK—Hard Meat, Warner Bros.' British recording group, have been scheduled for their second promotional tour of the U.S. In conjunction with the tour, WB is releasing Hard Meat's second album on that label, "Through a Window."

Cities already scheduled for the promotion - publicity campaign are New York, Philadelphia, San Francisco, Los Angeles, Boston, Detroit and Chicago.

Coliseum which can hold about 10,000 persons. The building will operate on a regular weekend basis, according to Gasson.

The other ballroom in operation in the city is the Aragon, run by Scott Doneen of American Tribal Production. This opened in May and has been running almost every weekend since then. Recent troubles have developed with the Aragon, and it is not known yet whether weekend concerts will continue past early September, although it seems likely they will run at least occasionally.

Both Milwaukee and Indianapolis have also opened recently. Milwaukee opened the Scene in early July with a national band after operating since March using just local groups. The response by the community has been good, according to Charles Gottlieb, one of the club organizers. The capacity of the club is 1,500, but Gottlieb said the Scene will expand to 2,300 in September. "This will allow us to bring in acts such as Ten Years After. Before, space limitations held us to acts which will normally only gain second billing on shows of the Fillmore East quality," Gottlieb said.

Middle Earth in Indianapolis has met with "tremendous response from the kids," according to Jim McSweeney, the organizer. Like the Scene, it is an old theater with seats removed. It can hold about 2,000. The club opened June 18 and its best successes so far have been shows with Frank Zappa, Richie Havens and Savoy Brown. McSweeney thinks the reason for the club's success is that Middle Earth is appealing to a segment of the population that wasn't being served properly. He expects that when the colleges reopened, business will be even better.

Minneapolis also has had a club opened within the past few months. The Depot has drawn well, although it has been hurt slightly by its policy of serving liquor and thus limiting itself to people over 21. When no major acts are booked for the weekend, the club uses local groups. Ramsey Lewis, although not exactly rock, drew a large crowd of young people, and his next album for Chess Records was recorded live there.

Detroit, while no longer having the famous Grande Ballroom operating, has the Palladium and the Easttown Theater promoting regular concerts.

Russ Gibbs, the force behind the Grande, heads the Easttown.

The Midwest has also spawned several rock acts doing well on the national chart recently. They include Chicago, Ides of March, Grand Funk Railroad, Flock, Neighborhood, Rare Earth and Crow. Several other acts including Litter, Bob Seger System, S.R.C., Mason Proffit, White Lightning and Soup have developed strong Midwestern followings with an eye to breaking big nationally.

Signings

Biff Rose signed with Buddah as an artist and songwriter. Also obtained were the rights to Rose's two Tetragrammaton albums for future reissue on Buddah.

Hugh X. Lewis, John Wesley Ryles and Mickey Gilley, country artists, joined GRT Records. Gilley's first GRT single will be "I'm Nobody Today (But I was Somebody Last Night)." . . . Frontier to Bruce Terjesen and ABBT Music for management. . . . Andrae & the Disciples, formerly with Word, to Liberty/UA. . . . Bruce Belland & David Somerville, regulars on the CBS-TV "Tim Conway Show," signed with Barnaby, where "Love and War" will be their fall album.

Jeanette (Baby) Washington signed with Chess. . . . Barry Drake joined Capitol through an independent production deal with Jay Sound Productions, whose Stanley Jay will produce with Terry Knight as executive producer for Drake's first album. . . . Mediant's Don McLean to BMI. . . . The Statler Brothers, formerly with Columbia, signed with Mercury. . . . Jesse Principato to Delite with "Dancing in the Jungle" his next disk. . . . The Grasshoppers, a British group, signed with DePatie-Frelang Enterprises to record original tunes for the NBC-TV "Doctor Dolittle" series. FRED KIRBY

Bee Gees' Dates in Australia, Japan

NEW YORK—The Bee Gees are set to concertize in Australia and Japan after the New Year. The group, which consists of Barry, Maurice and Robin Gibb, have spent the last two weeks together in the recording studios working on an album and a single. Barry Gibb, the eldest of the brothers, will release a solo single, "One Bad Thing," in England, Friday (2).



ROGER WHITTAKER, standing right, RCA Records artist, looks over new song material at Croma Music's New York offices, with Robert Golby, left, president, and Ettore Stratta, at piano, executive vice-president.

Talent In Action

LED ZEPPELIN

Madison Square Garden, New York

With no fatigue showing following a gruelling six-week U.S. tour, Led Zeppelin filled the Garden for their second show, Saturday (19). With a good crowd for the first show, the Atlanta group grossed over \$200,000 and were the only act on the bill, unless you count disk jockey Scott Muni's minimal duties in introducing the group.

The second concert finished in just under three hours, with no sign of lagging enthusiasm from either audience or group. Drummer John Bonham walked off with the top ovation with his long feature, "Out on the Tiles" but the difference in the reaction to other members of the group was marginal.

The group flies off in several directions, covering the progressive and the rock world—"Blueberry Hill," yet, by Robert Plant. An undoubted assist is Plant's visual appeal which works on the assumption that a moving target is harder to hit.

This time round, the quartet featured a quiet time with Pagan doing an acoustic bit and a set with just Plant and John Paul Jones on electric mandolin.

B.J. THOMAS

Copacabana, New York

B.J. Thomas' return engagement at the Copacabana, shows a significant improvement over his first appearance at the club a little over a year ago. Thomas has developed and pretty nearly perfected all the trappings of the true professional.

Although he still readily admits nervousness, his savoir faire belies this. Thomas, who records for Scepter, is now much more at ease with his audience. He has the right quips, the right timing, the right vocal connotations. And these qualities naturally won him many new fans from among the opening night audience at the Copa, Sept. 17.

Backed by a well-coordinated 20-piece orchestra of strings, brass and percussion, Thomas crooned his way through "Raindrops Keep Fallin' on My Head," the Academy Award winning song which he helped popularize, "Everybody's Talkin'," "Light My Fire," "Eyes of a New York Woman." A medley of tunes by Burt Bacharach and Hal David, including B.J.'s current chart rider, "Everybody's Out of Town," and a number of oldies from his early recording days in Memphis.

RADCLIFFE JOE

DON HO

Polynesian Palace, Honolulu

Don Ho, Hawaii's super-star, displays the savvy of a train engineer in his newest revue, on a premiere engagement at the Polynesian Palace of the Cinerama Reef Towers Hotel. Ho pulls the whistle, and sets the locomotive going on the right track.

Anyone who's been on his train ride before—at Duke Kahanamoku's, the Flamingo, the International Hotel—will find the journey a familiar one. He sings his hits—"Tiny Bubbles," "I'll Remember You," "Honey, Come Back." He clowns. He kibitzes. His standard informality, his usual beefs about lighting flaws, his way with the tourists denote some fine engineering in making the show "go." And most nights, it's a two-hour trip.

With a little help from his friends—Sam Kapu Jr., Toby Allyn, Angel Pablo, the Elsnor Sisters and a new trio of soul sisters—Ho offers a varied assortment of tunes. In this booking, he's also singing his new disc, "This Is America." WAYNE HARADA

WHITNEY SUNDAY

Electric Circus, New York

Whitney Sunday, Decca Records, is a loud group. So loud in fact, the efforts of its lead vocalist, Joe Hinchliffe were virtually obliterated by the six-member back-up instrumentalists when the group made its New York debut at the Electric Circus, Sept. 16.

Still, the energetic seven from New Hope, Pa., are not entirely to be blamed. They are largely victims of the growing trend by most rock groups today to place emphasis on amplification rather than on lyrical styling and musical coordination.

This is tragic, for Whitney Sunday creates most, if not all of its own product, and it is a pity that the obvious talent which simmers on the sub-strata of gimmickry and boring over-amplification is not being given a chance to emerge and identify itself.

The group's opening night's offerings at the Electric Circus included, Santana's, "Persuasion," "Ohio," originally sung by Crosby, Stills, Nash & Young, a couple tunes from the Sly Stone songbook, as well as several numbers from their recently released first album. RADCLIFFE JOE

PETE JOLLY TRIO NADINE JANSEN TRIO TONI LEE SCOTT

Executive House, Scottsdale, Ariz.

A & M recording star Pete Jolly brought his trio in for an annual stint, this time the swank Executive House's "Mini-Festival in 3-D," which started Sept. 6.

The jazzteer of the 80's and his riffing sidemen, Chuck Berghofer on bass and Bob Neel on drums, held a rapt Sunday afternoon holiday crowd at bay for over an hour (perhaps a bit too long) with a variety of twinkling jazz sounds. Jolly, who composed such tunes as "Little Bird" and "Sweet September," at times displayed a George Shearing quality, at others a touch of Garner but always it was Jolly—and no pun intended.

Longtime Valley favorites, the Nadine Jansen Trio spends a good deal of the year at the Executive House, with side trips to San Francisco, Las Vegas, Los Angeles, etc. She is a whiz at three instruments—piano, trumpet and flugelhorn—and, abetted by Danny Shannon's bass and Reed Curry's drums, came up with a well-selected set of diversified sounds of today, coupled with yesterday, and show tunes.

Soulful songbird Toni Lee Scott, another known to Valley residents, recovered from a busted ankle in time to make the engagement. She has a style not too dissimilar to Jo Stafford's and managed to cover a wide area of tunes in a pleasant manner. PHIL STRASSBERG

DICKIE ROC & THE MIAMI

Shepherds, New York

Roc and the Miami, who record for Janus Records, are an Irish group making their U.S. debut away for the ethnic circuit. Roc leads the seven piece group, with trumpet, trombone and saxophone front line, through a fast paced set, mainly uptempo, with talk down to the minimum, a la Shepherd's policy.

He sings with cheerful innocence and energy, gets into rock things, a little calypso, a little drama ("My Way") and a little modern country (his U.S. single, "When My Train Comes In"). The band gets a spotlight share, everybody comes forward and does his turn, exhibiting the versatility of material that marks an Irish band.

Roc and the Miami will work extremely well in a venue that caters for a wide variety of musical tastes. IAN DOVE

(Continued on page 28)

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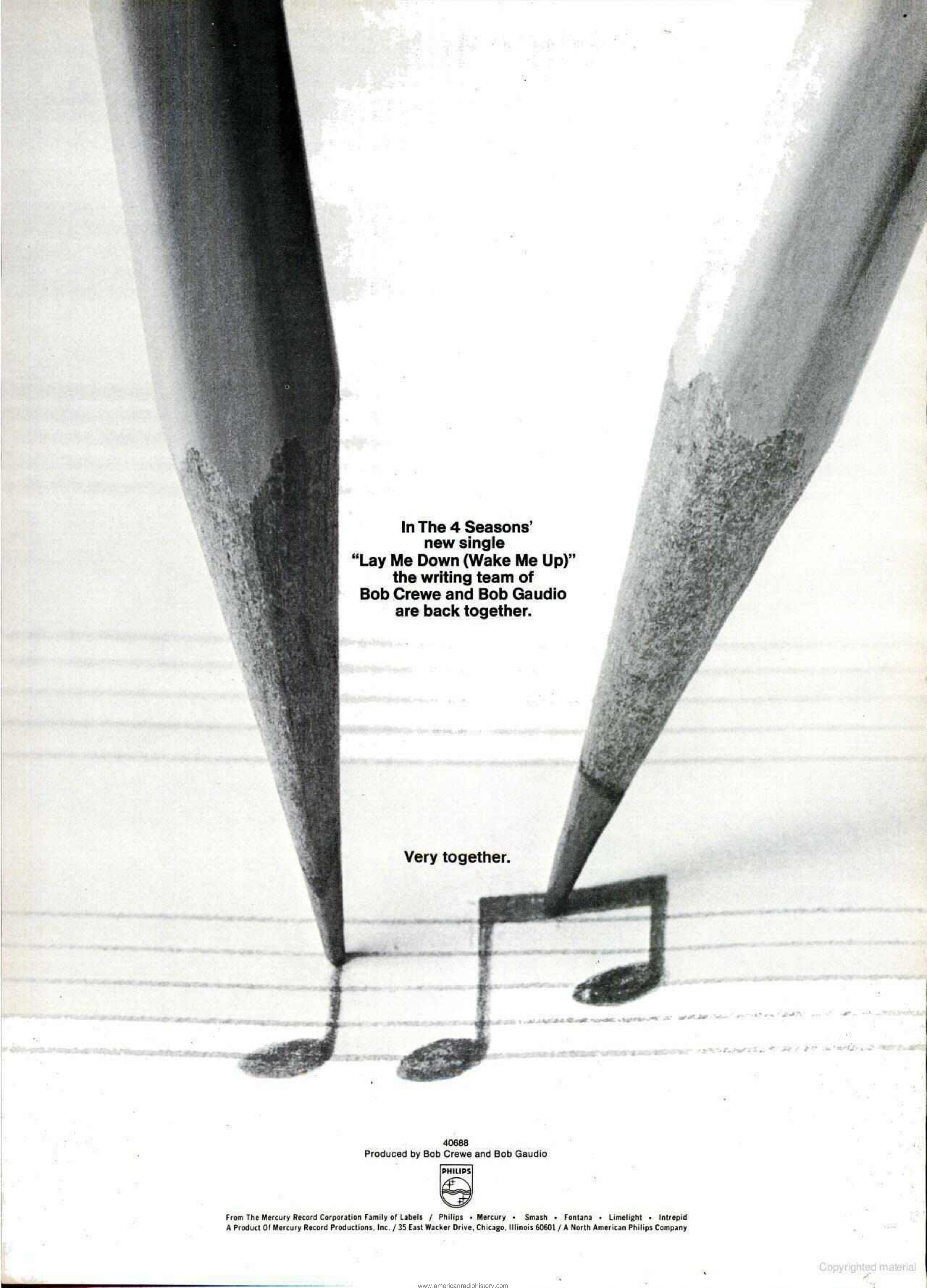
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From The Music Capitals of the World

DOMESTIC

CHICAGO

Scott Doneen, formerly with American Tribal Productions and now promoting rock concerts on his own, is bringing in Atco's Dr. John, Mercury's Buddy Miles Band, Electra's Stooges and Happy Tiger's Mason Proffit for one show at the Aragon, Friday (2). . . . The Syndrome, located in Chicago's Coliseum, will open its doors to rock music on October 16 instead of Friday (2) as planned. Headlining the opening show for Dick Gasson will be Capitol's Grand Funk Railroad. . . . Elysian Fields, formerly the Stages, opened Sept. 25 under the management of Joe Gino. Stressing local acts, along with a game room and an astrologer, the club will charge a flat \$3 admittance fee. . . . Ralph Ebler is now local promo man for Capitol Record's mainline product. . . . The Scene in Milwaukee has the Warner Bros. Small Faces with vocalist Rod Stewart Oct. 18. This will make up a date the group had to cancel in August due to a strept throat by Stewart. Epic's Poco recently played there. . . . Phillip's Doug Sahn, leader of the Sir Douglas Quintet, recently in town on a promotion tour. Sahn also produced the first Epic LP for Louis and the Lovers, a Chicago rock group. . . . Dave Major and the Minors, who record for B.C. records, start a four-week engagement at Landers Hyatt Chalet on Tuesday (6). . . . The Corcky Siegel Happy Year Band has officially changed its name back to the Siegel-Schwall Band. . . . Boink, Baby Huey & the Babysitters old group, recently at Rush Over. . . . Solid State's Dizzy Gillespie recently played at the Apartment. . . . Gene (Jug) Ammons was back in town at the Des Plaines Theater Guild. . . . MGM's Jimmy Smith played at Sutherland's Lounge. . . . Stax' Johnny Taylor recently at the Burning Spear. . . . Count Basie and his Orchestra was at the High Chapparral.

Columbia's Johnny Winter, the Flock, and RCA's Mauds headline the American Tribal Productions' show at the Aragon Friday (25). . . . Winter will travel north on Saturday (26) for a show at the Scene in Milwaukee. The Scene also has the Small Faces with vocalist Rod Stewart and Ike & Tina Turner lined up for shows in October. . . . Atco's Allman Brothers Band recently appeared at the Rush Up. . . . Corky Siegel's Happy Year Band, featuring Jim Schwall, held down an entire week at the Quiet Knight. The group cut a portion of its final Vanguard Records LP at the club recently. . . . The Syndrome, a rock house to be contained in the old Chicago Coliseum, slated to open Oct. 2. . . . RCA's Guess Who and Columbia's Laura Nyro to perform separate dates in one weekend for Triangle Productions in October. . . . Pianist Erroll Garner ends a two-week engagement at Mister Kelly's Sunday (27). Also on the bill is Avco Embassy's Dave McCoy. . . . The recent National Student Association convention in St. Paul, Minn., got a respite from politics by way of six groups appearing free. They were MGM's A.B. Skhy, Polydor's Amboy Dukes, Paramount's Crowfoot, Oz, Blue Thumb's Southwind and Soup. . . . Dunhill's Robbs recently played Rush Over. . . . The Muddy Waters Band, now featuring Carey Bell on harmonica, played the Sutherland Lounge. . . . Folk singer David Van Ronk recently played the Quiet Knight.

GEORGE KNEMEYER

LOS ANGELES

Hank Williams Jr. will perform two original songs for the MGM motion picture "Going All Out." . . . Chicago set for 12 concerts in the next month, eight of which will be in colleges. . . . Atlantic's

Roberta Flack, who caused somewhat of a sensation in her last West Coast outing (Shelley's Manne Hole) will return for a concert on Sunday (4) at Santa Monica with Cannonball Adderley. . . . The Youngbloods set for college tour beginning Oct. 11. . . . Invictus' Freda Payne will promote her new LP in Los Angeles and San Francisco from Oct. 10-17.

Simon Stokes (MGM) has been signed to write four tunes and perform in the soundtrack of "Outlaw Riders." . . . Clint Eastwood shot film footage of Monterey Jazz Festival for upcoming feature, "Play Misty for Me." . . . The 5th Dimension have set a lengthy Oct.-Nov. tour that includes 22 dates including an appearance on the Andy Williams show. . . . Guess Who to guest with Johnny Cash Oct. 21. . . . Jethro Tull makes two Southland dates this month at the Forum (18) and Swing Auditorium (22) in San Bernardino. . . . Carla Thomas finishing up her first West Coast tour with an appearance at PJ's that runs through Sunday (4). . . . John Mayall will be releasing his first blues LP in this country ("USA Union") next month. . . . Lainie Kazan at the Century Plaza's Westside Room through Oct. 11. . . . There's an hour-long country music special titled "R.F.D. Hollywood" and starring Tex Williams that will be taped at Kings Castle in North Lake Tahoe. Shooting schedule has not, as yet, been set. . . . John Stewart returns to the Ice House on Nov. 3 for a week. . . . Henry Jerome, Liberty/UA's East Coast a&r administrator will record Bobbi Martin in the label's Hollywood studios. . . . Ray Frushay has been signed with Paramount Records. . . . Ray Charles hosted the hospitality tour and luncheon for the First Annual Sickle Cell Disease Research Foundation's Star of Stars Concert and Benefit Football game.

Larry McNeeley has been set by Beautiful People Company to headline the opening of a three-day Bluegrass Festival in Ataca, Ind. . . . Blue Note general manager Mel Fuhrman has just completed a cross-country tour including the Monterey Jazz Festival and returns to New York this week. . . . Liberty/UA's Sugarloaf out on a cross-country promotion tour for its "Green-Eyed Lady." . . . The Original Caste tape the Wayne & Schuster show this week in Toronto. . . . Quincy Jones scoring "The Adventures of Yao." . . . David Rose will cut two TV themes for Capitol: "World's from Bracken's World" and "The Big Bonanza" from "Bonanza." . . . Strawberry Alarm Clock out of their Uni Records contract. . . . Same for Stan Kenton who has severed ties with Capitol after more than two decades. . . . Buck Owens will be presented with the Metropolitan Progress Award by the Bakersfield Chamber of Commerce. . . . Capitol's Ann Murray joins Glen Campbell TV show Sunday (4). . . . Sal Iannucci representing Capitol at the EMI International Conference held in London last week.

MIAMI

The Miami Beach Tourist Development Authority is so pleased with the success of the Youngsummer 70 series that it has directed Jerry Marshall, music coordinator of the concerts, to follow up for concerts during the Christmas and Easter seasons. . . . Diano Varga, formerly of Ray Anthony and the Bookends, in Miami putting her own act together. . . . Betty Wright, 16-year-old singer, Alston Records, working on a new album in which she'll record some originals. She just finished doing the James Brown concert tour. . . . Criteria Studios bustling with ac-

ETHNIC FEST SET FOR PIER

NEW YORK — The New York City Department of Cultural Affairs, under the direction of Commissioner Dore Schary, is producing a week-long ethnic festival entitled "The People Yes!" from Oct. 11 through Oct. 18. The festival to be held at Pier 62, at 23rd St. and the Hudson River, is the Cultural Affairs Department's contribution to Mayor Lindsay's experimental program to utilize some of Manhattan's unused piers for recreation.

Lined up for the festival are performances by comedian Sam Levenson and Puerto Rican singer Bobby Capo, and more than 50 local ethnic talent groups.

Activity this week with Brook Benton (Cotillion) taping his third album at the Miami facility; Dion (Warner Bros.), James Brown (King Records), Arthur Conley (Atco) and Lloyd Price all scheduled for studio space. John Russell recently produced 16 one-minute spots at Criteria for the InterPublic Group Company as a promotion for the Bahamas. Spots will be heard in Metropolitan NY—a pitch to woo area residents to the Bahamas. . . . The Runaway Bay Club stepping up its music entertainment with Sally Bailey and a bass in the Captain's Room; the Bunch Mark Four booked in the Galleon Room and Al Escobar Quartet providing music on Surfside 6, the boat docked at the private club. . . . Hank Kones, Ace Music Center engineer, did the sound system for the new State of Climax discotheque which opened last week in the former Copa City (Miami Beach) spot. Renovations are reported to have cost approximately \$150,000. Spotlight Booking Agency, division of Tropical Records, looking for talent. The new agency is already handling Eddie Holloway, Human Race, Joe Simmons and Billy Smith. Tropical is preparing Christmas material—Martin Luther King Jr. Christmas special and music for the holiday season.

Local booking agency, MTA has the Blue Notes at Caesar's Palace, Las Vegas, and the Impact of Brass in Los Angeles rehearsing a Bob Hope special. Tommy Strand and the Upper Hand (World Wide Attractions) leaving the Marco Polo for a nine-week tour which started at Lucifer's in Boston for a two-week gig, Sept. 28. The Tams opened at the Marco Polo's Hump Room. Gwen McRae recently taped a single at Marlin Productions, part of Lone Distributors on the Columbia label. Clarence Reid's "The Weird World of Blow Fly," taped at the same studios doing "well," according to principals at Tone. The Mercy's new Warner Bros. album to be released shortly.

As a result of appearances on the Larry King (WIOD) radio show and Molly Turner (Ch. 10) TV show, Bill Stith, Trip Universal Records executive producer is being swamped by local talent. Two new signings include rock singer/writer Steve McCovey and ballad singer Nat Wine. "Heroes of Cranberry Farm" new release getting air play throughout the entire state (Florida). . . . Bob Archibald (Music Factory) producing Platinum recording artist Bill Acosta LP. Liz Trevor recently returned from a successful summer tour, is getting ready for taping session at Music Factory. SARA LANE

NEW YORK

Gus Ponaris, partner in Gus & Andy's, well known show business restaurant on West 47th Street until it changed hands a few years ago, died in Athens, Greece, Aug. 21. . . . LaJune Enterprises, West Coast marketing and promotion firm, signed by Don Kirshner Enterprises to merchandise and pro-

(Continued on page 30)

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in conjunction with
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The Lettermen

On Capitol

Talent In Action

• *Continued from page 24*

DIRTY JOHN'S HOT DOG STAND

Ungano's, New York

Guitarist leader of the group is Kenny Paulson and he is extensively featured in this direct sounding rock group who record for Amsterdam Records. They play "Kansas City" and "Talahasie Lassie" and "Hard Drivin' Man" (their single) with genuine enthusiasm—this is no progressive group throwing in a rock medley at the end for crowd plaudits.

Although their material is straight rock based Paulson, a

seriously good player, and the rest of the group take off beyond the confines. Not free or avant rock by any means but neat logical progression.

IAN DOVE

BARNEY GUGEL

*Valley Supper Club,
Kenosha, Wis*

If the esteem of fellow performers is the major measure of the success an artist enjoys, organist Barney Gugel has much more going for him. During his extended stint here, several organists from around Wisconsin came to enjoy the Seattle-based artists' pyrotechnics that often

make his uptempo renditions of basic standards sound as though they are rendered on an accordion.

One admiring organist alerted Natural Sound Recording Studio owners Robert Meltesen and Lloyd Dissmore of Racine, Wis., who are producing an LP with Valley owner Al Savaglio picking up the \$30 per hour recording tab on the live session.

Gugel has been playing organ 15 years in Issaquah, Wash., a Seattle suburb.

Gugel's fast fingering and seemingly impossible chord progressions along with echo effects created by his own rig, make for exciting listening.

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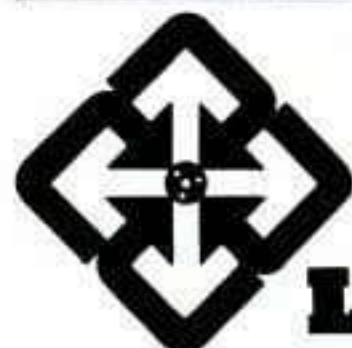
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Phila Tract Loss Seen as Blow to Future

PHILADELPHIA — Officials of the Philadelphia Folk Music Festival have agreed that loss of the festival site in Upper Salford Township will be a serious obstacle to overcome in staging future festivals. Edward Halpern, president of the Philadelphia Folk Song Society that sponsors the annual event, said the society might have to discontinue the festivals if the Upper Salford Township Board of Supervisors refuses to reverse a recent decision denying the society use of a 70-acre tract near Schwenksville, Pa. near here.

The society had leased the ground owned by the township for the last four of the summer folk festivals held annually for the past nine years. Howard Yanks, business manager for the festival, agreed the problem would be serious if the ban is not removed, but he was more hopeful about the festival's future.

"This won't stop us for good. We'll eventually find another site. We've moved three times in the nine years we've been in existence, and we can move again," Yanks said, adding the society does not want to move and has not given up hope that it can persuade the supervisors to change their minds. He said the society would wait another month or two to see if the supervisors' decision is reverse.

'Neighbors,' Rock Theater Piece, to L.A. for Month

NEW YORK—Lew Futterman and Leon Mirrell, former ABC-TV executive, will present "Neighbors," a rock theater piece written and performed by Carl Esser and the More Perfect Union for a one-month engagement at the MacLaren Playhouse in Los Angeles beginning Oct. 20.

The More Perfect Union, four musicians and three singers, have been together for a year, and have with Esser constantly revised and updated their multimedia presentation.

"Neighbors" includes original songs, poetry, film strips and over 500 slides of New York life taken by Ginny Esser. The production has had runs at the 12 Steps Cabaret Theatre in New York, and at the Smithsonian Natural History Auditorium in Washington.

TAMIKO JONES BACK IN DISKS

NEW YORK—Tamiko Jones has returned to the disk field after a year-and-a-half bout with polio. Her new album, "Tamiko Jones in Muscle Shoals," was recently released by Metromedia, as well as a single from the LP, "Our Day Will Come."

Miss Jones is also producing records with the Muscle Shoals Rhythm Section. She produced "Proud Mary" with Solomon Burke on Bell Records.

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Govan/Hightower

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On Fame

From The Music Capitals of the World

DOMESTIC

• *Continued from page 26*

mote the single and album by the **Harlem Globe Trotters**. . . . **Prof. Alex Bradford** and the **Bradford Singers**, gospel group on the Nashboro label, joined "Don't Bother Me, I Can't Cope," new revue Vinnette Carroll's **Urban Arts Corps** is preparing for a citywide tour. . . . **Joe Brooks'** "A Boy Bound for Glory" on Metromedia Records has been chosen for use in the Advertising Council's public service advertising campaign on drug abuse.

The Three Degrees, Roulette group, will appear at the Top Hat, Windsor, Ontario, for one week starting Oct. 19. . . . Comedian **George Kirby** to be "roasted" by The Friars in New York on Nov. 4. . . . **Tony Dalli**, who has recorded over 50 singles and four albums in London on EMI, is recording for the first time in the States for Capitol. . . . **Gas Mask** will begin a six-week engagement at the Downbeat on Monday (5). . . . Comedienne **Fannie Flagg** has been signed for three concerts with **Buddy Greco** on Nov. 27-28-29, all in Texas. . . . **Charles Wright and the Watts 103rd Street Rhythm Band**, Warner Bros. group, will be at Sam Houston Coliseum in Houston on Saturday (3). . . . Janus Records' **Mungo Jerry** at the Factory, Friday-Saturday (2-3), The Tea Party, Oct. 8-10, the East Town Theatre, Detroit, Oct. 16-17, the Whisky A Go Go, Los Angeles, Oct. 21-25, and Fillmore West, San Francisco, Oct. 29-Nov. 1.

LAS VEGAS

People's Legal Defense Office presented a free Rock Festival held outdoors on the University of Nevada Campus-Las Vegas. The festival lasted from noon until 11:30 p.m. Featured groups included **Nitty-Gritty Dirt Band**, **Southwind**, **Smokestack Lightin'**, **Uprising**, and nine other groups. In accordance with recent County legislation the festival was promoted only in Clark County.

The first annual American Guild of Variety Artists Entertainer of the Year Awards will be nationally televised Sunday (20) on the Ed Sullivan Show. The scene of the awards was the Circus Maximus theater-restaurant of Caesars Palace Hotel. 10,000 A.G.V.A. members selected **Barbra Streisand**, **Tom Jones**, **Flip Wilson**, **Carol Burnett**, **Melba Moore** and **Blood, Sweat & Tears** as the first recipients of the awards. The award presentations were taped at Caesars on Sept. 7.

Returning to Caesars Palace's Nero's Nook is singer **Phil Flowers**, plus vocalist **Julie DeJohn** and singer **Frank D'Rone**, both of whom are making their first appearance at the hotel. . . . **Kay Starr** currently appearing at the Fremont Hotel presented the prizes to the Fremont Hotel's Golf Classic winners at the Bonanza Country Club.

The Kim Brothers are back from a recent tour of South Korea. They appear with the **Kim Sisters** at the Flamingo Hotel. The group appeared in judge's chambers of the

(Continued on page 32)

Meyers Forms Co. in Miami

MIAMI—Herb Meyers, local manager/producer and associate in World Wide Attractions, is forming a new company, Total Enterprises, Ltd., which will serve as the parent company for four subsidiaries; Total Talent Management Co., Total Records, Total Productions and Tel Publishing Co.

Meyers, manager for artists such as Steve Alaimo, the Blue Notes, Tommy Strand and the Upper Hand, heads Tel as chairman of the board. Other principals involved are Robert Puccetti, president; Donny Gee, vice-president; Mike Lewis, secretary-treasurer; and Mickie Lynn.

"We're putting together a total entertainment package," Meyers explained. "We are a record company, management and publishing firm, as well as a booking agency. We feel that there is a great need for this type of operation in the South Florida area."

Tel has offices in the Canaveral Building, 7100 Biscayne Boulevard.

Derek & Dominos on Tour

NEW YORK—Derek and the Dominos, Atco group, has been set for a 24-day tour of the U.S. beginning Oct. 15. The group includes Eric Clapton, Carl Radle, Jim Gordon,



DICK ASHER, left, Capitol Records' vice-president in charge of Eastern operations, chats with Capitol artist Jimmy Helms at a press party in New York, celebrating the singer's first record, "Magnificent Sanctuary Band."

22nd Century Concerts

CHICAGO—Boasting its biggest seasonal lineup yet, 22nd Century Productions begins its fall concert series with Poco and Livingston Taylor at the Auditorium Theater. Six days later, the Syndrome, the new rock palace here, kicks off its fall season with Grand Funk Railroad. 22nd Century is also sponsoring the Syndrome.

The rest of the talent lineup

at the Auditorium includes: Leon Russell, Oct. 24; Chuck Berry, John Lee Hooker, Gary U.S. Bonds and Bo Diddley, Nov. 13; John Sebastian, Nov. 14; the Mothers of Invention, Nov. 21; Smokey Robinson & the Miracles, Nov. 22; and Chicago for two shows, Nov. 26.

Following Grand Funk at the Syndrome will be Traffic, Nov. 6; Small Faces with Rod Stewart, Nov. 13; Ten Years After, Nov. 20; MC 5 and Alice Cooper, Nov. 27. In addition to the main acts, the Syndrome will also feature two other acts on each bill.

Tickets for concerts at the Auditorium will be scaled from \$3.50 to \$6.50. Syndrome tickets will be a flat \$5.

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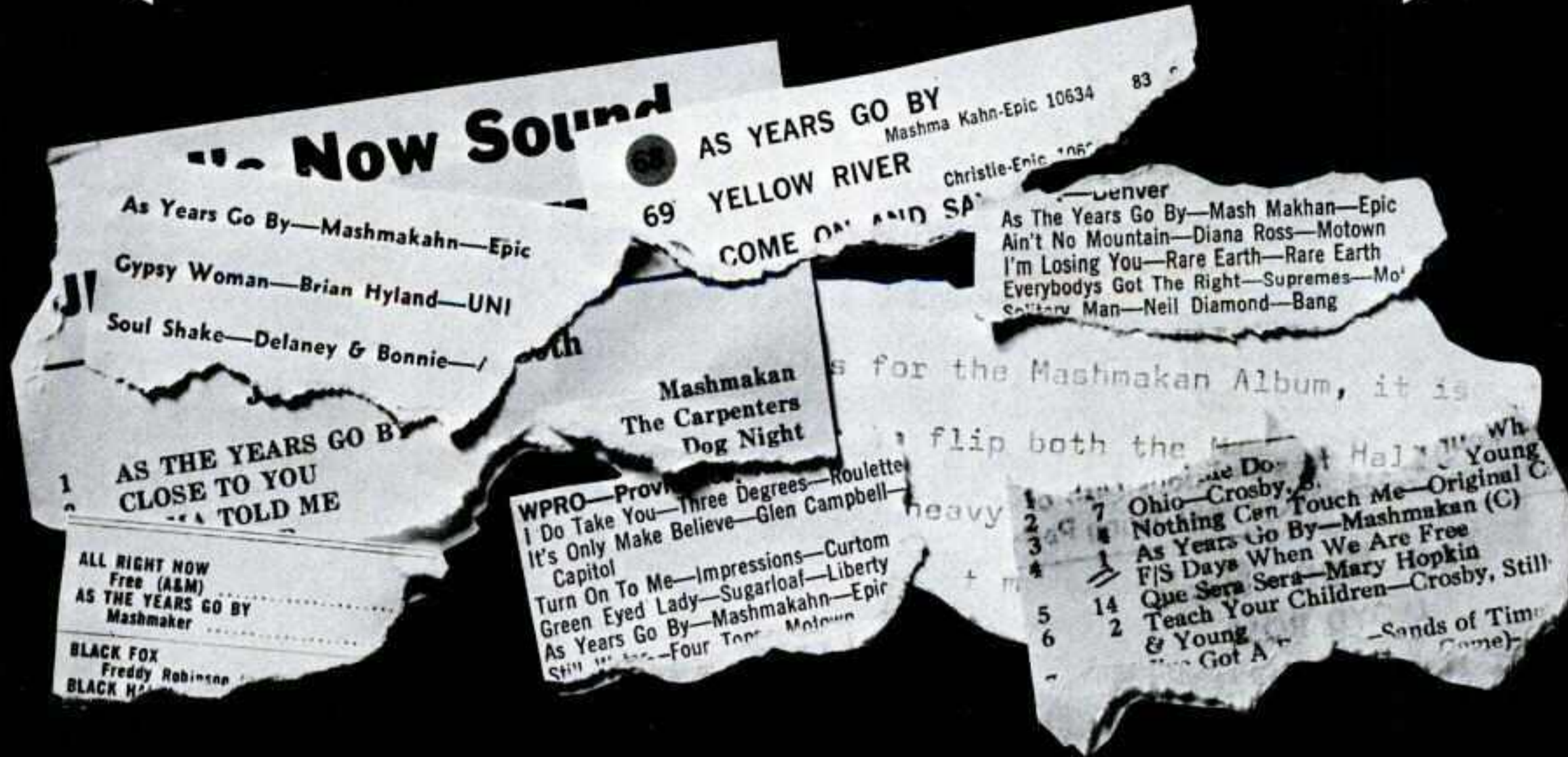
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Breaking out across the country,
 bullets on the national charts,
 95% radioactive, phenomenal request action
 and . . . to be continued!

From The Music Capitals of the World

DOMESTIC

• Continued from page 30

Federal Building and performed the "Battle Hymn of the Republic" on the bagpipes to over 100 new U.S. citizens. The Kim Brothers and Sisters have just recorded their first album together.

Female singer **Gerri Grainger** closed at the Sands with **Joey Bishop** and **Marilyn Maye** completed her gig with **Shecky Greene** at the Riviera. . . . NBC's "Name of the Game" television series, starring **Sammy Davis Jr.** and **Tony Franciosa**, featured **Ike and Tina Turner**, while they were at the International Hotel's Casino theater.

Connie Stevens who opened Wednesday (16) for three weeks at the Sands Hotel has cut four new singles for Bell Records while filming her starring role in "The Grissom Gang" motion picture. . . . **Beverlee & Sidro with the Sneakers** return to the Frontier Hotel for one week starting Thursday (24), the group's final 1970 Las Vegas stand. . . . Happy Tiger Records' **Kimberlys** have been set for a five week Stardust Hotel reprise beginning Oct. 16. . . . **Bobby Darin** opened a three week engagement at the Landmark Hotel, his first as a new Motown artist.

LAURA DENI

MEMPHIS

Terry Manning, engineer and producer at Ardent Studios, is editing and remixing an album for **Led Zeppelin**, to be titled, "Led Zeppelin III." It was recorded recently at Ardent with **Jimmy Page**, producing and Manning as engineering. Manning is also completing an album for **Stax/Volt Bar-Kays** and will remix a **Delaney & Bonnie** album this week. Ardent is putting in a new control board and will have 20 inputs for the 16-track studio. . . . **Ivory Joe Hunter**, who records for Epics, has an album scheduled for release Oct. 10. The company recorded a live album on him at the Monterey Jazz Festival Sept. 19-21. . . . **Stax/Volt's** artists, the **Bar-Kays** and **Carla Thomas** at TJ's in Los Angeles. . . . **Larry Rogers**, manager of Lyn-Lou Studios, at work on his fourth **Bill Black Combo** album. . . . He will complete a single on **Jerry Jaye**, who had a million-seller in "Josephine," while Jay was with Hi Records Co. . . . **The Byrds** will be at the Auditorium Sunday (4) for a two-hour concert. . . . **The Ike & Tina Turner** review will be at the Mid-South Coliseum Oct. 23. . . . **The Everly Brothers** and **Kenny Rogers** and the **First Edition** will be at the Mid-South Coliseum Oct. 9 under sponsorship of Tom Karr Productions.

JAMES D. KINGSLEY

CINCINNATI

WKRC's Pops Concert Series, presented in association with promoter **W. James Bridges**, kicks off its new season Oct. 15, with the **Paul Mauriat Orchestra** as the initial feature. Other series features include **Phil Ford** and **Mimi Hines** and orchestra, Dec. 4; **Sandler and Young**, Jan. 22; **Hugo Winterhalter** orchestra and chorus, with **Earl Wrightson** and **Lois Hunt**, Feb. 21; **International Ice Revue**, March 6; **Ferrante and Teicher**, March 19, and **Fred Waring and the Pennsylvanians**, April 22.

With duet prices scaled from \$3.50 to \$10, **Isaac Hayes (Mr. Hot Buttered Soul)**, supported by **Luther Ingram** and the **Bar Kays**, pulled a meager crowd in a single performance at Crosley Field Saturday night (19). . . . **The La Salle Quartet**, internationally known exponents of contemporary music as well as the classics, has two new items slated for fall release on the Deutsche Grammophon label, including "Mendelssohn Quartets"

and "Gyorgy Ligeti's "Quartet No. 2 (1968)." The group, comprising **Walter Levin** and **Henry Meyer**, violinists; **Peter Kamnitzer**, violist, and **Jack Kirstein**, cellist, begins its new season at Corbett Auditorium Oct. 13, with three other local appearances to follow. Their tour embraces New York, Pittsburgh, Cleveland, Toronto, Atlanta and Richmond, Va., and in February they embark on their 22d overseas trek.

The 5th Dimension (**Marilyn McCoo**, **Billy Davis Jr.**, **Florence LaRue**, **Ron Townson** and **Lamonte McLemore**) show their wares at the University of Dayton (Ohio) Arena Oct. 16, sponsored by the UD Student Government. . . . **The Stan Kenton** band in for a one-nighter at the Lookout House, Covington, Ky., Wednesday (30). . . . Singer **Barbara Howard**, currently sporting a new single and album on **Steve Reece's S.R.** label, cuts a tape for **David Frost's** syndicated TV-er Oct. 14, with the beaming slated for Oct. 21.

Charles H. Keating Jr., local attorney and president of the Citizens for Decent Literature, filed suit in Hamilton County Common Pleas Court Monday (21) to block the closed-circuit TV network showing of "Oh! Calcutta" at the Shubert Theater here Sept. 28. A hearing on the injunction request is set for 1:30 p.m. on the day of the scheduled showing. The suit names 11 defendants including the theater and Cincinnati Bell. . . . **Thomas Schippers** makes his debut as music director of the Cincinnati Symphony Orchestra at the newly renovated Music Hall Saturday (3).

BILL SACHS

Quincy Jones Plans Studio

LOS ANGELES—Composer Quincy Jones is planning a recording studio for his garage to enable him to begin producing artists for his Symbolic Productions company.

Jones will produce jazz woodwind expert Tom Scott and vocalist Valerie Simpson, who is featured on his current "Gula Matari" LP on A&M.

Miss Simpson records for Motown and is a successful songwriter. Jones last produced LP's for Mercury before moving to Los Angeles five years ago. He estimates he cut between 75 and 100 albums during a seven-year period.

Symbolic Productions is a firm in which he, bassist Ray Brown and author Harold Robbins are the principals. "You can't ever be in the record business and get out of production," Jones said.

Jones hopes to reduce his work in motion picture scoring (he did seven films last year and anticipates doing three or four this season), to concentrate more on writing and recording.

He has written 26 films since coming to Los Angeles and leaving a vice presidency with Mercury.

Jones has written the music for Symbolics' first theatrical release, "Yao," a story about an African youth growing up to become the chief in his village.

Symbolic Productions is meant to fuse films and music, Jones said.

Steeped in jazz, Jones says he doesn't want to shake off this influence when he records for disks or films. "It's a way of life, an attitude; it's a flexibility."

PHOENIX

Former New York jazz deejay **Mort Fega**, now serving up the Sunday 2-6 p.m. jazz platter-spinning slot over KXIV, where he is also sales manager, produces the **Woody Herman** concert at the Ramada Inn Tuesday (22). He'll also present the **Count Basie Band** in concert at Del Webb's Towne-House Oct. 23. . . . The musical **Fiesta Mexicana** comes to the Coliseum Monday (28). . . . **Andy Russell**, of "Besame Mucho" and "Amour" gold record fame, who has spent most of the past 15 years making movies in Mexico, is the current singing star at Paul Shank's French Quarter of the Safari Hotel, Scottsdale. **Dennis Day** will move in for three weeks late this month. Atlantic's **Aretha Franklin** concertized at the Coliseum here Sept. 13.

PHIL STRASSBERG

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Radio-TV programming

An In-Depth Album Study Is Urged by Smiles Clinic

By CLAUDE HALL

RALEIGH, N.C.—There's a great need for in-depth studies into albums in programming; this was the consensus reached at the first annual programming clinic of Smiles Associates here Friday and Saturday (18-19) at the Holiday Inn. The meeting, attended by more than 70 program directors and general managers of radio stations throughout Virginia and North Carolina, was sponsored by the broadcasting chain, headed by president Norman J. Suttles. It was the brainchild of J. Raleigh Gaines, national program director of Smiles Associates. Panelists included Carl Wigglesworth, program director of WKLO in Louisville; Sebastian Stone, program director of WOR-FM in New York; Jay Cook, program director of WFIL in Philadelphia; Bill Sherard, program director of WIXY in Cleveland; Skip Broussard, program direc-

tor of WOKY in Milwaukee; and Bob Canada, program director of WROV in Roanoke. Moderators were Buzz Bennett and Bob Hamilton who operate a record news sheet called Radio Report.

In the opening session, Bennett said he felt that radio programmers were paranoid in that they call a record shop to find out what the top 10 selling records and this made them "very secure" about their programming. The problem is that most radio stations are not looking beyond the sales of the LP in order to determine the proper cuts to play. And, without this knowledge, "album cuts are just another unfamiliar piece of product."

Wigglesworth pointed out that WKLO had dropped a progressive rock show at night because, while it hit a specific 18-25 year old audience, all demographics on either side of that were completely wiped out. He felt it was bad for a Top 40 station to try to serve two different interests by playing solid progressive rock at night. "The only good reaction was from the hip element of the population," Wigglesworth said. Bennett stated that when he was program director of KGB in San

Diego, he'd studied 21 locations for 30 days to try to pinpoint why kids bought albums. He said that out of 10,000 copies of an album by a major group that were sold in the area, he discovered most had been bought as a "status symbol" and were never played.

A record man said the album programming situation had created a "perplexing situation" at the record company level: "We're finding that when we pull cuts from an album, invariably the stations say they're not going to play the single because they played the LP cut." Bennett said the time may soon come when stations will have to disregard the singles culled from albums. Bill Sherard of WIXY said that he was planning to install album cuts "without discrimination" on his playlist and

(Continued on page 34)

NAB Meet to Cover Drugs, Disk Service

WASHINGTON—Methods of combating drug abuse and a report by the liaison committee on better record service will be two of the topics highlighted at this year's fall conferences of the National Association of Broadcasters, according to Charles M. Stone, NAB vice president for radio. The meetings are scheduled for Atlanta Oct. 19-20, Sheraton Biltmore; Chicago Oct. 22-23, Palmer House; Philadelphia Oct. 26-27, Benjamin Franklin; New Orleans Nov. 12-13, Monteleone; Denver Nov. 16-17, Brown Palace; San Francisco Nov. 19-20, Mark Hopkins.

The record service report will cover the latest details on efforts of the NAB and the Recording Industry Association of America to provide radio stations with better record service and eliminate the flow of records they don't need. Ray Butterfield, general manager of WLOX in Biloxi, Miss., will speak on hiring and training personnel at the Atlanta meeting. In Chicago, Robert T. Olson, general manager of WMPL in Hancock, Mich., will discuss programming as just one of the speakers in the day-and-a-half event. Dean Miller, president of WMVR in Sidney, Ohio, will moderate a panel in Philadelphia. In New Orleans, among the speakers will be Lynn L. Martin, general manager of KALV, Alva, Okla., talking on automation. Norton E. Warner, general manager of KIMB in Kimball, Neb., will moderate a panel in Denver. Clint Formby, general manager of KPAN in Hereford, Tex., is set to moderate at the San Francisco meeting.

Small market radio and religious programming will also be discussed. Each event is a day-and-a-half long. NAB president Vincent T. Wasilewski and board chairman Willard E. Walbridge of Capitol Cities Broadcasting, Houston, will participate in the opening assembly. It is expected that discussions on copyrights and home recorders will be discussed at the various clinics.

KSOL Format Shift

SAN FRANCISCO — KSOL has changed its format from soul to good music programming and released all of its soul air personalities. The general manager, Allen Schult was not available for comment at press time.

'Sneak Preview' Is A Sales Booster

NEW YORK — "Sneak Preview" is not only providing American contemporary network stations with a wave of exclusive singles and album cuts, but is boosting record sales. Sixty percent of the records previewed on the show, hosted by Chuck Leonard of

WABC, reach the charts. "The show is great for the small and medium market areas," said Leonard, "because we usually give them an exclusive record in their market." One record a night is previewed on the show and Leonard introduces the cut and leads out of the cut into the regularly scheduled shows in the various markets. "We give these stations a jump on their competitors and I really am just a voice, perhaps identified, perhaps not. It doesn't really matter as long as the record is played, the station receives good reaction from it, and it is known by the listeners that generally, the American contemporary station is the only station in the market to have this type of show."

Basically, Leonard, with Rick Sklar, program director of WABC, and Pearl Jackson, record librarian at WABC, review about 10 records a day for the sneak preview show. "We look for the brand new record, perhaps by an established artist, which we think will really service the minor markets as well as major markets with a new sound exclusive," Leonard said. "New records make news, we do not provide picks, we provide news. In most cases, the records previewed are singles, but there are exceptions to the rule," he continued. One exception was "Abbey Road," a Beatles album. The sneak show used the entire album with explanation of each cut by George Harrison. They have also previewed a Doors album. "As our industry changes towards more

(Continued on page 37)

Danley Makes WHFI-FM Sing

DETROIT — Personal contact blended with a consistent music policy directed at adults and young adults is paying off for WHFI-FM, a stereo station. Tom Danley, in slightly over a year with the station, has taken it from billings of only \$20,000 per year to approximately \$250,000 this fiscal year and by next year expects to be far above that.

The first thing Danley did upon arriving at the station, which is located in the suburbs of Detroit at Birmingham, was raid local AM stations for top-flight air personalities. Then he gave them not only control of their show, but made

them available to the listeners not only through radio, but through the telephone.

There are three direct phone lines into the studio "and the phone is constantly ringing. . . sometimes all three at once," said Danley.

He confessed that once a phone call received by evening air personality Don Alcorn was a wrong number. "Turned out she'd never heard of WHFI-FM or Alcorn and thought he was kidding her when he told her she was on the air. He convinced her into getting an FM radio and then helped her dial it to 94.7, chatting with her all the time. 'Is that me,'

she yelled, after she got the station. I think she's now a confirmed WHFI-FM fan."

Danley said it would be difficult to find at least 60 seconds when those phones are not ringing. . . even on the all-night show. The air personalities—which include music director Marc Avery, Lee Alan, Joey Ryan, program director Don Zee, Alcorn, and all-night man Bob Bereten—can talk when they want to. . . segue when they want to. . . "they're in complete control of their show," said Danley. The air personalities operate from a playlist of about 100 records, plus a huge volume of albums from which oldies are taken. The oldies are records that were previous Top 40 hits which fit the uptempo easy listening format of the station. The only restriction is that no more than three oldies can be played per show, although the air personality doesn't have to play any if he doesn't want to.

Chain Planned

WHFI-FM is on an upgrading drive and the company plans to grow into a chain of stations. . . all of them strictly FM. The station is building a new building and will move into completely new facilities in October.

"FM radio has arrived," said Danley, "especially in regards to being a profit vehicle for advertisers. I have never received so many call-ins from potential clients. . . listeners who operate businesses and want us to come out and talk to them about an advertising schedule on the station. And I've worked for some major stations."

To spur further call-ins, WHFI-FM has a series of brief promotions on the air every day asking: "Mr. Businessman, are you listening to WHFI right now? So are a lot of other people." WHFI-FM is also very promotion-minded off-the-air. "I tell potential clients that there's no such thing as 'one' place to advertise. It's a valid rule for us to follow, too. So, we're involved in every-

(Continued on page 37)

WYFM-FM in Shift Back To Classical

By RUTH CASTLEBERRY

CHARLOTTE, N.C. — WYFM-FM has reversed the format change the station made several months ago when it cut classical programming down to 20 percent in favor of an easy listening-pop sound.

Effective Sept. 21, WYFM-FM began broadcasting classics from 6 p.m. to 1 a.m. Monday through Saturday. From 9 a.m. to 6 p.m., two 10-minute segments of classical music are scheduled each hour.

William Vaughn, station manager, attributes the change to several things. He cites the "many requests for classical music, including the recent flurry of letters to the editor and editorial comment" in one of the local newspapers.

"The sellout of tickets to the New York Philharmonic con-

(Continued on page 37)

Ex-WAPE Owners Fined for Violations

By MILDRED HALL

WASHINGTON — A stiff \$9,000 fine against Brennan Broadcasting Co., former owner of WAPE, Jacksonville, Fla., for plugola and lottery violations on its "Dance Calendar" program, was recently affirmed by the Federal Communications Commission in unusually severe language. The FCC said the former owners have not come up with anything to excuse the "serious malfeasances occurring at the station" between 1968 and 1969, allegedly involving the station and its deejays in conflict of interest activities (Billboard, Feb. 28, 1970).

There may be a warning of tougher times to come for those who attempt to circumvent plugola, payola and conflict of interest rules in broadcasting, in this case, and in recent hints of a payola probe possibility in the House Commerce Committee (Billboard, Sept. 5, 1970).

For the past few years, the FCC has been reluctant to plunge into the 1960 type of payola-plugola probe—but the size of the fine in the case of the former WAPE owners,

and the tough wording may indicate patience has about run out. In the WAPE case, which was brought on by a payola complaint, the commission said "it is clear from the surrounding facts," that the logging omissions were "but one manifestation of serious malfeasances occurring at the station," in connection with the "Dance Calendar" program.

The FCC said that the station and its deejays had failed to log as commercials promotion of dances and shows in addition to breaking the anti-lottery broadcast law by advertising an automobile raffle. The station chose to name itself as the sole sponsor of the "Dance Calendar" program in the logs, although they named separate dance promotion advertisers within the program, and deejays were also benefiting.

The FCC said its investigation revealed (and WAPE's former owners did not deny any of the allegations that outside dance promoters in the Jacksonville area had to take

(Continued on page 39)

Freedom of Deejay Keys WIST Gains

CHARLOTTE, N.C.—WIST, which adopted a format integrating the best of progressive rock, bubble gum, Top 40, soul and easy listening, is proving that there is a fertile middle ground between the local Top 40 station and the progressive rock station and has begun to contribute heavily to record sales here.

"A year ago we were good music with just a tad of progressive music," explained Jerry Grey, WIST program director. "By using a formula allowing the individual air personalities freedom of expression—in choice of records and freedom of what to say on the air—using rules and regulations as little as possible, yet keeping an overall tight operation, we've been able to move forward."

The freedom afforded the disk jockeys allows them to mold their program according to personal and individual tastes. For example, Dan Cook features a rock 'n' roll revival on his noon to 4 p.m. show playing two oldies every hour selected from early rock while Jay Michael Stone uses requests and dedications on his 8 p.m. to midnight shift.

While WIST does have certain broad guidelines which are heeded, the emphasis is placed on giving professional people their head. The station maintains an overall identity not by having all the deejays sound alike, but in the music played.

As program director, Grey [\(Continued on page 39\)](#)

Art Roberts has left WLS, Chicago. . . . Jon A. Holiday, radio consultant and former program director with Bonneville radio (he built KMBZ in Kansas City as a good music giant), has been announced general sales manager and product (program) manager of KXLY in Spokane. . . . Gary Waight is now music director of KDKA, Pittsburgh. . . . Ron Starr has been moved into a 6-10 p.m. regular slot at WWDC, Washington; he'd been weekend personality. . . . WIOV-FM, stereo country music station in Ephrata, Pa., has upped power to 50,000-watts. The station features Ken Lightner and Bobby Montgomery as air personalities. Rest of programming is automated.

WABC-FM, New York flagship station of the ABC progressive rock network, is going more live. Michael Cuscuna, previously with WMMR-FM in Philadelphia, has

Vox Jox

By CLAUDE HALL
Radio-TV Editor

joined the station and will be doing a four-hour show loosely structured with music, telephone calls from listeners and interviews with in-studio guests. . . . Kerner L. Anderson has been promoted to station manager of WOCN in Miami.

Recommended To All Record Companies: The Journal of College Radio. Cost is \$3 per year, which includes the annual that lists all college radio stations, and formats, belonging to the Intercollegiate Broadcasting System. Write: Circulation, The Journal of College Radio, Room 203, 217 1st St., Normal, Okla. 73069. The [\(Continued on page 39\)](#)

An In-Depth Album Study Is Urged by Smiles Clinic

• [Continued from page 33](#)

perhaps treat them exactly like a single.

Control of music came in for a torrid discussion. On one side, Bennett said deejays should not be allowed to pick their own music from a playlist because it was the program director's neck if the station failed. Yet Cook and Wigglesworth countered with the comment that their deejays were allowed to control their own shows, within bounds, from a station playlist. "My efforts are then concerned with making sure the deejays know about his audience," Wigglesworth said. He uses deejay meetings to orient his staff to music and to the things going on in the community so they'll be able to play the right records. "My responsibility is to make sure they know everything I know and each of the air personalities occasionally do the music for the station, although Lee Gray, our morning air personality, is the music director and does a fine job. . . . I just want everybody acquainted with the music."

On another tack, Bennett said that "personality" is very important, especially in the morning, but that everytime a Drake station (he was formerly program director of KGB in San Diego, a Drake station) let their deejays inject personality, the ratings dropped. A few minutes later, Bennett stated that his salary was comparable to that of the manager of KGB and that he had total control of the programming; management was not allowed to interfere in his programming. He also said that on most Drake stations news was a "tune-out" factor and dealt with accordingly.

There was a discussion about managers and Eddie Algood, owner of a Danville (Va.) country music station, stated that he'd just finished a tour on behalf of the Radio Advertising Bureau and less than 20 percent of some 400 radio stations

had qualified managers. "Radio is underselling radio."

Personality Talk

On Saturday the meeting started with a discussion of leading morning air personalities, covering the relative merits of Don Rose of WFIL, Bill Bailey of WAKY, and Lee Grey of WKLO. Grey spends two-to-three hours preparing his show, Wigglesworth said. Canada pointed out that he uses a two-man morning show on WROV with excellent results, but had to keep them out in the community in order to keep the show fresh and relative to the city.

The normal amount of records played on morning shows ranges from 8-to-14, according to a show of hands. Cook pointed out that his morning man was reluctant to play new records and waited until they became hits unless the new disk was by an established artist.

In a discussion about jingles and sound, Wigglesworth said WKLO plays its 45 rpm singles at 47 rpm because it picks up the sound of the station. Bennett said he'd done this when program director of WTIX in New Orleans because "it makes the competition sound draggy." Wigglesworth pointed out that some records, such as one by Bobby Goldsboro, could only be played at its normal speed because otherwise the artist would sound "micky mouse."

Sebastian Stone said that spot separators were an invention of program directors to save their conscience, but putting in time and temperature separators or whatever "is just another unit and confusing to the listener."

Later, Stone said he firmly advocated tabulation of requests as a programming tool, "but just another tool."

Near the end of the two-day meeting, there was some discussion of creating a program directors association in order to improve the status of programming people and of radio in general.

The Smiles Programming Clinic



Norman J. Suttles, standing at right, president of the Smiles Associates broadcasting chain, welcomes radio men to the first annual Tri-State programming Clinic, sponsored by Smiles, at Raleigh. J. Raleigh Gaines, national program director of the chain, stands at left.



Speakers and moderators field questions from some 70-plus program directors and general managers at the Sept. 18-19 meeting at the Holiday Inn, Raleigh. From left; Skip Broussard, Carl Wigglesworth, Jay Cook, Bob Hamilton, Buzz Bennett, Sebastian Stone, Bill Sherard, and Bob Canada. (See story.)



Signing up for the meeting are Fred Vail, left, manager of the Beach Boys and head of Brother Records, and John Harper, program director of WSOC in Charlotte. J. Raleigh Gaines and his wife Sharon are behind the desk.



From left: Carl Wigglesworth, program director of WKLO, Louisville; Larry Douglas, RCA Records promotion man; Bob Canada, program director of WROV, Roanoke; and Tony Montgomery, RCA field promotion representative for Washington.



From left: Skip Broussard, program director of WOKY in Milwaukee; Bob Watkins, program director for one of the Smiles stations—WSML in Graham, N.C.; Jay Dunn, promotion man for Reprise Records, Atlanta; and Eddie Algood, general manager of WDVA, Danville, Va.



RON DANTE, left, Kirshner Records artist, visits John Anthony at WITI-TV, Milwaukee, to promote his new LP, "Ron Dante Brings You Up."

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Selling Sounds

By BOB GLASSENBERG

Quote of the Week from an Ampex engineer, repairing a 16-track machine in New York City: "You think this is hard, how would you like to try the 84 track-job we are doing in New York State?" (Woodstock).

At Electric Lady Studios, which has very nice purple stationary, Carl Simon was being produced by Edwin H. Kramer for Elektra Records. Lea Roberts was being produced for United Artists Records by George Butler with Kramer as engineer. Inherit Productions artists Glass Harp were being produced by Lewis Merenstein with Ron Johnson as engineer. Hog was cutting tracks which they produced with Dave Palmer as engineer.

Dee Anthony was at Electric Lady with Sir Lord Baltimore and Kramer as engineer. Carly Simon of Elektra Records was cutting tracks with Kramer producing. Zephyr, Warner Bros. group, was also there and Kramer was producing them too. And there was a Josh White TV Special with Kim King as engineer. Also the Blues Project was in the studio for Paramount Records.

Parasound Studios in San Francisco has just completed a new musical theme for Hurrah's Club. It was written by Bernie Krause and Paul Beaver, and recorded in four versions, big band/rock, showroom, country and a Moog synthesizer comedy version. Hoefler, Dieterich and Brown was the agency and J.J. Johnson, Ed Bogas and Tom Scott arranged the spots. Jim Nelson was agency producer and Bernie Krause produced in the studio. Also at Parasound, the music has just been completed for KQED-TV's new show, "San Francisco Mix." Beaver and Krause composed and arranged the music with Zev Putterman as executive producer. The Bank of America has just had three spots completed through Grey Advertising. Andy Panda and the Hutton Brothers wrote and arranged them and Dalton O'Sullivan was agency producer. Panda and the Huttons also teamed up to record a 60 second radio spot for Hubbert Advertising client Topps & Trousers, a men's clothing store, with Sid Goldstein as producer.

CEMI, a new media complex in Pittsburgh, has just finished five radio spots for Carrier Air Conditioning, just in time for winter. Dave Mullaney produced and arranged the music and Tom Figen-shu of N.W. Ayer, Philadelphia, wrote the theme. Phil Schulman was agency producer. Mullaney also composed music for six U.S. Army radio spots and arranged one television spot for Uncle Sam. Pete Curry was writer and producer for the radio spots and Gaston Braun produced the TV spot. They were done for N.W. Ayer.

At Soundview Studios in Long Island Uncle Chapin is being recorded, co-produced by Shadow Morton and Bob Gallo. Also the new Aesop's album is being mixed for fall release on Chess Records. Mud In Your Eye with Bob Gallo as producer is in the studio. Sum Pear is completing their first album. Engineers on the jobs include Gallo, Bob Dorsa and George Stermer.

Stan Applebaum, Clio Award winner for Pan Am, is being pressed into duty by American Tobacco, Brown & Williamson, R.J. Reynolds and Liggett & Meyers, to create some power packed musical campaigns as time runs out on the cigarette commercials. Pall Mall's "Longer Yet Milder," line was set to music three weeks ago for SSC&B's Tiernan McBride. Chesterfield's new triple pack campaign was completed for J. Walter Thompson's Michael Barth and Marilyn Walter. Viceroy's "Don't Settle for Some of the Taste Some of the Time," campaign has had

one year's exposure. It was created for the Ted Bates agency with Arnold Eidus supervising.

Musical Persuasion Inc. has recently completed four radio spots for Burger King. M.P.I. produced the spots in a contemporary/rock format using the Tokens. They were made for BBD&O with Marc Fredricks, music director at the advertising agency suggesting the format, at the Olmsted Studios. Other spots recently completed by M.P.I. are Lincoln/Mercury and Esso.

West Coast based Patch Chord Productions is currently producing a series of radio spots for the U.S. National Bank of Oregon. Composer Mort Garson is writing an original song and will create all electronic tracks for the commercials. Cole and Weber, Portland, is the agency behind the idea and Bernie Lee will produce the spots.

Patch Chord Productions has recently completed a series of TV spots for American Express Credit Cards through Ogilvy and Mather, New York. They have also completed a radio campaign for Santa Clarita Banks through Cooke & Levitt in Los Angeles.

At Connecticut Recording Studios, Bridgeport, J.J. Durkin Productions has just completed the first Roulette single for Billy Budd, from the novel of the same name. Two other dates this month booked with Durkin include radio jingles for Sunbeam Bread and the Connecticut Gas Association.

Music Recorders' current sessions completed include Bobby Stevens (Checkmates), four sides arranged by H.B. Barnum for Bell Records; MGM studios for the film "Alex in Wonderland," directed by Larry Tucker; and Lou Rawls and Spanky Wilson for Batik Wine commercials.

Jules Chaiken produced two radio spots for "Sprakles Sugar," at A&M Recording Studios, Hollywood. Ian Freebairn-Smith composed and arranged the tunes for the spots and Morgan Ames wrote the lyrics. Earl Shorris was agency representative for Daily & Associates Advertising, San Francisco.

At National Recording Studios—Malcom Dodds is doing his first jingle date under this new banner. Malcom Dodds Music, for Lady Scott Tissues. J. Cunningham Cox Advertising is in from Philadelphia to record a spot for Friehofers Bakery. Jerry Jerome is producing jingles for The Discount Store. Ted Bates is in with Stretch & Seal Music. Steve Karmen has three music sessions: Steep, Delco and Michigan Bank Americard. J. Walter Thompson's Gordon Kolbenbach is producing spots with Kurt Gowdy for Phillips 66. Ron Connors of Helfgott and Partners in with Slappy White and Pigmeat Markham for Wild Irish Rose Wine.

Lenore Singers is being produced by Adams Records for their Adams label at Variety Sound Studios in New York.

Kevin Gavin and Sid Woloshin of the company with the same name have completed a series of new Elektra Records spots produced by Bruce Harris of Elektra. Five stereo spots were recorded for the Voices of East Harlem LP. And single spots were done for Fred Neil, Tim Buckley, and Lonnie Mack albums. Also a spot was completed for a new Josh White album which will contain some of White's old sides. The album is called "On His Own Terms."

Criteria Recording, the studio where everyone goes to record in Miami, is on a full-time taping this week of ATCO's Arthur Conley, an LP being co-produced by

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 October 3, 1960

1. My Heart Has a Mind of Its Own—Connie Francis (MGM)
2. Chain Gang—Sam Cooke (RCA Victor)
3. Mr. Custer—Larry Verne (Era)
4. Twist—Chubby Checker (Parkway)
5. A Million To One—Jimmy Charles (Promo)
6. Save the Last Dance for Me—Drifters (Atlantic)
7. It's Now or Never—Elvis Presley (RCA Victor)
8. Walk Don't Run—Ventures (Dolton)
9. So Bad—Everly Brothers (Warner Brothers)
10. Theme From The Apartment—Ferrante & Teicher (United Artists)

POP SINGLES—5 Years Ago October 3, 1965

1. Hang On Sloopy—McCoys (Bang)
2. Eye of Destruction—Barry McGuire (Dunhill)
3. Yesterday—Beatles (Capitol)
4. Catch Us If You Can—Dave Clark Five (Epic)
5. You Were On My Mind—We Five (A&M)
6. The "In" Crowd—Ramsey Lewis Trio (Argo)
7. Treat Her Right—Roy Head (Back Beat)
8. You've Got Your Troubles—Fortunes
9. Baby Don't Go—Sonny & Cher (Reprise)
10. Laugh At Me—Sonny (Atco)

SOUL SINGLES—5 Years Ago October 3, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. The "In" Crowd—Ramsey Lewis Trio (Argo)
3. I Want To (Do Everything for You)—Joe Tex (Dial)
4. Since I Lost My Baby—Temptations (Gordy)
5. The Tracks of My Tears—Miracles (Tamla)
6. In the Midnight Hour—Wilson Pickett (Atlantic)
7. Respect—Otis Redding (Volt)
8. Soul Heaven—Dixie Drifter (Roulette)
9. It's the Same Old Song—Four Tops (Motown)
10. Unchained Melody—Righteous Brothers (Phillys)

COUNTRY SINGLES— October 3, 1965

1. Only You (Can Break My Heart)—Buck Owens (Capitol)
2. Is It Really Over—Jim Reeves (RCA Victor)
3. Behind the Tear—Sonny James (Capitol)
4. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
5. Hello Vietnam—Johnny Wright (Decca)
6. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
7. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
8. The Belles of Southern Bell—Del Reeves (United Artists)
9. Yakety Axe—Chet Atkins (RCA Victor)
10. I Wouldn't Buy a Used Car From Him—Norma Jean (RCA Victor)

Brad Shapiro and Dave Crawford, Cotillion's Brook Benton is recording his third LP at the Miami studios, Arif Mardin producing. Warner Bros. Records artist, Dion, is taping an album which Phil Gerhardt is producing. James Brown of King Records is scheduled to record and produce himself this week. Lloyd Price will do the same. Tom Doud is doing the final mix on the recent Derek and the Dominos tape made at Criteria. Derek is Eric Clapton. And Bob Shad is producing a record for his label Mainstream Records, with Henry Tree, the group. Howie Albert is the engineer on the Mainstream recording.

AMers Overexpose —WNTN's Christie

NEWTON, Mass.—Typical AM radio has solidified into practically a brainwash, because it dwells on so few records, according to Phil Christie, air personality at WNTN. "They really do not expose records the way that radio should," he said. "The usual AM stations play the same tunes over and over again, overexposing a good artist and literally watering the artist down until the listener gets tired of him. It's a shame, too, because there is so much good music that could be played." WNTN just recently went progressive rock half-a-day. The station previously featured only MOR records.

WNTN is a daytimer that is schizophrenic radio at its best, according to Christie. "We play MOR from sign-on in the morn-

ing until 11 a.m. Then I come on and do something closely related to the FM progressive rock station in Boston, WBCN-FM. I try to play songs that are not often heard on AM radio. I am trying to reach the mobile audience with music they might never hear otherwise. It is both educational and a community service, exposing new artists to AM radio."

Christie chooses his music according to sound, keeping away from artists exposed and diluted by the other AM stations in nearby Boston. "I really have no criteria for choosing a record. The best way to explain the format is free form."

WNTN's basic audience is the 200,000 students attending colleges and universities around

(Continued on page 37)

RADIO-TV Job Mart

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

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POSITIONS OPEN

WVFN-AM/WSEI-FM in Olney, Ill., has immediate opening for announcer in contemporary-MOR mixed format. Junior college town. Send tape and resume to Station Manager, Radio Tower Road, Olney, Ill. 62450.

Major market group looking for heavy sounding newsmen to fill positions in Denver & Kansas City. Must be able to dig, write and report on air. Mobile news experience helpful. Send air check, resume with salary requirements to J. T. Moran, News Director, 7075 W. Hampden Ave., Denver, Colo. 80227.

Help Wanted—Radio announcer personality. Aggressive, thinking, intelligent. Send tape resume to Jeff Kaye, Program Director, WKBW Radio, Buffalo, N. Y. 14209.

Afternoon drive man for adult M-O-R station. Professionals only. At least 3 years' commercial radio experience and super production ability. Send air check, complete resume and salary requirements to Budd Clain, P.D., WSPR, Springfield, Mass. 01103. An equal opportunity employer.

WNOV, York-Lancaster and Harrisburg's only modern Country Music station, is searching for a first-rate air personality. The man we are looking for is a proven professional. Rush tape resume and salary requirements to Station Manager, WNOV-AM-FM, York, Pa. 17405. An equal opportunity employer.

The #1 24-hour Modern Country Music Station in Georgia's 2nd largest city... is seeking 2 jocks. Send tape and resume to Tom O'Neal, WPNX, Box 687, Columbus, Ga. 31902. All tapes will be answered.

DJ with first ticket, modern country format, should be strong on production and promotion oriented. Send tape and resume to Irv Schwartz, WCLU, Room 1115, 1st National Bank Bldg., Cincinnati, Ohio 45202.

POSITIONS WANTED

Where is it at? In radio that is. Looking for a real radio station. Morning Drive Personality, runner up in Billboard Small Market Air Personality contest. Music Director in Pop, Rock and Country. This fall let's get together. Box No. 311, Radio TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Thom Sanders (703) 484-7321. Air personality with in-depth music and programming background. 32, married, medium and major market experience. Looking for swingin' middle or rock. Good bread. Will consider air and part-time sales.

Black Soul Jock. 3rd endorsed. Limited experience. Winner of Billboard Air Personality Contest Soul Formats. Available immediately. Top references. Air check upon request. Arthur Takeall, 204 Admiral Drive, Annapolis, Md. 21401. (301) 263-3780.

P.M. drive jock in Top 30 market. 8 years' experience, P. D. 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.

Experienced announcer looking to break into a medium to major-sized market. Honest and reliable, with a well-rounded background. Former radio news director, telephone talk show host and disc jockey (both Rock and MOR). Will consider all openings in each category. Third endorsed. Salary negotiable. Write Box 312, Billboard, 165 W. 46th St., New York, N. Y. 10036.



Letters to the Editor

One End of Line

Dear Editor:

Concerning "End of the Line?" in the Sept. 19 issue of *Billboard*: As a second generation disk jockey, all of the things the disk jockey had to say were all too familiar. Ever since I first began to take an interest in the business by which my father has done so poorly, the advice has been "get out, it's a lousy business. The pay's terrible. There's neither security nor stability. Someone's always after your job. . . ." Most of us have heard and said it all before, and will continue to until we either get out, like the disk jockey, or find that we have become old disk jockeys. And after four years in broadcasting I have come to share these attitudes. Radio is a business that fosters ill will and insecurity among its personnel and offers little in the way of appreciation or monetary reward. I tend to judge the business harshly because I've seen what happens to old disk jockeys, and it's not pretty. I have nevertheless elected to stay, and am, therefore, more concerned with where we are and can we improve rather than where we would like to be and why can't we get there.

I do not know if a union that works for those of us outside the 30 or so largest markets would help, but most professions that take themselves seriously have a **representative professional society**. Do we take ourselves seriously? It would appear not. We disk jockeys are an itinerant group that comes in the front door, pausing briefly to pick up a paycheck, complain about the salary and working conditions, seemingly caring more about

getting to someplace better than doing the best possible in the present job, and then passes back out again. Of course, the argument here is that we can't be expected to be proud of ourselves or our jobs with the miserable pittance management offers, especially when the meager offering is accompanied by the constant admonition that there are presently 10 people in the manager's office looking for work. My own opinion is that we will not improve the situation until we inject a bit of pride into the business of being a broadcaster, and make it more like a profession.

Then there's this thing about leadership in the industry. Where is it? Was it ever here? It seems most stations employ a group of people who hang their hats on the rack and pick up a check at the end of the week. Every now and then I walk into a station that employs a staff. The contrast is startling. The people are friendly, giving the impression that they are proud to be working where they are. The plant is clean. The equipment is usually beautiful. As I've said, the contrast is quite startling. Could this reflect the competency of managers and program directors who guide such stations? Then, too, a lot can be accomplished with simple courtesy. I don't much about WSOY; I've never spoken to Larry King, but I remember both because though they did not offer me a job, they did answer a recent application with a prompt, courteous letter. It wasn't mimeographed, either.

Lastly, there is the importance of one's position which, I suspect is measured in direct proportion to the size of one's salary, power of the station,

and size of the market. I know little of that never-never land called the major market. Eventually I hope to find out what it's like, but I'm certainly not going to spend time now worrying about whether I'm as good as the guy in New York or why he's there and I'm not. As for the way I sound, I like it. It sounds better than the last time I took an aircheck. I'm not very concerned about inching my way from larger market to larger market. So how do I gauge importance? Mostly in a station's capacity for public service. I've heard that it's possible, by diligent searching, to find an occasional oasis in this desert called the broadcasting industry where public service is remembered beyond license renewal time, where the people are friendly, there is stability, the salary isn't all that bad, and community involvement is the thing. Sound foolish? Perhaps. I hope not.

If you find what I've written unendurably naive, it's probably because I've not been in the business long enough to know what I'm talking about. Merely note that I have a whole decade to go before I become 30 and begin to wonder if it isn't time to check out.

Bill Geiger
WARK
Hagerstown, Md.

Why 6 Days?

Dear Editor:

Did the writer of the "I'm 30 and through with radio" letter include his address? I'd like to get in touch with him. I'm sure there are more who feel the same way, and we've got to find a method to deal with this mass of talent being oozed into the world. Some kind of braintrust, maybe, devoted to creativity, entertainment, or self-realization or none of the above.

I'm 26, college grad, with four exciting and educational years in radio. I'm the afternoon drive-time person in the local No. 1 station in a one-step-below major-market. I'm at
(Continued on page 52)

WNTN's Christie

• *Continued from page 36*

Boston. "These are people who are rarely, if ever, surveyed by the audience-rating companies. Yet, these people know more about music than most personalities on the radio today. How in the world can someone talk down to them about music? It is more of an exchange of opinion and education on both sides," said Christie.

"The future of radio is here today on FM, and we are here on AM doing the same thing and reaching the people in their cars and those listeners who do not have FM tuners.

"In a business which is geared to albums and in which rock and related forms far outsell all other types of music, this format is a natural. AM stations are fighting like mad for ratings and they are all doing essentially the same thing—Top 40," he said. "They must open communication with the young. Give the young something to listen to besides the ten best singles every hour. They must really serve the community. This is what free form radio is and what we do at WNTN."

'Sneak Preview' Is a Sales Booster

• *Continued from page 33*

emphasis on albums, the show will be geared more towards album cuts and the albums themselves."

The criteria for choosing the sneak preview is loose. Leonard generally plays it by ear, keeping away from heavy drug, sex or political connotations. "We must take into consideration the fact that most markets do not have a New York audience. This means that a record which could be previewed in New York, might be rejected from a playlist in Minnesota. We always have the other stations in mind. We cannot take advantage of the audiences."

Leonard mentioned that the show has changed slightly since Sklar conceived the program 15 months ago. "We are more careful about the newness of the record. We check our

sources carefully, attempting to make sure that we do have an exclusive. Also our sources have grown tremendously since we began. And, of course, the album cut programming has increased and probably will continue to increase as time goes on," Leonard said.

"This is an audience builder," said Leonard. "If we can get a new record on a contemporary station, we have captured the audience. We can expose a good artist, such as Isaac Hayes, and the listeners will respond with praise. There is some degree of error, but as long as we maintain a good percentage, we will continue our 'Sneak Preview', and the stations which carry the show will continue to thrive."

WHFI-FM Sings

• *Continued from page 33*

thing, including bumper stickers."

The music policy that Danley installed when he first came to the station in August 1969, was "consistency." Previously, the music format was in the right direction (Tom Jones and Pet Clark), he felt, but occasionally heavier records were thrown in. Danley set a more consistent policy on records. "The sound is hard to describe, but you can more or less tell when you turn on the station now."

Shift to Classical

• *Continued from page 33*

cert here and an increase in advertising to support this type of programming" are two more reasons, according to Vaughn.

"Everything suggests that Charlotte is sophisticated and cosmopolitan enough to require this complete service," said Vaughn, referring to the format whose 10 hours of classics dominated the daily 16-hour broadcast schedule.

Campus News

By BOB GLASSENBERG

The Freshman Week activities at New York University's Uptown Campus were a big success, according to Mike Gordon, program director and activities coordinator. A new singing star might have been found, Gordon feels, in the person of one Maury Muehleisen, a new Capitol Records artist. According to Gordon, Maury is a folk singer dealing in universals with his lyrics. "The audience really appreciated his approach to music," said Gordon. His first album will be released on Capitol sometime in November and is called "Gingerbread."

Promotion Plus

Elektra Records has just appointed Bob Brownstein to the position of Campus Promotion man. He is eager to hear from all radio stations wishing to receive Elektra Record service. The address is 15 Columbus Circle, New York City, New York 10023.

Cruisin'

Chess Records has just launched an extensive campus promotion campaign for a very heavy set of oldies. "Cruisin'," a history of Rock and Roll radio, with about 82 cuts in a seven-album series, complete with major air personalities of the day doing their 1950's thing on record. The records are single years between 1956 and 1962 and is on the Increase Record label, distributed by Chess. The series was released in June but a new promotion for colleges and universities is just getting under way.

While we are on the subject, Shelby Singleton has just released his first album for a rock audience, "The U.S. Apple Corps," a gospel rock group by their own admission. Also Project 3 has just released "Rock Island," some good blues and acoustic instrumentals built around relevant lyrics. Both companies plan campus promotion campaigns. And Janus will release Potliquor, a good blues rock group. Seems as if someone knows where it all came from.

Campus Dates

Livingston Taylor, Atco Records artist, will embark on a college tour for the month of October, taking him through the East and the Midwest. If, Capitol/Island rock group will take off for Europe to do a few College dates for the next five weeks. More information as it happens.

Funkadelic, Janus Records group, appears at Toledo University, Toledo, Ohio, Friday (2) and Central State University, Dayton, Saturday (3). The New York Rock and Roll Ensemble, Atco Records artists, appear at Carnegie Mellon University, Pittsburgh, Friday (2) and Northfield University, Northfield, Mass., Saturday (3). Tom Rush, Columbia Records artist, appears at Buffalo State University, Buffalo, N.Y., Sunday (4).

Ormandy, Decca Records group, appears at Western Michigan University, Kalamazoo, Saturday (3). The James Cotton Blues Band, which records on the Verve Records label, will perform at The State University of New York, Stony Brook, Saturday (3). Josh White Jr., United Artists Records artist, will appear at the Regional Association of College Unions International conference in Macomb, Ill., Friday (2). Glen Yarbrough, Warner Bros. artist, appears at Indiana University, Bloomington, Saturday (3).

Campus Programming Aids

WMOT, Middle Tennessee State University in Murfreesboro has a 50-record playlist. Some of the albums on the list are "Cosmo's Factory," Creedence Clearwater Revival, Fantasy; "Stage Fright," the Band, Capitol; "Gasoline Alley," Rod Stuart, Mercury; some of the singles programmed are "Neanderthal Man," Hotlegs, Capitol; "Long Long Time," Linda Ronstadt, Capitol; "Look What They've Done to My Song," The New Seekers, Elektra; "Going to the Country," Steve Miller Band, Capitol; "Candida," Dawn, Bell; "All Right Now," Free, A&M. . . . WLVR, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "Just for Love," (LP), Quicksilver (Messenger Service), Capitol; "Barrel," Lee Michaels, A&M; "Begatting of the President," Orson Welles, Mediaris; "Mad Shadows," Mott the Hoople, Island; "Fotheringay," Fotheringay, A&M; "Satisfied," Mother Earth, Mercury. . . . WBCR, Brooklyn College, Brooklyn, N.Y., Lenny Bronstein reporting: "Lucretia McEvil," Blood, Sweat & Tears, Columbia; "Easy Rider," Iron Butterfly, Atco; "Old Gospel Ship," Mylon, Cotillion; "Joanne," Mike Nesmith, RCA; "It's About Time" & "Tears in the Morning," Beachboys (from "Sunflower"), Reprise. . . . WSUA, State University of New York at Albany, Eric Lonschein reporting: "Fresh Air," Quicksilver, Capitol; "Long Time Running," Randy James, Capitol; "Uncle John's Band," Grateful Dead, Reprise; "Prodigal Son," Johnny Winter (Johnny Winter), Columbia. . . . WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "I'll Be There," Jackson Five, Motown; "Come on Say It," Grassroots, Dunhill; "Just Let It Come," Alive and Kicking, Roulette; "Our
(Continued on page 38)

FASTRACK

WILL CREATE NEW
BUSINESS FOR
RADIO STATIONS.
LOTS OF NEW
BUSINESS.



TUNE US IN NEXT WEEK.

Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"All I Want to Be
Is Your Woman"

CAROLYN FRANKLIN
(RCA)



By ED OCHS

SOUL SLICES: Pop charts may be smokin' with a funky dozen led by the Jackson Five, Candi Staton, O.C. Smith, Impressions, Delphonics, Otis Leavill, Four Tops and Wilson Pickett, but great disks by Mavis Staples, Ann Peebles, 100 Proof and the Whispers are straight-jacketed in the soul column by no pop air play. Also ready to pop with a little exposure are Kool & the Gang, Watts Rhythm Band, Freda Payne, The Three Degrees and Roberta Flack. Meanwhile, they're building up numbers on flip strength and soul exposure. . . . **SOUL SAUCE** picks of the week: Presidents, "5-10-20" (Sussex); Ray Charles, "If You Were Mine" (ABC); Isley Bros., "Get Into Something" (T-Neck); Bobby Patterson, "I'm in Love With You" (Jetstar); Majorlettes, "Too Hot to Hold" (Mercury); Israel Tolbert, "Big Leg Woman" (Stax); Jimmy Castor Bunch, "Bad" (Kinetic); King Floyd, "Grove Me" (Chimneyville); Unemployed, "Funky Thing" (Cotillion), and Eddy Floyd, "Best Years of My Life" (Stax). . . . Gloria Taylor, formerly with Silver Fox, has joined Mercury with "Yesterday Will Never Come Again." Baby Washington has signed with Chess and Cissy Houston to Janus with "I Just Don't Know What to Do With Myself." . . . New Jackie Lee on Uni: "Your Sweetness Is My Weakness." . . . New Flaming Ember: "I'm Not My Brother's Keeper," on Hot Wax. . . . First from the Muscle Shoals Sound label: "It Hurts So Good," by Katie Love & the Four Shades of Black. . . . The Temps are on fire, so "Unite the World." . . . New Eddie Holman: "Cathy Called" b/w "I Needed Somebody," on ABC. . . . Other new sounds by Joe Tex, Intrepids, Buddy Ace and Lee Dorsey's first on Polydor, "Yes We Can." . . . Gene Chandler's first production for Simtec & Wylie on Mr. Chand will be "Everybody's Got a Part to Play." Chandler's own LP, "The Gene Chandler Situation," is due. . . . Little Richard is showing great strength on "I Saw Her Standing There." . . . Bunky Sheppard has the Esquires on Down to Earth with "Ain't No Reason." . . . Stax, hot with Mavis Staples' two-sider, is back in a blaze with Johnny Taylor's "I Am Somebody" and Luther Ingram's "To the Other Man." . . . Paul Kirk has his first for Pompeii. . . . Arthur Conley may follow Percy Sledge to South Africa. . . . Other Motown LP's to look forward to include: "Return of the Marvelettes"; Gladys Knight & the Pips live on "All in a Knight's Work"; David and Jimmy Ruffin, "I Am My Brother's Keeper"; The Spinners, "Second Time Around"; Originals' "Naturally Together" and "Stop the World," by Hearts of Stone. . . . Colossus is working the Festivals' "You're Gonna Make It" to solid proportions. Their next disk, "So In Love," will be a big winner. Same goes for the Devotion's "Dawning of Love," now picking up steam across the East. . . . Musicor is plugging Daryl Stewart's "A Smart Monkey Doesn't Monkey." . . . At the Apollo till Sept. 29: A gospel show starring the Mighty Clouds of Joy, The Pilgrim Jubilee, Shirley Caesar, Swanee Quintet and others. Write SOUL SAUCE today, keep it free.

Campus News

• Continued from page 37

House," Crosby, Stills, Nash & Young, Atlantic. . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "Fairport Convention," (LP), Fairport Convention, A&M; "Fotheringay," (LP), Fotheringay, A&M; "Humble Pie," (LP), Humble Pie, A&M; "Buskers," (LP), Buskers, RCA; "Peace Song," Jesse Colin Young, Warner Bros.; "Lady D'Arbanville," Cat Stevens, A&M.

WVBU, Bucknell University, Lewisburg, Pa., Stephen Selinger reporting: "Lola," Kinks, Reprise; "All Right Now," Free, A&M; "Gas Lamps and Clay," Blues Image, Atco; "Question of Balance," Moody Blues, Threshold. . . . WCHP, Central Michigan University, Mt. Pleasant, Ken Benson reporting: "Up on the Roof," Laura Nyro, Columbia; "Soul Shake," Delaney & Bonnie, Atco; "See Me Feel Me," The Who, Decca; "We're All Playing in the Same Band," Bert Sommer, Eleuthera; "After the Gold Rush," (LP), Neil Young, Reprise; "Fire & Water," (LP), Free, A&M; "Five Bridges," the Nice, Mercury. . . . WLPI, Louisiana Tech, Ruston, Bob Wertz reporting: "Lucretia McEvil," Blood, Sweat & Tears, Columbia; "Our House," Crosby, Stills, Nash and Young, Atlantic; "Who Do You Love?" Doors (Absolutely Live), Elektra; "I Heard It Through the Grapevine," Creedence Clearwater Revival, (Cosmo's Factory), Fantasy. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Wide World," Jimmy Cliff, A&M; "Where Are You Going," Jerry Butler, Mercury; "Morning Love," Neil Darrow, Capitol; "Come On and Say It," the Grassroots, Dunhill. . . . WLIU, Long Island University, New York, Frank Alba reporting: "T.V. Eye," Stooges, (Funhouse), Elektra; "I Shall Be Released," Rabbi Abraham Feinberg (I Was So Much

Older Than), Vanguard; "Whose Garden Was This, I Wish I Could Have Been There," John Denver, RCA; "I Think I Love You," Partridge Family, Bell. . . . WQMC, Queens College, Flushing, N.Y., Teddy Goldspell reporting: "Child in Time," Deep Purple, (Deep Purple in Time), Warner Bros.; "Living the Blues," Bob Dylan, (Self Portrait), Columbia; "Wild World," Jimmy Cliff, A&M; "You're Gonna Make It," Festivals, Colossus. . . . KCFR, University of Denver, Bob Tomer reporting: "Closer to Home," (LP), Grand Funk Railroad, Capitol; "Rides Again" (LP), James Gang, ABC; "Self Portrait," Bob Dylan Columbia. . . . WREK-FM, Georgia Tech, Atlanta, R. Geary Tanner reporting: "Musical Man," Mandrake Memorial, (Something in the Air), Poppy; "Little Wheel Spin and Spin," Chakra, Mediarts; "Humble Pie," (LP), Humble Pie, A&M; "Beyond Your Head," Boffalongo, UA; "East Side San Jose," (LP), Clifford Coulter, Impulse; "Vibrafinger," Gary Burton (Good Vibes), Atlantic; "Try Natty's," Aretha Franklin, (Spirit in the Dark), Atlantic; "Song of a Devil's Servant," Golden Earring, (Eight Miles High), Atlantic.

KSLA, California State in Los Angeles, Steve Resnick reporting: "Come On and Say It," Grassroots, Dunhill; "Yellow River," Christie, Epic; "God, Love and Rock & Roll," Teegarden & VanWinkle, Westbound; "Gas Lamps and Clay," Blues Image, Atco. . . . KFTD, Alternate University, Jimmy Zilber reporting: "Who Needs Help?" King Richard I, Monarchy; "The Begatting of the President," Orson Welles, Mediarts; "Viva Huelga," Chavez, Wanderer. . . . WSRM, University of Wisconsin, Madison, Bruce Ravid reporting: "Lucretia McEvil," Blood, Sweat & Tears, Columbia; "See Me Feel Me," the Who, Decca; "Friends of Mine," Guess Who, RCA; "Our House," Crosby, Stills, Nash & Young, Atlantic. . . . WHCB, Lehman College, Bronx, N.Y., Charlie Allenson reporting: "After the Gold Rush," (LP), Neil Young, Reprise; "Workingman's Dead," (LP), Grateful Dead, Warner Bros.; "Hot Tuna," RCA; "Dinosaur Swamp," Flock, Columbia.

Billboard SPECIAL SURVEY For Week Ending 10/3/70

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	8	26	32	I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curton/Jalynne, BMI)	3
2	1	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	8	27	49	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	2
3	4	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner- Tamerlane, BMI)	6	28	34	PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI)	3
4	22	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	2	29	24	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	13
5	8	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	5	30	43	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cried, BMI)	3
6	6	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	6	31	27	DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)	9
7	9	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	6	32	26	YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI)	9
8	7	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	7	33	30	BABY, I NEED YOUR LOVIN' O. C. Smith, Columbia 4-45206 (Jobete, BMI)	4
9	3	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	11	34	28	YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP)	7
10	5	IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI)	11	35	35	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	7
11	15	(Baby) TURN ON TO ME Impressions, Curton 1954 (Camad, BMI)	5	36	50	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	2
12	21	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	6	37	37	GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI)	6
13	13	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	7	38	42	A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhinelander, BMI)	4
14	12	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)	12	39	45	FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI)	3
15	17	WHEN YOU GET RIGHT DOWN TO IT Delphonics, Philly Groove 163 (Screen Gems-Columbia, BMI)	3	40	33	I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic, Westbound 167 (Bridgeport, BMI)	6
16	16	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/ Patchal, BMI)	14	41	38	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curton 1953 (Camad, BMI)	13
17	11	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamia 54196 (Jobete, BMI)	14	42	47	BABY DON'T TAKE YOUR LOVE Faith, Hope & Charity, Maxwell 808 (McCoy/Nef, BMI)	2
18	25	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	4	43	—	HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI)	1
19	10	GET UP I FEEL LIKE BEING A SEX MACHINE (Part 1 & 2) James Brown, King 6318 (Dyanatone, BMI)	11	44	46	LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI)	3
20	29	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	7	45	48	DOUBLE LOVIN' Spencer Wiggins, Fame 1470 (Fame, BMI)	3
21	14	EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI)	9	46	40	IN MY OPINION Vandals, T-Neck 923 (Triple Three, BMI)	6
22	20	WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/ Jobete, BMI)	8	47	—	GET INTO SOMETHING Isley Brothers, T-Neck 924 (Triple 3, BMI)	1
23	18	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI)	12	48	—	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	1
24	31	LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI)	5	49	—	LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI)	1
25	19	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	14	50	—	THIS WORLD Sweet Inspirations, Atlantic 2750 (Sunbeam, BMI)	1



STEVIE WONDER, Motown marvel, signs, seals and delivers his toast to his bride, the former Syreeta Wright, following their marriage recently at Detroit's Bernette Baptist Church. After a reception the couple flew to Bermuda to honeymoon.

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	DIANA ROSS Motown MS 711	12	26	28	THEM CHANGES Buddy Miles, Mercury SR 61280	9
2	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	25	27	23	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	23
3	8	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	3	28	24	WOODSTOCK Soundtrack, Cotillion SD 3-500	16
4	4	THE LAST POETS Douglas 3	15	29	30	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	10
5	5	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	7	30	—	SEX MACHINE James Brown, King KS 7-1115	1
6	6	ECOLOGY Rare Earth, Rare Earth RS 514	12	31	36	CHAPTER TWO Roberta Flack, Atlantic SD 1569	5
7	7	SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304	5	32	38	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223	4
8	3	ABC Jackson 5, Motown MS 709	18	33	33	GREATEST HITS Fifth Dimension, Soul City SCS 33900	19
9	10	WAR & PEACE Edwin Starr, Gordy GS 948	5	34	26	STAIRSTEPS Five Stairsteps, Buddah BDS 5061	19
10	—	JACKSON 5 THIRD ALBUM Motown MS 718	1	35	35	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	14
11	9	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	9	36	27	RIGHT ON Supremes, Motown MS 704	18
12	11	STILL WATERS RUN DEEP Four Tops, Motown MS 704	27	37	—	TEMPTATIONS GREATEST HITS, VOL. 2 Gordy GS 954	1
13	12	BITCHES BREW Miles Davis, Columbia GP 26	21	38	31	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	65
14	18	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy B402	7	39	37	TELL THE TRUTH Otis Redding, Atco SD 33-333	10
15	15	BLACK TALK Charles Earland, Prestige PR 7758	18	40	—	PATCHES Clarence Carter, Atlantic SD 8267	1
16	17	MAYBE Three Degrees, Roulette SR 42050	9	41	—	OTIS REDDING/ JIMI HENDRIX EXPERIENCE Reprise MS 2029	1
17	19	BAND OF GOLD Freda Payne, Invictus ST 7301	8	42	40	GET READY King Curtis & His Kingpins, Atco SD 33-338	8
18	16	FUNKADELIC Westbound 2000	28	43	43	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	5
19	22	STAND Sly & the Family Stone, Epic BN 26456	75	44	47	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	3
20	14	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027	13	45	49	IT'S A NEW DAY James Brown, King KS 1092	17
21	25	GULA MATARI Quincy Jones, A&M SP 3030	6	46	46	BEFOUR Brian Auger & the Trinity, RCA Victor LSP 4372	2
22	13	EBONY WOMAN Billy Paul, Neptune NLPS 201	10	47	48	ERIC BURDON DECLARES WAR MGM SE 4663	4
23	20	GET READY Rare Earth, Rare Earth RS 507	37	48	34	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STA0 472	20
24	21	PSYCHEDELIC SHACK Temptations, Gordy GS 947	27	49	45	ONLY FOR THE LONELY Mavis Staples, Volt VOS 6010	3
25	32	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	3	50	50	COMPLETELY WELL B.B. King, BluesWay BLS 6037	28

Freedom of DeeJay Is WIST's Gain

Continued from page 34

chooses the records. The deejays in turn select a specified number of records from several pre-designated stacks. In this way the station controls its overall sound to a certain extent and still allows the disk jockey the latitude to create a distinctive program.

According to Grey there is no scientific formula for his record choices—only instinct. "Fifty percent is intuition."

"Then I consider the percentages of soul, hard rock,

easy listening, bubble gum and Top 40 needed to keep a balanced sound," continued Grey.

"I ask will it fit with what we're playing now and will the sound and category fit with what we're playing now," Grey said. "If the trend is leaning toward a particular artist—like Creedence Clearwater Revival or Grand Funk Railroad—I will automatically put their records in."

Grey takes the best oldies from hard rock ("Even though most of them have never played here") and mixes them in with soul, r&b, and rock 'n' roll as well as oldies from 'Carolina beach' music. He programs three oldies an hour, but the individual deejay is free to choose how and what he plays.

A regular feature is "Top Five at 5," which actively involves listeners in selecting the day's most requested five rec-

ords to be played in ascending order at 5 p.m. Monday through Friday. According to Grey, the personalities leave sheets for him with calls they have had requesting certain records. He tabulates these with votes solicited the half hour preceding the Top Five spot. (Grey's show runs from 4 to 8 p.m.)

"It was three months before response to the 'Top Five at 5' was really good, but it has picked up considerably," Grey said.

"Our music programming philosophy is contemporary, leaning more to progressive-underground instead of bubble gum. We will play bubble gum if it will blend in demographically with our audience—the majority of our listeners range in age from 18 to 35," continued Grey.

WIST put deejays on the air that were believable, gave them freedom and came up with what Grey calls "a new sound in radio in this market."

Vox Jox

Continued from page 34

magazine is monthly and reviews LPs, too.

★ ★ ★

At KLIV in San Jose, Calif., Dave Sholin is now doing 6-9 p.m., T. Michael Jordan midnight-6 a.m. and music director Rick Carroll 2-6 p.m. . . . Got a note from Jack Alexander; says he's now doing the music at WGAR in Cleveland; he's another one of those people general manager Jack Thayer brought with him from KXOA in Sacramento. . . . The Miami Beach Tourist Development Authority is thinking seriously about bringing in a wave of deejays from several major markets to do a long "remote" of their shows from Miami. Sounds like a great promotion. Hope they go through with it.

★ ★ ★

Val O'Neill, 62 Froad Rd., Sudbury, Ontario, Canada, writes: "I have been a fan of the late Eddy Howard since the early 40's and am trying to build up a complete collection of his records. I would be interested in contacting others to exchange or buy records. . . . Barry Jay and Bill Miller have left WFLI in Chattanooga. Jay went to WAMS in Wilmington and Miller was looking a week ago. Hope he's found something by now."

★ ★ ★

Jay Dunn, promotion man for Reprise Records, Atlanta, recommends "The Savage Grace" LP by the Savage Grace. Says "All Along the Watchtower" now a pick at WAIL in Baton Rouge. . . . Buddy

Blake, The Shelby Singleton Corp., is strong on the new U.S. Apple Corps album and is making a special tour of stations in Los Angeles, New York and San Francisco to promote the LP in person. Ran into Tony Montgomery, Larry Douglas, Marshall Sehorn, Chuck Cheliman, Mike Cloer and others at the Smiles Associates programming clinic in Raleigh. It was really a good meeting; the only thing wrong (and not very wrong, because he's bright) is that Buzz Bennett hogged most of the questions instead of urging the panelists to action. There were some great radio men there—Carl Wigglesworth, Bill Sherard, Jay Cook, Bob Canada, Skip Broussard and Sebastian Stone (also, for that matter, J. Robert Gaines, who stayed out of the spotlight but made a lasting impression on me when I lunched with him as being a very bright and capable programmer). To tell the truth, both Bob Hamilton and Buzz Bennett were too eager to make statements instead of moderating. This isn't necessarily bad—just an opinion and sort of a waste of the talents available on the panel.

At WTRX in Flint, Mich., music director Nick Arama writes: "The big record in our town, as with the rest of the nation, is 'Look What They've Done, Ma' by the New Seekers. Best pick is 'Bridges' from the album 'After the Long Drive Home' by Grady Tate. Also like 'Dream Baby' from the Vogues LP." . . . Jim Jeffries, national promotion director of Bell Records, reports "I think I Love You," Partridge Family, a national breakout, has just gone off KFRC, San Francisco, a Drake station.

Ex-WAPE Owners Are Fined

Continued from page 33

a minimum of \$50 worth of advertising to get on the "Dance Calendar" show. Further, they were obliged to take the "services" of a group of the station's deejays who had organized themselves in the "In-Man Promotions." Their services to the advertiser cost \$105, and generally consisted of appearing at the dance or show.

The FCC was unable to ascertain from the station records whether the deejays who made money out of the dance promotions paid anything for the announcements that benefited them, as required under the anti-payola section 317 of the Communications Act. The FCC said with some aggravation: "That highly relevant information would have been indicated by the station's pro-

gram logs if the identity of those who paid for commercial announcements on the program had been provided."

The FCC found the "lines of responsibility" at the station vague to the point of nonexistence. "The station was without an appointed station manager and program director, no written policy or instruction file were maintained, and lines of responsibility were undefined."

All in all, the commission felt that the \$9,000 fine of the Brennan Company was, if anything, mild, compared with the revoke of license which could have been decided at renewal. Instead, the FCC permitted sale of the station to SIS Radio, Inc., in April of this year. Maximum fine is \$10,000. The Brennan company has one more month to put in another protest of the fine.



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Classical Music

DGG Plans Large-Scale Drive On 1st Boston Symphony LP's

NEW YORK — Deutsche Grammophon Records plans an extensive promotion and advertising campaign for its first three albums with the Boston Symphony, which are slated for mid-October release.

Special attention will be given to an album conducted by Michael Tilson Thomas, the 25-year-old associate conductor of the orchestra. The set pairs Ives' "Three Places in New England" and Ruggles' "Sun-Treader," the first appearances by those American conductors on DGG.

Thomas also plays piano in a Debussy chamber music LP, which also features cellist Jules Eskin, flutist Doriot Anthony Dwyer, violist Burton Fine, harpist Ann Hobson and violinist Joseph Silverstein. The third pressing couples Debussy and Ravel with Claudio Abbado conducting. The New England Conservatory Chorus also performs on this disk.

The performers were taped last spring in Boston's Symphony with a quartet of engineers, headed by producer Karl Faust, flown in from Europe. The taping was done in the U.S., but the tapes were flown to Europe for editing, mastering and processing.

Consumer and trade advertising are planned as well as radio spots. Program advertis-

ing in Boston, Providence, New York and Tanglewood also is scheduled. The Boston will tour Europe this spring with DGG's cooperation.

Promotional material may be ordered through Polydor Incorporated's Creative Services Department, Classical Division. Orders for merchandise are

now being accepted by Sid Love, DGG's national sales manager.

The three recordings will be available on disk, cassette and 8-track tape cartridge. Open reel versions of the orchestral works only can be obtained from Ampex Deutsche Grammophon.

San Antonio Cuts Concert Series Price for Students

SAN ANTONIO—In its continuing effort to interest the younger generation in music, the San Antonio Symphony Orchestra is offering to all full-time students through college its 15 subscription series of concerts in the 1970-71 season for the price of \$7.50 or at a cost of about 50 cents each.

The students have their choice of either the Thursday night or Saturday night performance in the Theatre for the Performing Arts.

Musical director Victor Alessandro will open the 32d season on Thursday (8) and Saturday (10) conducting Beethoven's "Ninth Symphony." The concert will spotlight the Symphony's 100-voice chorus, the Mastersingers, and soloists soprano Lois Alba, mezzo so-

prano Inci Basarir-Paige, tenor Ira Schantz and bass Charles Nelson.

Included in the concert presentations of the year are the World of Gilbert & Sullivan, Oct. 15-17; John Corigliano, violinist, Oct. 29-31; Anna Moffo, soprano, Nov. 12-14; Robert Casadesu, pianist, Dec. 3-5; Julius Rudel, conductor, New York City Opera, Dec. 17-19; Mahler's "Fifth Symphony," Jan. 7-9; Bruno L. Gelber, pianist, Jan. 21-23; John Ogden, pianist, Feb. 4-6; Virgil Fox, organist, Feb. 18-20; "Music of Norway," Oivon Fjeldstad, conductor of Oslo Philharmonic, Hilde Somer, pianist, March 11-13; the Houston Ballet with Symphony assistant conductor Vasilios Priakos, April 8-10; Leopold LaFosse, violinist, April 15-17; "Balshazar's Feast," with Texas Christian University Choir and the Mastersingers, April 29-May 1, and Pepe Romero, guitarist, world premiere of "Concierto Flamenco," May 13-15.

Rachlin to Conduct 5 Tex Dates

FORT WORTH, Tex.—Ezra Rachlin, musical director and conductor, will conduct the 1970-71 Fort Worth Symphony subscription season of five concerts to be held at the Tarrant County Convention Center Theatre.

An all Beethoven concert featuring violin soloist Henryk Szeryng will open the series on Oct. 27; Vladimir Krainev, the young Russian pianist and recent winner of the Moscow Tchaikovsky competition, will appear on the Nov. 17 program; an all orchestral concert is scheduled for Jan. 12.

Evelyn Mandac, soprano, and Morley Meredith, Metropolitan Opera baritone, will be soloists in the presentation of Carl Orff's "Carmina Burana" on Feb. 16, which will also feature the Texas Christian University Chorus and the Schola Cantorum under the direction of B.R. Henson, director of choral activities at TCU; the final concert on March 23 will feature Gina Bachauer, piano soloist.

In addition to the subscription series, the Symphony, in cooperation with the Fort Worth Ballet Association will present a pre-holiday production of Tchaikovsky's "The Nutcracker." Ivan Nagy and Eleanor D'Antuono of the American

(Continued on page 52)

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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	19	BERLIOZ: LES TROYENS (5 LP's) Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
3	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
4	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
5	6	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
6	7	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
7	4	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
8	8	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
9	5	SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar) Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
10	14	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163
11	11	SCHUMANN: KREISLERIANA Vladimir Horowitz, Columbia MS 7264
12	10	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506
13	12	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
14	15	MUSIC OF ERIK SATIE: THE VELVET GENTLEMAN Camarata Contemporary Chamber Group, Deram DES 18036
15	18	BEETHOVEN: SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia MS 6468
16	16	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
17	17	ROSA PONSELLE—NORMA AND OTHER FAMOUS HEROINES RCA Victrola VIC 1507
18	22	BUSONI: DOKTOR FAUST (3 LP's) Hillebracht/Fischer-Dieskau/Various Artists/Bavarian Radio Symphony (Leitner), DGG 2709032
19	23	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176
20	32	MAHLER: SYMPHONY NO. 1 London Symphony (Horenstein), Nonesuch NS 71240
21	20	SIBELIUS: FINLANDIA Philadelphia Orchestra (Ormandy), Columbia MS 7674
22	9	BEETHOVEN: SONATAS Glenn Gould, Columbia MS 7413
23	13	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435
24	21	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London OSA 6609
25	27	BERLIOZ: DAMNATION OF FAUST (3 LP's) Baker/Gedda/Paris Opera Chorus/Orchestra de Paris (Pretre), Angel SCL 3758
26	25	HAPPY BIRTHDAY LUDWIG Various Artists, Columbia MS 7406
27	28	BEETHOVEN: SYMPHONY NO. 9 Berlin Philharmonic (Cluytens), Seraphim S 60079
28	24	TCHAIKOVSKY PIANO CONCERTO NO. 1 Van Cliburn/Symphony Orchestra (Kondrashin), RCA Red Seal LSC 2252
29	31	OPERA GALA (2 LP's) Various Artists, RCA Red Seal VCS 7061
30	—	BEETHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), London Phase 4 SPC 21043
31	29	ART OF BIDU SAYAO Odyssey 32-16-0377
32	37	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001
33	35	KODALY: HARY JANOS/PROKOFIEV: LT. KIJE Cleveland Orchestra (Szell), Columbia MS 7408
34	34	GLORY OF GABRIELLI Gregg Smith Singers/Texas Boys Choir/Edward Tarr Brass Ensemble/E. Power Biggs (Negri), Columbia MS 7071
35	33	ART OF THE SPANISH GUITAR (2 LP's) Julian Bream, RCA Red Seal VCS 7057
36	36	BRAHMS: DOUBLE CONCERTO Oistrakh/Rostropovitch/Cleveland Orchestra (Szell), Angel SFO 36032
37	39	BERNSTEIN'S GREATEST HITS, VOL. II New York Philharmonic (Bernstein), Columbia MS 7246
38	—	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LSC 2609
39	30	FLOTOW: MARTHA (3 LP's) Gedda/Prey/Various Artists/Bavarian State Opera (Heger), Angel SC 3753
40	—	ORFF: CARMINA BURANA Various Artists/Boston Symphony (Ozawa), RCA Red Seal 3161

Coin Machine World

Cash, Revival Tie In Jukebox Vote

CHICAGO—Unusually heavy and erratic voting has resulted in another change in this year's jukebox awards. Music Operators of America (MOA) earlier said it did not receive enough votes to pick "Record Company of the Year" but voting for

"Artist of the Year" was so heavy that Creedence Clearwater Revival and Johnny Cash tied and will receive separate awards. The nation's jukebox operators unanimously chose "Raindrops Keep Fallin' On My Head" by B. J. Thomas as "Record of the Year" and Thomas will accept the award in person.

The awards for artist and artist(s) of the year and record of the year will be presented at MOA's gala banquet and talent show here Oct. 18 climaxing the three-day annual jukebox show at the Sherman House.

'Raindrops' Wins

Thomas, who records on Scepter Records, promised show producer Hirsh de La Vez that he would personally accept the award. It is not known if Cash or Creedence Clearwater Revival will be at the event. Cash performed last year at MOA.

Creedence Clearwater Revival and Cash beat out the other nominee, Charley Pride. "The vote was so heavy and so close that we decided to give separate awards as we have done in the past," says Fred Granger, executive vice-president of MOA.

Granger earlier announced that the national organization of jukebox operators will consider using a nominating committee because some operators complain that it is difficult to nominate artists and songs without

(Continued on page 42)

MOA NAMES TALENT LINEUP

Here is the lineup of record artists slated to entertain at the banquet at the 1970 Music Operators of America Show and Exposition Oct. 16-18. The banquet is set for the evening of the 18:

Ronnie Dove, Diamond Records; Ramsey Lewis Trio, Cadet Records; Danny Davis and the Nashville Brass, RCA Victor Records; Lois Walden, MGM Records; Clyde McPhatter, Decca Records; Browning Bryant, RCA Victor; Ferlin Husky, Capitol Records; The Caldwells; Jerry Butler, Mercury Records; Gene Chandler, Mercury; Jesse Ferguson and the Outer Limits, House of Cunningham Records; The Steelers, Epic Records; Sandler and Young, Capitol; Michael Allen, MGM.

Gene Brenner will serve as master of ceremonies, Hirsh de La Vez is the producer, and the stage director is Phyllis Herson.

Ill. Assn Hits Jukebox Direct Sales

By EARL PAIGE

ST. LOUIS—The subject of direct sales of jukeboxes and other equipment to locations dominated the Illinois Coin Machine Operators Association's (ICMOA) first meeting here where all the present officers were re-elected. Despite a good representation of Chicago area operators, the main business meeting was sparsely attended.

At the main session, ICMOA director Fred Gain distributed a kit to help operators compete

with direct sales and leasing firms. Parts of the kit included reprints from Billboard articles on the subject. A long afternoon of debate and discussion raised dozens of "solutions" from performing better service to such drastic suggestions that operators form a separate "service union" that would "punish" a location owner by charging him an outrageous fee if his machine broke down.

Direct sales and leasing firms are moving into Illinois and such activity threatens operators in at least 10 states, according to experts here.

Guidelines

Gain warned operators they can take a number of competitive steps to counteract locations owning their own jukeboxes but spelled out four things they shouldn't do:

"Do not misrepresent any material facts as to service, costs or operating facets.

"Do not slander any other equipment or make untrue or disparaging comments about them.

"Do not falsely represent any fact.

"Do not pressure or coerce the location in any way."

Over and over again, operators stressed the need to perform more services for the location. Charles Marik, executive vice-president who chaired the direct sales session in the absence of president George Wooldridge, said: "Cover your pool table more often than necessary so that the location owner doesn't get the idea that operating his own table is easy."

While pool tables were thought to be the most logical item for a location owner to try to operate, Chicago distributor Ron Caghan warned that firms are offering a total package of equipment from jukeboxes in on-street stops to vending in off-street locations.

Many members wanted to know how leasing or sales companies could guarantee service. Caghan said sometimes the firms recruit local operators for this purpose. "In some areas

(Continued on page 44)

Bigger MOA PR Campaign; Copyright Fight

ST. LOUIS—Illinois jukebox operators were told here recently that Music Operators of America (MOA) is going to be more aggressive in its public relations program, that the industry can expect "early" action in the next Congress on the copyright revision legislation and that MOA will again ask for grass roots support in fighting for its copyright proposals. The subjects of a national nature were covered by MOA president A. L. (Lou) Ptacek and executive vice-president Fred Granger.

"Last year, columnist Jack Anderson told MOA that no one could expect to get the story of the jukebox industry across to the public but our own organization. With this in mind, we have this year made further use of the 'jukebox' story brochure and will for the first time invite the press, radio and television newsmen to MOA," Ptacek said.

Of the latter plan, he said: "We realize that perhaps our invitation to the news media is a calculated risk. But the MOA board feels that at least an experiment should be conducted; that we should come out in the open.

"As many of you know, the jukebox industry received a very favorable mention in the Washington Star some months ago—a story with many pictures. But a few days later, however, we were the recipients of a very unfavorable mention on the CBS 'Sixty Minute' program. This will happen, but we feel we are making progress in public re-

(Continued on page 45)

Programmer's Family Helps Pick Jukebox Hits in Miami

By SARA LANE

MIAMI — Kathleen Stanley, jukebox programmer and assistant manager at Advance Music here for the past four years, not only consults trade charts and listens to "as much radio as possible" in programming records for some 200 jukeboxes in the Dade-Broward County area, but also pays close heed to what her three children, two teenage daughters, a 23-year-old daughter and son-in-law have to say about a new release.

"I use my children as a barometer," she said. "They're usually pretty accurate in their selections. For instance, the first time I heard 'Close to You' by the Carpenters, I thought it was an especially good song, but felt, perhaps it wouldn't appeal to the young hip teenage bracket. But it did appeal to them and I sent the record to all our locations where it was exceptionally well received. In fact, in three weeks, it was the top song in this area."

Programming jukeboxes can be complex unless the programmer is familiar with the owner and the location and makes a special effort to develop a per-

sonal relationship with the owner. "I try to visit my locations as frequently as possible—sometimes as often as once a week—and I am in constant telephone contact with them. I like to find out the type of music most requested at a location and what the owner's own taste in music is and what his customers request," Mrs. Stanley said. "It's personal service and I find it works beautifully because the owners know

(Continued on page 42)

Association Digest

ILLINOIS

ST. LOUIS, Mo.—As Les Montooth read the nominating committee recommendations for new Illinois Coin Machine Operators Association (ICMOA) officers, he took the occasion to point out that many operators "will not serve as directors or officers." All present ICMOA officers were re-elected: George Wooldridge, president; Charles Marik, executive vice-president; vice-presidents Warren Brown, Montooth, Gene Fiedler, August Hiemer, Wayne Hesch and Bob Kellaney; Orma Johnson Mohr, secretary-treasurer. Four directors were dropped and were replaced by John W. Strong, Kim Thom, Charles Sacco and John McGowan, all of Chicago. Other directors: Bud Hashman, Chick Henske, Mike Sasyk, Art Velesquez, Bernard Williams, Lynn Smith, Harry Schaffner, Walter Poffenberger and Francis Roper.

UTAH

SALT LAKE CITY—The Utah Music Guild will hold a formal organization meeting Oct. 2 at the Ramada Inn here commencing at 7 p.m. The Guild is expanding into a state-wide organization of jukebox operators. An earlier meeting was postponed, according to Raymond Samuelson, who reports that the Guild's long-time executive director William Jennings died recently.

The Utah Music Guild held a preliminary meeting in July and

(Continued on page 45)

Executive Turntable



Amile A. Addy has been named assistant manager of the Wurlitzer Co. North Tonawanda division. In his 12 years with the company, Addy has been in various divisional activities, most recently as manager of the San Francisco factory. He joined Wurlitzer in 1958.

Speakers at Ill. Jukebox Meeting



A. L. (LOU) PTACEK



FRED GRANGER



GEORGE WOOLDRIDGE



LES MONTOTH



FRED GAIN



CHARLES MARIK

'Raindrops' Top Jukebox Hit

• Continued from page 41

guidelines (Billboard, Sept. 5). This year's primary voting deadline had to be extended and resulted in few votes for the top record company, an award which was discontinued.

"Raindrops Keep Fallin' On My Head" received heavy votes and outdistanced "Bridge Over Troubled Water" and "Sugar, Sugar," Granger says. He indicates that "Raindrops . . ." is in sharp contrast to last year's award for "Harper Valley P.T.A." which had peaked on Billboard's charts Nov. 2, 1968,

ten months prior to the voting period. "I made repeated phone calls to every area of the country confirming the staying power of that record," Granger said recently.

As for the record company award, Granger said: "This really calls for a conclusion of fact we are not permitted to make. There is a lack of criteria and for the past two years this aspect of our awards has really been a popularity contest."

MOA's jukebox (JB) awards will be a top item on the agenda at the next director's meeting, he says.

Programmer's Family Helps Pick Jukebox Hits in Miami

• Continued from page 41

that I am taking an interest in their location."

Ninety percent of the locations are changed each week. "Many times the owners leave it up to me to make the selection and they don't even bother to send in requests. I guess they have a lot of faith in my ability to know what they want," she smiled. "Today people have become much more aware of what's happening in the music industry. They're more inclined to keep up with it. As a result, it requires more effort on the part of the programmer to stay abreast—and ahead—of the location owner and his customer. I change two or three, perhaps four records each week at each location—more, if there are requests for specific tunes."

Mrs. Stanley feels there is hardly any distinction in music today between contemporary, country-western and rock. "They all seem to overlap. Some programmers feel that it is more difficult to make selections at this time, but I find it easier. Of course, she admitted, acid rock or physchedelic rock is something else. I placed Ann Marie's 'Snowbird' in all locations. Although country in origin, it had universal appeal. The same with Clarence Carter's 'Patches.'"

The Little LP's do especially well in cocktail lounges in Mrs. Stanley's territory and she reports an increase in placing them.

There are constant requests for old standards and because

of the large record library Mrs. Stanley maintains, she has no problem filling requests for the older records. She considers her filing system "unique and typically female." Records are filed alphabetically by artist and color categorized. Each box is spray painted for quick and easy identification; red indicates teen records; blue, soul; avacado, country; white is pop or contemporary and so on.

"I keep every record that comes off the jukebox. You never can tell when one is going to become a standard and I like being prepared for requests. I have some old records that can't even be bought anymore."

She is in the process of categorizing top records of the year by the year. "I'm back to 1957," Mrs. Stanley explained. Each of the year's top tunes is placed in a box and labeled. "I find this is an excellent method for finding records of a certain time. We supply them for school class reunions and parties."

Most of the locations serviced by Advance Music are on a three-for-a-quarter play. "We tried changing some to two-for-25 cents but there were too many complaints, so we still maintain the old pricing."

She utilizes the services of Bush-International, a one-stop, exclusively. The convenience of location—next door to Advance Music—is the prime reason. "We've established a good working rapport as I am in and out of B-I constantly," she said. "If they don't have the record I want—and it's rare they don't—they will order it for me immediately, and when I'm next door, they make suggestions to me. Usually I know what I want because I've either heard the tune on the air or read about it in Billboard, but there are occasions when a new release does slip by and I am open to suggestions."

She finds that many locations prefer the older proven records to a brand new one which "might" hit the charts in a month or so. Very few locations stick to one type of category. "Even soul locations want to alternate with some pop tunes," she explained. "I guess I could say the only locations that specify a definite category are the teen locations. This is where I place a lot of long singles. Usually they're recorded by the rock groups."

"You have to know what your location requires," she stressed. "Many times I'll get a request for a song without a designated artist. For example, 'Leaving on a Jet Plane' by Peter, Paul and Mary is suitable for all locations. Yet Eddy Arnold's rendition of the same tune, which is beautiful, is primarily for country locations. That's why I visit my locations so frequently. If I know their needs, it makes everyone's job so much easier. They're happy with my efforts. And service is what we programmers render to our clients."

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Coming Events

- October 2-3—Texas Merchandise Vending Association annual meeting, Marriott Hotel, Dallas.
- October 2-4—Automatic Vendors Association of Virginia annual meeting, Mariner Hotel, Virginia Beach, Va.

**ISSUE
DATE:
October 17
AD
DEADLINE:
October 6**



WHERE IT'S HAPPENING!



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DAILY PROGRAM

Friday, October 16
 9:00 AM to 3:00 PM—Exhibits Open
 12:00 Noon—Ladies Luncheon
 3:30 PM to 6:00 PM—MOA Industry Seminar
 Hospitality Suites Open in Evening

Saturday, October 17
 10:00 AM to 6:00 PM—Exhibits Open
 11:30 AM to 1:00 PM—MOA Brunch and Membership Meeting
 Hospitality Suites Open in Evening

Sunday, October 18
 10:00 AM to 3:00 PM—Exhibits Open
 6:00 PM to 7:00 PM—Cocktail Hour
 7:00 PM to 1:00 AM—Gala Banquet and Stage Show

MUSIC OPERATORS OF AMERICA
228 N. LaSalle Street—Chicago, Illinois 60601

III. Assn Hits Jukebox Direct Sales

• *Continued from page 41*

they were just writing a service policy without anyone having any knowledge of whether they would be able to follow through with the service."

Programming

Arlington Heights operator Wayne Hesch pointed out that the location often isn't aware of the services operators perform. "It's difficult to program

jukeboxes. Many records the location wants are only available on LP's. The operator provides the music, speakers, equipment and so much more." Hesch also suggested using a location contract and said his firm still has locations which had challenged a contract in courts and had lost.

Carlinville operator Alex Perardi said: "You must sell yourself to the location the year around just like politicians."

Peoria operator Les Montooth warned never to tell a location it couldn't buy its own equipment. He also stressed service, saying that he tells his location to call back in an hour after placing a service call. "If we aren't there something's wrong."

As the debate wore on, the problems of combating direct sales were seen as more complex. One operator warned that if operators start alerting locations about the problem this could represent a problem in itself: "The location may never have thought about owning his own jukebox. If you alert him, he may then be more receptive to a direct sales approach."

Chicago operator Warren Brown warned that it was im-

possible to prove to a location that it was not profitable for the location to own his own jukebox or other equipment. "We've become stagnant," Brown charged. "We're only accustomed to losing location to other operators—now we must make a reassessment of the new threat posed by direct sales."

He moved that direct sales be made the top agenda item at ICMOA's next meeting and Gain assured the members that this was already the case.

Rock-Ola Bows Line at MOA; Adds Console

CHICAGO—Rock-Ola Manufacturing Corp. will introduce a new console jukebox and two traditional phonographs that will be shown for the first time at Music Operators of America (MOA) Oct. 16-18 here. Executive vice-president Ed Doris calls attention to Rock-Ola's Booth No. 112 and is inviting operators to see the introduction of the new line which will be seen by distributors Oct. 4-6 at the Grand Hotel, Point Clear, Alabama.



DURING the audition session, Cliff Cottrell of Mitchell Novelty Co. lists the new records and purchases on a wall chart. This system eliminates duplications and overlapping of orders on the routes.

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MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

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Love Rings	8.00
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Heads Mix	5.00
Circus Toys	4.25
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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Austin, Minn.; Adult Location

Judy Hatleli, programmer, Star Music & Vending Co.



Current releases:
"I (Who Have Nothing)," Tom Jones, Parrot 40015;
"Elmer's Tune," Dick Jergens, A&M 85015;
"Stand by Your Man," Ray Anthony, Ranwood 879.

Oldies:
"Green Onions," Count Basie;
"Spanish Eyes," Al Martino.

Buchanan, Mich.; Adult Location

Frank Fabiano, programmer, Fabiano Amusement Co.



Current releases:
"Snowbird," Anne Murray, Capitol 2738;
"I (Who Have Nothing)," Tom Jones, Parrot 40015;
"Cracklin' Rosie," Neil Diamond, Uni 55230.

Oldies:
"Raindrops Keep Fallin' on My Head," B.J. Thomas;
"Yakety Sax," Boots Randolph.

Chicago; Soul Location

Warren Brown, operator, Billie McClain, programmer, Eastern Music Co., Inc.



Current releases:
"Part Time Love," Anne Peebles, Hi 2178;
"I'll Be There," Jackson 5, Motown 1171;
"Black Fox," Freddy Robinson, Pacific Jazz 88155;
"Stand by Your Man," Candi Station, Fame 1472.

Madison, Wis.; Adult Location

Lou Glass, operator, Pat Schwartz, programmer, Modern Specialty Co.



Current releases:
"We've Only Just Begun," Carpenters, A&M 1217;
"I (Who Have Nothing)," Tom Jones, Parrot 40015;
"Look What They've Done to My Song Ma," New Seekers, Electra 45699;
"Long, Long Time," Linda Ronstadt, Capitol 2846.

Milwaukee; Kid Location

Cliff Cottrell, programmer, Mitchell Novelty Co.



Current releases:
"Joanne," Mike Nesmith and the First National Bank, RCA 74-0368;
"We've Only Just Begun," Carpenters, A&M 1217;
"El Condor Pasa," Simon and Garfunkel, Columbia 4-45237;
"Candida," Dawn, Bell 903.

North Bend, Neb.; Kid Location

Ed Kort, operator, Louis Reginald, programmer, Kort Amusement Co.



Current releases:
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204;
"Which Way You Going, Billy," Poppy Family, London 129.

Rockford, Ill.; Country Location

Charles Marik, operator; Jerry Schultz, programmer, Star Music Co.



Current releases:
"For the Good Times"/"Grazin' in Greener Pastures," Ray Price, Columbia 4-45178;
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211.

Salt Lake City, Utah; Young Adult Location

Ray Samuelson, programmer, Ray's Music Co.



Current releases:
"Snowbird," Anne Murray, Capitol 2738;
"Close to You," Carpenters, A&M 1183;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204.

Wisconsin Rapids, Wis.; Country Location

Morgan (Chick) Metcalf, programmer, Rapids Coin Machine Service



Current releases:
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"Wonder Could I Live There Anymore," Charley Pride, RCA Victor 47-9853;
"Run Woman Run," Tommy Wynette, Epic 5-10653.

Wisconsin Rapids, Wis.; Kid Location

Russell Dougherty, operator, Rapids Coin Machine Service



Current releases:
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Candida," Dawn, Bell 903;
"Groovy Situation," Gene Chandler, Mercury 73083.

Country Music

Ticket Demand Spurs CMA Banquet Expansion

NASHVILLE — A sellout, with a waiting list of more than 600, has necessitated expansion of the annual Country Music Association banquet and show set for Oct. 16, it was announced this week.

Bill Hudson, chairman of the event, said a special half-price ticket is being offered to those CMA members who have been unable to get regular tickets. These tickets would admit the member to all but the seated dinner.

Frank Jones of Columbia Records, who is serving as talent co-ordinator and producer of the show, said talent already confirmed for the CMA show included Conway Twitty, Dottie West, Grandpa Jones and Gordie Tapp and Ray Stevens. Several other top names are expected to be added. Tex Ritter will serve as master of ceremonies.

SESAC once again will decorate the giant Municipal Auditorium for the event. The affair will follow by two days the annual CMA Country Music Awards telecast on the Kraft Music Hall on NBC-TV. This will originate live from the stage of the "Grand Ole Opry" House.

Tennessee Ernie Ford will be master of ceremonies, and some of the talent now lined up to participate includes Roy Clark, Johnny Cash, Ray Stephens, Charley Pride, Merle Haggard, Minnie Pearl, Burl Ives and many others who will serve as entertainers or presenters.

The top songs of the year will be performed during the hour-long show. Jack Stapp and Irving Waugh are co-chairmen of the Awards show. The list of the five final nominees in each of the categories and for the entry into the Hall of Fame has been released by Ernst & Ernst. They are:

Hall of Fame Event: Chet Atkins, Owen Bradley, Jimmie Davis, Bill Monroe, Art Satherly; and Rod Brasfield, A.P. Carter and the Original Carter Family, Cowboy Copas, Ralph Peer and Carson Robison.

Entertainer of the Year: Glen

Campbell, Johnny Cash, Roy Clark, Merle Haggard, Charley Pride — Single of the Year: "Fightin' Side of Me," Merle Haggard (Capitol); "Hello, Darlin'," Conway Twitty (Decca); "I'm So Afraid of Losing You," Charley Pride (RCA); "My Woman, My Woman, My Wife," Marty Robbins (Columbia); "Okie From Muskogee," Merle Haggard (Capitol)—Album of the Year: "Fightin' Side of Me," Merle Haggard (Capitol); "Hello, Darlin'," Conway Twitty (Decca); "Hello, I'm Johnny Cash," Johnny Cash (Columbia); "Just Plain Charley," Charley Pride (RCA); "Okie From Muskogee," Merle Haggard (Capitol)—Song of the Year: "Fightin' Side of Me," Merle Haggard; "Hello Darlin'," Conway Twitty; "My Woman, My Woman, My Wife," Marty Robbins; "Okie From Muskogee," Merle Haggard; "Sunday Morning Coming Down," Kris Kristofferson.

Female Vocalist of the Year: Lynn Anderson, Loretta Lynn, Dolly Parton, Connie Smith, Tammy Wynette—Male Vocalist of the Year: Johnny Cash, Merle Haggard, Charley Pride, Marty Robbins, Conway Twitty —Vocal Group of the Year: Jack Blanchard and Misty Morgan, Carter Family, Glaser Brothers, Osborne Brothers, Stonemans—Vocal Duo of the Year: Bill Anderson and Jan Howard, Johnny Cash and June Carter, Don Gibson and Dottie West, Merle Haggard and Bonnie Owens, Porter Wagoner and Dolly Parton—Instrumental Group or Band of the Year: Buckaroos, Nashville Brass, Stonemans, Strangers, Wagonmasters — Instrumentalist of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Jerry Reed, Merle Travis—Comedian of the Year: Archie Campbell, Roy Clark, Ben Colder, Grandpa Jones, Junior Samples.

WWVA, ESCMI Plan Broadcasting Seminar Scope of Convention

WHEELING, W. Va.—Plans for a spring country music convention with meaningful seminars and participation by all facets of the music industry was announced here jointly by officials of WWVA and the Eastern States Country Music, Inc. (ESCMI).

Following a joint meeting of the executive board of ESCMI and top management of WWVA and the "Jamboree," the outline of the meeting was made and the dates set for April 30, May 1-2.

The convention will hit hard on the business aspects of music, with seminars staged by experts in the fields of staging country music shows, programming country music formats, writing and publishing. Others will be worked out later.

The schedule includes a Friday night show by the membership of ESCMI, then business meetings and banquets for the

next two days, climaxed by a Saturday night performance of the "Jamboree."

The convention will be industry-wide, not limited to membership in the organization or to WWVA's show. An announcement says that radio officials and executives of music firms already have been contacted, and many have expressed a desire to participate. A committee is being appointed to complete plans.

Attending the meeting for ESCMI were Johnny Brewer, president; Gil Rogers, board

OPRY, CMA MEET LISTS AGENDA OF SEMINAR

NASHVILLE—An agenda and list of participants has been announced for the Broadcast Seminar to be held during the Birthday Celebration of the "Grand Ole Opry" and the CMA convention.

George Crump, a CMA director and president of WSMS Radio, said the event will take place at the Ramada Inn on Saturday, Oct. 17. The program will begin at 9:30 a.m. and continuing, with a question and answer period, for three hours.

Crump listed the following panelists:

Programming: Chuck Renwick, vice president of programming, Storer Broadcasting, and Jack Gardiner, Gardiner-Hudson, Inc.; Program Management: Dan McKinnon, KSON, San Diego; Promotions: Dorothy Kuhlman, WHOO, Orlando, Fla.; Promotion of Sales and Programming: Bill Hudson, Bill Hudson & Assoc. Sales; Irving Hill, WCMS.

Nashville Scene

Hal Neely, president of Starday-King, has been elected to the Board of directors of the International Tape Association, which also named him to the executive committee. . . . Richard Law, singing member of the Sound Seventy group, has had his first recording of a song he wrote. Performed by

Gerald & Dave on Capitol, the song is titled "Jack's Place." . . . Mega Record's Sammi Smith has signed a contract with the Joe Taylor Agency.

In case you missed the announcement, Billboard's new address in Nashville is in care of the Penthouse, 1719 West End Ave., 37203. . . . The entire Porter Wagoner show unit, including Dolly Parton, Spek Rhodes and the Wagonmasters, taped the "Mike Douglas Show" again in Philadelphia. . . . Roy Frushay has been re-signed as a recording artist with Paramount. He's currently headlining at Harrah's in Reno. Tim O'Brien continues as his producer.

Brite-Star promotions has expanded its office space on 16th Avenue South. . . . Jim Single from Atlanta has been signed to Starday-King as a writer and artist. He formerly was with Tower. . . . Billy Hayes points out that Christmas has started for him again. His "Blue Christmas" has been released in the new Danny Davis-Nashville Brass Christmas LP. It's one of the most refreshing Christmas packages in many years. . . .

GRT, almost in its infancy here, has turned out some quick winners with Stan Hitchcock and Mack Curtis. . . . Romona Parish, pro-

(Continued on page 50)

Jamboree USA Sets Up Disk Co.; 1st Single Set

WHEELING, W. Va.—The establishment of Jamboree USA Records has been announced by Quentin W. Welty, general manager of Jamboree USA, Inc., the corporation that stages the Saturday night broadcast over WWVA Radio in the Capitol Music Hall here each week.

Country Music Month Record

NASHVILLE—Royal American Records will release "the first commercial country recording ever to honor Country Music Month," according to announcement by Dick Heard, label president.

"We think it's high time someone within the industry acknowledged Country Music Month (October) with a commercial recording," Heard said, "so we planned the release to coincide with the annual celebration."

The tune, "Country Music Makes Me Flip My Wig" is set for release Thursday 1. It's the label's first release by Charlie Fields.

Special radio samples have al-

(Continued on page 52)

chairman, Sam and Elinor Baker, convention co-chairmen, Penny Brewer, secretary, and Bob May, board member.

Representing WWVA were general manager J. Ross Felton, "Jamboree" manager Quenton Welty, and "Jamboree" host Gus Thomas. Welty said the gathering would allow WWVA to "do something important for the country music field, not only in the spring, but throughout the year." He said the efforts of the Wheeling community would be behind the gathering.

Grid Player Forms Pub

BALTIMORE — Johnny Unitas, the "golden arm" of the Baltimore Colts, has formed a music publishing company here with Nashville ties.

Heading the Nashville branch of his firm will be William Pursell, pianist, arranger, producer and recording artist. Wesley Rose, president of Acuff-Rose Publications, Inc., has agreed that all arrangements for foreign publication will be handled by his firm.

The Unitas firm's application for affiliation with ASCAP is pending and future plans include affiliation with BMI.

Associated with Johnny Unitas Publishing Co., will be Sideline Agency, Inc. Sideline will handle talent guidance and management, jingle-production and all other commercial projects.

While the primary business office of both firms will be located here, music activities will be centered around the direction of Pursell in Nashville.

Say You Saw It in
Billboard



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CAPITOL 2914

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The Ed Sullivan Show October 11th, CBS

'HEY BABY'

RA-18

#37

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'PATCHES'

RA-19

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/3/70

★ 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	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	7	38	25	YOU WANNA GIVE ME A LIFT? Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	15
2	2	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	5	39	57	THANK GOD FOR GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	2
3	5	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	9	40	28	THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI)	12
4	4	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	10	41	34	TELL ME MY LYING EYES ARE WRONG George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	14
5	8	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	8	42	35	SALUTE TO A SWITCHBLADE Tom T. Hall, Mercury 73078 (Newkeys, BMI)	13
6	6	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	9	43	30	WONDER COULD I LIVE THERE ANYMORE Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	17
7	10	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	6	44	52	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	3
8	11	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	6	45	31	EVERYTHING A MAN COULD EVER NEED Glen Campbell, Capitol 2834 (Ensign, BMI)	12
9	3	FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	15	46	53	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC)	4
10	7	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	10	47	43	BLAME IT ON ROSEY Ray Sanders, United Artists 50689 (Wilderness, BMI)	10
11	19	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	4	48	46	SAME OLD STORY, SAME OLD LIE Bill Phillips, Decca 32707 (4-Star, BMI)	7
12	13	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	11	49	50	WHISKEY WHISKEY Nat Stuckey, RCA Victor 47-9884 (Combine, BMI)	5
13	9	HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	11	50	40	IT'S DAWNED ON ME YOU'RE GONE Dottie West, RCA Victor 47-9872 (Tree, BMI)	10
14	12	DON'T KEEP ME HANGIN' ON Sonny James, Capitol 2834 (Marson, BMI)	14	51	45	THE BIRTHMARK HENRY THOMPSON TALKS ABOUT Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI)	6
15	14	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI)	15	52	55	WHO SHOT JOHN Wanda Jackson, Capitol 2872 (Little Street, ASCAP)	4
16	16	GEORGIA SUNSHINE Jerry Reed, RCA Victor 47-9870 (Vector, BMI)	9	53	58	MY HAPPINESS Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP)	5
17	15	MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	14	54	59	TYING STRINGS June Stearns, Decca 32726 (Wilderness, BMI)	2
18	24	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	6	55	56	HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP)	5
19	23	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	6	56	54	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI)	4
20	20	THIS NIGHT (Ain't Fit for Nothing But Drinking) Dave Dudley, Mercury 73089 (Newkeys, BMI)	10	57	49	WATERMELON TIME IN GEORGIA Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	7
21	17	MARTY GRAY Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	11	58	62	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	3
22	26	LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI)	8	59	51	HONKY TONK MAN Bob Luman, Epic 5-10631 (Cedarwood, BMI)	13
23	21	BILOXI Kenny Price, RCA Victor 47-9869 (Window, BMI)	12	60	—	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	1
24	27	I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallico, BMI)	8	61	65	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	3
25	33	JOLIE GIRL Marry Robbins, Columbia 4-45215 (Beijo, BMI)	4	62	64	I'VE LOST YOU/ THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	6
26	29	SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI)	9	63	66	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	2
27	32	WAKE ME UP EARLY IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	7	64	60	SUGAR IN THE FLOWERS Anthony Armstrong Jones, Chart 5083 (Sue-Mirl, ASCAP)	11
28	18	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI)	10	65	67	LET'S GET TOGETHER George Hamilton IV & Skeeter Davis, RCA Victor 47-9893 (Irving, BMI)	2
29	41	CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	6	66	74	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	2
30	37	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	4	67	63	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	3
31	36	HARD HARD TRAVELIN' MAN Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	9	68	73	MY WOMAN'S LOVE Johnny Duncan, Columbia 4-45201 (Tree, BMI)	3
32	38	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	4	69	72	SILVER WINGS Hagers, Capitol 2887 (Blue Book, BMI)	4
33	44	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	3	70	—	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	1
34	22	ONE SONG AWAY Tommy Cash, Epic 5-10630 (House of Cash, BMI)	12	71	71	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	2
35	39	FROM HEAVEN TO HEARTACHE Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	4	72	—	STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP)	1
36	68	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	2	73	—	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5 10656 (Algee, BMI)	1
37	42	HEY BABE Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	9	74	—	SO BAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	1
				75	—	RIGHT BACK LOVIN' YOU Del Reeves, Chart	1

THE SMASH DUET OF THE YEAR

**DAVID HOUSTON &
BARBARA MANDRELL**

“AFTER CLOSING TIME”

Epic: 5-10656

Written by Sherrill-Wilson-Walls

**BILL GAVIN: "Don't brush this aside as 'just a country record'—
it's a powerhouse entry for both Top 40 and non-rock."**

Personal Management
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NEW YORK, N.Y. 10019

NASHVILLE OFFICE
806 16th Ave. South
Nashville, Tenn. 37203
Norris Wilson, Mgr.

Nashville Scene

• Continued from page 46

gram director of WCLS, Columbus, Georgia, has her first release on the Startime Label, owned by Abnak in Dallas. Its title is simply "I'm a Woman." . . . **Warren Robb** has written both sides of his new Starday single. . . . **Tom Hartman**, general manager of Tree Hollywood, has signed **Lester Brjersman**, **Denny Hall** and **Joel Tepp** as exclusive writers for the firm. All are members of the **Buffalo Nickel Jug Band**. . . . Artist-agent **Buddy Lee** announced the signing of **Liz Anderson** to an exclusive management-booking contract. . . . **Jackie Wadell** has a new release on Stop Records produced by **Pete Drake** and written by **Ernie Jordan**. She has all the physical attributes to make it. . . . **Clarence Selman**, manager of Jim Reeves Enterprises, announced the signing of **Gary Sefton** as an exclusive writer's contract with Open Road Music, part of the complex controlled by the Reeves organization. . . . The new **Johnny Stringer** release on Ten-Tex was recorded partly (voice) in Michigan with the back-up done in Memphis. The tune is "Mr. Country Music Man." . . . **KYA** in San Francisco is a leader in the battle against drugs. . . . **Mayf Nutter** has a new release titled "Simpson Creek" which concerns pollution. . . . **Tompall** and the **Glaser Brothers**, with a high percentage of repeat bookings, are outdoing everyone in the Raleigh area. They've done three shows there in 12 months, all with standing ovations, and have been booked back for a fourth time soon. . . . Columbia's **Claude King** signed an exclusive booking pact with Moeller Talent, Inc., which includes handling **The King's Men**, King's band.

Tommy Cash continues to break attendance records on the fair circuit. In Gallipolis, Ohio, Tommy did a midweek grandstand show which are more than 12,000. . . . **Peggy Little** and **Tommy Overstreet** missed an appearance in Bisbee, Arizona, because of heavy rains which caused flash floods and washed out the roads. On her return, Peggy injured her back. . . . **Lefty Frizzell** is coming in for a recording session at Columbia. . . . **Mel Tillis** has taped his fourth consecutive appearance on the "Glen Campbell Show." . . . **Hank Williams Jr.**, **Billy Walker** and **Lamar Morris** will do MGM's forthcoming feature film production "Going All Out" to be shot in Dallas, Texas. . . . The "PeeWee King Show" is winding up 34 one-nighters at fairs and rodeos in midwest state parks, booked by **Hap Peebles**. PeeWee now is getting record sessions together for his nephew, **Danny King** of Milwaukee. . . . **Doc Holiday**, formerly of WMAK here and WMTS, Murfreesboro, Tenn., has been named manager of KYAL in McKinney and Plano, Texas, where he started as a disk jockey and program director some 10 years ago. Working for **Del Morton**, he also will serve as program assistant to several country stations in the Southwest. . . . **Bonnie Guitar** and group played a three-night benefit in Greston, Washington, for her old friend **Deb Copenhaver**, former champion rodeo rider. With Bonnie and her wand were **Pete Hicks** of KSPO Radio, Spokane, and his band, **The New Land**. The event coincided with Deb's opening of a Larrup Inn Opey House ballroom. . . . **Bobby Buttram** and **Ronnie Chambers** have signed contracts with Whirlwind Records of Arkansas. Bobby has cut for Wayside and Ronnie for Natural Sounds. Both were produced by **Little Richie Johnson**. . . . **Webb Pierce** felt the effects of the recent hijacking when he and his aide, **Rusty Adams**, arrived in Bermuda for two performances and their luggage was still at New York's Kennedy Airport for a security check. They borrowed and bought clothing for the appearance.

HAS YOUR SON MENTIONED ANY HEROES LATELY?

?

WHERE HAVE ALL THE HEROES GONE

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FASTRACK

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TUNE US IN NEXT WEEK.

when answering ads . . .

Say You Saw It in the Billboard

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 10/3/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	HELLO DARLIN' Conway Twitty, Decca DL 75209	15
2	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	11
3	3	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	10
4	8	FOR THE GOOD TIMES Ray Price, Columbia C 30106	5
5	5	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	19
6	4	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	20
7	7	THE WORLD OF JOHNNY CASH Columbia GP 29	18
8	6	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	49
9	11	BEST OF JERRY LEE LEWIS Smash SRS 67131	23
10	9	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	8
11	14	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	33
12	10	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	11
13	18	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	5
14	12	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	13
15	13	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	10
16	16	THE POOL SHARK Dave Dudley, Mercury SR 61276	7
17	17	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	5
18	15	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	14
19	19	WORLD OF TAMMY WYNETTE Epic BN 503	17
20	22	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	37
21	23	HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656	26
22	25	WONDERS OF THE WINE David Houston, Epic BN 30108	4
23	26	WORLD OF RAY PRICE Columbia GP 28	13
24	24	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	23
25	21	HELLO, I'M JOHNNY CASH Columbia KCS 9943	34
26	28	BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	20
27	30	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	6
28	31	JACK GREENE'S GREATEST HITS Decca DL 75208	9
29	27	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	57
30	29	BABY BABY David Houston, Epic BN 26539	27
31	20	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	14
32	32	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	34
33	35	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	2
34	37	ONE MORE TIME Mel Tillis, MGM SE 4681	4
35	34	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	3
36	—	GOODTIME ALBUM Glen Campbell, Capitol SW 493	1
37	38	RISE AND SHINE Tommy Cash, Epic BN 30107	2
38	33	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675	9
39	40	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	4
40	43	WHEN A MAN LOVES A WOMAN Billy Walker, MGM SE 4682	4
41	41	THIS IS BARE COUNTRY Bobby Bare, Mercury SR 61290	5
42	39	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	22
43	—	COUNTRY FEVER Nat Stuckey, RCA Victor LSP 4389	1
44	45	BOSS MAN Charley Rich, Epic E 30214	3
45	—	SNOWBIRD Anne Murray, Capitol 579	1

*We would like to take this opportunity
to thank..*

Hopalong Cassidy

Doc Holiday

Buffalo Bill

Jessie James

Maverick

Billy the Kid

*and the three
hundred cavalry whose names we don't
know, for their un-dying assistance in
making this record possible.*

Thank You

**BUDDY ALAN & DON RICH
COWBOY CONVENTION**



FASTRACK

**WILL MAKE MONEY
FOR RADIO STATIONS.
LOTS
OF MONEY.**



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TUNE US IN NEXT WEEK.

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

- | | | |
|------------------------|---|------------------------|
| Brite Star's Pick Hits | California Day—Strawberry Alarm Clock (UNI) | Brite Star's Pick Hits |
| | Heart Over Mind—Mel Tillis (Kapp) | |
| | Meet Me in the City—Rev. Willie Green (Gee-Bee) | |
| | Honky-Tonk Angels—Tonnetta Watson (Timber) | |
| | No Arms Could Ever Hold You—Bobby Vinton (Epic) | |
| | Mansion Over the Hill Top—The Stuarts (Stuart) | |
| | Pillar of Salt—(To be announced) | |
| | One Broken Heart—Gary U.S. Bonds (Sue) | |
| | You Broke a Blind Boy's Heart—Jimmy Jones (Jody) | |
| | Who's To Blame—Jaw Harp John (Ground Hog) | |
| | Days and Nights—Paul Coleman (Roost) | |
| | Dallas Is the City for Me—Milus Bradley (Geauga) | |
| | <small>For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.</small> | |

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

Letters To The Editor

• *Continued from page 37*
the top of the pay scale (I earn about \$2.56 an hour). And my wife still works so we can answer the cellophane-window letters without backing up to the mailbox.

My complaint doesn't center around money, though. I work six days a week, too—and I'm tired of that. When I present that to the front office, I get a maxim: "All airmen in radio work six days." Why? "Because all airmen work six days."

When I first entered the profession, I knew of the giant attrition rate—and I naively attributed it to lack of talent, lack of motivation, and lack of glamour. I kind of vowed I'd overcome the latter two because I am well enough equipped.

After four years of trying to work for improvements, I'm not sure where I want to grind the axe. A little with management, a little with the industry

itself—and all at the risk of hearing, "you're the one who chose radio."

Those who say that are, I think, quietly bludgeoning themselves to death — and everybody's doomed to turning on the Marconi only to hear Time, Tunes, and Temperature.

Meantime, thanks for a place to get this out of my mouth.

G.B. Lee Barker
Salem, Ore.

'My Blast'

Dear Editor:

My letter is in response to the 'End of the Line?' letter to you in the Sept. 19 issue of Billboard.

Dear 'A Disk Jockey':
It was really my 'blast' to read your sad tale in Billboard of Sept. 19. It might have made a lot more sense for you to have called in the American Federation of Television and Radio Artists AFL-CIO to organize your station so we could try and help you get enough from your employers to support your wife and children.

Many people also wonder where old announcers go. They go into management, insurance, real estate, and some even sell used cars. But they were, and are, the ones that didn't have the something special that was marketable. The ones that leave now are going into government service—public relations men for candidates, and even candidates for senator,

governor and various other federal, state and municipal offices; or other government positions.

Sometimes promises to yourself and your family aren't always kept. But promises are not the only thing. It really isn't a question of being discovered. After being in the business for six years it would appear that you should have learned something about the business. The magic of 'making it' in this business is 90 percent luck, and I guess you weren't very lucky.

While AFTRA has a few labor agreements in some of the smaller markets that may pay less than a lunch wagon driver, the vast majority of some of the not so lucky working under AFTRA staff contracts get a lot more. I'm not pushing unionization in my response to you, but I, for one, do think 'you are an ass'.

Let us hope that when you come to the 'end of the line' driving that lunch wagon you do more than wait until something else comes up. Maybe you'll get the Teamsters in to help you make a living wage.

Walter Greenspan
National representative
New York AFTRA

Rachlin to Conduct

• *Continued from page 40*
Ballet Theatre will be guest soloists.

On Nov. 22, the first of three student concerts will be presented. The opening program will be a "Beethoven Birthday Party," followed by a student performance of "The Nutcracker" on Dec. 12 and closing with "Rogues in Music" on Feb. 12. Ann Rachlin will be narrator for the November and February concerts.

Music Month Record

• *Continued from page 46*
ready been mailed to more than 1,500 radio stations. The reverse side of the special sample copies carries Country Music Month promotional spots recorded by artists Linda K. Lance, Ray Griff, Van Trevor, Leroy Woods, John Deer and Fields.

Think HARD, Think SOFT, Think . . .



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For further information:



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Billboard New Album Releases

FOR OCTOBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' October 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

- GENE AMMONS**—Brother Jug!
(Prestige) PR 7792
- RUBY ANDREWS**—Everybody Saw You
(Zodiac) ZS 1001
- RUDY ATWOOD**—Gospel Grandeur
(Supreme) SS 2063
- CHET ATKINS/JERRY REED**—Me & Jerry
(RCA Victor) LSP 4396
- EDDY ARNOLD**—Standing Alone
(RCA Victor) LSP 4390
- ED AMES, This Is**
(RCA Victor) VPS 6023
- ACE TRUCKING COMPANY**—The Comedy of Ace Trucking Company Goes Underground
(RCA Victor) LSP 4407
- STEVE ALLEN & JAYNE MEADOWS**—For Children Only!
(Golden) LP 247
- DOUG ASHDOWN**—The Age of Mouse
(Coral) CRL 757514
- ALIVE 'N KICKIN'**
(Roulette) SR 42032
- ERIC ANDERSEN, The Best of**
(Vanguard) VSD 7/8
- ATLEE**—Flying Ahead
(Dunhill) DS 50084
- ASHTON, GARDNER + DYKE**
(Capitol) ST 563
- CHET ATKINS, This Is**
(RCA Victor) VPS 6030
- EDDY ARNOLD, This Is**
(RCA Victor) VPS 6032
- ED AMES**—Christmas Is the Warmest Time of the Year
(RCA Victor) LSP 4385

B

- BACON FAT**—Grease One for Me
(Blue Horizon) BH X 4807
- LUIZ BONFA**—The New Face of Bonfa
(RCA Victor) LSP 4376
- HARRY BELAFONTE, This Is**
(RCA Victor) VPS 6024
- BUSKERS**
(RCA Victor) LSP 4426
- BROWNSVILLE STATION**
(Hideout) P 1004
- KEN BERRY R.F.D.**
(Barnaby) Z 30094
- RICHARD BROUGHTON, Listening to**
(Harvest) ST 424
- JAMES BROWN**—Sex Machine
(King) KS 7 1115
- BLUE CHEER**—The Original Human Being
(Philips) 600 347
- BILLO'S CARACAS BOYS**—Mosaicos A La Billo, Vol. 2
(Miami) MLD 2025
- CHET BAKER**—Blood, Chet and Tears
(Verve) V6-8798
- TONY BOOTH**—On the Right Track
(MGM) SE 4704
- BACKWARDS SAM & DELTA X**
(Adelphi) AD 10065
- BLACKWOOD BROTHERS**—My God & I
(RCA Victor) LSP 4403
- BOBBY BARE**—The Real Thing
(RCA Victor) LSP 4422
- BOLEROS EN MARIMBA**
(Miami) MDC 1259

C

- CAMELOT STRINGS**—The Bobby Goldsboro Song Book
(Viking) LPS 101
- CLARENCE CARTER**—Patches
(Atlanta) SD 8267
- THE CENTURYMEN, Sounds of**
(Broadman) 70 BC 1
- THE CENTURYMEN in Concert**
(Broadman) 70 BC 2
- KING CURTIS**—Curtis
(Curtom) CRS 8005
- SIMON CAINE**
(RCA Victor) LSP 4410
- PERRY COMO, This Is**
(RCA Victor) VPS 6026
- SAM COOKE, This Is**
(RCA Victor) VPS 6027
- NILTON CESAR**—La Enamorada Que Sone
(RCA Victor) FSP 255
- SAM COOKE**
(RCA Camden) CAS 2433
- THE COUNTRY RAMBLERS**—My Love & Other Country Hits
(RCA Camden) CAS 2435
- CHAPARRAL BROTHERS**—Just for the Record
(Capitol) ST 551
- DICK CURLESS**—Hard, Hard Traveling Man
(Capitol) ST 552
- CARPENTERS**—Close to You
(A&M) SP 4271
- CANTERBURY CHOIR**—Christmas Carols
(Alshire) XM 2
- COUNTRY CHRISTMAS**
(Alshire) XM 1
- JACK COSTANZO/GERRI WOO**—Viva Tirado
(GNP Crescendo) GNP 5057
- JOHNNY CASH & JERRY LEE LEWIS**—Sunday Down South
(Sun) SUN 119
- ALICE COLTRANE**—Ptah the El Daoud
(Impulse) AS 9196
- JOHNNY CASH**—The Walls of a Prison
(Harmony) KH 30138
- CYNARA**
(Capitol) ST 547
- GLEN CAMPBELL, Goodtime Album**
(Capitol) SW 493
- CROWFOOT**
(Paramount) PAS 5016
- CARE PACKAGE**—Keep On Keepin' On
(Liberty) LST 7647
- BILL COWSILL**—Nervous Breakthrough
(MGM) SE 4706
- FLOYD CRAMER, This Is**
(RCA Victor) VPS 6031
- CESAR CASTRO**—El Rebelde
(Miami) MF 3111

D

- NEIL DIAMOND**—Shilo
(Bang) BANG 221
- DONALD**
(RCA Victor) FSP 258
- SKETER DAVIS**—It's Hard to Be a Woman
(RCA Victor) LSP 4382
- JOHN DENVER**—Whose Garden Was This
(RCA Victor) LSP 4414
- BONNIE DOBSON**—Dear Companion
(Prestige) 7801
- REV. GARY DAVIS**—Pure Religion!
(Prestige) 7805
- DINO**—The Greatest of Miracles
(K&S) KS 1001
- DINO, Reflections of**
(K&S) KS 1002
- LITTLE JIMMY DEMPSEY** Picks on Big Johnny Cash
(Plantation) PLP 10

ARTIST - Title - LABEL & Number

LOS DANDYS

- LOS DANDYS**
(RCA Victor) MKS 1858
- BOB & LOUISE DE CORMIER**—Rounds From Round the World
(Golden) LP 246
- BOB & LOUISE DE CORMIER**—May There Always Be Sunshine
(Golden) LP 257
- DELANEY & BONNIE & FRIENDS**—To Bonnie From Delaney
(Atco) SD 33 341
- DISCIPLE**—Come & See Us as We Are!
(Avco Embassy) AVE 33015
- DANNY DAVIS & THE NASHVILLE BRASS, Christmas With**
(RCA Victor) LSP 4377
- STEVE DAVIS**—Music
(RCA Victor) LSP 4423
- DANNY DAVIS & THE NASHVILLE BRASS**—Down Homers
(RCA Victor) LSP 4423
- REGALITO DE NAVIDAD**—Guillermo Buitrago y sus Muchachos
(Miami) MF 3113

E

- EARTHQUAKES**—Whistlin' in the Sunshine
(Star) ST 118-18
- DAN ELLIOT**—Dance of Life
(Widom) WIZ 100
- JACK ELLIOT**—Country Style
(Prestige) 7804
- DON ELLIS At Fillmore**
(Columbia) G 30243
- JULIO ERAZO**—Que Me Pasa Contigo
(Miami) MFS 3110

F

- ARETHA FRANKLIN**—Spirit in the Dark
(Atlantic) SD 8265
- GABRIELLA FERRI**
(RCA Victor) FSP 257
- FAT**
(RCA Victor) LSP 4368
- FOREVER MORE**—Words on Black Plastic
(RCA Victor) LSP 4425
- FOTHERINGAY**
(A&M) 4269
- FAIRPORT CONVENTION**—Full House
(A&M) SP 4265
- TENNESSEE ERNIE FORD**—Everything Is Beautiful
(Capitol) ST 583
- BARBARA FAIRCHILD**—Someone Special
(Columbia) C 30123
- TONO FUENTES Y SU HAWAYANA**—Guerdas Que Lloran En El Ecuador
(Miami) MFS 3105
- FROST**—Through the Eyes of Love
(Vanguard) VSD 6556
- ELLA FITZGERALD**
(MGM) GAS 130
- FLOCK**—Dinosaur Swamps
(Columbia) C 30007
- JOSE FELICIANO**
(RCA Victor) LSP 4421
- FRIENDS OF DISTINCTION**—Whatever or Whatever
(RCA Victor) LSP 4408
- FRESH Today**
(RCA Victor) LSP 4427

G

- IRMA GLEN**—Music, Ecology & You!
(Numinis) CFS 2155
- IRMA GLEN**—A Bridge to Higher Consciousness
(Numinis) LB 2897
- IRMA GLEN**—Music-Prayer Therapy/Meditations & Music
(Numinis) LB 2900
- DON GIBSON**—Great Gibson, Vol. 1
(RCA Victor) LSP 4378
- GROOVIE GOOLIES**
(RCA Victor) LSP 4420
- GOLDEN ORCH. & CHORUS/VIC FLICK**—The Little White Duck
(Golden) LP 261
- GOLDEN ORCH. & CHORUS/VIC FLICK**—Sesame Street
(Golden) LP 256
- GOLDEN ORCH. & CHORUS/PETER MOORE**—Fiddler on the Roof
(Golden) LP 260
- GOLDEN PHILHARMONIC/CACAVAS**—The Day the Orchestra Played
(Golden) LP 258
- GOLDEN ORCH. & CHORUS/VIC FLICK**—Eat Your Spinach
(Golden) LP 259
- GENUINE JOHN**
(Capitol) ST 566
- STAN GETZ**—Marrakesh Express
(MGM) SE 4696
- EARL GAINES**—Lovin' Blues
(DeLuxe) DLP 12002
- DICK GREGORY'S Frankenstein**
(Poppy) PYS 60,004
- THE GLOBETROTTERS**
(Kirshner) KES 108
- THE GUESS WHO**—Share the Land
(RCA Victor) LSP 4359
- THE GREENWOOD COUNTY SINGERS**—Return to Greenwood County
(RCA Victor) LSP 4384
- KOSKI GARDNER**—Organ—Nashville Style
(RCA Victor) LSP 4419

H

- WILBERT HARRISON**—Anything You Want
(Wet Soul) WS 1001
- EDWIN HAWKINS SINGERS**—More Happy Days
(Buddah) BDS 5064
- LARRY HENLEY**—We Gotta Start Lovin'
(Viking) LPS 103
- AL HIRT**—Al's Place
(RCA Camden) CAS 2316
- JAKE HESS**—Everything Is Beautiful
(RCA Victor) LSP 4400
- LIGHTNIN' HOPKINS**—Hootin' the Blues
(Prestige) 7806
- LIGHTNIN' HOPKINS, The Blues of**
(Prestige) 7810
- HUMBLE PIE**
(A&M) SP 4270
- LIGHTNIN' HOPKINS in New York**
(Barnaby) Z 30247
- HAYSTACKS BALBOA**
(Polydor) 24 4032
- JOHN HAMMOND, The Best of**
(Vanguard) VSD 11/12
- AL HIRT, This Is**
(RCA Victor) VPS 6025
- I**
- IMPRESSIONS**—Check Out Your Mind
(Curtom) CRS 8006
- IAN & SYLVIA**—Greatest Hits!
(Vanguard) VSD 5/6
- IVAR AVENUE REUNION**
(RCA Victor) LSP 4442

ARTIST - Title - LABEL & Number

J

- JEANNE & JOANNE**—Look Around You
(Supreme) S 226
- LARRY JOHNSON**—Fast & Funky
(Blue Goose) 2001
- GEORGE JONES, The Best of**
(Musicor) MS 3191
- JIMMY JONES**
(Zondervan) ZLP 807
- JACK JONES In Person at the Sands, Las Vegas**
(RCA Victor) LSP 4413
- JUAN Y JUAN**
(RCA Victor) FSP 256
- ROBERTO JORDAN**—Castillos de Algodon
(RCA Victor) MKS 1860
- WANDA JACKSON**—A Woman Lives for Love
(Capitol) ST 554
- JOSE JOSE**
(RCA Victor) MKS 1880
- JEANNE AND JOHN**
(Zondervan) ZLP 791 5
- STONEWALL JACKSON**—The Real Thing
(Columbia) C 30254
- JACKSON 5**—Third Album
(Motown) MS 718
- CHUCK JACKSON**—Teardrops Keep Fallin' on My Heart
(VIP) VS 403
- LONNIE JOHNSON**—Tomorrow Night
(King) KS 1083

K

- KENTUCKY EXPRESS**
(Liberty) LST 7646
- ANDRE KOSTELANETZ**—Sunset/Music for Strings
(Columbia) M 30075
- JIM KWESKIN & THE JUG BAND**—Greatest Hits!
(Vanguard) VSD 13/14

L

- NANCE LIPSCOMB**—Trouble in Mind
(Reprise) RS 6404
- LOUIE & THE LOVERS**—Rise
(Epic) E 30026
- LIVING MARIMBAS**—Sugar, Sugar & Other Hits
(RCA Camden) CAS 2432
- FURRY LEWIS**—Back on My Feet Again
(Prestige) 7810
- CHARLIE LOUVIN**—Ten Times Charlie
(Capitol) ST 555
- ENOCH LIGHT & THE LIGHT BRIGADE**—Hit Movie Themes
(Angel) PR 5051 SD
- JERRY LEE LEWIS**—Ole Tyme Country Music
(Sun) SUN 121
- LUCIANA**
(RCA Victor) MKS 1852
- LEADBELLY**—Includes Legendary Performances. Never Before Released
(Columbia) C 30035
- LEAPY LEE**
(Decca) DL 75237
- BRENDA LEE**—Memphis Portrait
(Decca) DL 75232
- RAMSEY LEWIS**—Them Changes
(Cadet) LPS 844
- LOS ALPINOS**—Cervicinas Calientes
(Miami) MDC 1257
- LOS RANCHEROS DEL NORTE**—Pensando En Tu Amor
(Miami) MF 3107
- FURRY LEWIS**—On the Road Again
(Adelphi) AD 10075
- LIVING STRINGS**—The Sound of Christmas
(RCA Camden) CAS 2426
- LIVING JAZZ**—Hot Butter & Soul
(RCA Camden) CAS 2436
- LIVING TRIO**—Come Saturday Morning & Other Hits
(RCA Camden) CAS 2437
- LO MEJOR DE PENARANDA PENARANDA Y SU CONJUNTO**
(Miami) MF 3108

M

- MALCOLM & CHRIS**
(Blue Times) BT5 9008
- BILL MARTIN**—Concerto for Head Phones & Contra-Buffoon
(Warner Bros.) WS 1856
- JIMMY McGRUFF**—Electric Funk
(Blue Note) BST 84350
- McKENDREE SPRING**—Second Thoughts
(Decca) DL 75230
- MELANIE**—Leftover Wine
(Buddah) BDS 5066
- MOODY BLUES**—A Question of Balance
(Threshold) THS 3
- MORNING DEW**
(Roulette) SR 42049
- MOTHER EARTH**—Satisfied
(Mercury) SR 61270
- MUD ON MUD**
(Uni) 73089
- HUGO MARCEL**
(RCA Victor) FSP 259
- HENRY MANCINI, This Is**
(RCA Victor) VPS 6029
- BLIND WILLIE McTELL**—Last Session
(Prestige) 7809
- LITTLE BROTHER MONTGOMERY**—Tasty Blues
(Prestige) 7807
- JOHNNY & JONIE MOSBY**—My Happiness
(Capitol) ST 556
- BARBARA MASON**—If You Knew Him Like I Do
(National General) NG 2001
- VAN MORRISON, The Best of**
(Bang) BLP 222
- JOHNNY MATHIS**—Close to You
(Columbia) C 30210
- MOSHAY, Music by**
(Preview) 33
- AMALIA MENDOZA**—La Novia Del Sol
(RCA Victor) MKS 1854
- RUDY RAY MOORE**—Let's Come Together
(Dootie) DTL 850
- RUDY RAY MOORE**—Below the Belt
(Dootie) DTL 808
- ANNE MURRAY**—Snowbird
(Capitol) ST 579
- JOHNNY MATHIS**
(Harmony) KH 30017
- CHARLIE MOORE & THE DIXIE PARTNERS**—Charlie Bluegrass
(Country Jubilee) CJ 70617
- JAYE P. MORGAN**—What Are You Doing the Rest of Your Life
(Beverly Hills) BHS 24
- MIDAS TOUCH**—Color My World With Love
(Decca) DL 75240
- ROGER MILLER**—A Trip in the Country
(Mercury) SR 61297
- LINDA MARTELL**—Color Me Country
(Plantation) PLP 9
- ROSE MADDOX**—Rosie!
(Starday) SLP 463
- MUCHACHITA**—Duo Bowen-Villafuerte
(Miami) MF 3102
- JF MURPHY & FREE FLOWING SALT**—Almost Home
(MGM) SE 4706

ARTIST - Title - LABEL & Number

- GEORGE & ETHEL McCOY**—Early in the Morning
(Adelphi) AD 10025
- SUNI McGRATH**—Cornflower Suite
(Adelphi) AD 10025
- MEMPHIS SLIM**—Messin' Around With the Blues
(King) KS 10082
- MAGNA CARTA**—Seasons
(Dunhill) DS 50091
- LITTLE BROTHER MONTGOMERY**—No Special Rider
(Adelphi) AD 10035
- MOONLIGHTERS**—Ballads & Bossa Novas
(Thunderbird) THS 9008
- MAIN INGREDIENT**—Tasteful Soul
(RCA Victor) LSP 4412
- DUETO MISERIA**—Seguiremos Nuestro Viaje
(RCA Victor) MKS 1867
- LAS MONTIEL**
(RCA Victor) MKS 1870
- MARCO ANTONIO MUNIZ**—El Mejor De Stempre
(RCA Victor) MKS 1881

N

- ESTELA NUNEZ**
(RCA Victor) MKS 1862
- PEPE NAVE**
(RCA Victor) MKS 1871
- WILLIE NELSON**—Laying My Burdens Down
(RCA Victor) LSP 4404
- WAYNE NEWTON**—Merry Christmas to You
(Capitol) STBB 487
- NEW HOPE**—To Understand Is to Love
(Jamie) J-LPS 3034
- NEIGHBORHOOD**—Debut
(Big Tree) BT5 2001
- WAYNE NEWTON**—Everything's in Love Today
(MGM) SE 4658
- NOAH**
(RCA Victor) LSP 4432
- THE NITE-LITER**
(RCA Victor) LSP 4430
- ALEGRE NAVIDAD**
(Miami) MDC 1258

O

- 101 STRINGS**—Hit Songs From Hit Movies
(Alshire) S 5210
- 101 STRINGS**—Play Songs of France
(Alshire) S 5214
- 101 STRINGS/ST. MARY MAGDALENE CHOIR**—Best Loved Music of the Catholic Church
(Alshire) S 5215
- 101 STRINGS**—The Romantic Melodies of Victor Herbert
(Alshire) S 5209
- 101 STRINGS**—Play Songs of Italy
(Alshire) S 5213
- BUCK OWENS & SUSAN RAYE**—The Great White Horse
(Capitol) ST 558
- BUCK OWENS' BUCKEROOS**—Boot Hill
(Capitol) ST 550
- 101 STRINGS**—The Glory of Christmas
(Alshire) XM 4
- ORRELLS**—Gospel Music Is the Thing
(Superior) ZLP 809
- ORQUESTRA BROADWAY**—Yo Quiero ser tu Juguete
(Musicor) MS 6051
- BONNIE OWENS**—Mother's Favorite Hymns
(Capitol) ST 557
- JIMMY OWENS**—No Escaping!!!!
(Polydor) 24 4031
- OYELO SONAR CON RALPH ROIG Y SU ORQUESTA**
(MGM) LAT 10,003

P

- RAY PENNINGTON**—Sings for the Other Woman
(Monument) SLP 18145
- HOUSTON PERSON**—Truth!
(Prestige) PR 7767
- WILSON PICKETT in Philadelphia**
(Atlantic) SD 8270
- ELVIS PRESLEY**—Worldwide 50 Gold Award Hits, Vol. 1
(RCA Victor) LPM 6401
- LUPITA PALOMERA**—Dejame Recorder
(RCA Victor) MKS 1851
- MICHAEL PARKS**—Blue
(MGM) SE 4717
- PA ALANTE CON LA ORQUESTA DEE JAY**
(MGM) LAT 10,002
- ELVIS PRESLEY**—Elvis in Person at the International Hotel, Las Vegas, Nev.
(RCA Victor) LSP 4428
- ELVIS PRESLEY**—Elvis—Back in Memphis
(RCA Victor) LSP 4429
- CHARLEY PRIDE**—Christmas in My Home Town
(RCA Victor) LSP 4405
- ELVIS PRESLEY**—Elvis' Christmas Album
(RCA Camden) CAS 2428
- ELVIS PRESLEY**—Almost in Love
(RCA Camden) CAS 2440

Q

- QUE YACILON CON LA PREFERIDA DE FELIX CARABALLO**
(MGM) LAT 10,004

R

- BOOTS RANDOLPH**—Hit Boots 1970
(Monument) SLP 18144
- REGENTS**—Reflections
(Superior) ZLP 8045
- RICCARDO RAY/BOBBY CRUZ**—El Diferente
(UA Latino) LS 61054
- TITO RODRIGUEZ**—El Doctor
(UA Latino) LS 61055
- GEORGE RUSSELL**—Othello Ballet Suite/Electronic Organ Sonata #2
(Flying Dutchman) FDS 122
- REDEYE**
(Pentagram) PE 10,003
- RICHARD & WILLIE**—Funky & Filthy
(Dootie) DTL 849
- OTIS REDDING/JIMI HENDRIX EXPERIENCE**
(Reprise) MS 2029
- JIMMY RUFFIN**—The Groove Governor
(Soul) SS 727
- MARTHA REEVES & THE VANDELLAS**—Natural Resources
(Gordy) GS 952
- RAY RIVERA ORCH.**—The Now Sound of the
(MGM) LAT 10,001
- ROCK CANDY**
(MGM) SE 4703
- JIMMY ROSELLI**—I' te Voglio Bene Assaie
(United Artist) UAS 6775

S

- SAN SEBASTIAN STRINGS**—The Soft Sea
(Warner Bros.) WS 1839
- JOE SIMON, The Best of**
(Sound Stage 7) SS 15009
- CHARLES ROBERT SLOAN/IRMA GLEN**—The Promises of Christ Jesus
(Numinis) CFS 2156
- SOUNDTRACK**—Angels Die Hard
(Uni) 73091

(Continued on page 54)

New Album Releases

• Continued

ARTIST - Title - LABEL & Number

SOUNDTRACK—The Games
(Viking) LPS 105

CLIVE SARSTEDT
(RCA Victor) LSP 4375

HANK SNOW—Cure for the Blues
(RCA Victor) LSP 4379

NAT STUCKEY—Country Fever
(RCA Victor) LSP 4389

CONNIE SMITH—I Never Once Stopped Loving You
(RCA Victor) LSP 4394

GEORGE BEVERLY SHEA—There Is More to Life
(RCA Victor) LSP 4402

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

BILLIE JO SPEARS—Country Girl
(Capitol) ST 560

JEAN SHEPARD—A Woman's Hand
(Capitol) ST 559

SOUNDTRACK—Borsalino
(Paramount) PAS 5019

SHELTONS—Heart & Soul
(Halo) HR 4495

WILLIE SMITH, The Best of
(GNP Crescendo) GNP 2055

SOUND FOUNDATION—The Illusive Dream
(Mark) MRS 2162

KERMIT SCHAFER—The Bloop Awards
(Kapp) KS 3631

SINGING PARKERS—I've Got to Go
(Gospel Key) GKS 1512

STOOGES—Fun House
(Elektra) EKS 74071

NANCY SINATRA—Nancy's Greatest Hits
(Reprise) RS 6409

OTIS SPANN Is the Blues
(Barnaby) Z 30246

ARCHIE SHEPP—For Losers
(Impulse) AS 9188

BOB SEGER SYSTEM—Mongrel
(Capitol) SKAD 499

THE SECOND COMING
(Mercury) SR 61299

SOUNDS NICE—Love at First Sight
(Rare Earth) RS 512

SOUNDTRACK—Rider on the Rain
(Capitol) ST 584

SONG ALBUM
(MGM) SE 4714

SCLC OPERATION BREADBASKET ORCH. & CHOIR
—On the Case
(Chess) LPS 1549

SOUNDTRACK—The People Next Door
(Avco Embassy) AVE 0-11002

KATE SMITH, The Fabulous
(RCA Camden) CAS 2439

HANK SNOW—Memories Are Made of This
(RCA Camden) CAS 2443

T

CYRIL TAMNEY—A Mayflower Garland
(Argo) ZFB 9

FREILACH TANZE
(Alshire) S 5211

TEGARDEN & VAN WINKLE—But Anyhow
(Atco) SD 33-290

THEM In Reality
(Happy Tiger) HT 1012

TIMBER—Part of What You Hear
(Kapp) KS 3633

TEXARKANA
(RCA Victor) LSP 4416

SONNY TERRY/LIGHTNIN' HOPKINS—Sonny Is King
(Prestige) 7802

SONNY TERRY & BROWNIE MCGHEE—Live! At the Second Fred
(Prestige) 7803

ASHLEY TAPPEN—Hammond Organ & Chimes at Christmas
(Alshire) XM 3

TRIO CALAVERAS
(RCA Victor) MKS 1866

TEMPTATIONS Greatest Hits, Vol. 2
(Gordy) GS 954

THE TAMS, Best of
(1-2-3) ST 567

MARIACHI VARGAS DE TECALITLAN—Fiesta En Jalisco
(RCA Victor) MKS 1863

V

VARIOUS ARTISTS—Blues Jam in Chicago, Vol. 2
(Blue Horizon) BH 4805

VARIOUS ARTISTS—The Fighting Irish of Notre Dame
(Mutual Sports) DR 5326/9

VARIOUS ARTISTS—Ambience Two
(Audio Fidelity) AFS 6238

VARIOUS ARTISTS—Ambience One
(Audio Fidelity) AFS 6237

DAVE VAN RONK—In the Tradition
(Prestige) 7800

VARIOUS ARTISTS—The Best of Country Instrumentals, Vol. 1
(RCA Victor) LPS 4380

VARIOUS ARTISTS—Songs Made Famous by the Beatles
(RCA Victor) LPS 4380

VARIOUS ARTISTS—Country Fair
(Capitol) SWBB 562

VANILLA FUDGE/THE CHALLENGERS
(GNP Crescendo) GNP 2056

VARIOUS ARTISTS—Guitars
(Golden) LP 254

THE VENTURES 10th Anniversary Album
(Liberty) LST 35000

VARIOUS ARTISTS—Showtime
(Harmony) KH 30132

VARIOUS ARTISTS—Chartbusters
(Harmony) H 30023

EARL VAN DYKE—The Earl of Funk
(Soul) SS 715

VARIOUS ARTISTS—Memphis Country
(Sun) SUN 120

BILLY VAUGHN SINGERS—Everything Is Beautiful
(Paramount) DLP 25985

VARIOUS ARTISTS—Rancheras Vs. Nortenas
(Miami) MDC 1255

VARIOUS ARTISTS—Sones Y Polkas En Mariachi
(Miami) MDC 1256

VARIOUS ARTISTS—2001: A Space Odyssey, Vol. 2
(MGM) SE 4722

VARIOUS ARTISTS—The Best of the Chicago Blues
(Vanguard) VSD 1/2

VARIOUS ARTISTS—The Story of the Blues
(Columbia) G 30008

VARIOUS ARTISTS—Really Chicago's Blues
(Adelphi) AD 10058

TOWNES VAN ZANDT—Delta Momma Blues
(Poppy) PYS 40,012

VARIOUS ARTISTS—British Archives, Vol. 1
(RCA Victor) LSP 4409

W

BILLY WALKER—Darling Days
(Monument) SLP 18143

T-BONE WALKER—Stormy Monday Blues
(Wet Soul) WS 1002

FLOYD WESTERMAN—Custer Died for Your Sins
(Perception) PLP 5

TONY JOE WHITE—Tony Joe
(Monument) SLP 18142

ARCHIE WHITEWATER
(Cadet/Concept) LPS 329

HANK WILLIAMS The Roy Orbison Way
(MGM) SE 4683

JOHNNY WINTER And
(Columbia) C 30221

NEW CLASSICAL RELEASES

ARTIST - Title - LABEL & Number

D

DODSON: THE DREAM AWAKE—Jones/Premice/
White/Various Artists
(Spoken Arts) SA 1095

**DYORAK: "NEW WORLD" SYMPHONY/CARNIVAL
OVERTURE**—Boston Symphony (Fiedler)
(RCA Red Seal) LSC 3134

DONIZETTI RARITIES—Cuballe/London Symphony
(Gillario)
(RCA Red Seal) LSC 3164

**DYORAK: SYMPHONY NO. 8, TWO SLAVONIC
DANCES**—Cleveland Orch. (Szell)
(Angel) S 36043

DYORAK: SYMPHONY NO. 9 IN E MINOR—Vienna
Philharmonic Orch. (Kertesz)
(London) STS 1510

DREAM OF LOVE—Philadelphia Orch. (Ormandy)
(Columbia) M 30064

F

CESAR FRANCK ORGAN WORKS No. 1—Jeanne
Demessieux
(London) STS 15103

**FALLA: NIGHTS IN THE GARDENS OF SPAIN/
SAINT-SAENS: PIANO CONCERTO NO. 2**—Rubin-
stein/Philadelphia Orch. (Ormandy)
(RCA Red Seal) LSC 3165

G

**GABRIELI/VEJVANOVSKY/VIVALDI: STRING &
BRASS**—Philip Jones Brass Ensemble/Academy of
St. Martin-in-the-Fields (Marriner)
(Argo) ZRG 644

GOLDEN AGE COLORATURA—Amelita Galli-Curci
(RCA Victor) VIC 1518

GLAZUNOV: THE SEASONS—Paris Conservatoire
Orch. (von Karajan)
(London) STS 15108

NICOLAI GHIAUROV—Sings Scenes From Verdi
(London) OS 26146

GOUNOD: ROMEO & JULIET—Corelli/Freni/Various
Artists/Paris Opera Orch. (Lombardi)
(Angel) S 36731

GUITAR & PERCUSSION—Siegfried Behrend/Sieg-
fried Fink
(DGG) 2530 034

H

HAYDN: PAUKENMESSE—Various Artists/Academy of
St. Martin-in-the-Fields (Guest)
(Argo) ZRG 634

LANGSTON HUGHES Reads and Talks About His
Poems
(Spoken Arts) SA 1064

HANDEL: ACIS AND GALATEA—Deller Consort Stour
Music Festival Chamber Orch.
(RCA Victor) VICS 6040

HANDEL: MESSIAH—Various Artists/London Phil-
harmonic (Susskind)
(Audio Spectrum) ASC 4

HAYDN, HUMMEL & BIBER TRUMPET CONCERTOS
—Timofey Dokschitzer
(Melodiya/Angel) SR 40123

J

JUNE 28, 1970/GAY AND PROUD—Artery/Various
Artists
(Gay & Proud) no number

K

KALINNIKOV: SYMPHONY NO. 2—USSR Symphony
Orch. (Svetanov)
(Melodiya/Angel) SR 40132

**KOENIG: TERMINUS II/FUNKTION GRUEN/PON-
GRACZ: PHONOTHESE/RIEHN: CHANTS DE MAL-
DOROR**—Studio for Electronic Music, Utrecht State
Univ.
(DGG) 137 011

KABEL: HALLELUJAH/SCHNEBEL: FUER STIMMEN
—Scola Cantorum Stuttgart
(DGG) 137 010

KARAJAN CONDUCTS FAVORITE TCHAIKOVSKY—
Vienna Philharmonic
(London) CSP 3

L

LADERMAN: SONGS FOR EVE/FROM THE PSALMS
—Judith Raskin
(Desto) DC 7105

M

W.S. MERWIN READING HIS POETRY
(Caedmon) TC 1293

MORGENSTEIN: THE GALLOW SONGS—
Ogden Nash
(Caedmon) TC 1316

MOZART: SYMPHONIES NOS. 21 & 27—Munich
Chamber Orch. (Stadlmair)
(Nonesuch) H 71244

MUSIC FOR THE FEAST OF CHRISTMAS—Ely Cath-
edral Choristers/Renaissance Singers (Howard)
(Argo) ZRG 5148

MUSIC OF ROBERT STARER—Various Artists
(Kaplan)
(Desto) DC 7106

MASSENET: SCENES FROM "WERTHER"—Elias/
Valletti/Souzay/Rome Opera Orch. (Leibowitz)
(RCA Victor) VIC 1516

MENDELSSOHN: ELIJAH—Verrett/Marsh/Krause/
Lewis/Philadelphia Orch. (Ormandy)
(RCA Red Seal) LSC 6190

MAHLER: SYMPHONY NO. 1—Moscow Philharmonic
(Kondrashin)
(Melodiya/Angel) SR 40130

**MOZART: SONATA IN D MAJOR/SONATA IN A
MINOR**—Vladimir Ashkenazy
(London) CS 6659

MOZART: IDOMENEO—Various Artists/BBC Sym-
phony (Davis)
(Phillips) 839/60 LY

THE MAGNIFICENT MR. HANDEL—E. Power Biggs
(Columbia) M 30058

MENOTTI: AHAHL & THE NIGHT VISITORS—Original
TV Cast Recording
(RCA Victor) VIC 1512

O

**ORGAN OF LIVERPOOL METROPOLITAN CATHE-
DRAL**—Various Composers/Jeanne Demessieux/
Flor Peeters/Noel Rawsthorne
(London) STS 15100

P

PROFILE OF THE GOLDEN AGE CONTRALTO—
Louise Homer
(RCA Victor) VIC 1519

PORTRAIT OF THE COMPOSER: BACH—Various
Artists
(Angel) SCB 3769

ARTIST - Title - LABEL & Number

A

AGEE/EVANS: LET US NOW PRAISE FAMOUS MEN
—Ruby Dee/George Grizzard
(Caedmon) TC 1324

ALADDIN/ALI BABA—Various Artists
(Spoken Arts) SA 1032

**AMERICAN FAMILY ALBUM OF FAVORITE CHRIST-
MAS MUSIC**—Arthur Fiedler/Boston Pops/Robert
Shaw Chorale
(Red Seal) VCS 7060

A CHRISTMAS SING-IN—The Robert Shaw Chorale
(RCA Victor) VIC 1509

B

BACH: SHEPHERD CANTATA, BWV 249a—Various
Artists/Bach Collegium, Stuttgart (Rilling)
(Nonesuch) H 71243

BACH: THE SEVEN MOTETS—Barmen-Gemarke
Schola Cantorum/Collegium Aureum
(RCA Victor) VICS 6037

BACH: SYMPHONIES—English Chamber Orch.
(David)/Hurwitz Chamber Orch. (Hurwitz)
(L'Oiseau Lyre) SOL 317

BAULS OF BENGAL—Indian Street Music
(Nonesuch) H 72035

BEEHIVEN: MASS IN C—Kuhse/Schreier/Various
Artists/Gewandhaus Orch. Leipzig (Kegel)
(Telefunken) SAT 22 512

**BIBER/ROSENUELLER: CONSORT MUSIC ON
ORIGINAL INSTRUMENTS**—Leonhardt Consort
(Telefunken) SAWT 9556 B Ex

THE BLACK EXPERIENCE—Various Artists
(Spoken Word) 3002

BRAHMS/SCHUMANN/MAHLER: LEIDERABEND—
Helen Watts
(Telefunken) SAT 22515

**BARTOK: SONATA FOR SOLO VIOLIN/SECOND VI-
OLIN SONATA**—Gabriel Banat/Lawrence Smith
(Cultr Wren) GRW 102

BERLIOZ: ROMEO & JULIET—Chicago Symphony
(Giulini)
(Angel) SFD 36038

BEEHIVEN SOCIETY RECORDINGS, VOL. 1—Artur
Schnabel
(Seraphim) ID 6063

BEEHIVEN SOCIETY RECORDINGS, VOL. 2—Artur
Schnabel
(Seraphim) ID 6064

BEEHIVEN SOCIETY RECORDINGS, VOL. 3—Artur
Schnabel
(Seraphim) ID 6065

BEEHIVEN SOCIETY RECORDINGS, VOL. 4—Artur
Schnabel
(Seraphim) ID 6066

BEEHIVEN SOCIETY RECORDINGS, VOL. 5—Artur
Schnabel
(Seraphim) ID 6067

BEEHIVEN: TRIPLE CONCERTO IN C—Oistrakh,
Rostropovich, Richter, Karajan
(Angel) S 36727

BEEHIVEN: COMPLETE PIANO TRIOS—Zukerman,
Du Pre & Barenboim
(Angel) SE 3771

BOCCERINI, VIVALDI & TARTINI CONCERTOS—
Natalia Gutman
(Melodiya/Angel) SR 40146

BEEHIVEN: SYMPHONY NO. 7 IN A MAJOR—
Vienna Philharmonic Orch. (Von Karajan)
(London) STS 15107

BEEHIVEN: DANCES & ROMANCES—Vienna
Mozart Ensemble (Boskovsky)
(London) CS 6656

BEEHIVEN: SYMPHONY NO. 7 IN A MAJOR—
Vienna Philharmonic Orch. (Schmidt-Isserstedt)
(London) CS 6668

BRAHMS: SYMPHONY NO. 4—Chicago Symphony
(Giulini)
(Angel) SFD 36040

BEEHIVEN: CONCERTO NO. 1—Gilels/Cleveland
Orch. (Szell)
(Angel) S 36027

BEEHIVEN: PIANO CONCERTO NO. 3—Gilels/
Cleveland Orch. (Szell)
(Angel) S 36029

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

BRUCKNER: SYMPHONY NO. 8—Cleveland Orch.
(Szell)
(Columbia) M2 30070

BEEHIVEN: CONCERTO NO. 5 IN E FLAT, OP. 73
—Artur Schnabel/Chicago Symphony Orch. (Stock)
(RCA Victor) VIC 1511

BEEHIVEN: CONCERTO NO. 2 IN B FLAT, OP. 19
—William Kapell/NBC Symphony Orch. (Golsch-
mann)
(RCA Victor) VIC 1520

BEEHIVEN: CONCERTO NO. 1 IN C, OP. 15—
Ania Dirmann/NBC Symphony Orch. (Toscanini)
(RCA Victor) VIC 1521

BEEHIVEN: THE 32 PIANO SONATAS—Claude
Frank
(RCA Victor) VICS 9000

C

CHOPIN A LA MOOG—Sonart Productions/Hans
Wurman
(RCA Red Seal) LSC 3171

THE CHOPIN I LOVE—Philippe Entremont
(Columbia) M 30063

ROGER WHITTAKER—I Don't Believe in If Anymore
(RCA Victor) LSP 4405

ROBERT PETE WILLIAMS—Free Again
(Prestige) 7808

TAMMY WYNETTE
(Harmony) KH 30096

BUKKA WHITE—Parchman Farm
(Columbia) C 30036

JR. WALKER & THE ALL STARS—A Gasssss
(Soul) SS 726

CHUCK WAGON GANG—The Lord Said It
(Columbia) C 30208

JOE WISE & SWEET WATER
(FS) FSS 7001

LAWRENCE WELK'S Champagne Strings
(Ramwood) RLP 8079

HANK WILLIAMS JR. & LOIS JOHNSON—Removing
the Shadow
(MGM) SE 4721

HANK WILLIAMS JR.
(MGM) GAS 119

DOC WATSON On Stage
(Vanguard) VSD 9/10

WINDSOR TUNNEL
(Avco Embassy) AVE 33014

DOTTIE WEST—Forever Yours
(RCA Victor) LSP 4433

RICHARD WOLFE CHILDREN'S CHORUS—Christmas
Is for Children
(RCA Camden) CAS 1121

C

CHOPIN A LA MOOG—Sonart Productions/Hans
Wurman
(RCA Red Seal) LSC 3171

THE CHOPIN I LOVE—Philippe Entremont
(Columbia) M 30063

ROGER WHITTAKER—I Don't Believe in If Anymore
(RCA Victor) LSP 4405

ROBERT PETE WILLIAMS—Free Again
(Prestige) 7808

TAMMY WYNETTE
(Harmony) KH 30096

BUKKA WHITE—Parchman Farm
(Columbia) C 30036

JR. WALKER & THE ALL STARS—A Gasssss
(Soul) SS 726

CHUCK WAGON GANG—The Lord Said It
(Columbia) C 30208

JOE WISE & SWEET WATER
(FS) FSS 7001

LAWRENCE WELK'S Champagne Strings
(Ramwood) RLP 8079

HANK WILLIAMS JR. & LOIS JOHNSON—Removing
the Shadow
(MGM) SE 4721

HANK WILLIAMS JR.
(MGM) GAS 119

DOC WATSON On Stage
(Vanguard) VSD 9/10

WINDSOR TUNNEL
(Avco Embassy) AVE 33014

DOTTIE WEST—Forever Yours
(RCA Victor) LSP 4433

RICHARD WOLFE CHILDREN'S CHORUS—Christmas
Is for Children
(RCA Camden) CAS 1121

Y

NEIL YOUNG—After the Gold Rush
(Reprise) RS 6383

ARTIST - Title - LABEL & Number

PORTRAIT OF THE COMPOSER: RAVEL—Various
Artists
(Angel) SCB 3768

PORTRAIT OF THE COMPOSER SCHUBERT—Various
Artists
(Angel) SCB 3770

PROKOFIEV & SHOSTAKOVICH: CANTATAS—Moscow
Philharmonic (Kondrashin)
(Melodiya/Angel) SR 40129

PUCCINI: MADAMA BUTTERFLY—Dal Monte, Gigli,
Fabritiis
(Seraphim) IB 6059

PRIMA DONNA, VOL. 3—Leontyne Price
(RCA Red Seal) LSC 3163

R

**RAIN GOD'S DAUGHTER & OTHER AFRICAN FOLK
TALES**—Ruby Dee
(Caedmon) TC 1329

RANDALL/VERCOE/DODGE: COMPUTER MUSIC—
Computer Centers of Columbia & Princeton Uni-
versities
(Nonesuch) H 71245

REGER: CHORAL WORKS/REQUIEM—Egmond/Ber-
lin Symphony (Martini)
(Telefunken) SLT 43114

ROREM: WAR SCENES—Gramm/Istomin
(Desto) DC 7101

ROMANTIC GUITAR—Julian Bream
(RCA Red Seal) LSC 3156

THE ROMANTIC PHILADELPHIA STRINGS—Philadel-
phia Orch. (Ormandy)
(Columbia) M 30066

S

STORIES BY ISAAC BABEL—Joseph Wiseman
(Spoken Arts) SA 1093

**R. STRAUSS: SIX SONGS, OP. 68/RHODES: THE
LAMENT OF MICHAEL**—Louisville Orch. (Mester)
(First Edition) LS 704

R. STRAUSS: OPERATIC ARIAS—Theo Adam
(Telefunken) SAT 22513

**SAINT SAENS: PIANO CONCERTO NO. 2/FALLA:
NIGHTS IN THE GARDEN OF SPAIN**—Artur Rubin-
stein/Philadelphia Orch. (Ormandy)
(RCA Red Seal) LSC 3165

STRAVINSKY: FIREBIRD SUITE/PETROUCHKA—
Boston Symphony Orch. (Ozawa)
(RCA Red Seal) LSC 3167

STRAVINSKY: PETROUCHKA/THE FIREBIRD—
Chicago Symphony (Giulini)
(Angel) SFD 36039

SCHUBERT: SONATA IN D: IMPROMPTUS—Aleksel
Nasedkin
(Melodiya/Angel) SR 40145

SCHUBERT: SYMPHONY NO. 9 (GREAT C-MAJOR)—
Cleveland Orch. (Szell)
(Angel) S 36044

SHOSTAKOVICH: SYMPHONY NO. 14—
Rudolf Barshtat
(Melodiya/Angel) SR 40147

SHORT CIRCUITS—Ruth White
(Angel) S 36042

SERAPHIM GUIDE TO GRAND OPERA—Various
Artists
(Seraphim) SIC 6062

STRAUSS: EIN HELDENLEBEN—London Symphony
(Barbirolli)
(Angel) S 36764

SERAPHIM GUIDE TO THE CLASSICS—Various
Artists
(Seraphim) SIJ 6061

SCHUBERT: SYMPHONY NO. 9—Berlin Philharmonic
(Karajan)
(DGG) 139 043

SIBELIUS: SYMPHONY NO. 2 IN D MAJOR—
London Symphony Orch. (Monteux)
(London) STS 15098

SCHUMANN: PIANO CONCERTO IN A MINOR—
Vienna Philharmonic Orch. (Wand)
(London) STS 15099

**STRAVINSKY: RENARD: MAVRA: SCHERZO A LA
RUSSE**—L'Orch. de la Suisse Romande (Ansermet)
(London) STS 15102

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

SIBELIUS: VIOLIN CONCERTO/KARELIA SUITE—
Stern/Philadelphia Orch. (Ormandy)
(Columbia) M 30068

R. STRAUSS: DON QUIXOTE—N. Y. Philharmonic
(Bernstein)
(Columbia) M 30067

T

**TCHAIKOVSKY: THE WORLD'S MOST POPULAR
COMPOSER**—Various Artists
(Melodiya/Angel) SRB 4113

TCHAIKOVSKY: EUGENE ONEGIN—Mazurok/Vish-
nevskaya/Atlantov/Various Artists/Bolshoi Theater
Orch. (Rostropovich)
(Melodiya/Angel) SRCL 4115

V

VERDI: LA TRAVIATA—Warren/Carteri/Valletti/
Caselli/Rome Opera Orch. & Chorus (Monteux)
(RCA Victor) VIC 6004

VERDI: RIGOLETTO—Bjoerling/Merrill/Peters/
Tozzi/Rome Opera Orch. & Chorus (Perlea)
(RCA Victor) VIC 6041

VERDI: FALSTAFF—Evans/Various Artists (Sotti)
(London) OSA 1395

VERDI: REQUIEM—Various Artists/New Philhar-
monia Orch. (Barbirolli)
(Angel) SB 3757

VERDI: RIGOLETTO—MacNeil/Grist/Gedda/Various
Artists/Rome Opera Orch. (Molinari-Pradelli)
(Angel) S 36730

VERDI: REQUIEM—Various Artists/London Sym-
phony (Bernstein)
(Columbia) M2 30060

W

**WAGNER: IMMOLATION SCENE & ARIAS BY WAG-
NER, BEEHOVEN, WEBER**—Flagstad/Philadelphia
Orch. (Ormandy)
(RCA Victor) VIC 1517

WAGNER: TRISTAN UND ISOLDE—Flagstad, Sut-
haus, Furtwangler
(Seraphim) 60145

X

XENAKIS: ELECTRO-ACOUSTIC MUSIC—Group de
Recherches Musicales de l'O.R.T.F. Paris
(Nonesuch) H 71246

Z

ZIMMERMAN: PRESENCE/INTERCOMUNICAZIONE—
Various Artists
(DGG) 137 008

Billboard Album Reviews

OCTOBER 3, 1970



POP
JAYE P. MORGAN—What Are You Doing the Rest of Your Life. Beverly Hills BHS 24 (S)

The stylist returns to the disk scene with a highly commercial program of contemporary music aimed at both the Easy Listening and Top 40 buyers. The "today" sound of the LP, together with the heavy TV exposure she is currently receiving could easily bring this one home for an important chart item. Standout performances include "He's Too Good to Me," "Do You Really Have a Heart," and "Love a Gentle Man."



POP
ASHTON, GARDNER + DYKE—Capitol ST 563 (S)

A ring of country can be heard on tunes such as "Hymn to Everyone" and "Oh Lord," as this new British group invades America. The tunes are simple for the most part, and impart a feeling of delight. The piano of Tony Ashton is prominent in the album and "Mister Freako" features a good back up female chorus in the true soul sister tradition. There are segments of every well known popular music style in the album including a '50's type rock 'n' roll cut, "Momma's Getting Married," a gospel hymn, and a rock band sound.



FOLK
DAVID REA—Maverick SKAO 548 (S)

David Rea, a well-known folk artist, finally comes to disk as a solo and he has come up with a winner in this Felix Pappalardi production. Pappalardi also plays bass guitar on some numbers. Guitarist Leslie West, featured in Mountain along with Pappalardi, is among the other top musicians chipping in. But, it is Rea as singer and guitarist of mainly his own material who shines in such numbers as the title song, "Bird of Paradise," "I May Be Gone" and others. Watch this one.

SPECIAL MERIT PICKS

POPULAR

JOHNNY CASH—The Walls of a Prison. Harmony KH 30138 (S)
Johnny Cash's unique style of country music is everywhere, his disks having transcended the folk, country or pop spheres to reach millions of listeners of different cultures and age groups. This budget disk features Cash with and without the late great guitarist Luther Perkins, but the voice and repertoire are familiar. "Great Speckled Bird," "Guess Things Happen That Way" and "Shifting Whispering Sands" are irresistible Cash.

VOICES OF EAST HARLEM—Right On Be Free. Elektra EKS 74080 (S)
The Voices of East Harlem generate a bundle of soul excitement plus that communal spirit of energy and action, all put into "For What It's Worth," "Shaker Life" and "Simple Song of Freedom" in the new pop-gospel style. The Voices' band gets support from Richard Tee on organ, while the lead vocals are shared by musical director Bernice Cole and Gerri, Anna & Kevin Griffin. A free-swinging group songfest with the magic of soul.

JIM KWESKIN & THE JUG BAND—Greatest Hits. Vanguard VSD 13/14 (S)
One of the very best of the jug bands, a group that took its material offhandedly seriously. The line goes from the Memphis Jug Band up to Chuck Berry's "Memphis." In no way camp but never ethnically serious, it's how good time music should sound. The Cotton Pickers' "Never Swat a Fly" is a high spot along with "Blues in the Bottle." It's all fiddle and jug and the high dry sound of Maria D'Amato's voice.

SCLC OPERATION BREADBASKET ORCH. & CHOIR—On the Case. Chess LPS 1549 (S)
Here's a big band, 21 strong, and a choir of over 200 voices altogether on a set of soulful spirituals. The Southern Christian Conference Leadership Conference were recorded in Chicago. The total effect is a soul choir aided by a good jazz band that

sounds fat and heavy. They all really dig into "We Shall Overcome" and also "Country Preacher" which is the nickname of the SCLC's Rev. Jesse Jackson and a hit for Cannonball Adderley.

YESTERDAY'S CHILDREN—Map City MAP 3012 (S)
Yesterday's Children, a new six-man group, has an impressive debut album here. Driving with today's underground-oriented sound, Yesterday's Children has top cut after top cut, including three extended numbers: "She's Easy," "Sailing" and "Hunter's Moon."

ATLEE—Flying Ahead. Dunhill DS 50084 (S)
Atlee, a new hard-driving quartet, has a powerful initial entry here, an album that really moves. Atlee Yeager and his associates overpower their material vocally and instrumentally. Each side begins with a big one ("Rip You Up" and "Let's Make Love"), but there's much more here. "Dirty Old Man" and "Swamp Rhythm" are among the other good cuts. All the material here was written by Yeager.

LOW PRICE POPULAR

LIVING MARIMBAS—Sugar, Sugar. RCA Camden CAS 2432 (S)
Infectious Latin rhythm is added to some of today's top pop hits, and the result is an exceptional mood package for programming and listening. With much commercial appeal, the package highlights the fresh approach to "Sugar, Sugar," "Oh Happy Day," and Tom Jones' "Daughter of Darkness." Another standout is the ballad beauty, "Whenever You're Near Me."

FOLK

THE BEST OF ERIC ANDERSON—Vanguard VSD 7/8 (S)
Eric Anderson toiled for Vanguard before moving over to Warner Bros., but the

label captured Anderson on his way up, perhaps at his peak, and now features the best of his sensitive visions on this two-for-\$5.98 special. "Thirsty Boots," "Close the Door Lightly," "Violets of Dawn," "A Woman Is a Prism" and others highlight this poetic package, spun with rare insight and feeling by this tender troubadour.

BLUES

LITTLE BROTHER MONTGOMERY—No Special Rider. Adelphi AD 10035 (S)
Little Brother is a blues and boogie pianist whose roots go right back, 40 years ago when he made his first record. This is a collection of some of his finest blues, recorded September last year and show him in fine form. This is not a "rediscovery" album because LBM has been working steadily over the years. There's a fascinating annotated-interview where LBM talks about himself and his influences. A pop-blues singer Jeanne Carroll, adds to the proceedings. A standout track is "Cow Cow Blues" where LBM re-creates the anarchic style of Cow Cow Davenport.

INTERNATIONAL

PA ALANTE CON LA ORQUESTA DEE JAY—MGM LAT 10,002 (S)
"Camaguella" is fast and rhythmically chaotic, but it keys this exciting, dramatic album by Pa Alante and the Orchestra Dee Jay. "Las Malas Lenguas" is also good. Other tunes include "Cuba" and "Ye-Ma-Ya."

OYELO SONAR CON RALPH ROIG Y SU ORQUESTA—MGM LAT 10,003 (S)
The new Latin-American line of MGM has a good one in this album by Ralph Roig and his orchestra, one of the line's first releases. Roig also leads the vocals, lending variety. "Almendra" is a fine instrumental number, while "Rico y Sabrosón" and "Montuno Para Ti" are among the top vocals, which also have excellent instrumentals. "Tengo Mandinga" and "Sueno tu Bongo" are among the other excellent selections.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—The People Next Door. Avco Embassy AVE 0-11002 (S)

POPULAR ★★★★★

TENNESSEE ERNIE FORD—Everything Is Beautiful. Capitol ST 583 (S)

WAYNE NEWTON—Everything's in Love Today. MGM SE 4658 (S)

ELLA FITZGERALD—MGM GAS 130 (S)

WINDSOR TUNNEL—Avco Embassy AVE 33014 (S)

ROCK CANDY—MGM SE 4703 (S)

TONY BOOTH—On the Right Track. MGM SE 4704 (S)

MAGNA CARTA—Seasons. Dunhill DS 50091 (S)

JIMMY ROSELLI—It te Voglio Bene Assaie. United Artists UAS 6775 (S)

JF MURPHY & FREE FLOWING SALT—Almost Home. MGM SE 4708 (S)

CHET BAKER—Blood, Chet and Tears. Verve V6-8798 (S)

THE BEST OF JOHN HAMMOND—Vanguard VSD 11/12 (S)

DISCIPLE—Come and See Us as We Are. Avco Embassy AVE 33015 (S)

SONG ALBUM—MGM SE 4714 (S)

FOREVER MORE—Words on Black Plastic. RCA Victor LSP 4425 (S)

MOONLIGHTERS—Ballads & Bossa Novas. Thunderbird THS 9008 (S)

CLASSICAL ★★★★★

VARIOUS ARTISTS—2001: A Space Odyssey, Volume Two. MGM SE 4722 (S)

SOUL ★★★★★

EARL GAINS—Lovin' Blues. DeLuxe DLP 12002 (S)

BLUES ★★★★★

VARIOUS ARTISTS—The Best of the Chicago Blues. Vanguard VSD 1/2 (S)

LONNIE JOHNSON—Tomorrow Night. King KS 1083 (S)

MEMPHIS SLIM—Messin' Around With the Blues. King KS 10082 (S)

BACKWARDS SAM & DELTA X—Adelphi AD 10065 (S)

FURRY LEWIS—On the Road Again. Adelphi AD 10075 (S)

GEORGE & ETHEL MCCOY—Early in the Morning. Adelphi AD 20025 (S)

VARIOUS ARTISTS—Really Chicago's Blues. Adelphi AD 10055 (S)

FOLK ★★★★★

SUNI McGRATH—Cornflower Suite. Adelphi AD 10025 (S)

INTERNATIONAL ★★★★★

THE NOW SOUND OF THE RAY RIVERA ORCHESTRA—MGM LAT 10,001 (S)

QUE VACILON CON IA PREFERIDA DE FELIX CARABALLO—MGM LAT 100,04 (S)

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.



BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis, Columbia GP 26	22
2	3	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	24
3	2	GULA MATARI Quincy Jones, A&M SP 3030	8
4	6	CHAPTER TWO Roberta Flack, Atlantic SD 1569	4
5	4	BLACK TALK Charles Earland, Prestige PR 7758	13
6	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	43
7	7	WALKING IN SPACE Quincy Jones, A&M SP 3023	46
8	8	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	64
9	9	MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526	6
10	11	VIVA TIRADO El Chicano, Kapp KS 3632	10
11	14	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	5
12	10	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	30
13	12	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	4
14	17	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	4
15	13	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	10
16	19	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	27
17	20	EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484	3
18	18	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	74
19	15	THEM CHANGES Buddy Miles, Mercury SR 61280	4
20	16	LAST POETS Douglas 3	3

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International News Reports

Caracas Festival Set for Jan. 28-30

• Continued from page 1

conductor Aldermaro Romero.

Romero revealed that artists already committed to appear include Joao Gilberto, Perez Prado, Tito Puente, Olga Guillot, Armando Manzanero, Monna Bell, Luis Demetrio, Marc Antonio Muniz, Ruben Fuentes, Manuel Alejandro, Mirla, Augusto Alqueru, Carmen Sevilla and Chico O'Farrill.

He added: "There will be a 50-piece orchestra available for people performing. The festival is restricted to composers, writers, interpreters, arrangers and conductors who have been invited to participate on the strict basis of talent and worldwide popularity."

MCA Meet Highlights New Plant Opening

ISPRA, Lake Maggiore — The highlight of the second MCA Records European convention, held here between Sept. 14-16, was the official opening of the new Ducale pressing and duplicating plant at Brebbia, a few miles from Ispra. Ducale has already started production for MCA's European licensees.

And MCA Records president Mike Maitland gave details of a surprise switch of MCA's distribution in Germany from the MCA-owned Miller International company to Teldec.

Attending the convention were Maitland, MCA Music president Sal Chiantia and MCA Records international vice-president Dick Broderick (all from the U.S.); Davide Matalon, managing director of MCA's Italian licensee, Ducale; Cyril Simons, managing director of Leeds Music; John Robinson, MCA European marketing manager; Doreen Broly, international coordinator (all from the U.K.); Pierre-Jean Goemaere, managing director of INELCO; Roger Colpin, sales manager of INELCO; Jan Walraet, A&R manager, INELCO (all from Belgium).

Wim Brandsteder, managing director, INELCO; Jan Mascini, assistant managing director, INELCO; Edo Peek, manager of INELCO's catalog department (all from Holland); Helmut Bischof, managing director of Phonag Schallplatten A.G.; Benny Stutz, sales manager

Station Aids Local Talent

JOHANNESBURG—Two years after Lourenco Marques Radio changed their format to strictly Top 40, it has been found that local disks are competing heavily with overseas product—previously a problem for the South African record industry.

Said Robert Edwards, Transmission Manager of L.M. Radio: "When Lourenco Marques Radio changed from MOR format to strictly Top 40 in June 1968, our program executives hoped that local talent might be able to put one or two disks on the play list each month."

"Now just over two years later, thanks to very real talent, and constant on-air promotion by LM, our local artists are giving the overseas chart toppers a good run."

In a recent LM Top 20, four local artists were on the charts.

"Almost every week a local artist makes good on the charts," said Edwards, "and we take pride in our local artists' success."

"We also give ourselves a pat on the back for featuring them in our 'LM on the Local Scene' spot, which hourly highlights the best talent on the South African contemporary music scene today."

Music and lyrics must be written in *onda nueva* rhythm and last around three minutes. They must be unpublished, and won't be returned once they are registered.

The first prize, shared between the artist and the writers, is worth \$10,000. Second is \$5,000 and third \$2,000. There is also a \$5,000 prize for the best arrangement, a \$5,000 prize for the best conductor and a \$2,500 popularity prize which will be decided by a special local and foreign press jury.

Dec. 15 is the closing date for entries, a complete score and orchestral part, is needed. The festival address is Festival Onda Nueva, Radio Caracas Television, Caracas.

of Phonag Schallplatten A.G.; Stephan von Friedberg, managing director of AMADEO, and Mongamat Esau, AMADEO's advertising and promotion manager (all from Austria).

Hans-Ove Eriksson, assistant managing director of Grammofon AB Electra (from Sweden); Norman Douglas, label manager and A&R manager of MCA Records GmbH; Helen Bay, coordinator of MCA Records GmbH (both from Germany); and K. Caglayan, general manager of Melodi Records, Turkey.

Recent record production and new releases were presented to the delegates, and common marketing and merchandising policy formed part of the discussion. Several new albums and cartridges are to be pressed at one of four main MCA European manufacturing centers—England, Germany, France, as well as Italy. One of the highlights of the presentation of releases was the "Superman Jesus Christ" double album, which will be released simultaneously worldwide Oct. 16.

2 S. AFRICAN GROUPS TOUR

JOHANNESBURG—The Otis Waygood Blues Band and Freedom's Children, two of South Africa's top underground rock acts, are heading a six-week underground rock show touring South Africa and Rhodesia, Sept. 11-Oct. 14.

"This will be the first rock road show to tour South Africa and we are extremely confident they will be well received even in the smaller towns," said Ralph Simon, one of the organizers, in Johannesburg.

Clive Calder, a&r manager (pop repertoire) of EMI (SA) said: "Our company is enjoying much success with both Otis Waygood and Freedom's Children products, and are expecting this tour to open an untapped market for underground products."

Vienna Classical Group Is Cited

HAMBURG — Teldec director Kurt Richter presented a gold disk with Diamonds to the Vienna Philharmonic Orchestra which has sold more than five million disks, according to Teldec.

The VPO, with its conductor Karl Boehm, has played three concerts recently and to tie with the concert tour, Teldec released a 10-LP set by the VPO on Decca. The set includes all the Beethoven symphonies.

Chevy Execs To Visit U.S. For 2 Parleys

PARIS—Xavier Roy and Roger Watkins of the Bernard Chevy organization are visiting the U.S. in order to coordinate reservations for MIDEM and VIDCA 1971.

Watkins arrives in New York Monday (28) and will remain until Oct. 24. He will be handling reservations for VIDCA, the world's first videocassette and videorecord market, which will provide facilities for the demonstration of cartridge TV and disk TV systems and for the sale and acquisition of software and is being held in close association with the 7th International Television Programme Market (MIP-TV) which is being staged concurrently.

Roy, who will be handling reservations for the 5th International Record and Music Publishing Market (MIDEM), arrives in New York Oct. 5 and will remain in the States until Oct. 31.

MIDEM next year will be from Jan. 17-22 and the VIDCA event will be held April 17-22. During the run of VIDCA, from April 19-22, Billboard, Record Retailer and Discografia Internazionale will be presenting the first International Cartridge TV Conference in Cannes.

Blank Cartridges On U.K. Market

LONDON—Precision Tapes is this month introducing the first blank cartridges to the U.K. market. Although the 8-track concept is basically a playback-only system, some cartridge hardware manufacturers, including Akai, Nivico and Automatic Radio, are beginning to include record facilities on their equipment.

Precision is marketing the blanks in 30 and 60-minute time lengths, which will retail at \$2.34 and \$3.30 respectively.

At the same time, the company will also be introducing a range of 60, 90 and 120-minute blank cassettes, at \$1.71, \$2.37 and \$3.57. Dealer discount on both lines will be 33 percent.

Meanwhile, Precision has captured from Philips cassette rights to all Island product. The company already issues Island albums on cartridge, and the first release under the new deal has been scheduled for early next month.

Mart Share In Holland

Estimated market share of the Dutch record companies is Polydor: 24 percent, Phonogram: 22 percent, Bovema-EMI: 18 percent, CNR: 9 percent, CBS-Artone: 8 percent, Inelco-RCA: 6 percent, Negram Delta: 4 percent, Dureco: 3 percent, Telgram: 2 percent, Basart: 2 percent, others: 2 percent.

ARGENTINE EXEC TRIP

BUENOS AIRES—Ramon Villanueva, artists manager for EMI, Argentina, is currently visiting Europe talking with labels represented by EMI in Argentina. He attended the A&M international convention and visited EMI central headquarters in London.

In Paris he had talks with executives of Vogue and Pathe Marconi and in Spain visited Belter Records at Tarragona and Zafiro in Barcelona.



SOME OF the delegates to the MCA Records European convention, held at Ispra, Lake Maggiore, Italy, Sept. 14-16. Seated around the table are, left to right, John Robinson (MCA European marketing manager), Dick Broderick (MCA Records International vice president), Mike Maitland (MCA Records president), Davide Matalon (managing director of MCA's Italian licensee, Ducale), Sal Chiantia (MCA music president), Pierre-Jean Goemaere (managing director, INELCO, Belgium), and Roger Colpin (sales manager, INELCO, Belgium).

EVR System Gets 1st British Airing

LONDON—The EVR cartridge TV system, which plugs into any television set and plays prerecorded programs, was given its first U.K. airing at the Royal Lancaster Hotel. EVR managing director Jack Lewis described the presentation as the "beginning of a new era in the audio-visual age."

Heart of the system, which has been jointly developed by CBS, CIBA, and ICI, are the seven-inch diameter program cartridges which supply up to 60 minutes of monochrome viewing although only 30 minutes in color. The cartridges, which can either be bought outright for between \$48 and \$96 or hired for \$3.60, are being processed at EVR's new Basildon plant which was officially opened on Tuesday by BBC chairman, Lord Hill.

The players, which will retail for about \$864 when they come on the market next year, are being manufactured for EVR by the Rank Bush Murphy group.

Initially, the system will be directed at the education and industrial training markets and a catalog

of suitable programs, including product compiled by the BBC, Granada, Grampian and Harlech television and ICI, is already being compiled.

However, EVR plans to eventually move into home entertainment and is already talking of producing a cheaper version of the player for domestic use.

Rio Student Fest on TV

RIO DE JANEIRO—The first prize at the third University Music Festival—open to student composers with professional talent presenting the entries—went to "Dia Cinco" composed by Jose Mini-quity and performed by Ruy Maurity. The prize was worth 10,000 cruzeiros, and a cigarette company added a further 5000 cruzeiros, making the total prize money worth about \$3,300.

Second prize of 4,000 cruzeiros went to "Amigo E Pra Essas Coisas," (A Friend Is For Those Things), by Silvio da Silva and sung by the MPB-4 group.

Third prize of 3,000 cruzeiros went to "Sinceramente" by Luiz Ferraz, Magaly Lemos and Tania Medina, presented by Clara Nunes. Fourth prize of 2,000 cruzeiros went to "Parada Obrigatoria Para Pensar" (Stop To Think) by Luiz Gonzaga Jr. and presented by him. He is the student son of a well-known entertainer. Fifth prize of 1,000 cruzeiros went to "A Vida Avisa Que Chegou," (Life Warns of Its Arrival) by Ivan Lins and Ronaldo de Souza, presented by the Umas e Outras group.

Judges included composers Tom Jobim, Billy Blanco, João de Barros and TV-producer Flavio Cavalcanti.

The festival was televised, and accompanied by the boogie that is customary at such events.

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ITALY

Canadian News Report

Toronto Sound Studios Captures English Sound

By RITCHIE YORKE

TORONTO—Up until recently, the much heralded English sound was something which could only be found in London studios. Now, it would appear that the English-type sound may be as close as the Toronto Sound Studios, which have been operating in Toronto for almost a year. Toronto Sound's president and chief engineer is Terry Brown, a former Londoner.

Brown was recording and mixing engineer on Procol Harum's "Shine on Brightly" album and the "Traffic" album, and also was involved in some of the engineering on albums by the late Jimi Hendrix ("Axis: Bold As Love"), Manfred Mann ("The Mighty Quinn"), Family (the first album) and Cream ("Fresh Cream").

Brown spent five years in such London studios as Olympic, Morgan and Landsdowne, before emigrating to Canada two years ago.

In the singles field, he engineered and mixed a great many of the big U.K. hits of the past decade, including "Mellow Yellow" (Donovan), "With a Little Help From My Friends" (Joe Cocker), "Substitute" (The Who), "No Milk Today" and "Dandy" (Herman's Hermits), "Homburg" (Procol Harum), and "The Mighty Quinn" (Manfred Mann).

Last November, Brown opened Toronto Sound Studios, which has 16, 8, 4, 2 and mono tracking facilities. Since then, artists such as Ray Stevens, Lulu, Mama Cass, (Continued on page 62)

Anne Murray to Campbell Show

TORONTO — Anne Murray, whose single of "Snow Bird" is approaching the million sales mark, flew to Los Angeles this week for a guest spot on the "Glen Campbell Goodtime Hour." The "Snow Bird" album was also rushed out this week in the U.S.

Capitol a&r executives in Canada have not discounted several rumors that Miss Murray may shortly record an album with Glen Campbell.

On that day, Philips wants you to be sitting pretty, not wondering what went wrong. To help you, Philips have expanded their already popular tape recorder line, to give you even greater profit opportunities. Now you can offer Philips cassette recorders from \$49.95 for a battery operated mono cassette recorder to \$329.95 for a deluxe stereo recorder with a built-in stereo AM/FM receiver.

Philips invented the cassette and has not only continued to improve it but has kept on creating new cassette ideas, like the first cassette changer; a continuous play 12 hour system; and two motor system to increase the life of the machine. There's a model for every customer . . . in battery, AC/DC, with AM/FM radios and new component styling.

We've also created the hardest hitting national multi-media advertising campaign ever, and a custom designed merchandising kit for your in-store and retail programmes.

So, ask your Philips rep to help brighten your selling season with new product, profit, and support. That way you'll both be sitting pretty on December 26th.



THINK DECEMBER 26TH.

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Philips Electronics Industries, Ltd.
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From The Music Capitals of the World

TORONTO

Creedence Clearwater Revival drew almost 18,000 fans to Maple Leaf Gardens (19) in a concert, which also featured Booker T. and the MG's and Wilbert Harrison. The show was produced by Martin Onrot, who is also bringing Blood, Sweat and Tears to the same venue in mid-October. . . . The Gardens has booked Sly and the Family Stone and Crowbar for a once-only appearance on Oct. 3. . . . Bob Martin has left Modern Tape, and will announce a new affiliation shortly. . . . Radio CHUM revealed this week that it owns the publishing rights on many of the Mashmakhan titles. CHUM's production outlet, Much Productions, has a second single by Freedom, now known as Freedom North, scheduled for release this week. U.S. rights on the new single and a forthcoming album go to Scepter.

A&M's Jerry LeCoursiere reports that the "Mad Dogs and Englishmen" album by Joe Cocker has sold so well that it has surpassed the sales on Joe's last single, "The Letter" in only four weeks. . . . London has released "The Ventures 10th Anniversary Album". . . . GRT is enjoying a healthy response to its "Cruisin' Series," a collection of old rock hits in seven volumes. . . . Cadet has released the Australian version (by Liv Maessen) of Mary Hopkins' Eurovision success, "Knock Knock Who's There". . . . Polydor is re-

servicing Joey Gregorash's single of "Stay" following top ten sales action in Winnipeg. . . . This week's Maple Leaf System winner was Madrigal's "I Believe in Sunshine", the second single on the recently formed Tuesday label, distributed by Quality. . . . Righteous Brothers open at Friar's Tavern on Sept. 23 for a week. . . . Shirelles held over for another week at Le Coq D'Or, and Ramblin' Jack Elliot at the Riverboat starting Sept. 22. . . . Van Morrison headlining a show at Massey Hall, Oct. 15, which will also feature the King Biscuit Boy and Crowbar. . . . Canada Goose's "Higher and Higher" has broken in Montreal through CFOX. . . . Mudflat, featuring Grant Fullerton and Pinky Dauvin (formerly of Lighthouse and the Stitch 'n' Tyme) now exclusively represented by Music Factory in Toronto. . . . Next single on Van Records is "Rock and Roll Loverman" by Vancouver's Northwest Company. The label is distributed nationally by Polydor. . . . Warner Bros. hosted a press showing of the "Performance" movie which stars Mick Jagger.

Warner Bros. rushed out the Neil Young album, "After the Gold Rush". . . . Donald K. Donald putting a strong drive behind Blake-wood Castle single on London of "Lynnie Lynnie". . . . London's best selling album within one week of release was the Moody Blues' "Question of Balance". . . . Columbia pushing hard on an album by Allan J. Ryan called "For You to Know Me." Ryan is well known in Canada through various CBC and CTV TV appearances.

RITCHIE YORKE

Canadian Executive Turntable

Evert Garretsen has been named managing director of Polydor Records Canada Ltd., succeeding Fred Exon who recently announced he will be returning to England in September due to family commitments. Garretsen was managing director of Polydor in the Netherlands.

Glen Russel as promotion representative for Ontario for London Records of Canada. Russell held a similar position with Warner Bros. until recently.

Biscuit Boy Interview Out

TORONTO—In a unique programming idea, Capitol this week sent out several hundred copies of an instant interview with the King Biscuit Boy.

The three-page interview was sent to all pop writers and AM and FM stations, where the King Biscuit Boy's album of "Official Music" and "Corinna Corinna" single, are receiving heavy exposure.

The interview contained a list of questions which had been answered by the King Biscuit Boy, and which could be used by local writers as an instant interview.

Daffodil Records, which releases King Biscuit Boy through Capitol, is now planning a live interview, to be sent out to stations and writers in the form of a pressed record.

LOOKING

for a studio
in Helsinki?

LOOK

on page 89 of the
International Recording Studio
1970 Directory

LARK SINGLE ON NIMBUS 9

TORONTO—Nimbus 9 has released the single cut live at St. Paul's Roman Catholic Church in Toronto featuring one of the local "Hair" cast leaders, Tobi Lark.

The side is "We're All in This Together" and it was produced by John deNottbeck and Terry Vol-lum, with Jack Richardson executive producer.

A total of more than 300 voices were used in the taping. Atlantic is to issue the single in the U.S.

Disk Promoters & Maple Leaf Hold Meeting

TORONTO—A meeting of record company promotion men and representatives of the Maple Leaf System was held at Radio CHUM in Toronto this week.

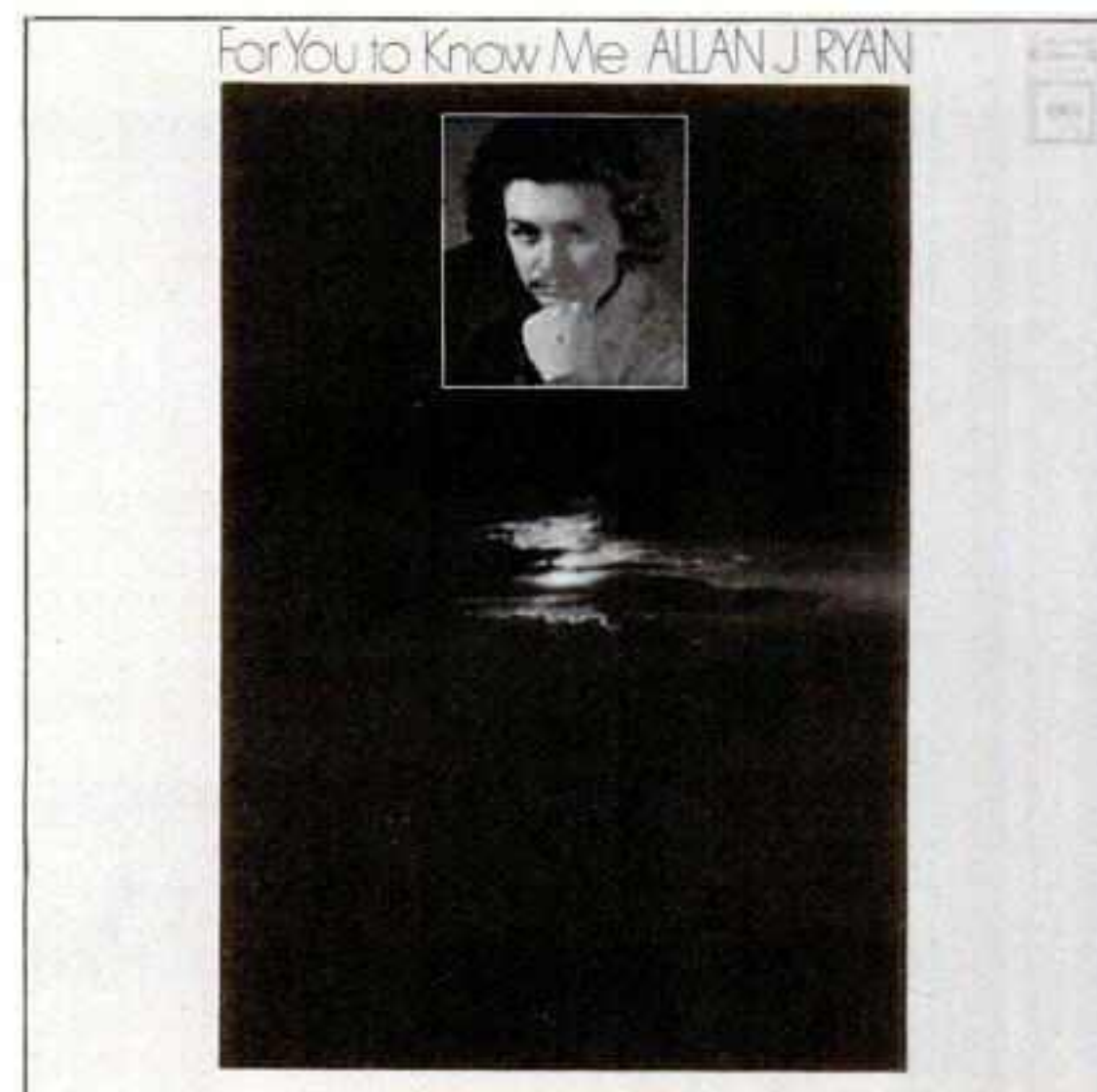
Attending the meeting were representatives of RCA, Columbia, Warner Bros., London, Quality, and Phonodisc, along with CHUM's Fred Sheratt, J. Robert Wood, Chuck McCoy and Doug Rawlinson.

A number of recommendations were made, which CHUM is passing along to MLS chairman, Roy Hennessy. Some new guidelines were also laid down for presentation of product and dissemination of promotion information.



FOR YOU TO KNOW ME

ALLAN J. RYAN



ELS 368

COLUMBIA RECORDS OF CANADA, LTD.

From The Music Capitals of the World

MEXICO CITY

DRISA (Distribuidora y Representaciones Internacionales SA) has joined the Mexican Association of Record Producers (AMPRODIS) and is 15th company to join the association. The rest are RCA, CBS, Peerless, Dusa, Musart, Orfeon, Coro, Tizoc, Son Art, Rex, Panamusic, Apollo, Zave, Gamma. . . Chilean singer **Jose Alfredo Fuentes** and Argentinian singer **Leo Dan** arrived in Mexico for TV work. Dan also appeared in Monterey, Mexico. . . **Marco Antonio Muniz** has recorded a Portuguese version of "Paloma Negra" which he will sing at the Rio Song Festival. . . **Marcos Lizama** will join the a&r staff of Orfeon Records. . . **Rafael Gonzalez** has joined the a&r department of Discos Universales and his first recordings are with singer Tehua. . . **John Bush**, president of Capitol Records here, made a business trip to London, meeting **Dr. Jensen**, in charge of Latin American operations for the EMI organization. . . Discos Universales has redistributed three **Jimi Hendrix** albums on Polydor following his death.

Guillermo Infante, merchandise manager of RCA, has now been appointed manager of the a&r and creative department. RCA has also named **Enrique Tort Parada** as distribution and sales manager and **Francisco D. Cardenas** as recording manager in charge of acquisition of 8 channel equipment that RCA will install in 1971. . . **Edmundo Pedroza** is now managing Musart publishing.

Spanish composer **Manuel Alejandro**, who wrote most of the big hits for singer **Raphael**, signed with RCA to write 12 songs for singer **Estela Nunez** and four for **Mirla Castellanos**. **Alejandro** will settle in Mexico. . . Dusa Records has a new classical label, **Orion**. . . **Blood, Sweat and Tears** are booked for a Mexico City concert and will do television work.

Los Pianos Barrocos returned from their Argentinian tour. . . Discos Gama are now distributing French Vogue in Mexico—they previously distributed the label some time ago. . . **Estela Nunez** and **Alberto Vazquez** represented Mexico at the Latin Song Festival in New York. . . Two radio stations heavily promoted **Creedence Clearwater Revival**, devoting 30 percent of airtime to the group. RCA are creating a new artist relations department to handle the new talent. . . Orfeon Video-Vox administrative department has moved out of the city to the State of Mexico. Only the recording studio remains at the old address. Both Dusa and Capitol are fighting over "Get Ready" by **Rare Earth**. The group recorded the song five years ago for Verve and did a new version for Capitol.

ENRIQUE ORTIZ

LONDON

Following its acquisition by the Reed Paper group, IPC has moved the Music for Pleasure label from the Hamlyn Group and incorporated it in a new record division, formed as part of the IPC book division. The IPC record division will coordinate the activities of MFP and the recently formed Classic for Pleasure company in the U.K. and abroad, with **Richard Baldwin** as managing director. Meanwhile, **Paul Hamlyn** who resigned from the IPC book division a few months ago has joined the News of the World Sunday newspaper as joint managing director. Hamlyn, who was also chairman of MFP, will look at all forms of the leisure industry including the record business. . . At a meeting of the board recently of Record Merchandisers—the U.K. rack consortium—it was agreed to give Philips and Polydor a 15 percent stake, similar to the holding of Pye. The founder members of the

company, EMI and Decca now hold a 35 percent stake. This change in the equity has been made to allow the Philips-Polydor company to enter into the consortium. Record Merchandisers is negotiating with CBS to secure its product in the racks. It is understood that CBS would like to see a one-company-one-vote system implemented and have the support of Philips-Polydor in this respect, instead of the current method which entails voting according to equity share.

To mark the first anniversary of the Vertigo label next month, Philips has compiled a special 16-track sampler album summarizing some of the label's achievements as a progressive pop label in the past 12 months. . . Philips has set another charity album "Stars Sing a Rainbow" in aid of the Save the Children Fund. Artists who have contributed recordings include **Cilla Black** (Parlophone), **Tom Jones** (Decca), **Tony Bennett** (CBS) and Philips artists **Nana Mouskouri**, **Scott Engel** and **Dave Dee**. . . **Chris Denning**—the former disk jockey brought in by Decca 15 months ago to revamp its promotion department—has quit the company. Until a replacement is found **Jonathan King**—TV personality and singer—is supervising the promotion department.

The independent Charisma label formed by **Tony Stratton-Smith** a year ago has renewed its deal with PPI for the distribution of the label outside the U.K. and North America for a further three years. The label will now be launched under its own logo whereas before product appeared on the Philips label. . . **Pickettywitch**, Pye recording act, has formed its own production company which will be handled by the Welbeck Music firm. Product produced by members of the act will appear on Pye in the U.K. and on Janus in the U.S. . . Shapiro-Bernstein Music has taken on the management of Morgan Music—the publishing company owned by the Morgan recording studios. SB's first song through the deal is the current hit by **Blue Mink** called "Our World." . . The DJM label is being launched under its own logo in Australia by Festival following talks between **Stephen James** for DJM and Festival's **Allan Hely**. . . **Mervyn Conn** goes to the U.S. early in October to meet up with **Walter Hafer** to complete plans for two publishing companies, Mervyn Music and MC Music. Conn's publishing has been handled in the U.S. by the Mills office.

PHILIP PALMER

JOHANNESBURG

Percy Sledge, still enjoying tremendous success here, has had three numbers appearing on the South African charts together. "Come Softly to Me," "Push Mr. Pride Aside" and "Let It Be Me." Sledge will be making a film during the whole of September and negotiations are underway to bring a star to South Africa again. . . **Theo Rosengarten**, general manager Trutone (Pty.), is on a three-week business visit to Rome, Hamburg, London and Amsterdam. He will hold talks with label chiefs in these centers. RPM has added the Monument label to their ever-increasing label stable.

PETER FELDMAN

DUBLIN

Dana, at present visiting several continental countries, will be in Amsterdam Oct. 28 for a joint Irish-Dutch TV production in color with the **Dubliners**. On Oct. 2 she appears in the new series of Telefis Eireann's "Like Now," singing her follow-up to her Eurovision winner, "All Kinds of Everything," which is "I Will Follow You." The same day she will be presented with a gold disk by Irish Record Factors'

Michael Geoghegan to mark Irish sales of 100,000 for "All Kinds of Everything." . . "Alice's Restaurant" will open at Dublin's Curzon Cinema shortly. . . **Na Sultoiri**, the Dublin folk group who won the Old Shieling ballad contest earlier this year, are in Canada for a six-week tour. Their first album, "Molly Malone," will be followed by a second LP soon. . . **Slim Whitman** is currently on his first Irish concert tour with dates in many parts of the country, including Enniscrone (1), Monaghan, Enniskillen (2), Drogheda (8), Tralee, Charleville (9), Dungannon (10), Ennis and Galway (11). . . Among the programs in the Radio Eireann's new autumn schedule is "Singer and Song" in which leading singers will join the **Radio Eireann Light Orchestra**. Among those appearing will be **Dana**, **Muriel Day**, **Austin Gaffney**, **Anne Bushnell**, **Dickie Rock**, **Dermot O'Brien**, **Big Tom** and **John McNally**. . . **Bridie Gallagher's** new single is on the Outlet label. It is "Swinging in the Lane" backed by **Johnny McCauley's** "5,000 Miles From Sligo." The Donegal singer returns to the U.K. for a two-week tour in November and trips to Australia and South Africa are planned for 1971.

Trend Studios' **John D'Ardis** is making an album of his own compositions for international release by a major, but as yet unnamed, label. D'Ardis wrote Ireland's entry for the recent Almeida International Song Festival with **Joe Dillon**. The song "Love Is in Our Hearts" came fifth. On his album he will be accompanied by an orchestra and a Dublin group, **Spice**, whose first single is out on Polydor. Executive producer is **Frank Murphy**, manager of the **Radio Eireann Light Orchestra**. . . D'Ardis is also working on **Jim McCann's** first solo album for Polydor, McCann, who was formerly a member of the chart-topping **Ludlows** ("The Sea Around Us"), will be backed by a seven piece unit. . . EMI Ireland, which recently acquired distribution of Liberty, is now also handling the Island and Trojan labels.

KEN STEWART

HAMBURG

Included in the Phonogram classic release schedule for the fall is a two-album set—retailing at 19DM (\$5.17)—containing 16 famous and favorite master works, by **Smetana**, **Chopin**, **Brahms**, **Tchaikovsky**, **Verdi**, **Liszt**, **Johann Strauss**, **Mendelssohn-Bartholdy**, **Meyerbeer**, **Schubert** and **Glinka**. . . Prof. **Henryk Szeryng**, according to Phonogram, has been named adviser to the permanent Mexican delegation to UNESCO in Paris. Before his 11th coast-to-coast U.S. tour from Oct. 20-Dec. 20, Szeryng is appearing at concerts in Salzburg, Austria; London, Israel and Geneva, Switzerland. . . A budget-price LP produced by Radio Maritim has achieved record sales of 1,150,000 just four months after release. The album is distributed by Ariola. The radio station was founded this year by the Hamburg publishing house Gruner & Jahr. It covers the complete Mediterranean tourist area. . . The concert agency Karsten Jahnke has announced dates of tours by **Monty Sunshine** (Sept. 24-Oct. 13), Australian group **Red Onions** (Oct. 13), **Ken Colyer** (Oct. 20-Nov. 4), **Alexis Korner** (Oct. 23-29), and **Insterburg & Co.** (Nov. 1-Dec. 17). . . **Heintje** will receive the Golden Dog of Electrola on Oct. 15 at Luneberg Heath, near Hamburg. . . **Vicco Torriani** has signed for a new series with Channel 2TV, to begin next autumn. . . West German record companies have been offered a recording of songs by **Charles Manson** at a price of 120,000 DM (\$32,700).

WALTER MALLIN

HONOLULU

R. Alex Anderson, composer of Hawaiian hits as "Mele Kalikimaka," "Lovely Hula Hands" and "The Cock-eyed Mayor of Kaunakakai," has written "Let's Keep Minnie in Her Mini-Muud"—which gently slaps the current fashion mode, the midi. . . Singer **Penny**



LESLIE GOULD, right, international vice president of Famous Music (U.K.) Ltd., being presented with a gold disk by Alan Hely of Festival Records, Australia, for Australian sales of the "Paint Your Wagon" LP. The album has also sold well in Italy, Germany, Holland, Scandinavia, and in the U.K. sales have passed the 100,000 mark. Gould recently visited Japan for talks on licensing agreement and investments in the Far East. He is returning to the U.K. via the U.S., when discussions will be held with a view to launching Famous in Britain.

Silva, has left the **Danny Kaleikini** show at the Kahala Hilton's Hala Terrace. She's expecting. Her replacements are **Emma Veary** and **Yvonne Perry**, who take alternate weeks. Kaleikini just signed a new contract with the hotel, worth \$2.6 million over the next 10 years.

The **Society of Seven** did an eight-night guest-stint at the Kauai Resort Hotel, following their closing at the Outrigger Hotel's Main Showroom. The **Surfers'** opening in the Outrigger room had to be postponed a week—until Sept. 25—because laryngitis made it impossible for two members, **Clayton** and **Al Nalusi**, to appear. The opening Sept. 18 went on as scheduled, however, with **Sonny Charles** and Hawaii's **Jimmy Borges** (a favorite at San Francisco's Miyako Hotel) and Tokyo's **Eiko Shuri** (fresh from a Las Vegas date) filling in.

John Rowles, from New Zealand, is still at Duke Kahanamoku's. His **Kapp 45**, "Cheryl Moana Marie," made its debut on the K-POI hit lists at No. 15 last week. . . **Martin Denny** has exited the Surf Room of the Royal Hawaiian Hotel. His recent appearances include a co-host slot on the afternoon **Don Robbs** TV show on KHVH. . . **Larry Cavalier** and **Jeff Hendricksen** are the new headliners at the Dynasty Restaurant of the Ilikai Hotel. . . Singers **Liz Damon** and **Linda Green** have debut LPs released. Liz' entry, with her **Orient Express** group (appearing nightly at the Garden Bar of the Hilton Hawaiian Village), is on the Makaha label. Linda's is "Shades of Green," a Surfside release. . . Linda, who used to sing with the **Herb Ohta** revue at the Queen Kapiolani Hotel, is on a Mainland promotional tour. Her sub is **Mari-Anne**. . . The **Sun Spots** are performing at C'est Si Bon, the showroom-discotheque in the Pagoda Hotel complex. . . **Creedence Clearwater Revival** returning for a one-nighter, Oct. 3. . . **Chicago** moves to Honolulu Sept. 27. . . The **Potted Palm** open a new discotheque, The Depature, located in the new Ala Moana Hotel, Oct. 1.

Indonesian trio—the **Asian Orchids**—in the Cinerama Reef Hotel's Three Torches room. . . **Tom Moffatt** and wife (dancer **Sweetie Moffatt**) off to the Caribbean on a three-week vacation. He's the general manager of K-POI Radio. . . **Steven Goodspeed**, one-time bartender at the Aloha Surf Hotel's Surf Lounge, now is the featured guitarist. . . The **Cherry Blend** is at Alice's Restaurant discotheque in the Cinerama Reef Hotel.

WAYNE HARADA

LENINGRAD

Gorki Jass festival in Gorki, Oct. 28-Nov. 1 will draw over 15 bands and groups from different cities of the Soviet Union. Among groups participating will be **Alexei Kozlov's** quartet, Moscow, flugelhorn player **Valeri Kolesnikov's** quintet from Donetsk, vocal ensemble of **Henrych Zarch** from Leningrad. A meeting of jazz promoters, critics

and writers and jazz clinics are scheduled to be held during the festival. . . Japanese guitar-player **Iwao Suzuki** toured the USSR in August. Besides Italian and Spanish pieces for guitar his repertoire included guitar interpretations of the works of Bach and Mussorgsky. . . Lithuanian Chamber Orchestra has completed three-week tour of Cuba **Sauljus Sondetskis**, the conductor, said the concerts were a great success. . . The Bolshoi Theatre did 18 performances in Osaka's Festival Hall and in Tokyo—including the operas "Prince Igor," "Boris Godunov," "The Queen of Spades."

Melodiya released new LP of Polish singer **Rena Rolska**; an album of popular Soviet "soul" singer **Mark Bernes** who died several months ago; a disk by Azerbaijan pop-singer **Palat Bjuj-Bjul Ogly**. Two vinyl disks feature Soviet pop-singer **J. Kobzon** and U.S. singer **Din Read**, the latter singing English and Italian songs.

Melodiya's recent classical releases include an album featuring Moscow Philharmonic's Chamber Orchestra performing **Mozart's** Third and Fifth concertos, conducted by **David Oistrakh**; an album featuring **Shostakovich's** Second Symphony, Leningrad Philharmonic and Leningrad Students' Chorus, conducted by **Igor Blazhkov**; Beethoven's Seventh Symphony, Berliner Philharmonic, conductor **W. Furtwangler**; an album featuring live performance of **Emil Gilels** at Moscow Conservatoire in December 1968. . . An unusual festival, "Days of Harmonica" was held in Klingental, East Germany. The festival was sponsored by local companies producing accordions, harmonicas and some electronic instruments.

VADIM YURCHENKOV

STOCKHOLM

Barclay Records held a press reception on Sept. 9 for South American flautist **Facio Santillan**, who was visiting the country for concert and TV appearances. . . CBS-Cupol has signed girl singer **Eva Carlsen**. . . Strike Records has signed **Eleanor Bodel**, formerly on Blueberry Records. . . Strike has also released the first album by hit group **Hep Stars** (formerly on Olga). . . **Karusell** is strongly promoting its DGG catalog. . . Polydor is giving big promotion to **Eric Burdon** and **Eric Clapton**. . . **Karusell** has issued eight classics on the Archiv label. . . Lido-Production has high hopes for the new single by its group **Jan Oilers** (Anette)—a Swedish version of the old hit, "What Do You Want to Make Those Eyes at Me For." . . Amigo continues to promote South American music. . . **Emile Ford** has recorded his first single with Swedish lyrics for the Sonet label. . . Butler Records has a hit with **Eldorado's** Swedish version of "Early Morning Rain." . . Polar has released four albums containing popular local material. . . The Solist label has borrowed **Anna-Lena Lofgren** from Metronome to

(Continued on page 60)

International News Reports

From The Music Capitals of the World

• Continued from page 59

record an album with religious artist **Artur Erikson**. . . . **Metronome** has begun a promotion campaign for news on **Atlantic**, **Atco**, **Cotillion**, **Embryo** and **Elektra**. . . . **Blood, Sweat & Tears** (CBS) arrive in Sweden on Oct. 13 for a show in the **Royal Tellis Hall**, **Stockholm**. . . . **Canned Heat** (Lib-

erty) to Sweden at the end of this month-beginning of October. . . . **EMI** releases the sixth **Canned Heat** LP at that time.

Cliff Richard (Columbia) visited **Stockholm** to make a TV program, made by Swedish TV in cooperation with the **BBC**. . . . **Peter Sarstedt** (United Artists) made a three-week Sweden-Norway tour, Sept. 4-19. . . . The **Beatles'** film,

"Let It Be," had its Swedish premiere in **Stockholm** on Sept. 14. . . . **Philips** has started a campaign for French pop music. . . . **Sonet** hopes for a big hit with **Country Joe McDonald's** Vanguard single, "Quiet Days in Clichy," the theme from the film of the same name. . . . **Columbia** has signed a new Swedish trio, **Life**.

Sonet has issued a new budget-line product on the **Xtra** label. Artists include **Earl Hines**, **Ray Charles**, **Andre Previn** and **Sarah Vaughan**. . . . **Don Fardon** (Green Light) visited Sweden for personal and TV appearances. . . . **Humble Pie** (A&M) also visited Sweden. . . . **Los Calchakis** (Barclay) comes to Sweden for a Dec. 4 concert at **Gothenburg** and later another concert in **Stockholm**. The group will also appear in **Oslo** on **U.N. Day**, Oct. 24, as well as undertake TV work in **Norway**. . . . **Jean-Christian Michel** (Barclay) will appear in the **Gustav Wasa Church**, **Stockholm**, on Oct. 4. . . . **Barclay** is preparing a big campaign for French artists in Scandinavia during the fall, says its **Stockholm** man **Bertil Joffe**.

KJELL E. GENBERG

RIO DE JANEIRO

Polydor recorded **Rita Lee** as a solo artist for the first time for an album titled "Build Up." She usually works with the **Mutantes** group. . . . **Natalicio Moreira Lima**, Brazilian Indian singer who has been working in the U.S., returned to buy land for his fellow **Tabajara** tribesmen in **Araruama**. . . . **Jerry Adriani**, CBS artist, has recorded an album, "If I Thought Aloud." . . . **Musidisc** reported sales of 20,000 in the month after release of "In the Summertime" by **Mungo Jerry**. . . . **Odeon** has recorded an album by group, the **Golden Boys**. . . . **Os Canibais**, a rock group that sings in English and Portuguese, is recording for **Musidisc**. . . . **Shelby Singleton**,

Nashville, and **Durium** of **Italy** are now represented by **Musidisc** in **Brazil**. **HENRY JOHNSTON**

VIENNA

Picco Pacher, manager of **Centrocord/Amadeo** took over the distribution rights in **Austria** of the German pop label **Orange** from the independent producer **Hans Werwka**. . . . **Marika Lichter** will represent **Austria** at the **Brazilian Festival** in **Rio** in **October**. . . . In mid-October, **Polydor** is to release a new single by **Austrian** singer **Blondl** entitled "Ja, Sowas Gibt's". . . . **Reinhard Mey** (**Intercord**) visits **Vienna** for concert appearances Oct. 17 and Nov. 7. . . . **Island** artist **Jimmy Cliff** and **Marion** (**Hansa**) were visitors to **Vienna** to appear on the television pop program "Spotlight". . . . **Regional** manager **Edward deKlerk** of **Philips Phonographische Industrie** in **Baarn** came to **Vienna** for co-ordination talks with **Phonogram**. . . . The following artists will give concerts in **Vienna** in **October**: **Ray Charles** (Oct. 6), **Canned Heat** (12), **Rita Pavone** (29). The concerts will be organized by **Joachim Lieben**, promoter of "Stimmen der Welt" (Voices of the World). . . . "Talente 70," a mid-price LP, was released by **WM-Produktion**. The record includes songs by newcomers to the **Austrian** pop scene like **Ernst Kugler**, **Eric**, **Wolfgang & Marianne Mendt**. **Young American Hendrix College Choir** gave a concert in the "Dominikaner" church. . . . **Wolfgang Sawallisch**, former conductor of the **Vienna Symphony Orchestra**, is the successor to the late **Ernest Ansermet** as conductor of the **Orchestre de la Suisse Romande**. . . . Receipts of this year's **Salzburg Festival** amounted to more than \$1.4 million. This is \$200,000 more than last year.

MANFRED SCHREIBER

International Executive Turntable

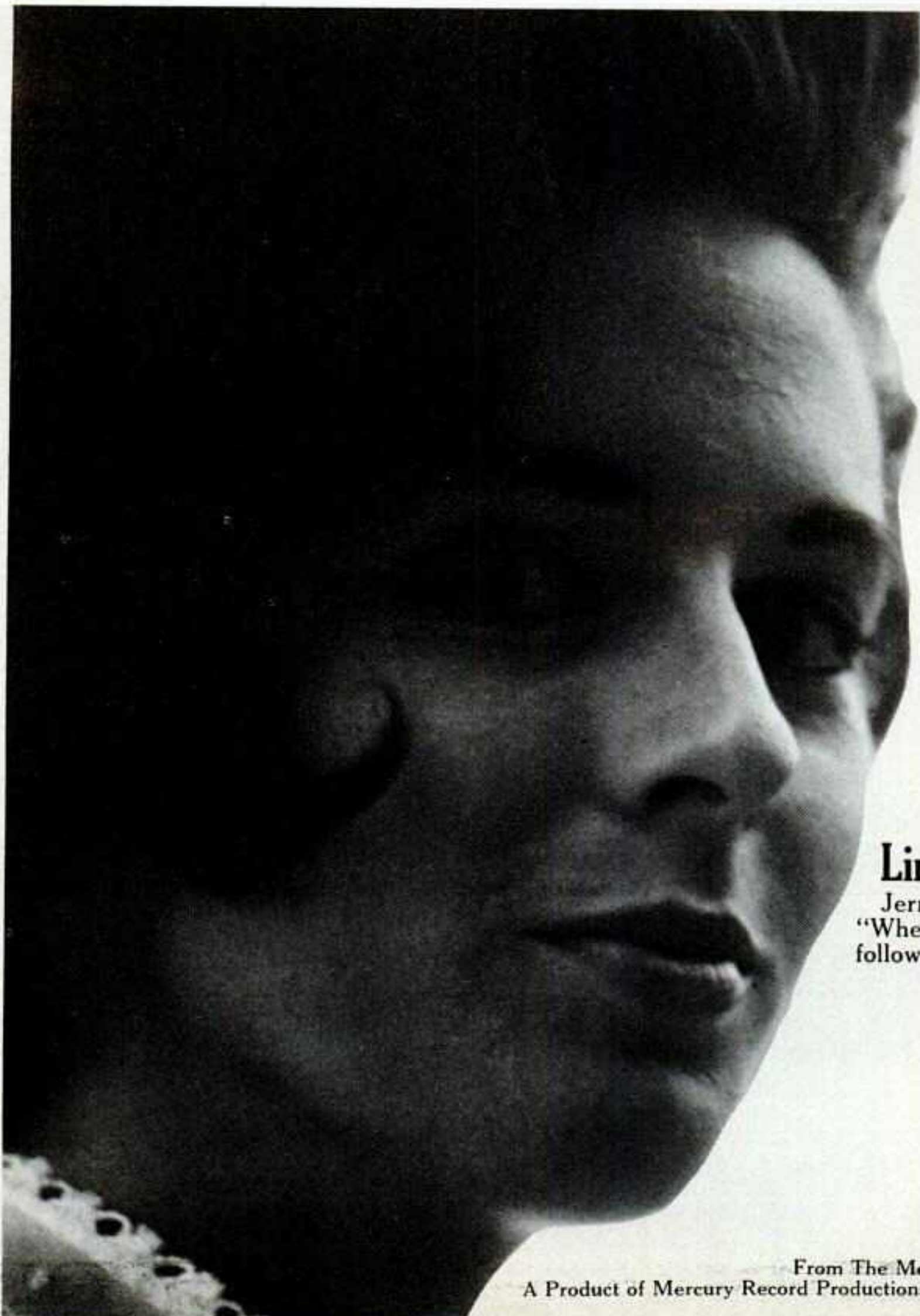
U.K. **Philips** marketing manager **Olav Wyper** has new responsibilities as general manager of a&r. **Hilton Price**, a non-industry executive, as assistant to the managing director **Fred Marks**. **Wyper** will be visiting the U.S. in **November** to meet licensors and **Philips Mercury** affiliate as well as to promote the **Vertigo** repertoire. **Price** joins **Philips** with many years experience of marketing and sales in the **Far East** and the **U.K.** With **Marks**, he will be initially engaged on detailed study of the company's marketing and sales functions prior to a realignment being implemented.

Mart Share In Belgium

Estimated market share for the **Belgian** record companies is **Gramophone**: 20 percent, **Polydor**: 19 percent, **Philips**: 16 percent, **Fonior**: 10 percent, **CBS-Artone-Palette**: 10 percent, **Inelco-RCA**: 9 percent, **Barclay**: 7 percent, **Vogue**: 5 percent, others: 4 percent.



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105. I HAVE LEARNED TO DO WITHOUT YOU..... Mavis Staples, Volt 4044
106. FATHER COME ON HOME..... Pacific Gas & Electric, Columbia 4-45221
107. FOR WHAT IT'S WORTH..... Sergio Mendes & Brasil '66, A&M 1209
108. MELLOW DREAMING..... Young-Holt Unlimited, Cotillion 44092 (Atlantic/Atco)
109. WHY DON'T THEY UNDERSTAND..... Bobby Vinton, Epic 5-10851 (Columbia)
110. I THINK I LOVE YOU..... Partridge Family, Bell 910
111. FOR YASGUR'S FARM..... Mountain, Windfall 533 (Bell)
112. ANIMAL ZOO..... Spirit, Epic 5-10646 (Columbia)
113. EVERY NIGHT..... Billy Joe Royal, Columbia 4-45220
114. DREAMS..... Buddy Miles, Mercury 73119
115. TIME WAITS FOR NO ONE..... Friends of Distinction, RCA 74-0385
116. HALF AS MUCH..... Sonny Charles, A&M 1214
117. AIN'T THAT TELLIN' YOU PEOPLE..... Original Caste, TA 204 (Bell)
118. WHY DOES A MAN DO WHAT HE HAS TO DO..... Joe South, Capitol 2916
119. LAUGH..... Neighborhood, Big Tree 106
120. TOO MANY PEOPLE..... Cold Blood, San Francisco 62 (Atlantic/Atco)
121. TIME TO KILL..... Band, Capitol 2870
122. MELODY..... Ides of March, Warner Bros. 7426

ACTION Records

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- ★ **NATIONAL BREAKOUTS**
- LUCRETIA MAC EVIL... Blood, Sweat & Tears, Columbia 4-45235 (Blackwood/Bay, BMI)
- SUPER BAD (Parts I & II)... James Brown, King 6329 (Cited, BMI)
- UNGENA ZA ULIMWENGU (Unite the World)... Temptations, Gordy 7102 (Motown) (Jobete, BMI)
- ★ **REGIONAL BREAKOUTS**
- SHAKIN' YOUR TREE... Z Z TOP, London 138 (Hamstein/Glad, BMI) (Houston)
- POLYANNA... Brother John, A&M 199 (Web IV, BMI) (New Orleans)

Albums

- ★ **NATIONAL BREAKOUTS**
- CURTIS MAYFIELD... Curtis, Curtom CRS 8005 (Buddah)
- ANNE MURRAY... Snowbird, Capitol ST 579
- JR. WALKER & THE ALL STARS... A Gassss, Soul SS 726 (Motown)
- ★ **ACTION ALBUMS**
- ROLLING STONES... Get Your Ya-Ya's Out!, London MPS 5
- FANTASY... Liberty LST 7643
- NEIL DIAMOND'S GREATEST HITS... Bang 219
- JOHN SEBASTIAN... Live, MGM 4720
- STOOGES... Fun House, Elektra EKS 74071
- FROST... Through the Eyes of Love, Vanguard VSD 6556
- GYPSY... Metromedia M2D 1031
- THUNDERCLAP NEWMAN... Hollywood Dream, Track SD 8264 (Atlantic)
- VOICES OF EAST HARLEM... Right to Be Free, Elektra EKS 74080
- BOOTS RANDOLPH... Hit Boots 1970, Monument SLP 18144

MARKETPLACE

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CBS to Offer Free Records, Tapes in Big Sales Drive

LONDON—Free records and tapes will be given away in a series of major dealer incentive schemes CBS is launching this autumn. Also included in the massive sales drive outlined at the company's annual marketing conference last week at

Miss Rosenberg Germany Entry

BERLIN—Marianne Rosenberg will represent West Germany at the Rio Festival this year, according to Trudy Meisel of the Intro publishing company. She will also represent Intro at the festival and be accompanied by composer Joachim Heider and writer Fred Jay. In place of James Last, Peter Moesser will join the jury panel. James Last cannot appear on the jury as he will be starting a tour, in company with Katja Ebstein and Christian Bruhn—who were originally named as West German representatives at the Rio Festival.

Hamburg Radio Gives Awards

HAMBURG—Saarbruecken radio station Europawelle Saar made its third annual awards to young showbusiness talents—those mostly active in the German-language area and who are starting their careers. The 1970 awards—in the shape of a statute of Europe—went to Roy Black (who won a Europe award in 1968), Cindy and Bert, Michael Holm, Peter Maffay, Chris Roberts, Marianne Rosenberg. The Saar prize went to Rolf Arland, Georg Buscher, Michael Holm, Elisabeth Libbert, Giorgio Moroder and Werner Twardy. In the year under focus, disk jockeys and program editors have played over 120,000 songs in 6,000 broadcasts, the station revealed.

GEN'L MAGNETIC WILL MAKE BLANK CASSETTES

LONDON—General Magnetic and Electronics, the new joint Anglo-American cassette molding organization, will produce a range of blank cassettes. Manufacture of 60-minute units has already started and production of longer 90 and 120 minute tapes will start next month.

The company which only went into operation last month, normally supplies moldings direct to tape duplicators and is currently forming a sales force to implement this new departure into the consumer market.

GME, jointly owned by the American Audio Magnetics tape complex and Viking Industrial Plastics, manufacturers of the Duplex range of bathroom fittings, is also planning to double its molding capacity by the end of the year. Output now at the company's \$360,000 Broadstairs, Kent, plant is 250,000 units a month which is to be increased to 500,000.

In addition to supplying the U.K. market, GME also exports its C-Zero moldings to Italy and Scandinavia.

the Mayfair hotel, is a \$3.59 rock sampler to be released Oct. 2.

Dealers ordering 25 albums from the company's progressive and MOR catalogs will be given one extra free LP. On orders of 50 disks, retailers will get three extra records, and on 75, five free disks.

Retailers ordering similar quantities from CBS's tape catalog will be offered the same incentives as well as a free spin rack which will be given away with every order of 50 tapes.

A similar bonus scheme is being operated with the company's Scottish, Irish, general budget and classical repertoire. The campaigns come into effect immediately and will run until Christmas.

Cash and holiday prizes are also being offered in a special dealer competition, while a similar incentive scheme is being introduced for CBS salesmen.

The conference was opened by CBS marketing director Maurice Oberstein who said there are still many factors in the record industry such as variable pricing and budget LPs whose long-term effect has never seriously been considered.

Suit Is Won Vs. GEMA

HAMBURG—In a lawsuit brought by a record producer against GEMA, the Bundesgerichtshof (Supreme Court) ruled that the term "gemafrei"—which means "free of royalty fees to the GEMA"—does not necessarily mean that record-buying customers are being misled.

The West German Royalty Association had opposed the use of disks used as background music for advertising purposes which carried the term "gemafrei" and which involves the use of musical works royalty rights of which had ceased, or to which the composer had agreed to public performance.

LIB/UA MEET IN MUNICH

MUNICH—The annual Liberty/United Artists licensees' meeting was held in Munich, from Sept. 18-19.

David V. Picker, the new president of Liberty/UA, Los Angeles, attended the meeting, along with Ronald Bledsoe, vice president of Liberty/UA, Los Angeles; Ron Eyre of Liberty/UA, New York; Siegfried E. Loch, managing director of Liberty/UA GmbH Munich; Dr. Guampierro Todini, managing director of Messageria Records, Italy, and licensees from other European countries and Australia.

Teosto Forms Finnish Fund

HELSINKI—A new Finnish Foundation, Luovan Saveltaiteen Edistamissaatio (Promotion Organization for Creative Music Arts) was formed here by Teosto, the music licensing firm, Suomen Saveltaite, Elokuva ja Viihdesaveltaite, and the Finnish Cultural Ministry.

The main purpose of the new foundation is to promote and distribute domestic musical product without categorizing it in sections like light, serious, pop or classical musical. The foundation will also provide the general public with information about its work and achievements within the field of music.

The foundation will introduce competitions for composers, offer scholarships and arrange education and research into the Finnish musical arts. It will also publish and finance its own recordings and sheet music, thus giving an opportunity to the kind of music which might otherwise be ignored by publishers and record producers.

Special Hunger LP From DGG

VIENNA—DGG is to produce a special LP for the United Nations Food & Agricultural Organization, on the occasion of the 25th anniversary of the UN, according to Gerhard Gebhardt, managing director of Phonodisc and Polydor.

While the two LPs produced previously on behalf of the UN contained only pop music, the new disk will be all-classical played by the Orchestra of the Vienna State Opera, conducted by Karl Boehm, and are taken from live recordings of the VSO.

Price of the LP—to be released at the end of October—will be \$4 in Austria and \$3.60 in Germany. Net proceeds will be used by FAO.

The LPs for the European Free Trade Association (EFTA) countries will be pressed in Austria. DGG will distribute the album throughout the world.

23 MILLION IN BENELUX

Benelux, made up of Holland, Belgium and the Duchy of Luxembourg, has a total population of 23 million of which 19 million are Dutch or Flemish speaking and four million French speaking.

Toronto Sound Studios

• Continued from page 58

Tom Rush and Duke Ellington have recorded there.

Hit records cut at Toronto Sound include "You Can't Deny It," by Edward Bear, and the King Biscuit Boy's "Corinna Corinna."

Brown has also worked in New York but prefers Toronto because of "an easy-going atmosphere, and the fact that we're set up the way things are in England."

SALES PEAK EVERY 3 YEARS IN BELGIUM

BRUSSELS—Some 10 years ago, record sales in Belgium were evaluated at about 5 million units annually, equivalent to about \$7.5 million. In 1956, unit sales were 7.5 million (value \$16.5 million) and in 1968 unit sales were up to 9 million (worth \$20 million).

The sales graph seems to peak every three years and 1970 is shaping up to become one of these years. The Chambre Syndicale of the Belgian Record Industry gives the following statistics for 1969:

Dollar sales: Singles, \$8 million; EP's \$1.4 million; LP's, \$18 million. Total: \$27.4 million.

Classical sales represent between 10 and 12 percent of the total. RETAIL PRICES: Single: \$1.32; EP: \$1.98; LP-Budget: \$1.98; LP-Medium: \$2.99 to \$3.99; LP-Full price pop: \$5 to \$5.50; LP-Classical: \$6.

In general practice, dealers sell at about 10 percent below recommended retail price.

Belgium Marts Reflect Strong U.S., U.K. Ties

By RENE VAN DER SPEETEN

BRUSSELS—At the crossroads of Latin and Germanic culture, having common frontiers with Germany, France and its Benelux neighbors Holland and Luxembourg, and being separated from Britain by only a narrow Channel, Belgium is a richly cosmopolitan country whose record markets reflect a strong Anglo-American influence.

French repertoire follows closely behind the English language product, good German songs also do well and, of course, local recordings in French or Flemish account for a large proportion of sales.

Belgium is a small territory with a high density population, and it is therefore a viable proposition for record retailers to import produce for neighboring countries wherever there is a favorable difference in price structure.

Belgium shares with Switzerland the distinction of being the most international record market in Europe and this means that any record company, to be successful, must be fully international in outlook and in its range of product.

Although record sales per inhabitant are not as high as in some other countries (1.1 per person in 1969), sales of records have doubled in 10 years and an annual increase of between 10 and 15 percent is predicted over the next five years.

The biggest contribution to this boom will be made by the ever-expanding sales of albums, particularly in the budget category. All major companies are now promoting budget lines and the response from the record-buying public has been most healthy.

However, one major problem facing the industry in Belgium is the planned introduction of the added value tax (TVA) which, originally scheduled to start at the beginning of this year, has now been postponed until Jan. 1, 1971.

As in other countries of the Common Market such as Germany, Holland and France, records and tapes are classified in Belgium as luxury articles and not as cultural items, as is the case with books. This means that a supplementary tax of 25 percent of the retail price of records and tapes will be imposed. (The figure for France is 25 percent, for Holland 12 percent and for Germany 14 percent).

At present record tax is 23 percent on the cost price, paid by the

company, plus 7 percent paid by the retailer on the selling price. The introduction of TVA will increase the retail price by 15 percent. The Belgian record industry, however, is waging an all-out campaign to persuade the government to consider records in the same category as books.

One major development in the Belgian market has been the growth of rack jobbing operations which are expected to account for about 30 percent of record sales by 1973.

There are three main rack-jobbing operations in Belgium—C.M.B., which is controlled by the Fonior-Decca group; COGEDEP, controlled by Philips-Polydor, and SONICA, which is an independent company.

The three rackjobbers control between 300 and 400 points of sale, principally in supermarkets and large stores. At present rack-jobbing business represents between 15 and 17 percent of total record sales.

Although two of the main rackjobbers are controlled by record companies, this does not affect sales of product on competitive labels in the pop field; however, there are suggestions that this control does mean that classical material put out by the other companies is affected.

In the music cassette field there has been a slight deceleration in the market this year although the cassette configuration is still predominant and Philips is organizing strong promotion campaigns in order to combat any big move toward Stereo 8 cartridges.

Last year the stereo 8 field was monopolized by RCA representative Inelco which is also the exclusive distributor of the Italian Voxson cartridge player. This year, some Japanese players came on to the market and CBS, Vogue and Gramophone (the EMI company) began distribution of their own 8-track material, using not only record retailers but also gas stations, photographic shops and car showrooms.

Although prerecorded tape sales represent less than 10 percent of total industry turnover, the market is slowly but surely expanding. Inelco's sales for the first six months of this year were more than double those for the same period in 1969.

Cassettes are priced between \$5.95 and \$6.50 and 8-track cartridges sell at around \$7.

FASTRACK

?

TUNE US IN NEXT WEEK.

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LOOKING
for three sarod and sitar players?

LOOK
on page 140 of **BILLBOARD'S 1970**
Campus Attractions Directory



FREE POSTERS: TO WHO IT MAY CONCERN

Due to overwhelming demand, we are extending the WHO promotion to October 15, 1970.

Dealers: A free full-color poster with every Who Album ordered. Decca will also supply additional posters for every Who Album in stock.

Stations: A new gold-labeled, gold-sleeved Who single "See Me, Feel Me" b/w The Overture From "Tommy".⁷³²⁷²⁹

Press: A publicity-promotion kit.

Merchandising: Mobiles, counter cards, mounted and

kleenstick lithos.

Support: A national time buy on "Tommy" and "Live at Leeds," and ad mats for local tie-ins.

Sales Aid: Salesmen's special litho binder (and, oh yes, order pads).

Charts: Two current top 10 albums that have accounted for over \$12,000,000.00 at retail!



DL79175



DXSW205



DL5064



DL4950



DL4892



DL4664

SEPTEMBER-OCTOBER 1970: A MATTER OF WHO

Decca Records, a division of MCA Inc.



HITS OF THE WORLD

BRITAIN

SINGLES

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier Holland)	Freda Payne
2	2	TEARS OF A CLOWN—Smoky Robinson & Miracles (Tamla/Motown)—Jobete/Carlin	Smoky Robinson & Miracles
3	3	GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff)	Chairman of the Board
4	8	YOU CAN GET IT IF YOU REALLY WANT IT—Desmond Dekker (Trojan)—Island (Kong/Kelly)	Desmond Dekker
5	4	THE WONDER OF YOU—Elvis Presley (RCA) Leeds	Elvis Presley
6	5	MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor)	Three Dog Night
7	10	WHICH WAY YOU GOING—(Decca)—Burlington (T. Jacks)	Burlington
8	15	MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)	Bobby Bloom
9	20	BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple)	Deep Purple
10	7	MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)	Bread
11	6	LOVE IS LIFE—*Hot Chocolate (Rak)—Rak (Mickie Most)	Hot Chocolate
12	9	WILD WORLD—*Jimmy Cliff (Island); Freshwater (Cat Stevens)	Jimmy Cliff
13	17	DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin)	Aretha Franklin
14	18	STRANGE BAND—*Family (Reprise)—Dukes Lodge (Family)	Family
15	31	CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty)	Carpenters
16	21	AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamla, Motown)—Jobete/Carlin (Ashford/Simpson)	Diana Ross
17	25	OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio)	Chicago
18	30	ME AND MY LIFE—*Tremeloes (CBS)—Gale (Mike Smith)	Tremeloes
19	28	PARANOID—*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)	Black Sabbath
20	26	LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)	Creedence Clearwater Revival
21	32	I AIN'T GOT THE TIME ANYMORE—*Cliff Richards (Columbia)—Leeds (Norrie Paramor)	Cliff Richards
22	16	SWEET INSPIRATION—*Bandwagon (Bell)—KPM (Tony Macaulay)	Bandwagon
23	13	IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser)	Andy Williams
24	22	JIMMY MACK—Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Holland-Dozier)	Martha and Vandellas
25	11	RAINBOW—*Marmalade (Decca)—Walrus (Junior Campbell)	Marmalade
26	14	SOMETHING—*Shirley Bassey (United Artists)—Harrisons (Harris/Colton)	Shirley Bassey
27	33	BLACK PEARL—*Horace Faith (Troja)—Rondor (Philips/Hartley)	Horace Faith
28	27	SWEETHEART—*Engelbert Humperdinck (Decca)—Abigail	Engelbert Humperdinck
29	35	OUR WORLD—*Blue Mink (Philips)—In Music (Blue Mink)	Blue Mink
30	40	BALL OF CONFUSION—Temptations (Tamla-Motown)—Jobete Carlin (Norman Whitfield)	Temptations
31	23	I (Who Have Nothing)—*Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan)	Tom Jones
32	19	NEANDERTHAL MAN—*Hot Legs (Fontana)—Kennedy St. (Hot Legs)	Hot Legs
33	24	NATURAL SINNER—*Fairweather (RCA)—Amen (Andy Fairweather Low)	Fairweather
34	45	MY WAY—Dorothy Squires (President)—Shapiro-Bernstein (Nicky Welsh)	Dorothy Squires
35	25	LOLA—*Kinks (Pye) Dauray/Carlin	Kinks
36	44	MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)	Frank Sinatra
37	46	HOW CAN I BE SURE?—*Dusty Springfield (Philips)—Sparta/Florida (Wally Scott)	Dusty Springfield
38	41	CRY—Gerry Monroe (Chapter One)—Francis, Day and Hunter (Jackie Rae)	Gerry Monroe
39	39	LOVE LIKE A MAN—*Ten Years After (Deram)—Chrys-A-Lee (Ten Years After)	Ten Years After
40	—	ANGELS DON'T LIE—Jim Reeves (RCA)—Burlington	Jim Reeves
41	—	EVERYTHING A MAN COULD EVER NEED—Glen Campbell (Capitol)—Famous Chappell (Aide Lory)	Glen Campbell
42	—	THE TIP OF MY FINGERS—*Des O'Connor (Columbia)—Leeds (Norman Newell)	Des O'Connor
43	50	SALLY—Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae)	Gerry Monroe
44	—	RUBY TUESDAY—Melanie (Buddah)—Mirage (Peter Schekeryk)	Melanie

45	—	WOODSTOCK—*Matthews Southern Comfort (Uni)—MCPS (Ian Matthews)	Matthews Southern Comfort
46	29	THE LOVE YOU SAVE—Jacksone (Tamla/Motown)—Jobete/Carlin Corporation)	Jacksone
47	37	YELLOW RIVER—Christie (CBS)—Gale (Mike Smith)	Christie
48	38	IN THE SUMMERTIME—*Mungo Jerry (Dawn)—Our Music/Kirshner	Mungo Jerry
49	—	SIGNED, SEALED, DELIVERED; I'M YOURS—Stevie Wonder (Tamla, Motown)—Jobete/Carlin (Paul Riser/Wonder)	Stevie Wonder
50	42	SONG OF JOY—Miguel Rios (A&M) Welbeck	Miguel Rios

CANADA

This Week	Last Week	Title	Artist
1	1	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Fantasy)	Creedence Clearwater Revival
2	6	CANDIDA—Dawn (Bell)	Dawn
3	5	CRACKLIN' ROSIE—Neil Diamond (Uni)	Neil Diamond
4	7	AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Motown)	Diana Ross
5	4	INDIANA WANTS ME—R. Dean Taylor (Rare Earth)	R. Dean Taylor
6	3	JULIE, DO YA LOVE ME—Bobby Sherman (Metromedia)	Bobby Sherman
7	—	NEANDERTHAL MAN—Hotlegs (Capitol)	Hotlegs
8	2	PATCHES—Clarence Carter (Atlantic)	Clarence Carter
9	9	SNOWBIRD—Anne Murray (Capitol)	Anne Murray
10	10	(I Know) I'M LOSING YOU—Rare Earth (Rare Earth)	Rare Earth

DENMARK

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh. Hansen	Mungo Jerry
2	2	COTTONFIELDS—Beach Boys (Capitol)—Essex	Beach Boys
3	5	EL CONDOR PASA—Simon & Garfunkel (CBS)	Simon & Garfunkel
4	4	WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig Anderson	Sandie Shaw
5	10	LOLA—Kinks (Pye)	Kinks
6	3	TO KAMMARATER—*Otto Brandenburg (HMV)—Wilh. Hansen	Otto Brandenburg
7	8	UN RAYO DE SOL—Los Diablos (Odeon)—Imudico	Los Diablos
8	—	LOEB SAMSON LOEB—*Birgit Lystager (RCA)—Dacapo	Birgit Lystager
9	6	NAGGE-DI NAGGE-DU—*Bjorn Tidmand (Odeon)—Imudico	Bjorn Tidmand
10	7	LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson	Creedence Clearwater Revival

FRANCE

This Week	Last Week	Title	Artist
1	1	COMME J'AI TOUJOURS ENVIE d'AIMER—Marc Hamilton (Carrere-Philips)—Carrere	Marc Hamilton
2	2	JE SUIS UN HOMME—Michel Polnareff (Disc'AZ)—Meridian	Michel Polnareff
3	3	L'AMERIQUE—Joe Dassin (CBS)—Music 18	Joe Dassin
4	4	JESUS CHRIST—ON ME RECHERCHE—Johnny Hallyday (Philips)—Hallyday/Meridian	Johnny Hallyday
5	5	LES BALS POPULAIRES—Et Mourir de Plaisir—Michel Sardou (Philips)—Barclay	Michel Sardou
6	6	PARDONNE—MOI CE CAPRICE d'ENFANT—Mireille Mathieu (Barclay)—Banco	Mireille Mathieu
7	7	CA—Bourvil-Maillan (Mercury)—Transatlantique-Semi	Bourvil
8	8	COLOMBE IVRE—S. Prisset (Mercury)—EPOC	S. Prisset
9	9	PAUVRE BUDDY RIVER—G. Marshall (Disc'AZ)—Mandy	G. Marshall
10	10	LAISSE-MOI T'AIMER—Mike Brant (CBS)—Suzella	Mike Brant

INTERNATIONAL

This Week	Last Week	Title	Artist
1	1	GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (Disc'AZ)—Sherlynn	Mardi Gras
2	2	IN THE SUMMERTIME—Mungo Jerry (Vogue)—Tremplin	Mungo Jerry
3	3	SUSAN TUBA—Freddie and the Dreamers (Disc'AZ)—Kaskat	Freddie and the Dreamers
4	4	SYMPATHY—Rare Bird (Philips)—Labrador	Rare Bird
5	5	NEVER MARRY A RAILROAD MAN—Shocking Blues (Disc'AZ)	Shocking Blues
6	6	ALL RIGHT NOW—Free (Island/Philips)—Labrador	Free
7	7	YELLOW RIVER—Christie (CBS)—Music 18	Christie
8	8	GROOVIN' WITH MR. BLOE—Mr. Bloe (CBS-Maxi)—Dick James	Mr. Bloe
9	9	ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)—Chappell	Soundtrack
10	10	LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Musidisc)	Creedence Clearwater Revival

ITALY

This Week	Last Week	Title	Artist
1	2	IN THE SUMMERTIME—Mungo Jerry (Pye)—Carre D'As	Mungo Jerry
2	1	INSIEME—*Mina (PDU)—Acqua Azzurra, PDU	Mina
3	6	SYMPATHY—Rare Bird (Philips)—Melody	Rare Bird

4	3	LA LONTANAZA—*Domenico Modugno (RCA)—RCA/Interlancio	Domenico Modugno
5	4	FIORI ROSA, FIORI DI PESCO—*Lucio Battisti (Ricordi)—Acqua Azzurra	Lucio Battisti
6	8	YELLOW RIVER—Christie (CBS)—Bixio	Christie
7	7	THE LONG AND WINDING ROAD—Beatles (Apple)—Ricordi	Beatles
8	10	TANTO PE' CANTA—*Nino Manfredi (IT)—Suvini/Zerboni	Nino Manfredi
9	9	VAGABOND—*Nicola di Bari (RCA)—RCA/Acqua Azzurra	Nicola di Bari
10	5	VIOLA—*Adriano Celentano (Clan)—Margherita	Adriano Celentano
11	13	GROOVIN' WITH MR. BLOE—Mr. Bloe (DJM)—Love Song	Mr. Bloe
12	—	SPRING, SUMMER, WINTER AND FALL—Aphrodite's Child (Mercury)—Alfiere	Aphrodite's Child
13	—	EL CONDOR PASA—Simon & Garfunkel (CBS)—Les Copains	Simon & Garfunkel
14	11	SYMPATHY—Steve Rowland & Family Dogg (Polydor)—Melody	Steve Rowland & Family Dogg
15	15	FIN CHE LA BARCA VA—*Orietta Berti (Polydor)—Esedra	Orietta Berti

MALAYSIA

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME—Mungo Jerry (Pye)	Mungo Jerry
2	2	EL CONDOR PASA—Simon & Garfunkel (Columbia)	Simon & Garfunkel
3	3	A SONG OF JOY—Miguel Rios (A&M)	Miguel Rios
4	5	COFFEE TOFFEE SQUARES—*Jade and Pepper (Baal)	Jade and Pepper
5	6	RAINBOW—Marmalade (CBS)	Marmalade
6	8	RAILROAD—Maurice Gibb (Polydor)	Maurice Gibb
7	4	COME TO ME—Tommy James and the Shondells (Roulette)	Tommy James and the Shondells
8	10	LOVE AND THE WORLD LOVES WITH YOU—*Quests (Columbia)	Quests
9	7	THE LONG AND WINDING ROAD—Beatles (Apple)	Beatles
10	—	MAMA TOLD ME (Not to Come)—Three Dog Night (Dunhill)	Three Dog Night

MEXICO

This Week	Last Week	Title	Artist
1	1	EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma)	Mungo Jerry
2	3	SUFIR—Los Solitarios (Peerless)	Los Solitarios
3	7	EL CONDOR PASA—Simon & Garfunkel (CBS)	Simon & Garfunkel
4	2	CORRE TRAS ELLA (Run to Her)—Beeds (Buddah)	Beeds
5	5	SOLOAIMON—Neil Diamond (Orfeon)	Neil Diamond
6	6	Y VOLVERE—Los Angeles Negros (Capitol)	Los Angeles Negros
7	4	GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon)	B. J. Thomas
8	9	ALGUIEN VENDRA—Jose Jose (RCA)	Jose Jose
9	10	CABANA DE QUESO (Cottage Cheese)—Crow (Gamma)	Crow
10	—	CELOSO—Roberto Lutti (Gamma)	Roberto Lutti

NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	PINOCCHIO—Mario Dallas (Viking)	Mario Dallas
2	2	PRETTY GIRL—*Hogsnoor Rupert's Original Flagon Band (HMV)	Hogsnoor
3	4	SOMETHING—Shirley Bassey (United Artists)	Shirley Bassey
4	3	YELLOW RIVER—Christie (CBS)	Christie
5	6	LET'S GET A LITTLE SENTIMENTAL—Craig Scott (HMV)	Craig Scott
6	5	SONG OF JOY—Miguel Rios (A&M)	Miguel Rios
7	—	LOLA—Kinks (Pye)	Kinks
8	9	YESTERDAY WHEN I WAS YOUNG—*Susanne (Philips)	Susanne
9	8	GROOVIN' WITH MR. BLOE—Mr. Bloe (Parlophone)	Mr. Bloe
10	—	WIGHT IS WIGHT—Sandie Shaw	Sandie Shaw

NORWAY

This Week	Last Week	Title	Artist
1	2	COTTONFIELDS—Beach Boys (Capitol)—Essex	Beach Boys
2	1	IN THE SUMMERTIME—Mungo Jerry (Pye)—Air	Mungo Jerry
3	3	MITT SOMMARLOV—*Anita Hegerland (Karusell)—Sonora	Anita Hegerland
4	4	YELLOW RIVER—Christie (CBS)	Christie
5	5	EARLY MORNING RAIN—Rank Strangers (Polydor)—Bendiksen/Warner Bros.	Rank Strangers
6	6	NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)	Shocking Blue
7	7	PRETTY BELINDA—Chris Andrews (Pye)—Liberty	Chris Andrews
8	10	LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace	Creedence Clearwater Revival
9	8	ELSKEDE MICHAEL—*Ingerd Helen (Nor-Artist)—Norway	Ingerd Helen
10	—	LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Palace	Creedence Clearwater Revival

PUERTO RICO

(Courtesy WKAQ-El Mundo)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA CUESTA DE LA FAMA—Willie Rosario (Inca)	Willie Rosario
2	2	TE PIDO PERDON—Los Barbarians (4 Point)	Los Barbarians
3	3	MI LLANTO Y LA LLUVIA—Santa Colon (Fania)	Santa Colon
4	4	NADITA DE NADA—Mirtha Velvet	Mirtha Velvet
5	5	EL REBELDE—*Lucecita (Hit Parade)	Lucecita
6	6	QUITATE LA MASCARA—Ray Barreto (Fania)	Ray Barreto
7	7	FRANQUEZA—Sonora Poncena (Inca)	Sonora Poncena
8	8	Y ES VERDAD—Blanca R. Gil (Benson)	Blanca R. Gil
9	9	CHOTORRO—Apollo Sound (Fania)	Apollo Sound
10	10	TU CAMINO Y EL MIO—Felipe Pirela (Velvet)	Felipe Pirela

SINGAPORE

(Courtesy Radio Singapore)
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WONDER OF YOU—Elvis Presley (RCA)	Elvis Presley
2	2	MY MARIE—Engelbert Humperdinck (Decca)	Engelbert Humperdinck
3	3	THE LONG AND WINDING ROAD—Beatles (Apple)	Beatles
4	4	EL CONDOR PASA—Simon & Garfunkel (Columbia)	Simon & Garfunkel
5	5	RIDE CAPTAIN RIDE—Blues Image (Atco)	Blues Image
6	6	THE LOVE YOU SAVE—Jackson Five (Motown)	Jackson Five
7	7	IN THE SUMMERTIME—Mungo Jerry (Pye)	Mungo Jerry
8	8	SONG OF JOY—Miguel Rios (A&M)	Miguel Rios
9	9	RAILROAD—Maurice Gibb (Polydor)	Maurice Gibb
10	10	NORWOOD—Glen Campbell (Capitol)	Glen Campbell

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WEDDING—Jody Wayne (RCA)—MPA/Fermato Do Brazil/Sedrim, Teal (Jody Wayne)	Jody Wayne
2	2	LOLA—Kinks (Pye)—Belinda, Teal	Kinks
3	3	IN THE SUMMERTIME—Mungo Jerry (Pye)—Our/Kirshner, Teal (Barry Murray)	Mungo Jerry
4	4	A SONG OF JOY—Miguel Rios (Continental)—Sedrim, Gallo	Miguel Rios
5	5	DOWN THE DUSTPIPE—Status Quo (Pye)—Leeds, Teal	Status Quo
6	6	NEANDERTHAL MAN—Hotlegs (Fontana)—B. Feldman, Gallo (Hotlegs)	Hotlegs
7	7	SALLY—Gerry Monroe (Chapter One)—Keith Prowse (MPA), (Trutone)	Gerry Monroe
8	8	KEEP SMILING—James Lloyd (Ariola)—Biem, Teal	James Lloyd
9	9	LET IT BE—Percy Sledge (Atlantic)—Biem, Teal	Percy Sledge
10	10	LADY D'ARBANVILLE—Cat Stevens (Island)—Essex, Trutone (Cat Stevens)	Cat Stevens

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)
LP's

This Week	Last Week	Title	Artist
1	1	LOLA—Kinks (Pye)—Belinda, Teal	Kinks
2	2	THE WEDDING—Jody Wayne (RCA)—MPA/Fermato Do Brazil/Sedrim, Teal (Jody Wayne)	Jody Wayne
3	3	NEANDERTHAL MAN—Hotlegs (Fontana)—B. Feldman, Gallo (Hotlegs)	Hotlegs
4	4	LADY D'ARBANVILLE—Cat Stevens (Island)—Essex, Trutone (Cat Stevens)	Cat Stevens
5	5	IN THE SUMMERTIME—Mungo Jerry (Pye)—Our/Kirshner, Teal	Mungo Jerry
6	6	A SONG OF JOY—Miguel Rios (Continental)—Sedrim, Gallo	Miguel Rios
7	7	KEEP ON SMILING—James Lloyd (Ariola)—Biem, Teal	James Lloyd
8	8	DOWN THE DUSTPIPE—Status Quo (Pye)—Leeds, Teal	Status Quo
9	9	BROWN EYES—Chris Andrews (WRC) Laetec, Teal	Chris Andrews
10	10	MAMA TOLD ME (Not to Come)—Three Dog Night (JSS)—January, EMI	Three Dog Night

DESTINED TO BE **JIM ED BROWN'S** BIGGEST HIT!

MORNING

B/W "HOW TO LOSE A GOOD WOMAN"
EXCLUSIVELY ON RCA RECORDS

RCA # 47-9909

PUBLISHED BY SHOW BIZ MUSIC

BOOKED BY TOP BILLING, INC.



See Jim Ed Brown starring in his own weekly nationwide TV program 'The Country Place'

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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).

POPULAR TOPS

Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	11
2	2	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	18
3	3	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	5
4	5	CHICAGO Columbia KGP 24	34
5	6	BAND Stage Fright Capitol ST 425	5
6	7	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	13
7	9	MOODY BLUES A Question of Balance Threshold THS 3 (London)	4
8	4	WHO Tommy Decca DXSW 7205	55
9	8	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	12
10	13	NEIL YOUNG After the Gold Rush Reprise RS 6383	3
11	11	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	30
12	24	JACKSON 5 Third Album Motown MS 718	2
13	12	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	13
14	10	NEIL DIAMOND Gold Uni 73084	7
15	15	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	27
16	17	IRON BUTTERFLY Metamorphosis Atco SD 33-339	6
17	14	WHO Live at Leeds Decca DL 79175	19
18	19	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	25
19	22	DIANA ROSS Motown MS 711	13
20	18	RARE EARTH Ecology Rare Earth RS 514 (Motown)	13
21	29	FREE Fire & Water A&M SP 4268	5
22	27	JAMES GANG Rides Again ABC ABCS 711	11
23	26	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	11
24	20	BREAD On the Waters Elektra EKS 74076	9
25	32	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	4
26	37	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	3
27	16	DOORS Absolutely Live Elektra EKS 9002	9
28	30	CARPENTERS Close to You A&M SP 4271	3
29	23	JACKSON 5 ABC Motown MS 709	18
30	21	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	7
31	31	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	4
32	25	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	6
33	28	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	7
34	38	MELANIE Leftover Wine Buddah BDS 5066	2
35	47	SUGARLOAF Liberty LST 7640	8

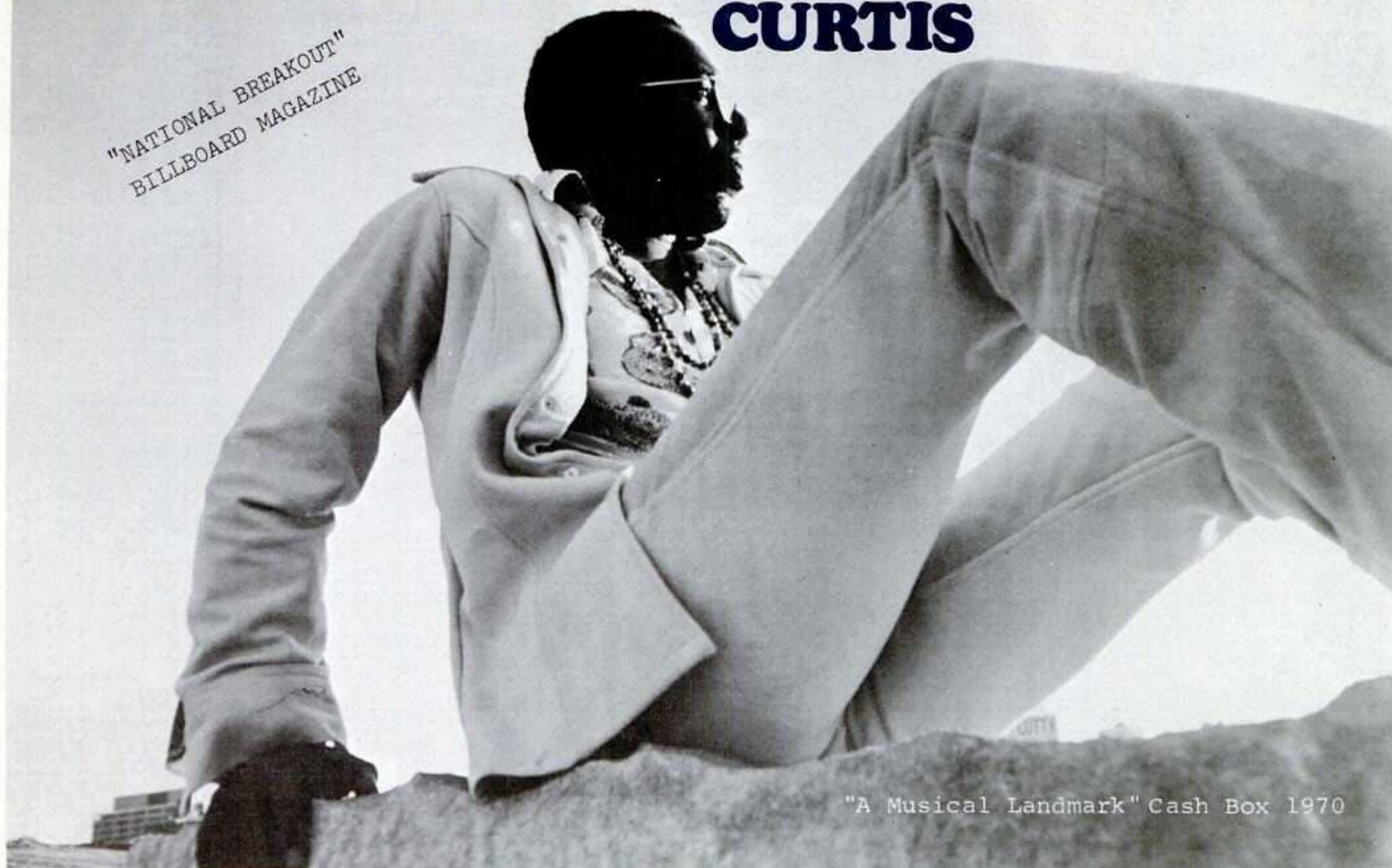
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	34	ERIC BURDON DECLARES WAR MGM SE 4663	21
37	33	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	19
38	46	FOUR TOPS Still Waters Run Deep Motown MS 704	26
39	36	ERIC CLAPTON Atco SD 33-329	11
40	35	BUDDY MILES Them Changes Mercury SR 61280	14
41	43	THE LAST POETS Douglas 3	16
42	44	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	43
43	117	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	2
44	39	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	23
45	53	ROBERTA FLACK Chapter Two Atlantic SD 1569	6
46	49	DAVE MASON Alone Together Blue Thumb BTS 19	14
47	55	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	7
48	48	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	22
49	41	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	15
50	42	BOB DYLAN Self-Portrait Columbia C2X 30050	14
51	51	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	12
52	45	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	48
53	40	STEVE MILLER BAND Number 5 Capitol SKAO 436	11
54	58	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	34
55	57	CACTUS Atco SD 33-340	11
56	50	ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362	16
57	60	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	21
58	64	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	5
59	62	CLARENCE CARTER Patches Atlantic SD 8267	2
60	56	STEPPENWOLF Live Dunhill DSD 50075	25
61	65	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	7
62	67	DELPHONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	8
63	59	MELANIE Candles in the Rain Buddah BDS 5060	22
64	71	EDWIN STARR War & Peace Gordy GS 948 (Motown)	5
65	70	MUNGO JERRY Janus JXS 7000	4
66	69	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	23
67	78	ORSON WELLES The Begatting of the President Mediarts 41-2	7
68	61	CHICAGO TRANSIT AUTHORITY Columbia GP 8	73
69	54	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	13
70	68	TOM JONES Tom Parrot PAS 71037 (London)	22

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	73	JETHRO TULL Benefit Reprise RS 6400	22
72	72	HOT TUNA RCA Victor LSP 4353	12
73	76	CANNED HEAT Future Blues Liberty LST 11002	4
74	63	LEE MICHAELS Barrel A&M SP 4249	10
75	81	QUINCY JONES Gula Matari A&M SP 3030	5
76	74	MILES DAVIS Bitches Brew Columbia GP 26	21
77	52	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	16
78	82	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	26
79	77	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	57
80	66	ROD STEWART Gasoline Alley Mercury SR 61264	16
81	85	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	13
82	84	MARK LINDSAY Silver Bird Columbia C 30111	5
83	79	DONOVAN Open Road Epic E 30125 (Columbia)	12
84	90	NEIL DIAMOND Shilo Bang 221	4
85	80	MOUNTAIN Climbing Windfall 4501 (Bell)	30
86	75	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	27
87	87	JOE COCKER! A&M SP 4224	46
88	83	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	26
89	86	GUESS WHO American Woman RCA Victor LSP 4266	34
90	92	SANTANA Columbia CS 9781	56
91	95	SOUNDTRACK Strawberry Statement MGM 2SE 14 ST	4
92	89	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	45
93	133	JAMES BROWN Get Up I Feel Like Being a Sex Machine King 7-1115	4
94	91	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	8
95	93	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	36
96	104	SANDPIPERS Come Saturday Morning A&M SP 4262	8
97	88	LED ZEPPELIN II Atlantic SD 8236	48
98	94	PROCLAM HARUM Home A&M SP 4261	13
99	99	FLIP WILSON The Devil Made Me Buy This Dress Little David-LD 1000	32
100	—	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	1
101	96	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	11
102	98	CROSBY/STILLS/NASH Atlantic SD 8229	67
103	102	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	114
104	97	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	4
105	108	THE JIM NABORS HOUR Columbia CS 1020	15

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

"NATIONAL BREAKOUT"
BILLBOARD MAGAZINE

CURTIS



"A Musical Landmark" Cash Box 1970

*IF THERE'S HELL BELOW, WE'RE ALL GOING TO GO

by: Curtis Mayfield 1970

Sisters, Brothers and the Whities
Blacks and the Crackers,
Police and their backers
They're all political actors
Hurry people running from their worry
While the Judge and his jury
Dictate the law
That's partly flaw.
Cat calling
Love balling
Fussing and cussing
Top billing now is killing
For peace no one is willing
Kind of make you get that feeling
Everybody smoke
Use the pill and the dope
Educated fools from uneducated schools
Pimping people is the rule
Polluted water in the pool and
Nixon's talking about
Don't worry.
He says Don't worry
He Says don't worry
He says don't worry

But they don't know
There can be no show
And if there's hell below
We're all gonna go.

Everybody's praying
And everybody's saying
But when come time to do
Everybody's laying
Talking about
Don't worry
They say don't worry
They say don't worry
They say don't worry

(REPEAT THE ENTIRE ABOVE)

Lord what we gonna do
If everything I say is true
This ain't no way it ought to be
If only all the mass could see
But they keep saying
Don't worry
They say don't worry
They say don't worry
They say don't worry

*WE PEOPLE WHO ARE DARKER THAN BLUE

by: Curtis Mayfield 1970

We people who are darker than blue
Are we gonna stand around this town
And let what others say come true?
We're just good for nothin
They all figure,
A boyish grown-up shiftless jigger.

Now we can't hardly stand for that
Or is that really where it's at.
We people who are darker than blue
This ain't no time for segregation
I'm talking bout brown and yellow too.

High yellow gal, can't you tell
You're just the surface of our dark deep well,
If your mind could really see
You'd know your color is the same as me.

Pardon me brother, as you stand in your glory
I know you won't mind, if I tell the whole story.

Now I know we have great respect, for the
sisters and mothers
That's even better yet, but there's the
joker in the street
loving one brother and killing the other
When the time comes and we're really free,
There'll be no brothers left, you see.

We people who are darker than blue,
Don't let us hang around this town and let what
others say come true.

We're just good for nothin, they all figure,
A boyish grown-up shiftless jigger
Now we can't hardly stand for that, or
is that really where it's at.

Pardon me brother as you stand in your glory
I know you won't mind, if I tell the whole story.

Pardon me brother
I know we've come a long long way
But let us not be so satisfied
For tomorrow can be an even brighter day.

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* From the Curtom LP: CRS-8005.



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• Continued from page 66

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	100	CHARLEY PRIDE	Best of RCA Victor LSP 4223	49
107	103	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	76
108	106	B. J. THOMAS	Raindrops Keep Fallin' on My Head Scepter SPS 580	40
109	101	SUSAN SINGS SONGS FROM SESAME STREET	Scepter SPS 584	10
110	114	AL KOOPER	Easy Does It Columbia C 30031	3
111	112	BLOOD, SWEAT & TEARS	Columbia CS 9720	88
112	109	DIONNE WARWICK	I'll Never Fall in Love Again Scepter SPS 581	23
113	120	CHARLES EARLAND	Black Talk Prestige PR 7758	13
114	110	TEN YEARS AFTER	Cricklewood Green Deram DES 18038 (London)	25
★	—	ANNE MURRAY	Snowbird Capitol ST 579	1
116	111	FIFTH DIMENSION	Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	71
117	124	BLACK SABBATH	Warner Bros. WS 1871	6
118	121	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	45
★	—	JR. WALKER & THE ALL STARS	A Gassss Soul SS 726 (Motown)	1
120	115	JOHN B. SEBASTIAN	Reprise RS 6379/MGM SE 4654	28
121	113	IRON BUTTERFLY	In-a-Gadda-Da-Vida Atco SD 33-250	116
122	105	BEATLES	Abbey Road Apple SO 383 (Capitol)	51
123	130	POCO	Epic BN 26522 (Columbia)	18
124	122	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	56
125	123	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	57
126	119	RAY STEVENS	Everything Is Beautiful Barnaby 212 35005 (Columbia)	17
★	—	JAMES TAYLOR	Apple SKAO 3352 (Capitol)	1
128	138	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	70
★	—	WILSON PICKETT	In Philadelphia Atlantic SD 8276	1
130	125	IT'S A BEAUTIFUL DAY	Marrying Maiden Columbia CS 1058	14
131	116	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	50
132	129	IRON BUTTERFLY	Live Atco SD 33-318	20
★	175	FREDDY ROBINSON	Black Fox World Pacific ST 20162	3
134	132	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	65
135	137	RAY PRICE	For the Good Times Columbia C 30106	4
136	142	SOUNDTRACK	On a Clear Day You Can See Forever Columbia S 30086	11
137	134	MICHAEL PARKS	Long Lonesome Highway MGM SE 4662	20
138	140	LETTERMEN	Reflections Capitol ST 496	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	136	SUPREMES	Right On Motown MS 705	18
140	143	CONWAY TWITTY	Hello Darlin' Decca DL 75209	14
141	126	BOB McGRATH	From Sesame Street Affinity A 10015 (Stereo Dimension)	8
142	118	ASSOCIATION LIVE	Warner Bros. 2WS 1868	12
143	107	BEATLES	Hey Jude Apple SW 385 (Capitol)	29
144	127	JOHNNY CASH	World of Columbia GP 29	18
145	149	JIM NABORS	Everything Is Beautiful Columbia C 30129	5
146	148	JOE SOUTH'S GREATEST HITS	Capitol ST 450	4
147	144	BEST OF THE YOUNGBLOODS	RCA Victor LSP 4399	5
148	128	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	43
149	131	JOHNNY RIVERS	Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	9
150	135	FIFTH DIMENSION	Portrait Bell 6045	22
151	151	LIVINGSTON TAYLOR	Capricorn 33-334 (Atlantic/Atco)	11
152	141	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	65
153	145	JOSE FELICIANO	Fireworks RCA Victor LSP 4370	19
154	158	JOHNNY WINTER	And Columbia C 30221	2
155	147	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	47
★	—	ELTON JOHN	Uni 73090	1
157	166	MOODY BLUES	To Our Children's Children's Children Threshold THS 1 (London)	39
158	160	ARCHIES	Sunshine Kirshner KES 107 (RCA)	4
159	159	TOMMY JAMES & THE SHONDELLS	Best of Roulette SR 42040	37
160	154	SOUNDTRACK	M*A*S*H Columbia OS 3520	13
161	162	BEACH BOYS	Sunflower Brother/Reprise RS 6382	2
★	185	FIRESIGN THEATER	Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	3
163	152	CREEDENCE CLEARWATER REVIVAL	Bayou Country Fantasy 8387	86
164	164	DEEP PURPLE	In Rock Warner Bros. WS 1877	4
165	165	BILL COSBY	"Live" Madison Square Garden Center Uni 73082	4
166	153	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	14
167	163	MERLE HAGGARD	Okie From Muskogee Capitol ST 384	37
168	173	EL CHICANO	Viva Tirado Kapp KS 3632	17
169	150	FIFTH DIMENSION	July 5th Album Soul City SCS 33901 (Liberty/United Artists)	8
170	170	DAVID HOUSTON	Wonders of the Wine Epic E 30108	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	180	ROD McKUEEN	Greatest Hits, Vol. 2 Warner Bros. WB 2560	3
172	169	NEIL DIAMOND	Touching You, Touching Me Uni 73071	43
173	155	ENGELBERT HUMPERDINCK	Parrot PAS 71031 (London)	40
174	172	JOHNNY CASH	At San Quentin Columbia CS 9827	66
175	157	HERB ALPERT & THE TIJUANA BRASS	Greatest Hits A&M SP 4245	29
176	178	ROY CLARK	I Never Picked Cotton Dot DLP 25980 (Paramount)	6
177	177	O. C. SMITH	Greatest Hits Columbia C 30227	3
178	168	IT'S A BEAUTIFUL DAY	Columbia CS 9768	69
179	171	SOUNDTRACK	2001: A Space Odyssey MGM SIE ST 13	116
180	176	JOHNNY CASH	At Folsom Prison Columbia CS 9639	121
181	146	ANDY WILLIAMS	Raindrops Keep Fallin' on My Head Columbia CS 9896	17
182	156	RAY CONNIFF	Bridge Over Troubled Water Columbia CS 1022	24
183	174	SOUNDTRACK	Funny Girl Columbia BOS 3320	106
184	184	PAUL MAURIAT	Gone Is Love Philips PHS 600-345 (Mercury)	3
185	167	GRAND FUNK RAILROAD	On Time Capitol ST 307	52
186	161	JOHN MAYALL	Turning Point Polydor 24-4004	55
187	191	SAN SEBASTIAN STRINGS	Soft Sea Warner Bros. WS 1839	2
188	183	TAMMY WYNETTE	Greatest Hits Epic BN 26486 (Columbia)	57
189	198	MOTHERS OF INVENTION	Weasels Ripped My Flesh Bizarre/Reprise MS 2028	2
190	190	SUSAN RAYE	One Night Stand Capitol ST 543	2
191	—	GLEN CAMPBELL	Goodtime Album Capitol SW 493	1
192	195	RAY CONNIFF	In Concert Columbia C 30122	2
193	193	MAVIS STAPLES	Only for the Lonely Volt VOS 6010	4
194	194	CANNONBALL ADDERLEY QUINTET & ORCHESTRA	Experience, Tensity, Dialogues Capitol ST 484	2
195	—	MONGO SANTAMARIA '70	Atlantic SD 1567	1
196	199	THIS IS HENRY MANCINI	RCA Victor VPS 6029	2
197	—	NANCY SINATRA	Nancy's Greatest Hits Reprise RS 6409	1
198	—	YARDBIRDS	Epic E 30135 (Columbia)	1
199	—	URIAH HEEP	Mercury SR 61294	1
200	200	NICE	Five Bridges Mercury SR 61295	2

Cannonball Adderley Quintet	194
Herb Alpert & the Tijuana Brass	175
Archies	158
Association	142
Burt Bacharach	92, 125
Band	5
Beach Boys	161
Beatles	37, 122, 143
Black Sabbath	117
Blood, Sweat & Tears	9, 111
Bread	24
James Brown	93
Eric Burdon & War.	36
Cactus	55
Glen Campbell	191
Canned Heat	73
Carpenters	28
Clarence Carter	59
Johnny Cash	144, 174, 180
Chicago	4, 68
Eric Clapton	39
Roy Clark	176
Joe Cocker	3, 87
Ray Conniff	182, 192
Bill Cosby	165
Creedence Clearwater Revival	1, 124, 148, 163
Crosby, Stills & Nash	102
Crosby, Stills, Nash & Young	15
Miles Davis	76
Deep Purple	164
Delfonics	62
Neil Diamond	14, 84, 172
Donovan	83
Doors	27
Bob Dylan	50
Ronnie Dyson	58
Charles Earland	113
El Chicano	168
Jose Feliciano	153
Fifth Dimension	57, 116, 150, 169
Firesign Theater	162
Roberta Flack	45
Four Tops	38
Aretha Franklin	25
Free	21
Grand Funk Railroad	6, 95, 185
Grateful Dead	49
Guess Who	89
Merle Haggard & The Strangers	101, 167
Isaac Hayes	18, 134
Jimi Hendrix, Buddy Miles & Billy Cox	66
Hot Tuna	72
David Houston	170
Engelbert Humperdinck	81, 173
Iron Butterfly	16, 121, 132
It's a Beautiful Day	130, 178
Jackson 5	12, 29
James Gang	22
Tommy James & the Shondells	159
Jethro Tull	71
Elton John	156
Quincy Jones	75
Tom Jones	70, 155
King Crimson	31
Al Kooper	110
Last Poets	41
Led Zeppelin	97
Lettermen	138
Mark Lindsay	82
Henry Mancini	196
Dean Martin	104
Dave Mason	46
Paul Mauriat	184
John Mayall	186
Curtis Mayfield	100
Paul McCartney	48
Bob McGrath	141
Rod McKuen	171
Melanie	34, 63
Sergio Mendes & Brasil '66	166
Lee Michaels	74
Buddy Miles	40
Steve Miller Band	53
Joni Mitchell	88
Moody Blues	7, 128, 157
Mothers of Invention	189
Mountain	85
Mungo Jerry	65
Anne Murray	115
Jim Nabors	105, 145
Nice	200
Original Cast—Hair	103
Original TV Cast—Sesame Street	23
Michael Parks	137
Freda Payne	61
Peter, Paul & Mary	77
Wilson Pickett	129
Poco	123
Elvis Presley	47, 56
Ray Price	135
Charley Pride	51, 104
Procol Harum	98
Gary Puckett & the Union Gap	69
Quicksilver Messenger Service	33
Rare Earth	20, 42
Susan Raye	190
Otis Redding/Jimi Hendrix Experience	26
Johnny Rivers	149
Freddy Robinson	133
Diana Ross	19
San Sebastian Strings	187
Sandpipers	96
Mongo Santamaria	195
Sanjano	90
John Sebastian	120
Bobby Sherman	78
Simon & Garfunkel	54
Nancy Sinatra	197
Sly & the Family Stone	107
O.C. Smith	177
Soundtracks:	
Easy Rider	79
Funny Girl	183
M*A*S*H	160
On a Clear Day You Can See Forever	136
Paint Your Wagon	131
2001: A Space Odyssey	179
Strawberry Statement	91
Woodstock	2
Joe South	146
Spooky Tooth/Mike Harrison	94
Mavis Staples	193
Edwin Starr	64
Steppenwolf	60
Ray Stevens	126
Rod Stewart	80
Supremes	139
Susan	109
James Taylor	11, 127
Livingston Taylor	151
Orson Welles	30, 43, 86
Ten Years After	114
B. J. Thomas	108
Three Dog Night	44, 118, 152
Traffic	13
Conway Twitty	140
Uriah Heep	199
Jr. Walker & the All Stars	119
Dionne Warwick	112
Orson Welles	67
Who	8, 17
Andy Williams	99
Flip Wilson	181
Johnny Winter	154
Stevie Wonder	32
Tammy Wynette	188
Yardbirds	198
Neil Young	10
Neil Young & Crazy Horse	52

On stage, naked-alone,
for the world to see.
As millions have seen and heard her
at Woodstock, Powder Ridge,
and concerts throughout the world.



As the concert drew to an end and the audience began to fear that each song would be the last, the flood began. Shadowy figures in beads and fringe flowed down the carpeted aisles of Carnegie Hall. They swirled onto the bright stage eddying silently around the singer hunched over her guitar. Few of them touched her. One gave her beads for her hair. Another wept and whispered, "Don't leave us." Long ago she had told them, "You gotta get close to it all," and they had left their isolated seats and came down the aisle for that purpose— simply to be close. She drew strength from them and sang on until she had no more songs. When she rose to leave some of them embraced her, and tears were exchanged.

Hands reached from cufflinked sleeves and pulled her backstage where the people who handle her business arrangements congratulated her on a good night's work. Wine was served.

What happened on the stage that night was too delicate an event to register on magnetic tape. For those of us who were there, the sounds on this record can only remind us of what was felt. We all have to share the Leftover Wine.

MARGIE ENGLISH



Some people will go on thinking Candles in the Rain is Melanie's best album, if only because it includes "Lay Down", the song she wrote about her experience at Woodstock.

Born to Be is Melanie's first album. It will become the collector's item for her fans. It is Melanie's feelings and her first hello to you, her friends.



Melanie, her second album, is particularly memorable for songs like "Baby Guitar," "Any Guy," "Johnny Boy," "I'm Back in Town", and "Beautiful People".



Also available on Ampex 8-track and cassette stereo tape.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
132

LAST WEEK
136

*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

KENNY ROGERS & THE FIRST EDITION— HEED THE CALL (3:17)

(Prod. Jimmy Bowen & Kenny Rogers) (Writer: Vassy) (Quill, ASCAP)—Follow up to their smash "Tell It All Brother" is a driving rock ballad with top vocal on strong lyric line. . . headed right for the top. Flip: "A Stranger in My Place" (3:00) (First Edition, BMI). Reprise 0953

SWEET INSPIRATIONS—THIS WORLD (2:45)

(Prod. Dave Crawford & Brad Shapiro) (Writers: Holt-Friedman) (Sunbeam, BMI)—From the off-Broadway hit "The Me Nobody Knows" comes a dynamite blues rocker that is certain to fast top the Soul and Hot 100 charts. Wild vocal workout and beat. Flip: "Light Sings" (3:04) (Sunbeam, BMI). Atlantic 2750

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JOE COCKER—CRY ME A RIVER (3:50)

(Prod. Denny Cordell & Leon Russell) (Writer: Hamilton) (Suares, BMI)—The Julie London classic of the past gets a powerful updating in the unique Cocker style loaded with sales and chart potency. It's a funky mover from start to finish. . . a discotheque winner. Flip: (No Information Available). A&M 1200

FLAMING EMBER—

I'M NOT MY BROTHER'S KEEPER (2:55)

(Prod. William Weatherspoon-Raynard Miner) (Writers: Weatherspoon-Miner-Dunbar) (Gold Forever, BMI)—Hot follow up to their "Westbound No. 9" smash is the driving swinger loaded with the same sales and chart potency—both Soul and Pop. Flip: "Deserted Village" (4:41) (Gold Forever, BMI). Hot Wax 7006

CROW—KING OF ROCK & ROLL (2:29)

(Prod. Bob Monaco) (Writer: Thomas) (Hastings, BMI)—Following their "Cottage Cheese" hit, group comes up with a clever rocker that will fast top the sales and chart action of the recent winner. Flip: "Satisfied" (3:15) (Yugoth/Forty Tunes, BMI). Amaret 125

EDDIE HOLMAN—CATHY CALLED (2:58)

(Prod. Pete DeAngelis) (Writers: Shuman-DeAngelis) (Damian/Virtu/Schoolebug, ASCAP)—With equal potential for both the Soul and Pop charts, Holman has a winner in this strong blues ballad. Top follow-up to his recent "Don't Stop Now." Flip: "I Need Somebody" (2:59) (Damian/Virtu/Schoolebug, ASCAP). ABC 11276

BERT SOMMER—SMILE (3:02)

(Prod. Artie Kornfeld) (Writer: Sommer) (Luvlin/Magdalena, BMI)—The "Hair" cast member made a heavy chart dent with his "We're All Playing in the Same Band." This potent follow up with compelling lyric line offers all of the potential of the initial entry. . . and more. Label handled by Buddah. Flip: "America" (3:16) (Charing Cross, BMI). Eleuthra 471

INTRUDERS—THIS IS MY LOVE SONG (2:55)

(Prod. Gamble-Huff Prod.) (Writers: Gamble-Huff) (Assorted, BMI)—Strong follow-up to "When We Get Married" is this bluesy rhythm ballad that will top the last success. . . both soul and pop. Flip: "Let Me in Your Mind" (2:05) (Assorted, BMI). Gamble 4007

MAC DAVIS—I BELIEVE IN MUSIC (3:44)

(Prod. Jerry Fuller) (Writer: Davis) (Songpainter, BMI)—Davis has come

close to a top chart winner, and this blockbuster sing-a-long with a clever lyric line could easily take him all the way. Potent, infectious material loaded with potential. Top performance. Flip: "Poor Man's Gold" (2:58) (BnB, BMI). Columbia 4-45245

*HERB ALPERT & THE TIJUANA BRASS— JERUSALEM (2:30)

(Prod. Herb Alpert-Jerry Moss-Larry Levine) (Writer: Alpert) (Almo, ASCAP)—Timely item is this instrumental beauty with top Alpert trumpet work. The original number builds and grows on you. Should prove an important chart item for all programming. Flip: "Strike Up the Band" (2:24) (New World, ASCAP). A&M 1225

*ANDY WILLIAMS—HOME LOVIN' MAN (3:18)

(Prod. Dick Glasser) (Writers: Greenaway-Cook-Macaulay) (Maribus, BMI)—Ballad beauty, and loaded with commercial appeal, will put Williams right up the Hot 100 as well as the Easy Listening charts. Strong entry. Flip: "Whistling Away the Dark" (3:13) (Helmy/Famous, ASCAP). Columbia 4-45246

ERIC CLAPTON—AFTER MIDNIGHT (3:15)

(Prod. Delaney Bramlett) (Writer: Cale) (Viva, BMI)—Clapton comes on strong solo with a piledriver rock item that swings right on through. Potent performance and material. Flip: (No Information Available). Atco 6784

CANNED HEAT—LET'S WORK TOGETHER (2:45)

(Prod. Skip Taylor & Canned Heat) (Writer: Harrison) (Mozella, BMI)—Raucous rock item with important lyric line should move the Canned Heat to a high Hot 100 spot in short order. Potent commercial entry. Flip: "I'm Her Man" (2:55) (Truck, BMI). Liberty 56151

LITTLE ANTHONY & THE IMPERIALS— HELP ME FIND A WAY TO SAY I LOVE YOU (3:10)

(Prod. George Butler & Thom Bell) (Writers: Bell-Creed) (Assorted, BMI)—Driving blues ballad has all the ingredients to put the group up the Soul and Hot 100 charts with solid sales impact. Flip: (No Information Available). United Artists 50720

IF—THE PROMISED LAND (2:47)

(Prod. Lew Futterman) (Writer: Quincy) (R.S.O., ASCAP)—Culled from their current LP, group comes on strong with a powerful rocker loaded with top chart potency. Wild, driving performance. Flip: "I'm Reaching Out on All Sides" (5:14) (Felow, ASCAP). Capitol 2909

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

IRON BUTTERFLY—Easy Rider (Let the Wind Pay the Way) (3:05) (Prod. Richard Podolor) (Writers: Iron Butterfly-Edmonson) (Marlu, ASCAP)—Hard driving rocker culled from their current LP that is loaded with Top 40 and sales potential. Atco 6782

FRANKIE VALLI & THE 4 SEASONS—Lay Me Down (Wake Me Up) (2:23) (Prod. Bob Crewe & Bob Gaudio) (Saturday/Seasons 4, BMI)—The group comes up with a solid piece of Bob Crewe-Bob Gaudio rhythm material that should bring them to the Hot 100. Philips 40688

SIR DOUGLAS QUINTET—Catch the Man on the Rise (2:22) (Prod. Frank Morin) (Writer: Sheppard) (Anselmo, BMI)—The group should quickly ride back to the charts with this strong rock ballad given an equally good performance. Philips 40687

***PERRY COMO—It's Impossible (3:12)** (Prod. Ernie Altschuler) (Writers: Wayne-Manzanero) (Sunbury, ASCAP)—Beautiful ballad material with a first rate reading by Como and a top production by Ernie Altschuler. Should prove an Easy Listening smash and bring him back to Hot 100 also. RCA 74-0387

ARLO GUTHRIE—Valley to Pray (2:47) (Prod. Lenny Waronker & John Pilla) (Writers: Coutson-Pilla-Guthrie)—An easy beat original ballad beauty with much airplay and sales potential that's one of Guthrie's most commercial singles outing in some time. Culled from his forthcoming LP "Washington County." Reprise 0951

***LYN CHRISTOPHER—Momma, Momma (2:47)** (Writer: Safka) (Kama Ripa/Amelanie, ASCAP)—Penned by Melanie, this ballad beauty is given a warm and meaningful reading by newcomer Lyn Christopher, and could easily bring her to the charts the first time out. Avco Embassy 4543

NITTY GRITTY DIRT BAND—Mr. Bojangles (3:35) (Prod. William E. McEuen) (Writer: Walker) (Cotillion/Danel, BMI)—The Jeff Walker rhythm ballad proves a potent piece of material for the Band and should garner much in airplay and sales. Culled from their brand new album release. Liberty 56197

GRIFFIN—Don't Leave Me (2:34) (Prod. Kelly Gordon) (Writer: Nilsson) (Rock/Dunbar, BMI)—Good new group offers the topnotch Nilsson rhythm item that's a hot contender for Hot 100 honors. Good production work by Kelly Gordon. Capitol 2924

BARBARA KEITH—Free the People (3:02) (Prod. Larry Marks) (Writer: Keith) (Feist, ASCAP)—Infectious original rhythm ballad with heavy lyric line has all the earmarks of bringing Miss Keith to the charts in short order. A&M 1191

CHAKRA—Little Wheel Spin and Spin (2:26) (Prod. Jeff Lee & Brian Ross) (Writer: Sainte-Marie) (Gypsy Boy, ASCAP)—A solid reading of the Buffy Sainte-Marie rhythm ballad by a good new group should win much favor with programmers and buyers alike. Mediarts 103

IRON BRIGADE QUICKSTEP—All That I Need (3:02) (Prod. Morty Craft) (Writer: Lombardo) (Gaucho/Peek-A-Boo, BMI)—Solid rocker with a powerful performance that has all the potential to prove a Hot 100 winner. The Morty Craft production work is first rate. Decca 32745

***JOE REED—Oh Marie (2:50)** (Prod. Paul Leka & Billy Rose Jr.) (Writers: Rose-Leka) (Little Heather/M.R.C., BMI)—Producers Paul Leka and Billy Rose Jr. penned this easy beat ballad and Reed offers an exceptional treatment. Much Easy Listening potential as well as Hot 100. Vanguard 35111

***WINDY BLEVINS—The Weaker One (2:55)** (Prod. J. Petito) (Writer: Blevins) (Anjoe-Kinder, BMI)—New Detroit based label makes its debut with a piece of beautiful ballad material with an equally outstanding performance by newcomer Blevins. Top programmer. Adell 8050

LANCELOT LINK & THE EVOLUTION-REVOLUTION—Sha-La Love You (2:32) (Prod. Steve Bari, Joel Sill & Bob Emenegger) (Writers: Price-Walsh) (Trousdale, BMI)—Good bubble gum item with a Saturday morning children's show as a base should bring the group to the charts with their first outing. ABC 11278

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BILL ANDERSON— WHERE HAVE ALL OUR HEROES GONE (3:59)

(Writer: Anderson) (Stallion, BMI)—Anderson comes up with top ballad material and a powerhouse message lyric certain to take him right to the top. Flip: "Living a Memory" (2:45) (Stallion, BMI). Decca 32744

BILLY WALKER— SHE GOES WALKING THROUGH MY MIND (2:44)

(Prod. Jim Vienneau) (Writers: Eldridge-Stewart-Haynes) (Forrest Hills, BMI)—Walker follows his top 10 winner, "When a Man Loves a Woman" with this poignant ballad loaded with all that sales and chart potency and more. Flip: "It's Your Fault I'm Cheating" (2:45) (Wilderness, BMI). MGM 14173

DON GIBSON—SOMEDAY (2:20)

(Prod. Wesley Rose) (Writer: Gibson) (Acuff-Rose, BMI)—Following up his Top 20 winner, "A Perfect Mountain," Gibson has a powerful item in this ballad beauty that will put him on top. Strong performance and material. Flip: "Comfort for Your Mind" (2:12) (Acuff-Rose, BMI). Hickory 1579

TOMPALL & THE GLASER BROTHERS— GONE GIRL (3:23)

(Prod. Jack Clement) (Writer: Clement) (Jack, BMI)—Group comes up with a fast chart topper for their recent "All That Keeps Ya Goin'," in this strong rhythm ballad with infectious arrangement and vocal performance. Flip: "I'll Say My Words" (3:04) (G B, ASCAP). MGM 14169

DOTTIE WEST—FOREVER YOURS (2:56)

(Prod. Jerry Bradley) (Writer: Peppers) (Husky, BMI)—The fine stylist came close to the top with her "It's Dawned On Me You're Gone." This potent ballad material will fast top that success and put her up on top. Flip: "The Cold Hand of Fate" (2:21) (Tree, BMI). RCA 47-9911

DAVID FRIZZELL— I JUST CAN'T HELP BELIEVING (3:05)

(Prod. Sonny Knight) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)—A strong country reading of the B.J. Thomas pop hit should spiral Frizzell right up the country chart and fast establish him as a hit artist. Flip: (No Information Available). Columbia 4-45238

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

BUDDY ALAN & DON RICH—Cowboy Convention (2:58) (Peer Int'l., BMI). CAPITOL 2928

FREDDIE HART—California Grapevine (2:58) (Blue Book, BMI). CAPITOL 2933

HANK SNOW—Come the Morning (3:53) (Glaser, BMI). RCA 47-9907

JAN HOWARD—The Soul You Never Had (2:48) (Stallion, BMI). DECCA 32743

JIMMY NEWMAN—I'm Holding Your Memory (2:37) (4 Star, BMI). DECCA 32740

BRENDA BYERS—Little Boys (2:07) (Famous, ASCAP) / **Oh It's Gonna Rain (2:22)** (House of Bryant, BMI). MTA 189

CURLY PUTNAM—Country Dreams (3:02) (Green Grass, BMI). RCA 47-9910

BOBBY WAYNE—What's So Bad About Feelin' Good (2:00) (Central Songs, BMI). CAPITOL 2931

LEONA WILLIAMS—Watch Her Go (2:03) (Acuff-Rose, BMI). HICKORY 1578

WARREN ROBB—Everybody's Got a Little Evil on Their Mind (2:23) (Tarheel, BMI). STARSAY 900

SUE RICHARDS—Hands Off (2:06) (Peters, BMI). EPIC 5-10657

CHASE WEBSTER—Happy in the Morning (2:33) (Monster, ASCAP). SHOW BIZ 237

DALE WARD—Hooray for What (2:47) (Tree, BMI). PARAMOUNT 0050

RONNY SHAW—If the Whole World Forgets How to Smile (2:15) (Sure-Fire, BMI). DOT 17358

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING R&B SINGLES Chart

TED TAYLOR—FUNKY SITUATION (3:05)

(Prod. Jewel Akens) (Writers: McQueen-Williams) (Respect/Su-Ma, BMI)—Taylor came close to the top of the chart with his "Something Strange is Going On in My House." This funky beat rock ballad will hit with even more sales and chart impact. Powerful entry. Flip: "I'm Glad You're Home" (3:00) (Su-Ma, BMI). Ronn 46

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

BOBBY PATTERSON—I'm in Love with You (2:38) (Fame, BMI). JETSTAR 121

WILLIE MITCHELL—Wade in the Water (3:05) (Ramsel, BMI). HI 2181

DORIS TROY—Jacob's Ladder (3:02) (Harrisons, BMI). APPLE 1824

PHILLIP MITCHELL—Free For All (Winner Takes All) (3:00) (Muscle Shoals/Cotillion, BMI). SHOUT 244

MITTY COLLIER—Lovin' on Borrowed Time (2:58) (Azrock/East Memphis, BMI). PEACHTREE 125

LATTIMORE BROWN—Sweet Desire (2:32) (United Artists, BMI). RENEGRADE 1201

BOBBY POWELL—Have a Heart (2:50) (Kay Day/Mirdean, BMI). WHIT 6905

ROBERTA & THE SISTERS OF RIGHTEOUS—Hold On to What You Got (3:05) (Golo, BMI). KING 6324

LUVENIA LEWIS—Your Love is All Over Me (1:43) (Crazy Cajun, BMI). WET SOUL 6

DEBONAIRE—Stop! Let's Be United (3:00) (Jondora, BMI). GALAXY 774

PAUL KIRK—On the Road to Love (Vesuvius, ASCAP). POMPEII 7002

Pink Floyd - Atom Heart Mother



September 25-26 Philadelphia
September 26 New York
(Fillmore East)*
October 1 Portland
October 2 Spokane
October 3-5 Seattle
October 6 Ellensburg
October 7 Vancouver
October 8 Calgary
October 9 Edmonton
October 10 Saskatoon
October 11 Regina
October 13 Winnipeg
October 15 Salt Lake City
October 21 San Francisco
(Fillmore West)*
October 23 Los Angeles
(Santa Monica Civic)*
October 25 Boston
(Boston Tea Party)
* (with chorus & orchestra)

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BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	AIN'T NO MOUNTAIN HIGH ENOUGH 9	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
2	3	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT 9	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
3	7	CANDIDA 11	Dawn (Tokens & Dave Appell), Bell 903
4	6	CRACKLIN' ROSIE 7	Neil Diamond (Tom Catalano), Uni 55230
5	5	JULIE, DO YA LOVE ME 10	Bobby Sherman (Jackie Mills), Metromedia 194
6	19	I'LL BE THERE 3	Jackson 5 (Hal Davis), Motown 1171
7	9	(I Know) I'M LOSING YOU 10	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
8	8	SNOWBIRD 12	Anne Murray (Brian Ahern), Capitol 2738
9	2	WAR 13	Edwin Starr (Norman Whitfield), Gordy 7101 (Motown)
10	13	ALL RIGHT NOW 8	Free (Free & John Kelly), A&M 1206
11	4	PATCHES 12	Clarence Carter (Rick Hall), Atlantic 2748
12	12	GROOVY SITUATION 13	Gene Chandler (Gene Chandler), Mercury 73083
13	11	DON'T PLAY THAT SONG 9	Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751
14	25	EXPRESS YOURSELF 8	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
15	24	IT'S A SHAME 11	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
16	18	GREEN-EYED LADY 8	Sugarloaf (Frank Slay), Liberty 56183
17	10	25 OR 6 TO 4 11	Chicago (James William Guercio), Columbia 4-45194
18	42	WE'VE ONLY JUST BEGUN 4	Carpenters (Jack Daugherty), A&M 1217
19	14	I (Who Have Nothing) 7	Tom Jones (Peter Sullivan), Parrot 40051 (London)
20	39	STILL WATER (Love) 6	Four Tops (Frank Wilson), Motown 1170
21	23	JOANNE 9	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
22	22	NEANDERTHAL MAN 7	Hotlegs (Hotlegs Prod.), Capitol 2886
23	26	INDIANA WANTS ME 5	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
24	30	OUT IN THE COUNTRY 6	Three Dog Night (Richard Podolor), Dunhill 4250
25	33	LOOK WHAT THEY'VE DONE TO MY SONG MA 5	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
26	27	LONG LONG TIME 8	Linda Ronstadt (Elliot Mazer), Capitol 2846
27	31	CLOSER TO HOME 8	Grand Funk Railroad (Terry Knight), Capitol 2877
28	29	LOLA 6	Kinks (Ray Davies), Reprise 0930
29	16	RUBBER DUCKIE 8	Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207
30	40	FIRE AND RAIN 4	James Taylor (Peter Asher), Warner Bros. 7423
31	17	(They Long to Be) CLOSE TO YOU 16	Carpenters (Jack Daugherty), A&M 1183
32	37	IT'S ONLY MAKE BELIEVE 5	Glen Campbell (Al DeLory), Capitol 2905
33	35	THAT'S WHERE I WENT WRONG 9	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
34	38	EL CONDOR PASA 4	Simon & Garfunkel (Simon, Garfunkel & Roy Halle), Columbia 4-45237

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	15	IN THE SUMMERTIME 13	Mungo Jerry (Barry Murray), Janus 125
36	21	SPILL THE WINE 20	Eric Burdon & War (Jerry Goldstein), MGM 14118
37	43	SOMEBODY'S BEEN SLEEPING 5	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
38	20	MAKE IT WITH YOU 17	Bread (David Gates), Elektra 45686
39	50	DO WHAT YOU WANNA DO 7	Five Flights Up (John Florez), TA 202 (Bell)
40	44	STAND BY YOUR MAN 6	Candi Staton (Rick Hall), Fame 1472 (Capitol)
41	28	SOLITARY MAN 13	Neil Diamond (Jeff Barry-Elle Greenwich), Bang 578
42	46	I STAND ACCUSED 6	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
43	58	DEEPER & DEEPER 4	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
44	45	IF I DIDN'T CARE 7	Moments (Sylvia and N. Edmonds), Stang 5016 All Platinum
45	32	PEACE WILL COME (According to Plan) 7	Melanie (Peter Schekeryk), Buddah 186
46	49	SUNDAY MORNING COMING DOWN 6	Johnny Cash (Bob Johnston), Columbia 4-45211
47	59	OUR HOUSE 3	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
48	47	SOUL SHAKE 8	Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756
49	57	WE CAN MAKE MUSIC 4	Tommy Roe (Steve Barri), ABC 11273
50	51	AS THE YEARS GO BY 7	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
51	53	YELLOW RIVER 12	Christie (Mike Smith), Epic 5-10626 (Columbia)
52	67	GOD, LOVE AND ROCK & ROLL 3	Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus)
53	78	IT DON'T MATTER TO ME 2	Bread (Bread), Elektra 45701
54	54	MONGOOSE 9	Elephant's Memory (Ted Cooper), Metromedia 182
55	55	RIKI TIKI TAVI 7	Donovan (Donovan), Epic 5-10649 (Columbia)
56	64	(Baby) TURN ME ON 5	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
57	68	GYPSY WOMAN 5	Brian Hyland (Del Shannon), UNI 55240
58	65	I DO TAKE YOU 4	Three Degrees (Richard Barrett), Roulette 7088
59	60	FUNK #49 6	James Gang (Bill Szymczyk), ABC 11272
60	61	BABY, I NEED YOUR LOVING 7	O. C. Smith (Jerry Fuller), Columbia 4-45206
61	75	SEE ME, FEEL ME 2	Who (Kit Lambert), Decca 732729
62	—	LUCRETIA MAC EVIL 1	Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235
63	—	SUPER BAD (Parts I & 2) 1	James Brown (J. Brown), King 6329
64	66	FOR THE GOOD TIMES 6	Ray Price (Don Law Prod.), Columbia 4-45178
65	73	MONTEGO BAY 4	Bobby Bloom (Jeff Barry), MGM/L&R 157
66	71	WHEN YOU GET RIGHT DOWN TO IT 3	Delfonics (Stan & Bell), Philly Groove 163 (Bell)
67	74	I JUST WANNA KEEP IT TOGETHER 4	Paul Davis (Chips Moman), Bang 579

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	62	WHERE ARE YOU GOING TO MY LOVE 7	Brotherhood of Man (Tony Hillier), Deram 85065 (London)
69	83	ENGINE NUMBER 9 2	Wilson Pickett (Staff), Atlantic 2766
70	—	UNGENA ZA ULIMWENGU (Unite the World) 1	Temptations (Norman Whitfield), Gordy 7102 (Motown)
71	99	SWEETHEART 2	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
72	92	SEEMS LIKE I GOTTA DO WRONG 3	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
73	63	ONLY YOU KNOW AND I KNOW 10	Dave Mason (Tommy LiPuma & Dave Mason), Blue Thumb 114
74	77	COME ON AND SAY IT 3	Grass Roots (Steve Barri), Dunhill 4249
75	76	SOMETHING 3	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698
76	84	AND THE GRASS WON'T PAY NO MIND 3	Mark Lindsay (Jerry Fuller), Columbia 4-45229
77	96	JUST LET IT COME 2	"Alive and Kicking" (Bob King), Roulette 7087
78	81	HOLY MAN 3	Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169
79	82	LOVE UPRISING 3	Otis Leaville (Willie Henderson), Dakar 630 (Atlantic)
80	79	STAY AWAY FROM ME (I Love You Too Much) 7	Major Lance (Curtis Mayfield), Curtom 1953 (Buddah)
81	—	MAKE IT EASY ON YOURSELF 1	Dionne Warwick (Blue Jac Prod.), Scepter 12294
82	86	LOVIN' YOU BABY 2	White Plains (Roger Greenaway), Deram 85066 (London)
83	72	SCREAMING NIGHT HOG 7	Steppenwolf (Richard Podolor), Dunhill 4248
84	90	OUR WORLD 2	Blue Mink (Blue Mink & Roger Quasted), Philips 40686 (Mercury)
85	91	IT'S SO NICE 6	Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187
86	85	GREENWOOD MISSISSIPPI 5	Little Richard (Little Richard), Reprise 0942
87	94	STONED COWBOY 3	Fantasy (Bennett & Bennett), Liberty 56190
88	—	FRESH AIR 1	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
89	—	WOODSTOCK 1	Assembled Multitude (Bill Buster & Tom Sellers), Atlantic 2764
90	—	IF YOU WERE MINE 1	Ray Charles (Joe Adams), ABC/TRC 11271
91	95	GAS LAMPS AND CLAY 2	Blue Image (Richard Podolor), Atco 6777
92	—	PART TIME LOVE 1	Ann Peebles (Willie Mitchell), HI 2178 (London)
93	—	YOU BETTER THINK TWICE 1	Poco (Jim Messina), Epic 5-10636 (Columbia)
94	97	FUNKY MAN 2	Kool & the Gang (Gene Redd), De-Lite 534
95	—	SO CLOSE 1	Jake Holmes (Elliot Mazer), Polydor 14041
96	98	BABY DON'T TAKE YOUR LOVE 2	Faith, Hope & Charity (Van McCoy & Joe Cobb), Maxwell 808 (CGC)
97	—	LET ME BACK IN 1	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
98	—	DAY IS DONE 1	Brooklyn Bridge (Stan Vincent), Buddah 193
99	—	5-10-15-20 (25-30 YEARS OF LOVE) 1	Presidents (Van McCoy), Sussex 207 (Buddah)
100	—	GOT TO BELIEVE IN LOVE 1	Robin McNamara (Jeff Barry), Steed 928 (Paramount)

HOT 100 A TO Z—(Publisher-Licensor)

Ain't No Mountain High Enough (Jobete, BMI) ... 1	Fire and Rain (Blackwood/Country Road, BMI) ... 30	If You Were Mine (Tangerine, BMI) ... 90	Mongoose (Pocketful of Tunes, BMI) ... 54	Spill the Wine (Far Out, ASCAP) ... 36
All Right Now (Irving, BMI) ... 10	5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI) ... 99	In the Summertime (Our Music/Kirshner, BMI) ... 35	Montego Bay (Unart/Cheezberger, BMI) ... 65	Stand By Your Man (Gallico, BMI) ... 48
And the Grass Won't Pay No Mind (Stonebridge, ASCAP) ... 76	Fresh Air (Quicksilver, BMI) ... 58	It Don't Matter to Me (Screen Gems-Columbia, BMI) ... 53	Neanderthal Man (Francis, Day & Hunter, ASCAP) ... 22	Stay Away from Me (I Love You Too Much) (Camad, BMI) ... 20
As the Years Go By (Maknon/Blackwood, BMI) ... 50	Kunk #49 (Pamco/Home Made, BMI) ... 59	It's a Shame (Jobete, BMI) ... 15	Only You Know and I Know (Mason/Rococo, BMI) ... 73	Still Water (Love) (Jobete, BMI) ... 20
Baby Don't Take Your Love (McCoy/Net, BMI) ... 96	Funky Man (Stephanye-DeLightful, BMI) ... 94	It's Only Make Believe (Martelle, BMI) ... 32	Our House (Giving Room, BMI) ... 47	Sunday Morning Coming Down (Combs, BMI) ... 46
Baby, I Need Your Loving (Jobete, BMI) ... 60	Gas Lamps and Clay (Portofino, ASCAP) ... 91	It's So Nice (Passa Alta, BMI) ... 85	Our World (Guv'nor Songs, ASCAP) ... 84	Sweetheart (Cassarole, BMI) ... 62
(Baby) Turn On to Me (Camad, BMI) ... 56	God, Love and Rock & Roll (Bridgeport, BMI) ... 52	Joanne (Screen Gems-Columbia, BMI) ... 21	Out in the Country (Irving, BMI) ... 24	That's Where I Went Wrong (Gene Fishin', BMI) ... 33
Candida (Jilberns/Pocketful of Tunes, BMI) ... 3	Got to Believe in Love (Top Floor, ASCAP) ... 100	Julie, Do Ya Love Me (Lucon/Sequel, BMI) ... 5	Part Time Love (Cireca/Escort, BMI) ... 92	25 or 6 to 4 (Aurelius, BMI) ... 17
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 31	Green-Eyed Lady (Claridge, ASCAP) ... 16	Just Let It Come (Big Seven, BMI) ... 77	Peace Will Come (According to Plan) (Kama Ripps/Amslonie, ASCAP) ... 45	Ungena Za Ulimwengu (Unite the World) (Jobete, BMI) ... 70
Closer to Home (Storybook, BMI) ... 27	Greenwood Mississippi (Fame, BMI) ... 86	Let Me Back in (Julio-Brian, BMI) ... 97	Rubber Duckie (Festival Attraction, ASCAP) ... 29	War (Jobete, BMI) ... 9
Come On and Say It (Trossdale/Brother Duck, BMI) ... 74	Groovy Situation (Cachand/Patchal, BMI) ... 12	Lola (MII & Range, BMI) ... 28	Screeching Night Hog (Trossdale, BMI) ... 63	We Can Make Music (Little Fugitive, BMI) ... 49
Cracklin' Rosie (Prophet, ASCAP) ... 4	Gypsy Woman (Curtom, BMI) ... 57	Long as I Can See the Light (Jondora, BMI) ... 2	See Me, Feel Me (Track, BMI) ... 61	We've Only Just Begun (Irving, BMI) ... 18
Day Is Done (Pepamar, ASCAP) ... 98	Holy Man (Fodderwing, ASCAP) ... 78	Lookin' Out My Back Door (Jondora, BMI) ... 2	Seems Like I Gotta Do Wrong (Roker, BMI) ... 72	When You Get Right Down to It (Screen Gems-Columbia, BMI) ... 66
Deeper & Deeper (Gold Forever, BMI) ... 43	I Do Take You (Planetary/Maka, ASCAP) ... 58	Look What They've Done to My Song Ma (Kama Ripps/Amslonie, ASCAP) ... 25	So Close (Out of Business, ASCAP) ... 95	Woodstock (Siquomb, BMI) ... 89
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 39	I Just Wanna Keep It Together (Web IV, BMI) ... 67	Love Uprising (Julio-Brian, BMI) ... 79	Solitary Man (Tallyrand, BMI) ... 61	Yellow River (Homa, BMI) ... 51
Don't Play That Song (Progressive, BMI) ... 13	I Stand Accused (Curtom/Jalynne, BMI) ... 42	Lovin' You Baby (Maribus, BMI) ... 82	Somebody's Been Sleeping (Gold Forever, BMI) ... 37	You Better Think Twice (Little Dickson, ASCAP) ... 93
El Condor Pasa (Charing Cross, BMI) ... 34	I (Who Have Nothing) (Milky Way/Trio, BMI) ... 19	Lucy Mac Evil (Blackwood/Bay, BMI) ... 62	Something (Harrisons, BMI) ... 75	
Express Yourself (Warner-Tamerlane, BMI) ... 14	I'll Be There (Jobete, BMI) ... 23	Make It Easy on Yourself (Famous, ASCAP) ... 81	Soul Shake (Singleton, BMI) ... 48	
For the Good Times (Beckhorn, BMI) ... 44	Indiana Wants Me (Jobete, BMI) ... 23	Make It With You (Screen Gems-Columbia, BMI) ... 38		

Reflections on a Hit

"TEARS OF A CLOWN"

(T-54199)

Smokey Robinson & The Miracles

Hidden below the hit threshold for three years.
Brought to light in England and burnished into the
hottest single there . . . mirrored by its #1 position
in the English Trades.

Now shimmering across the seas, its stateside
reception reflects the same #1 vibrations that took
it to the top in England.

—"Tears of a Clown" destined to be #1 here, too.



Monterey Fest Runs Jazz Gamut From Avant-Garde to the Blues

MONTEREY, Calif. — "We will be sticking closer to a jazz line — mainstream, avant-garde, the blues and soul," stated Jimmy Lyons, general manager and founder of the Monterey Jazz Festival, in announcing what would be the "new policy" of the 13th annual event, held Sept. 18-20.

Lyons kept his word. And with the assistance of John Lewis, the festival's musical coordinator, a program was assembled which served to reflect the essence of jazz to 33,973 participants, producing a paid admission gross of \$153,970—shattering last year's figures of 27,839 patrons and a box office tally of \$152,690.

For the first of three evening and two afternoon concerts, a new face, flutist Tim Weisberg, backed by a quintet, came on as the first act of the festival. Weisberg's offerings were different from past openers where a big band usually set the pace and excitement. The flutist set a low-keyed form of excitement with the most rewarding moment coming from his final piece, "Trinity Suite."

Next up was the Modern Jazz Quartet, veterans of many festivals at Monterey, who continued the low intensity mesmerization. Their six presentations possessed the same professionalism that has hung over their 17 years together. Their individual prowess was especially pronounced in "The Jasmine Tree" that evening. They were later joined by another new act, the Alan Copeland Singers, four boys and four girls, whose presentations reflected a need for more rehearsals, better and livelier material and a style.

Ellington's Excitement

The first moments of excitement came with the Duke Ellington Orchestra. This spiritually, rewarding ensemble always comes on with new material. Even "Take the 'A' Train," the band's theme, had a newness to it. But it was the publicized new work, "The Afro-Eurasian Eclipse"—Ellington's response to Marshall McLuhan's comment that the whole world is going oriental and no one will hold their identity—that was the most productive and rewarding of the evening. Surprise guests Woody Herman and Joe Williams each "helped" Ellington and his men with Herman doing a salute to Johnny Hodges, and Williams doing what he does best, the blues.

Saturday afternoon played host to the roots of jazz through "The Johnny Otis Show," an assemblage of old and new blues, and rhythm and blues talent that tell the story under

Otis' direction. Although there was much to learn and enjoy from the likes of Jimmy Rushing, Esther Phillips, Ivory Joe Hunter, Eddie (Cleanhead) Vinson, Big Joe Turner, Roy Milton, and Otis' 16-year-old son, Shuggie, as well as Otis, it was just too much, even with an entire afternoon to do it in. But what was showcased was first rate.

Traditionally, Saturday night is always the sellout, mainly because the acts are giants in the field. And they were that indeed, what with Slim Gaillard and Slam Stewart, Joe Williams, The Cannonball Adderley Quintet and the Woody Herman Band. Unfortunately, only nostalgia came from Slim and Slam, who offered "Cement Mixer" and "Play Fiddle Play," and Williams showed a heavy Jimmy Witherspoon influence in his songs. However, his new rendition of "Everyday," using Miles Davis' "All Blues" as the foundation sparked a ray of hope for that set. And there was Herman, whose repertoire of "Caledonia," "Greasy Sack Blues," and some others, which would have been just as effective with a quartet. What would have been more ideal was if there had been a band assembled, say, by Quincy Jones, doing the things Quincy has been successful with in his two recent albums.

But, then there was Cannonball Adderley, a flawless performer, and his sidemen, who complement each other, playing such things as "Walk Tall" and "Country Preacher." But it was the introduction of Nat Adderley's 15-year-old son (of the same name), a pianist-guitarist-vocalist and composer, who provided the most fulfilling and impact moments of the evening.

Youth Impact

The youthful impact was continued on Sunday afternoon's set when the Oakland Youth Chamber Orchestra, a non-jazz orchestra under the direction of Denis deCoteau, augmented and embellished the special compositions arranged and/or composed for the MJQ, Bill Evans, The Cannonball Adderley Quintet and Gabor Szabo. These fledglings, ranging in age from 13 to 17, showed great enthusiasm and a unique professionalism under deCoteau's baton on the sensitive arrangements of John Lewis for the MJQ on "Vendome," "Concertino," and "Concierto de Aranjuez."

DeCoteau also conducted for Evans on "Time Remembered," "Granados" and "Elegia." David Axelrod and William Fischer each took a turn at conducting—Axelrod on "Tensity" and Fischer on "Experiment in 'E'" with Joe Zawinul, pianist with the Adderley group. Fischer also batoned the World Premiere of his "Circle Suite" for Szabo, showing much feeling and insight into the guitarist's unique style.

In between, there was a brilliant taste of the avant-garde provided by Prince Lasha's Firebirds (Lasha, Sonny Simmons, Buster Williams, Charles Moffett and Bobby Hutcherson).

Gillespie

Sunday night held forth with Duke Ellington's hosting, and the announced special appearance of Monterey's favorite son, John Birks (Dizzy) Gillespie, plus an enticing list of newcomers to Monterey. Szabo started things off and showed a deft

knowledge of his instrument. This was followed by the hottest vocal talent today, Leon Thomas, whose promise is quite evident.

The same could be said of pianist Hampton Hawes, supported by bassist Leroy Vinegar and Donald Bailey, whose repertoire seemed to consist of one long piece, but which was played with verve and feeling. He was then forced into a supporting role for, first, Gene Ammons and Sonny Stitt, and later, Dizzy Gillespie. The Ammons-Stitt appearance was sort of sketchy—Ammons blowing like there was no tomorrow (and the audience joining him there) and Stitt giving an experiment in tonality on the alto and tenor saxophone, and flawless technical knowledge as well.

Gillespie's offerings were characteristic of the man—humor coupled with a fine sense of musicianship with the latter being felt mostly on Thelonius Monk's "Round Midnight." The former was shared by Ellington who did his monolog of "Pretty and the Wolf" with Gillespie filling in the spots with his horn, followed by a duet, and dedication to Billy Strayhorn of "Take the 'A' Train" before Buddy Rich came on to complete the festival.

It was to a surprised audience that Rich's band sounded richer and rounder with its inclusion of an organ in place of a piano. In the final moments of Rich's set, Gillespie gave a thrill to the young trumpet section by inserting himself in their ensemble blowing and providing them with the same knowledge that has made him the giant he is, in support of their outstanding drummer boss.

The 13th year at Monterey proved to be just as exciting as past years. As it was with past festivals there, there were flaws, unexpected problems and threats by patrons saying they won't be back. But it has been shown this is all talk. The fact is that the Monterey Jazz Festival is true to what a music festival is all about and that's what brings them back. And Jimmy Lyons and his excellent staff have yet to do otherwise.

LEROY ROBINSON

Natl Musitime Expansion Set

NEW YORK—National Musitime Corp., a supplier of background music and airline in-flight audio entertainment, will expand into the publishing, recording and talent management fields. The firm has signed 11 new artists for the venture.

Two publishing companies, Enterbelle Enterprises, Ltd., and Bejole Enterprises, Ltd., have been organized and a third subsidiary, Music at Anderson, Ltd., has been organized to handle talent management. Artists signed to both the talent agency and Musitime's record label, Anderson Records, include Eric Sigmund, Mother Duck, Rainy Day Children, Saddle River, Black Forest, Nick Damien, and AZU-Koo Kazoo Band. The artist acquisitions emanate from Presentations Ltd., a Musitime subsidiary acquired in 1969, which operates a preview theater in New York.

Executive Turntable

• Continued from page 6

Vin Duffy named product manager for all MCA Distributing Corp.'s home products. He has been with Decca Records for nine years.



CHANDLER



DUFFY



BORG

Ben Hoagland named assistant to Herman Steiger, executive director, music print division, The Big Three. He was previously product manager, Warner Bros. music division and later general manager of the entire Warner Bros. print operation. . . . **Mike Rizk** appointed promotion manager, Epic and Custom labels. He was previously promotion manager for the RCA distributor in Indianapolis. . . . **Dick Heicklen** has joined the Sidney A. Seidenberg management firm, which handles **B. B. King**. Heicklen was previously with Manny Heicklen Management. . . . **Lou Sposa** joins CEMI (Creative Electronic Musical Industries) as assistant to the vice presidents and directors of the company's New York operation.

★ ★ ★

Vincent J. Capuzzi joins CBS EVR division as director of special projects. He was formerly group vice president of Association-Sterling Films. . . . **Donald Gies** named Southern regional sales manager for the consumer equipment division, Ampex Corp. He was formerly district manager for the division. **Lee Roman** named a district sales manager for the consumer equipment division. Previously he was military and premium markets sales representative for the division.

★ ★ ★

John Borg has joined Superscope Inc. recorded tape division as national sales manager for pre-recorded tape. Previously Borg has been freelancing as consultant for Technicolor Magnetic Film Products and for Bell and Howell as special consultant. . . . **William Callahan** appointed general manager of Dubbing Electronics, succeeding Paul C. Smith, president. . . . **Dan Rosen** named production sales manager, Teletronics International Inc. He was previously with TVC Laboratories, New York, as assistant to the president.

ASCAP Payout 727G—Largest Aid to Writers

NEW YORK—The American Society of Composers, Authors & Publishers has made a distribution of \$727,210 to 2,125 of its writer-members for 1970-71. It represents the largest aid to composers made by ASCAP.

Among the writers in the "popular" field who received awards are: Neil Diamond, Melanie, Billy Edd Wheeler, Paul Vance, Rupert Holmes and Gerard Florio, Bob Gaudio and Jake Holmes, Jerry Leiber and Mike Stoller, Alan Bernstein and Victor Melrose.

Among the writers active in the musical theater who re-

ceived awards are: Danny Apolinar and Hal Hester, Tom Baird and Ron Miller, Al Carmine, Sherman Edwards, Gary Geld and Peter Udell, James Rado and Jerome Ragni, Wally Harper and Paul Zakrzewski, Martin Charnin, and Stan Freeman and Franklin Underwood.

Among the award winners in the serious contemporary field are: John Cage, William Bergsma, W.H. Auden, Carlos Chavez, David Diamond, Alberto Ginastera, Benjamin George Lees, Gian Carlo Menotti, Vincent Persichetti, Randall Thompson, Hugo Weisgall and Stefan Wolpe.

Four Star Pubs Expands to Films Via Track of 'Madron'

LOS ANGELES—Four Star International's publishing companies—Stellar (BMI) and BNP (ASCAP) are entering the motion picture field through the Soundtrack of "Madron," a Four-Star/Excelsior production now being filmed in Rome.

According to Fred Benson, vice president in charge of the music publishing companies, the first step is the publishing of the theme song from the film ("Till Love Touches Your Life") which was written by Riz Ortolani (composer of "More") and Arthur Hamilton.

Two Quad recording artists (Richard Williams and Jan

Daley) are featured on the soundtrack of the film. (Quad is Four Star's label.)

The "Madron" involvement is the first motion picture venture for BNP or Stellar although both companies have been involved in the publishing to television soundtracks ("Big Valley," "Burke's Law" and others). Benson said that the "Madron" soundtrack represents a new area of emphasis for both companies which have been highly successful with such tunes as "That's Life" and "Take a Letter Maria." Benson expects that "Madron" will be the first of many in the motion picture field.

BILLBOARD AD AGENCY

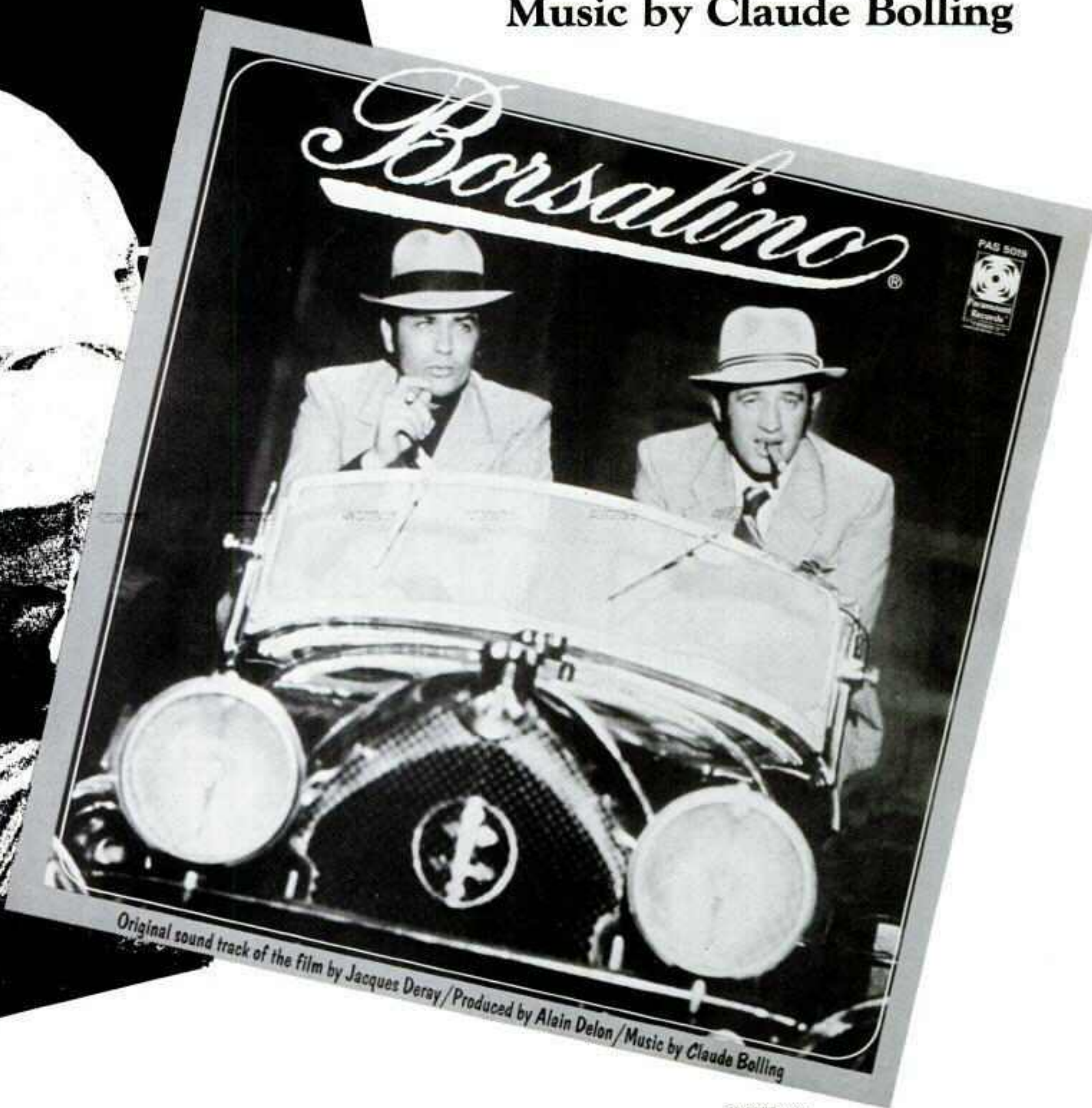
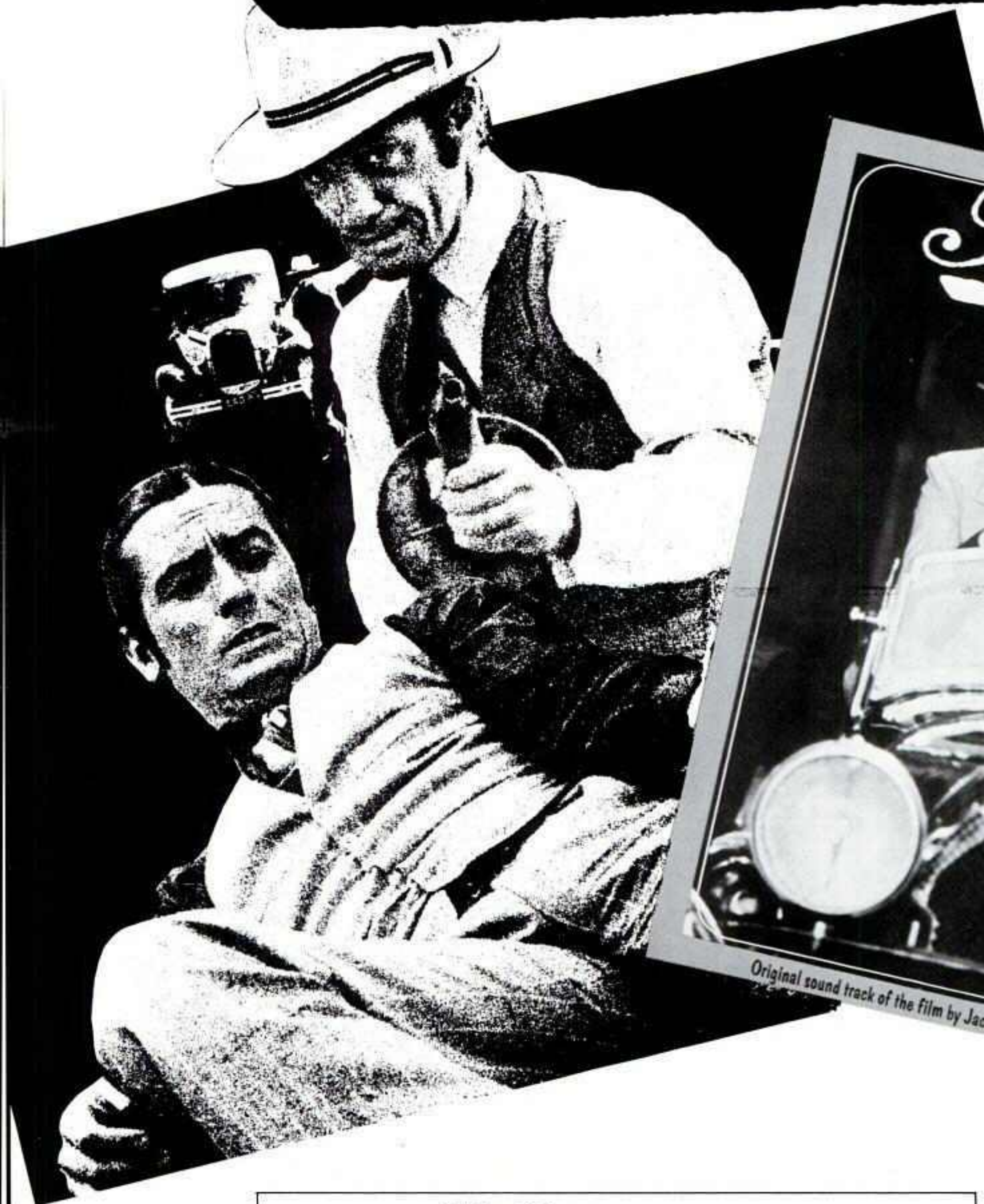
NEW YORK — Think, Ink., an ad agency specializing in record industry advertising and sales promotion needs has been formed by Billboard Publications, 1560 Broadway — (212) 757-2800.

Herb Wood is the agency's managing director; Lee Liebowitz is chief art director, and Beverly Heller is copy director.

The agency is servicing A&R Recording, A&R Records, Ray Price Enterprises, and Roulette Records, among others.

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Music by Claude Bolling



NEW YORK
Magazine

AUGUST 10, 1970

The Potent Pair

From up in gangster heaven a few of the boys are going to look down and like what they see: Jean-Paul Belmondo and Alain Delon, hands spread flat in the pockets of their pinstripes, thumbs hooked outside, a neat homicidal swagger in their walk. The movie is *Borsalino*. There was a time this spring when Paris looked like a giant billboard with *Borsalino* posters on every blank surface. Well, the French had much to be excited about: two of their idols (both nursing scandals) together in one film—and a gangster one at that. Also it was Delon's first shot at producing. *Borsalino* turned out to be as sumptuous as its ads—a little *Easy Rider* here, a little *Bonnie and Clyde* there, throw in a hint of Cagney, Gabin, Edward G. Robinson, a player piano and great costumes. It's set in the Marseille of the thirties, with Belmondo and Delon playing a pair of super-voyous (petty crooks); Belmondo is Robert Mitchum to Delon's pomaded Valentino.

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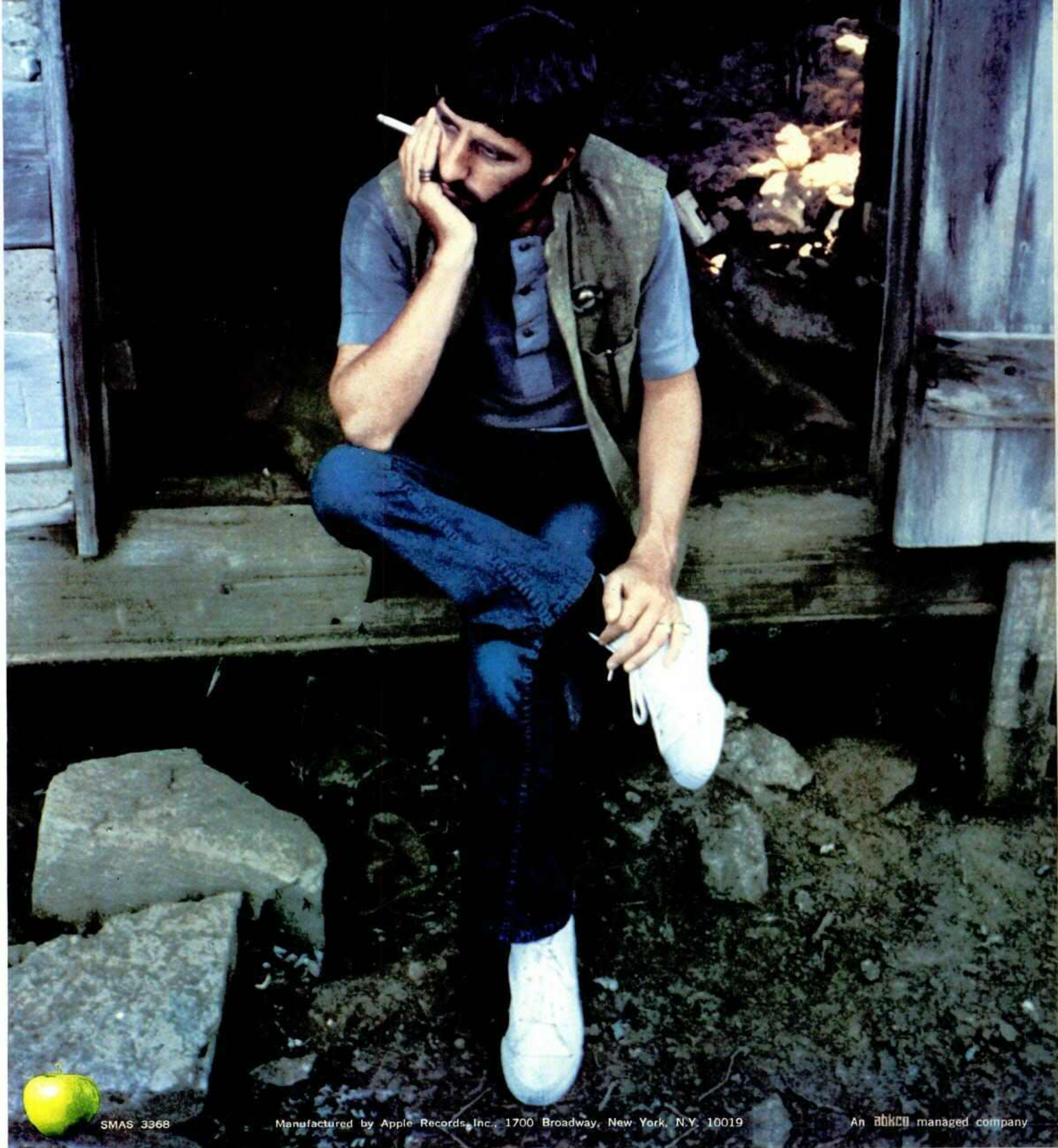
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