

Billboard

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SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 43 TO 46

Youth Unrest Cuts Disk Sales, Dates

By BOB GLASSENBERG

NEW YORK—Many campus record stores and campus promoters across the country are losing sales and revenue because of student political activity. "The students are concerned with other things at the moment," according to the manager of the Harvard Co-op record department in Cambridge, Mass. The record department does much business with students in the Boston area. Most of its customers attend MIT, Harvard, or Radcliffe. "We are running sales promotions but the students are not buying. Now that MIT has closed down for the duration of the semester, sales will probably be even lower." During the last student strike in the Boston area, the department manager said, sales had actually increased. "But this time, the students feel a little closer to the situation. They are living the lyrics of some of the records which we sell. Why should they buy them?"

The same holds true at Memphis State University, where Larry Coyne, a student, works

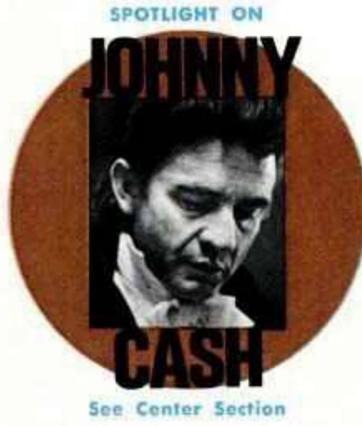
at Pop-I's Record Room. "The strike has definitely affected our sales. Most of the students have gone to the demonstrations in the city and don't have new records on their minds at the moment. They are deeply moved" (Continued on page 40)

FCC Probing New Payola Issues

By MILDRED HALL

WASHINGTON—When recording stars perform on a TV show, but their appearances are in fact paid for by a record company or music publisher, is it enough for the station to announce that the appearance was "arranged by" the company—or should the stricter legal wording in the anti-payola law be required, namely, "paid for or furnished by" the company?

This question may get a final answer at the Federal Communications Commission, where a payola issue will be included in the contest over renewal of New York's WPIX-TV. The Channel 11 station spot is being



See Center Section

MCA-Decca in 2-Coast Thrust

NEW YORK — The MCA-Decca Records complex will be established as a two-Coast company, Mike Maitland, MCA Records president, said last week. "There are no home bases anymore for the progressive record company." He pointed out that

Decca was already well-established in Nashville.

In line with this theory, Kapp Records is being moved to the West Coast as of May 15. Several employees have been shifted from Kapp's New York operation into the Decca fold and Decca will continue to be a New York-focused firm. The shift of Kapp to Los Angeles is a "rather modest change," Maitland said, as part of the operation was already located on the West Coast.

Maitland, who has been commuting every third or fourth week from the Coast to New York, left last week for Europe to complete some business deals. He said that Kapp would continue to be a vital label in the MCA operation.

Harry Meyerson, a&r pro- (Continued on page 6)

Global Top 40 Radio Show Due

By CLAUDE HALL

LOS ANGELES — Watermark Enterprises Inc. will launch the first worldwide commercial syndicated Top 40 radio show July 1, it was announced here last week by Tom Rounds, president of the firm. Rounds, Watermark chairman Tom Driscoll, (Continued on page 30)

record and music publishing companies.

WPIX-TV has acknowledged that there was a "check exchange arrangement," but told the FCC that appropriate announcements were made. WPIX operations manager Leavitt J. Pop said that under the "ar-

(Continued on page 78)

TRO Accents Now Mood In 25-Tune Youth Pkg

By MIKE GROSS

NEW YORK — The Richmond Organization (TRO) is rolling out its catalog to meet the youth market's growing demand for songs of substance and meaning. Al Brackman,

TRO vice president, has packaged 25 songs, in lead sheet and print matter form, from the firm's catalog, for presentation to record company a&r men, independent producers and artists.

The songs, according to Brackman, deal with civil and human rights, and have antiwar, antipollution and antidrug themes. In the TRO catalog are such songs as "We Shall Overcome," "If I Had a Hammer," "Leave Them a Flower," "Needle of Death," "Waist Deep in the Big Muddy" and "What If" (Continued on page 10)

Granz Joins Bronfman in Bidding for Buy of Verve

LUGANO, Switzerland — Norman Granz is eyeing a return to the ownership of Verve Records. It's understood that Granz is looking to get into the acquisition of the Verve label with Sagittarius Productions, a film company backed by MGM shareholder Edgar Bronfman.

It's been already reported in Billboard (April 25) that if the deal is completed, the label will

change hands in exchange for Bronfman's 18 percent shareholdings in MGM. Ron Kass, former president of MGM Records, is now international director of Sagittarius.

Granz, who's been headquartered in Switzerland for the past several years, sold the Verve label, which he founded, to MGM in 1961 for about \$3 million.

Fun & Games, 8-Track Way

By EARL PAIGE

HIALEAH, Fla. — The world's first coin operated amusement game utilizing pre-recorded music on 8-track CARtridges is being developed here by Allied Leisure Industries. The game, a motorcycle driving machine, is the natural followup to the now popular automobile driving machines:

• Two U.S. games manufactur-

ers have been here trying to acquire Allied, or at least rights to produce the game.

• Another firm that makes cabinets for Allied's competitor has refused to make Allied's cabinets and the firm is now doing its own woodwork.

• Orders are piling up daily from distributors who have (Continued on page 45)

Oliver Is Drug-Buster in U.S.-Backed Radio Show

By ELIOT TIEGEL

LOS ANGELES — Pop vocalist Oliver has narrated a half-hour radio documentary on drug abuse. The program was prepared by the House Select Committee on Crime as a result of its lengthy hearings in Washington into crime and narcotics traffic.

The program has already been aired on about 400 stations, Oliver said, with a great number of these outlets college broadcasters.

The government committee selected Oliver (whose full name is William Oliver Swoford) after one of its members saw him perform on a national television show.

Oliver taped his narration while in New York doing recording work. He says he welcomed working on the project (Continued on page 8)

Philippines Flip Pirates

MANILA—For the first time in the Philippines, the three major recording companies here are uniting to fight the manufacture of fake records.

The firms, Mareco-Filipinas, Dyna Records and Super Records, known as the Big Three, placed ads in major newspapers and magazines, hitting pirates.

"If this cannot be curbed," said Manuel P. Villar of Mareco-Filipinas, "it will kill the legitimate Philippines record industry. We would be like Taiwan and other Asian countries where only pirate records exist. Piracy has to be stopped, by all means; to allow the illegal manufacturing and importation of" (Continued on page 64)

(Advertisement)

FROM THE
BUDDAH/
KAMA SUTRA
GROUP:



STAIRSTEPS STAIRSTEPS STAIRSTEPS STAIRSTEPS

BDS-5061



BREWER AND SHIPLEY

LIFE MUSIC

KSBS-2016

Three of our most respected album artists are now on the verge of breaking onto the singles chart. Nina Simone, with her "Black Gold" album



on the charts and an upcoming appearance at the Fillmore East, deserves all your support for her new single, "Whatever I Am (You Made Me)." 274-0346

Jack Jones has a new, top-40 flavored single, "Sweet Changes" 247-0187 /w "I Wish We'd All Been Ready." 274-0350

Both sides are powerful. From the Danny Davis and the Nashville Brass album, "You Ain't Heard Nothin' Yet" comes "Columbus Stockade Blues" 247-0187 /w "Wings of a Dove." The first side is a catchy 1:52 instrumental.



The new RCA Youngbloods single is on the charts where it belongs. "Darkness, Darkness," the current Youngbloods hit, was released from their year-old album "Elephant Mountain." Watch for the single to go all the way, the album to begin selling again, and a new RCA Youngbloods album (recorded live).



Discoverer wanted. Somebody's going to begin playing "Getting Straight" by P. K. Limited, from the sound track of the new Columbia movie starring Elliott Gould and Candice Bergen. Be the first in your city.



A constant market seems to be developing for "Oliver!", just as it did for "The Sound of Music."



Roger Whittaker in America.

Whittaker is a big star in Belgium, France, Holland, Mexico, and England. Now we're releasing his new album, "New World in the Morning" in America. Get into the composing, singing and whistling of Roger Whittaker.

"Hair" in Seattle and Detroit. Lately you can see "Hair" almost anyplace. The recent Seattle and Detroit openings are being supported by RCA Records with local radio and print advertising, window displays, program ads, etc. Each new opening contributes to the album's constant sales.



RCA Records and Tapes

RCA Cuts Off Returns to July 31 in Strike Peril

NEW YORK—Owing to the impending strike against RCA pressing plants, the company has notified all record and tape distributors that no exchanges or returns will be permitted from May 8 through July 31, 1970. Should it become possible to accept exchanges and returns prior to the end of July, RCA will notify its wholesalers.

In anticipation of the expected strike, RCA recently had a discount program, giving distributors 7 and one-half percent off on catalog product—to move product out of the factory into warehouses. Hot product, it is expected, will be given to outside pressing plants. RCA is also arranging to give distributors their normal discounts on prompt payments, inasmuch as there may be some dislocation owing to the expected strike.

CHICAGO—The impending strike against RCA pressing plants hits Chicago area wholesalers and dealers at a time when the effects of the prolonged trucking strike have compounded their problems. "Not only is it extremely difficult to get new goods in," said Singer One-Stop's Fred Sipiora, "we're wating and waiting for credit on goods we've returned because the distributors can't move this returned merchandise back to the factory because of the strike."

ora, "we're wating and waiting for credit on goods we've returned because the distributors can't move this returned merchandise back to the factory because of the strike."

'Tommy' Overture Bought by Atlantic

NEW YORK—Atlantic Records has purchased "Overture From Tommy" by the Assembled Multitude, formerly on the Philadelphia label, Eric. It is an instrumental version of a song from the Who's rock-opera, "Tommy," and was produced by Bill Buster of American Record Sales, who negotiated the deal with Atlantic promotion chief, Jerry Greenberg.

WB in 75G Push on P, P & M

LOS ANGELES — Peter, Paul & Mary's 10th anniversary as a team will be commemorated by the biggest artist promotion campaign in the history of Warner Bros. Records. The campaign starts the third week in May under the theme, "Ten Years Together." The program will be built

Intermesh Operation 'Go'

By ELIOT TIEGEL

LOS ANGELES—Eight Capitol departments are now "intermeshed" as part of an operational design formulated by label president Sal Innucci when he joined the company nearly one year ago. Don England, the recently named vice president and general manager of the label's distributing corporation (CRDC), oversees the "meshing" of the departments which are vital to each other.

During the past year Innucci has been working to coordinate various departmental functions so that there is "a coordinated plant flow from product inception until it is sold to the consumer." England's appointment, Innucci said, caps the drive for a new product flow system.

Reporting to England are: Art, headed by director Mar-

vin Schwartz; merchandising, headed by vice president Rocky Catena; promotion headed by vice president Charlie Nuccio; rhythm and blues marketing headed by vice president Reggie Lavong; special products headed by Oris Beucler, market research headed by Bill Burkhalter and advertising headed by manager Dennis Kailles.

While some departments have always been within the CRDC structure, Catena and Beucler used to report to Innucci. Schwartz used to report to Karl Engemann, the a&r vice president. Burkhalter used to report to Ed Khoury the vice presidential controller.

Innucci doesn't feel this is overburdening England because "each facet is inexplicably linked together." Innucci said

that when he first joined the company he felt the challenge facing him was to develop a system whereby sales could be maximized for the established artist as well as the new ones being developed. "We had a very sound structure, but I had to bring in manpower and then galvanize and motivate people," Innucci said.

England, a former Columbia Records executive, now oversees a meshed, coordinated sales and marketing operation.

A campaign for an LP now begins with the cover, which Innucci feels "lays the basis that our marketing director Marvin Schwartz used to report to the a&r department head, but now he is under England's aegis to allow for a closer flow of ideas. Rocky Catena, the merchandising vice president, formerly reported to Innucci, Catena's project managers work with Karl Engemann's a&r department in formulating merchandising and marketing plans for albums.

"Our marketing philosophy," Innucci said, "is that you work on the artist, not his product. And we just don't work on an artist for one month just because his album comes out then."

Under Innucci's hand, Engemann has restructured his a&r department and given responsibility to department general manager Mickey Kapp and executive producers Mauri Lathower and Artie Mogull, which frees him to spend more time with artists and outside producers.

"We've been trying to bring different kinds of people into a&r because we can't just be one face to the industry. There are all kinds of people and all kinds of music which have to be catered to."

As an example of "a new face," Reggie Lavong, the vice president of a new position, marketing of rhythm and blues product, works with England and Engemann and Mogull are presently in London establishing ties with EMI, the parent firm, for a greater flow of English product into the U.S.

A seasoned veteran of television and film negotiations while with CBS, Innucci was responsible for forming Capitol's new audio/visual department which is now into TV series development, both live and animation. In that field, Capitol will be developing music for Hannah-Bar-

(Continued on page 78)

Outlying Areas Hit as Chicago Truck Strike Enters 6th Wk.

By GEORGE KNEMEYER

CHICAGO—The truck strike that began here six weeks ago is affecting dealers in outlying areas but not the ones in the city. Wholesalers report that the strike has not worsened business past the initial impact, but admitted the situation could grow worse with a prolonged strike.

"We're out of more top 40 numbers than we usually are," said Fred Sipiora, owner of Singer One-Stop. "New albums are sometimes difficult to get and various accessories are very hard to get. We're trying to use air or the trucking companies that aren't striking. If the strike persists it will definitely get worse, although the record and tape industries haven't been hit as hard as others."

"The store owners in outlying areas who are unable to drive in are being affected the most," said Stew Greshbaum, ware-

house manager for All Tapes Distributing, Inc. Stores 200 to 300 miles away are feeling about a day delay in getting merchandise. All Tapes has had no trouble getting product in, but getting to stores outside of Chicago is difficult. We're using air freight, Greyhound buses and other means. It costs more, but has to be done.

Dealers within Chicago generally agreed that the strike was affecting them slightly. "If the distributor or one-stop has the record, we can get it easily," said one store owner. Potential big sellers were hard to get occasionally, some said.

John Sippel of Mercury Records said it is affecting advertising and promotion. "The company doesn't know if the records we are promoting are in stock. It has been extremely tough. It also has been difficult to service radio stations with our product." He said also that radio stations he has contacted with are having a difficult task assembling accurate surveys since dealers sometime are having trouble getting a hot product which normally would sell.

While noting that the local "continues to stand against racial or any other discrimination in the employment of professional musicians," its president John Tranchitella said the union also opposes "the sug-

around a special anniversary album shipped in mid-May and titled "The Best of Peter, Paul & Mary/Ten Years Together." The LP comprises 13 of their biggest hits.

Among the titles in the album are "Don't Think Twice," "Blowin' in the Wind," "Day Is Done," "Puff (The Magic Dragon)," "Leaving on a Jet Plane," "I Dig Rock and Roll Music," "Lemon Tree," "If I Had a Hammer," "Too Much of Nothing," "For Loving Me," "Early Morning Rain" and "500 Miles."

The promotional campaign, which will cost approximately \$75,000 to launch and runs from the third week in May through the last week in July, has a number of features devised by the Warner Bros. executive team:

- Specially designed tape display units to be shipped to outlets across the country.
- An extensive consumer and trade press campaign running through the period, stressing the entire Peter, Paul & Mary catalog of albums on WB and with appearances during their current concert tour.
- A group of AM and FM radio spot buys heralding the anniversary for the U.S. and Canada. The anniversary promotion will be staged on a worldwide basis following the end of the domestic program.
- A disk jockey and press mailing of special press kits.
- Distribution of advertising kits to the company's dealers, rack jobbers and promotion men, who have all met in regional get-togethers on the campaign.
- Special billboards and posters which have been printed

for distribution to outlets around the country and in Canada.

Advance sales for the album and tapes are reported to be 250,000 units. Cumulative sales of Peter, Paul & Mary products account for almost 15 million albums and tapes.

In connection with the trio's current concert tour, two special engagements will be the focus of regional junkets and promotions by WB: two concerts at Carnegie Hall June 8-9, and a Chicago Opera House concert June 24.

Peter Yarrow, Paul Stookey and Mary Allin Travers were

(Continued on page 8)

Stark Service Centralized at New Warehouse

NEW YORK—Paul David, president of Stark Records Service, Inc., has centralized the firm's activities in its new 27,000 square foot warehouse facilities in the North Canton, Ohio, Industrial Park. The company formerly had an operation in Cleveland known as Stark Records, Inc., of Cleveland, which no longer exists under this name. The North Canton firm is engaged in merchandising records, tapes and related items throughout the Midwest and Southern areas of the U.S.

The company operates a chain of stores under the trademark name of Camelot Music. Camelot plans to add approximately 40 small type stores under the Camelot music banner within the next five years.

Racusin Heads Intl Division

NEW YORK—Norman Racusin, president of RCA Records, will take over the direction of the RCA Records International Department until replacements are set for Dario Soria and Bernard Ness. Soria is leaving as division vice president, Records International Department, and Ness resigned as managing director, Record Division, RCA Ltd., London.

Racusin indicated he will temporarily act in both capacities and will spend a substantial amount of time in the immediate future on-the-spot overseeing the operation in Great Britain.

Local Rejects MBA on Racial Quotas

LOS ANGELES—Musician Union Local 47 has rejected a suggestion by the Black Musicians Assn. (BMA) that racial quotas be established for jobs in the various entertainment industries.

While noting that the local "continues to stand against racial or any other discrimination in the employment of professional musicians," its president John Tranchitella said the union also opposes "the sug-

gestion by some of our black members that a racial quota be imposed on all employment. We believe that talent, ability, and performance must be the criteria for employment, as long as all musicians enjoy an equal opportunity to that employment."

The suggestion that more black musicians be given employment was broached by members of the BMA at an informal meeting with Local 47 on May 10.

During the three-hour session, BMA charged that there is "tokenism" in employing black musicians, citing the Academy Awards telecast orchestra as only employing four blacks out of 50. The BMA wants a 25 percent quota system invoked in the entertainment fields, or it might file a suit through the NAACP.

Bill Henderson is the leader of BMA. The organization numbers some 100 musicians.

EMI Dickers For Big 3

NEW YORK — Negotiations were under way last week for acquisition of The Big 3, including the key ASCAP catalogs of Robbins, Feist and Miller, by EMI

Acting on behalf of EMI was John Reed, chairman of the board. During midweek Reed was on the West Coast, talking to principals of MGM, parent of the publishing firm.

The Big 3 is one of the traditional giant ASCAP publishing operations and also has a BMI affiliation, Hastings Music.

Other principals are seeking to raise money to acquire the Big 3. The price is between \$15 and \$20 million.



ROGER WILLIAMS, left, and Tom Dekker demonstrate computer console system.

Piano, Organ Course By Computer Offered

NEW YORK—An automated teacher will be giving piano and organ courses in more than 200 outlets around the country before the end of the year via a music center chain sponsored by pianist Roger Williams. Other principals in the chain, which will be known as Roger Williams International Music Center, are Tom Dekker, inventor of the automatic electric teaching system, and three Texas businessmen: Sam Evans, Dick Powers and Sam Beck.

The computer console system was unveiled recently at the first Roger Williams Music Center in Greenville, S.C. The demonstration drew 10,000 to the Center. Plans are under way

to open centers in other cities under company-owned or independently owned arrangements.

Williams sees the computer console system as a shot in the arm for piano sales, which racked up a lower figure in 1969 than in 1920. "The big problem in getting people, especially youngsters interested in playing the piano," Williams said, "is the lack of proper teachers and proper instruction. The computer console system, which I call a 'musical pinball machine,' puts an end to that problem."

The computer console will give a 39-week course, which Williams said is equivalent to a four-year course given by an average teacher. Two courses have been designed for the computer console; one for children up to the age of 11, and one for adults. In addition to instruction in playing, the computer console gives instruction in arranging and composing. According to Williams, after only three weeks of instruction from the computer console, anyone can play "Autumn Leaves."

The computer console will be leased to studios at \$300 a month. The cost to the student for the 39-week course will be \$225.

Headquarters for the Roger Williams International Music Center will be at 1000 Expressway Tower, Dallas, Tex.

SESAC Exec on U.K., Europe Tour

NEW YORK — W.F. Myers, director of international relations for SESAC, is on a 10-week tour of Europe and Great Britain to further expand the firm's involvement in the international market.

Myers will visit some 13 countries including Norway, Sweden, Finland, Denmark, France, Italy, Switzerland, Germany, Austria, Spain, the Netherlands, England, and attend the CISAC XXVII World Congress of Authors and Composers in the Canary Islands. He will return to New York in early July.

CBS Spurns FTC Bid on Reply Buying

NEW YORK — The CBS Marketing Services Division will oppose the rule proposed by the Federal Trade Commission which, in effect, would ban negative option and continuity selling. The Division, which operates the Columbia Record Club and other mail-order business, said that it takes pride in its standards of operations, which go far beyond the ordinary guidelines for consumer protection.

The Division said that it questioned whether the specific problems described by the Commission exist to any meaningful extent. The Division suggested that before the Commission formulates new rules eliminating a practice that has obviously appealed to millions of Americans for more than 40 years, an intensive study of those problems and an assessment of all possible solutions should be made. The Division said that it will make every effort to cooperate with the Commission in such a study.

UA's Stewart, Deutch to Coast For Meetings

NEW YORK—United Artists Music Group's president Mike Stewart and executive vice president and general manager Murray Deutch leave for Hollywood Tuesday (19) to attend a series of meetings with the firm's Coast staff, writers and producers. They'll be discussing future projects and will attend screenings on forthcoming pictures awaiting scoring assignments.

Stewart will leave for Del Monte Lodge in Pebble Beach, Calif., Sunday (24), to attend meetings held by Transamerica Corp., UA's parent company. Deutch will remain in Hollywood to continue meeting with various record producers and writers.

Bell Acquires Track LP of 'Elephant' Film

NEW YORK—Bell Records has acquired the soundtrack album of the motion picture, "An Elephant Called Slowly." The film, which is being presented by the Walter Reade Organization and released by Continental Films, stars Bill Travers and Virginia McKenna, the husband and wife team who were featured in "Born Free." Music for the film was composed by Howard Blake.

The film opens nationally Wednesday (20). Bell Records will release a single of the title song prior to the national opening and the album will be released in early June.

As part of its promotion, Bell has arranged a Saturday morning screening for disk jockeys, retailers, press and their children, tentatively set for Saturday (23).

For More Late News
See Page 78

WB's Meet in L.A. to Draw 60 U.S., Canada Promo Men

LOS ANGELES—Sixty promotion men from the U.S. and Canada will attend a national staff meeting conducted by Warner Bros. Records here on Thursday through Saturday (21-23) at the Century Plaza.

National promotion manager Ron Saul will conduct the meetings highlighted by several guest speakers, including: Pat O'Day, station manager of KJR, Seattle; Al Newman, program director of KSFO, San Francisco; B. Mitchell Reed, program director of KMET-FM, Los Angeles; Pat Mc-

Mahon, program director of KRIZ, Phoenix, and Kal Rudman.

All facets of promotion and its involvement with various radio formats will be discussed. New fall product will also be discussed. Speakers from the record company will include label president Mo Ostin; executive vice president Joe Smith; national sales manager Dick Sherman; marketing vice president Joel Friedman; creative services vice president Stan Cornyn and artist relations manager Walt Calloway.

London to Stage 3 Distributor Meetings on Metamorphosis

NEW YORK—London Records will stage three special regional distributor meetings in connection with a promotion and merchandising drive on Symphonic Metamorphosis, a new rock group consisting of members of the Detroit Symphony Orchestra.

The meetings of distributors and their promotion staffers will be held in New York, Tuesday (26); in Detroit, Wednesday (27); and Los Angeles on June 2. The sessions will be helmed jointly by Herb Goldfarb, national sales and distribution manager, and Walt Maguire, pop a&r manager for the company.

The meetings come as a culmination of the first part of a grass roots promotion effort currently being handled through London's regional promotion executives. These include Sam Cerami, out of Chicago; Stan

Terry in his Southern area operations out of Memphis; Al Mitnick in Detroit; Mel Turoff, covering the Far West out of Los Angeles, and Dave Marshall, out of Boston.

The meetings have been called to kick off the group's first album. London released the group's first single, "Creation" b/w "Reach Out," a few weeks ago.

Cotillion Acquires 'What Can I Do'

NEW YORK—"What Can I Do" by Cora Washington, on the Los Angeles label, MJ, has been purchased by Cotillion Records following negotiations between Cotillion's vice president, promotion, Henry Allen and Lloyd McCraw of MJ Records. The single is receiving strong sales and airplay in the Dallas area, said Allen.

Fla. Forum Slated to Help Set Videocartridge Royalty

COCONUT GROVE, Fla.—The Underground Vegetables will hold a summer forum to aid in establishing royalties, percentages and rights associated with the videocartridge industry, at a time and place to be announced.

The forum is designed to give record and tape manufacturers, artists, producers, composers, scriptwriters and publishers an opportunity to re-evaluate current practices and make changes where necessary.

Persons interested in helping to create standards for future non-commercial video products are being urged to forward

their opinions and proposals for change to Summer Forum, c/o UVG, Box 434, Coral Gables, Fla. 33134.

According to a source close to the Vegetables, comments will be analyzed and prepared in a trend report to be presented before the forum. The source added that new percentages and royalties will be made known to everyone through direct printing on cartridge labels. Label identification will also reflect the list price and percentages paid to wholesalers.

Meanwhile, UVG has developed a lightweight, portable videocartridge player that projects on walls. It will also produce 10 videocartridge releases each month for use with the player.

N.Y. NARAS in Member Meeting

NEW YORK — The New York chapter of the Record Academy (NARAS) will have a combination "serious" and social membership meeting Tuesday (26) at 7:30 p.m. in the A&R Studios, 799 Seventh Ave.

The main topic will be the problems facing producers, arrangers and engineers in the recording studio.

Producers Mike Berniker and Johnny Pate, heading the membership meeting committee, will join with arranger Manny Albam and engineer Brooks Arthur in going over studio problems. Father Norman J. O'Connor will moderate the panel.

PULITZER PRIZE TO 'ECOMIUM'

NEW YORK — Charles Wuorinen's "Time's Ecomium" for synthesized and processed synthesized sound has received the Pulitzer Prize for Music, believed to be the first electronic work gaining this honor.

The work was composed between January 1968 and January 1969 at the Columbia-Princeton Electronic Music Center here on a Nonesuch Record commission. It was released on Nonesuch last July.

In This Issue

CAMPUS	40
CLASSICAL	48
COIN MACHINE WORLD	43
COUNTRY	50
INTERNATIONAL	61
RADIO	30
SOUL	41
TALENT	22
TAPE CARtridge	13

FEATURES

Music in Print	8
Stock Market Quotations	10
Vox Jox	32

CHARTS

Best-Selling Jazz LP's	58
Best-Selling Soul Albums	42
Best-Selling Soul Singles	41
Breakout Albums	58
Breakout Singles	58

Hits of the World	71
Hot Country Albums	55
Hot Country Singles	52
Hot 100	74
Labels' Disk Action Report	59
Tape CARtridge Charts	20
Top 40 Easy Listening	47
Top LP's	68

RECORD REVIEWS

Album Reviews	58, 70
Single Reviews	76

"When you hit 13, just keep going."



True, Andy Williams has 13 gold records. And there are some people who think that's unlucky. Frankly we don't. But we don't mind Andy taking a little superstitious advice.

He's already got two albums well on their way to becoming 14 and 15.

CS 9896

Andy Williams
Raindrops Keep Fallin'
On My Head

INCLUDING
BRIDGE OVER TROUBLED WATER / IT'S OVER
LONG TIME BLUES / SWEET MEMORIES
BOTH SIDES NOW



And now he's got a new album, "Raindrops Keep Fallin' On My Head" featuring "Bridge Over Troubled Water" by Paul Simon. And hit songs by Burt Bacharach and Mason Williams.

Which ought to be more than enough to keep Andy Williams from getting hung up on the number "13."

This One



9WS2-UP2-B2TR

On Columbia Records and Tapes.

Billboard

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Vol. 82 No. 21

Super K to Revamp With British Accent

NEW YORK—Super K Records is being revamped and will be serving as a springboard for a new wave of British product, according to general manager Hy Gold. Jeffrey Katz and Jerry Kasenetz, principals in Katz-Kasenetz Associates, have been in England the past five months signing writers and artists and producing groups. Buddah Records distributes the Super K label.

"Fifty percent of the product on Super K Records will be British from now on," Gold said, adding that Freddie & the Dreamers, the Ivy League, and Graham Gouldman had been signed, among other artists. Freddie & the Dreamers and the Ivy League had many hit records a few years ago; to bring them back as current chart artists, Katz, Kasenetz and Gold are launching a promotion trip themselves to visit air personalities and distributors in key markets.

Meaux Sues Thomas for \$1 Million

HOUSTON — Music Enterprises, Inc., headed by independent record producer Huey P. Meaux, has sued artist B.J. Thomas here in district court for \$1,050,000. This is the second stage in a campaign that also involves a lawsuit in the Supreme Court of New York against Scepter Records and affiliated firms regarding B.J. Thomas masters and copyrights. In Houston, Meaux charges that he had a three-year contract to manage Thomas and had exercised an option extending to October 1971, plus a recording contract. Meaux claims Thomas failed to live up to his contract. In New York, Meaux is suing for \$1,250,000, plus an accounting of his share of the profits on Thomas' records, plus return of masters and various copyrights.

2-Coast Thrust

• Continued from page 1

ducer for Kapp, has been returned to the Decca operation. Other staff changes will probably not be too extensive. In today's record scene, Maitland feels the location of a company is no longer as important as it was many years ago. "You could probably go to Des Moines, although that's an exaggeration, of course. But there are excellent musicians and recording studios everywhere today . . . and you'll find creative talent almost anywhere. He said that he wanted to get some new artists for the Kapp label and "get it going stronger."

Earth Island Inked To Rare Magnetism

NEW YORK—Earth Island, Philips recording group, has signed an exclusive publishing contract with Rare Magnetism Music headed by Kim Fowley. Earth Island has more than 15 songs already published dealing mainly with ecology.

Executive Turntable

Jay Lasker will be named president of ABC Records pending approval by the ABC board of directors. He will fill the post vacated several months ago when Larry Newton was moved into other areas with the parent ABC organization. Lasker has been a part of the ABC family as vice president and general manager of its Dunhill subsidiary. Lasker will continue to operate from the company's Los Angeles headquarters. Before coming to Dunhill, he was associated with Vee-Jay Records.

Herb Eisman appointed general professional manager of Jobete (BMI) and Stein and Van Stock (ASCAP) part of the Motown music complex. Eisman is a former vice president of BMI, West Coast and general manager of Frank Loesser's publishing companies.

Vice president, Qatron Corp., Rockville, Md., R. Kent White named president products division, which is responsible for development and production of tape cartridge changers. . . . Dick Rose joins Astro Sales, Cleveland, electronic and consumer rep firm as a principal. . . . John P. Courtney appointed credit manager, CBS EVR division. He is a former corporate credit manager, Studebaker-Worthington Corp., New York.

Emil Cadkin, musical director and arranger of Columbia Pictures and Screen Gems, has been appointed music director of popular product at American Tape Duplicators. Jim Cornfield, formerly of Everest Records, joins American Tape as music director of classical product. Edward O. Praeger has been named vice president of Ponder & Best's new electronics division. . . . Robert Gamm, public relations director at Sony/Superscope, has left. . . . Jack Bratley has been appointed administrator of sales projects at Liberty/UA.

Joseph P. Gowan named vice president in charge of administration, GRT Record group, responsible for administration of the group's labels (Chess group, Janus, Neptune and GRT). Gowan is a former vice president, administration, Chess Records and is a previous director of administration, Metromedia Records. Gowan also worked at CBS Records as director of accounting.



GOWAN

Sam Beasley named regional promotion manager, east coast, r&b, Columbia Records, based in Silver Spring, Md. He is new to CBS and is a former promotion manager, Schwartz Bros. Distributors, Washington. He also handled promotion in the Baltimore-Washington area for Paramount (Dot) Records. . . . Phil Carson appointed European general manager, Atlantic Records. He has been Atlantic label manager in England for the last year. U.K. label manager is now Roger Holt, who has been with the Polydor promotion department in London. Polydor is Atlantic's U.K. licensee. . . . Robert Jamieson appointed regional manager, north central region, Epic Columbia labels, based in Chicago. He was previously promotion manager for Epic and the Columbia Custom labels in the Detroit area.



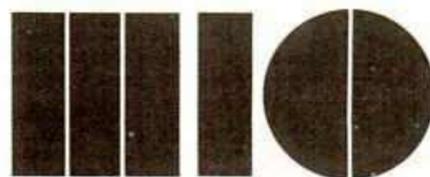
BEASLEY

Clarence C. Rubin named manager of ASCAP's Portland, Oregon office. He was previously associated with the society's Boston office. Richard J. McDonough named manager of ASCAP's Atlanta office. He is a former manager of the Newark office. . . . Bob Spencer named national sales director of Audio National franchise division, subsidiary of Music by Jupiter. Spencer is a former eastern regional manager of ITCC.

Nat LaPatin appointed New York field promotion representative, RCA Records. A former RCA executive, LaPatin joins RCA from regional promotion manager for MGM Records. . . . Ann Purtil named account executive in the New York office of Gershman Swaney and Gibson, publicity firm. She was formerly in the feature department of Vogue. . . . Lewis Roth named managing director of publications for affiliates of Frank Music Corp. He has previously been associated with Mills Music, Shapiro-Bernstein, Sam Fox and most recently MCA Music

(Continued on page 8)

MIO INTERNATIONAL RECORDS INC.



MIO INTERNATIONAL will shortly debut the new logo for its record and tape releases. It will also be used on all advertising and promotional material.

Reprise leeringly invites you to win a T-shirt that will

DRIVE THE GIRLS WILD WITH DESIRE

You say that you're not making it with the local lovelies? That when you make Paul McCartney eyes at alluring little honeys in violet hip-huggers they respond by frowning and suggesting, "Jerk off, loser"? That even the offer of a seat next to you at a Led Zeppelin concert is insufficient inducement for a far-out nubie to spend part of an evening with you?

Then, fella, whatchoo need is a SUPER-OUTTA-SIGHT-JETHRO-TULL-T-SHIRT of the sort worn by the fullest-handed rakes everywhere.

These eye-catching sartorial groovies, which are guaranteed to reduce even the haughtiest of lovelies to a mound of hot pul-

sating flesh, are a divine shade of yellow designed to flatter even the swarthiest complexion, are of the three-buttons-at-the-neck style recently made all the rage by your sharper English groups, appealingly reveal the wearer's fashionably skinny arms (being short-sleeved), and feature an enticing likeness of sexy Tull leader Ian Anderson somewhere in the vicinity of the right boob. Available in the splendid sizes of medium and large, they may be worn with equal success by members of any sex.

We, in our customary fiscally unsound way, are giving 1000 of these wonders away. Free.

All you have to do to win one for your very own is: (1) fill out coupon below, and (2) get it back to us, complete down to the exact playing time of the first side of



LIKE JETHRO TULL

Jethro Tull's latest hysterically-acclaimed album (surely you didn't expect us to give you something without first trying to trick you into buying something first), which information may be gleaned from the album's label, which you have to remove the cellophane to get to.

So why dontcha in one real hurry send us the required so that we can rush you a Tull T-shirt that's certain to transform you overnight into a churning urn of burning funk.

Allow 6 weeks for delivery.
Offer good in U.S.A.
and Canada ONLY.

Beau Brummel Dept.
Reprise Records
4000 Warner Blvd.
Burbank, California 91505

Dear sharpies:

The exact playing time of Side One of BENEFIT, which I obviously own, is _____.

My size, in case I'm one of the first 1000 entrants, is medium, large.

THRASHER

Oliver Antidrug Campaign

• Continued from page 1

because of his concern for the growing drug epidemic and after he realized the program was not being "Moralistic or chauvenistic in its approach to drugs."

The show is built around a "fable and fact format." One example Oliver offers is "the fable that marijuana is an addictive narcotic. The fact is it is not an addictive narcotic, in which one suffers withdrawal symptoms. But it may be psychologically addictive like tobacco or alcohol."

Oliver also read case histories of drug use, followed by the individual's own version of his experience.

There is a reference to Art Linkletter's daughter who committed suicide because of LSD. About the girl, Oliver says: "Cause of death, a bad trip,"

then her father speaks out on the dangers of drugs.

As a performer, Oliver refuses to use songs with an overt or a covert reference to drugs. "A lot of pop groups have done a disservice by glamorizing drug usage," he said. "Maybe it didn't seem that way at the time, but the whole drug scene has been glamorized to a point where a lot of young people who can't cope with drugs have tried them and are getting messed up."

Oliver feels the flurry of drug-oriented songs has hit its peak, and he is aware of artists now publicly campaigning against drugs. He heard a radio spot by Frank Zappa in San Francisco, in which he raps speed. "I know some other acts who have shown an indication they might do antidrug commercials." Oliver feels the un-

derground act or the act which people associate with the underground are good crusaders to publicly downgrade hard drugs.

This kind of performer can reach persons who do not associate with Oliver, he feels, for his efforts in the radio show, Oliver was presented a plaque by the Government on Dick Clark's "American Bandstand" show over ABC-TV.

Several weeks ago, while doing college concerts, Oliver ran into a flurry of questions from collegiate reporters about the radio show. He doesn't voice concern over drug abuse when working before an audience. His prime concern is to be an entertainer. But an entertainer, he admits, has a platform from which to meaningfully communicate on serious topics.

Should record companies get involved in creating antidrug documentary albums? "I don't feel record companies will start spending money altruistically on educating people about drugs."

Broadcasters on the other hand, can play the radio show and develop their own studies, he feels. Stations which would like to obtain copies of the Crime Committee's program, should write to Steve Abrams, House Select Committee on Crime, House of Representatives, Washington, D.C.

Music In Print

By ALAN STOLOWITZ

The pop tune is one of music's marvels. A delightful thing, it breaks on the air one day, spins wildly to an enchanted audience and disappears in an instant. Its longevity, however fleeting, has insured the survival of the industry.

The May Fly, one of nature's miracles, is condemned from birth and any struggle against its destiny is futile. Can we say the same for the tunes?

By this time, we've come to recognize and rely on those very special tunes that transcend their obsolescence. Through a curious mixture, the tune is transformed into a Song. The Song, differentiated from the song, leans progressively less and less on style. The ownership of the song is given up, and as band, group, orchestra, symphony, chorus and string-strummin' amateur call it their own, the Song rises Phoenix-like from the ashes of so many forgotten tunes.

The inevitable dilemma is that we are forced to choose: to opt for the May Fly, whose light burns fast and furiously or for the Phoenix, slow to rise but strong with endurance.

Shall we put our heads together? Brian Williams of Q-R-S Music says yes. Do you?

News

From the Soviet Union comes word that "Muzika" (Music) State Publishing House will publish a translation of Igor Stravinsky's "Dialogues with Robert Craft." The book is to appear on sale in August with a first printing of 25,000 editions.

Good luck to recently-formed (January, 1970) North American Publishers on their new relationship with Irving/Almo Music.

The following selections are from Kane's "Top Notch Picks of the Week" (May 11): "The Best of Tom Jones" Books One & Two, "Let It Be Song Album," "Frigid Pink," and "Tommy Roe's Greatest Hits." Songs on the rise include "Puppet Man," "Roadhouse Blues" and "Up Around the Bend."

New Folios

Of timely interest are books for weddings. Big 3 has a new one for C&G chord organs titled "21 Wedding Songs." It has all the traditional tunes and marches. Also available from Warner-Bros. are "32 Wedding Songs" and a series of books called "To Have and to Hold." The series is available for all instruments and price is \$2.50.

North-American has "Red Hot" a mixed folio of pop and country chart hits and "Jimmy Cliff" including "Wonderful World," "Beautiful People," "Come Into My Life" and several others.

Chappell's new Ian Lake series of piano books titled "Music for Young Pianists" is termed a forward approach to the keyboard. It's available in three volumes, Grades A, B & C.

Cimino reports that a new Melanie folio is in production.

West-Coast's "From Broadway to the Charts" includes tunes from "Finian's Rainbow," "Paint Your Wagon," "My Fair Lady" and many more from the really big shows.

Big-3 covers several markets nicely with "Laurindo Almeida—Contemporary Moods for Classical Guitar," a very handsome book; "Animal Alphabet," a cute children's book; "Valhalla Music Book" containing the songs of Mark Mangold & Valhalla and "21 Pop Favorites," including "Sunny," "Proud Mary," "Crimson and Clover," "Groovin'" and more.

New Sheets

Cimino reports that Melanie's hit "Lay Down/Candles in the Rain" (34) is available. Additional arrangements include SSA and SATV. Also available is "That Same Old Feeling" (98) by the Fortunes and by Picketty Witch.

Warner-Bros.' new sheets include "Carry On" by Crosby, Stills, Nash & Young, "Come Running" (64) by Van Morrison, "Cinnamon Girl" (54) by the Gentrys and by Neil Young with Crazy Horse and "If You do Believe in Love" (81) by the Tee Set.

Big-3 has "Buffalo Soldier" by the Flamingos.

Hansen's sheets include "You Make My Day" by Trini Lopez, "What I'm Saying Is True" by Steam, "Daddy Come and Get Me" by Dolly Parton, "Backstage Babble" from the Broadway hit "Applause," "Mr. Moonlight" by the Beatles and "Soolaimon" (31) by Neil Diamond.

North American's recent releases include "Come Into My Life" by Jimmy Cliff, "God Only Knows" by the Vogues and "Don't Worry Baby" by the Tokens.

43 Seek Posts On L.A. NARAS

LOS ANGELES — Forty-three candidates are vying for 21 upcoming vacancies on the board of governors of the local NARAS chapter. Members will elect two from each classification to serve two-year terms. There will be three in the classical field. The new electees will be seated in June. The candidates are:

Vocalists: Tom Kenny, Bill Lee, Jackie Ward and Bob Zwirn; conductors: Mort Garson, Jimmy Jones, Mike Post and Pat Williams; a&r producers: Steve Barri, John Florez, Ted Glasser and Jackie Mills; songwriters: Dick Adrissi, Bodie Chandler, Jerry Fuller, Graeme (Jeremy) Kronsberg and Ric Marlow; engineers: William (Pete) Abbot, Dick Bogert (incumbent), Jay Ranellucci and Dave Weichman (incumbent).

Also, musicians: Mike Barone, Jules Chaikin, Clark Gassman and Paul Humphrey; arrangers: Bob Alcovar, Harry Betts (incumbent), Artie Butler and Gene Page Jr.; art director-literary editor: Leonard Feather (incumbent), Stu Langer, Ed Thrasher and Tom Wilkes; spoken word - children's - documentary-comedy: June Foray, Milt Larsen (incumbent), Gary Owens (incumbent) and Jack Wagner; classical: James Decker, Mario Guarneri, Edgar Lustgarten (incumbent), Robert Myers (incumbent), Dorothy Remsen and Ken Watson.

P, P & M Promotion

• Continued from page 3

all performing professionally—though separately—as folk singers in New York in 1969. All were brought to the attention of personal manager Albert Grossman, who put them together as a team in 1960. They joined WB in 1962.

TOMORROW

By ED OCHS

YOU COULD pour over their faces, eyes bursting against their cheeks and tunneling into rich tissues of thought, while the cameras played upon their souls like an x-ray device with feelings. You could inspect George's yellow teeth, caved across each other like fallen tombstones, or Ringo's sheepish sentimentality. The camera was cruel to Paul, so vulnerable to his music and his vanities, while honest John looked down his Roman nose, signal of the middle-class thinker. And though "Let It Be," the film, turns you on beautifully to the Beatles, self-flattery becomes self-defeating in what amounts to a pseudo-cinema verite attempt to canonize them. In the end, what you have discovered about the Beatles becomes the sole function and communication of the film, and what you learn or contrive about the Beatles cannot be judged on whether you found out enough, were given enough information or even liked what you discovered. It is human and beyond review. "Let It Be" just is.

Hello Goodbye

Consciously purged of issues, the film pretends to be just entertainment, with about as many points as a live rock concert. It is based upon that Beatle admiration, yet the film manages to end brilliantly with the album, unseen by the Big Brother eye of the camera, as all the many edited songs and broken, seemingly hopeless communications are healed together in one svelte action. "Let It Be," in its own right (Lennon might say), is revolutionary, for not only does the last act take place outside the movie theater, to linger in the ritual that comes with every new Beatle record, but it also signals the day of filmed rock concerts, both of festivals like Woodstock and luminaries like Joe Cocker. A new movie rage, curiously similar to the documentary, has probably been born from this "live" farewell flick from that defunct British rock group, the Beatles. John, Paul, George and Ringo reveal more of themselves in "Let It Be," a fit ending for the four mopet dolls who, for the good part of a decade, have danced and squealed as the creative playthings of a great mass who built an economy around their pleasant music.

Film of a Fall

The film opens up into a peaceful high, the Beatles enjoying the obvious enchantment of their bodies and their music. They are rehearsing in one and twos, then together, dropping out their tongues as they sing in play. Tension gathers like a distant storm of rains to come, when McCartney preaches a puffed-up sermon of past hits and new theory to Harrison, who gets annoyed. In the spectral light of the camera, McCartney is penetrated and betrayed by his fear of the powerful glass eye; he sweats conceit as a shield and swoons like a small-time ham, a reluctant Casanova. It seemed to be his rap, and when he laid it on Lennon, his partner simply turned himself off after failing with a word in edgewise. Yet Paul is a shining contemporary genius who can imitate and surpass, and although he has drunk too deeply from his own exploits, tallying like an address his old bags and big hits, he has a classical cleverness, a way with sentimental swing and love calls. He can imitate all the romantic styles that have preceded him, then better them, and though he weakens and cannot look straight into the camera when he sings "Let It Be." He is beautiful when his heart swells with his saintly mother Mary. John is loyal and egoless to his music. Intensely into his thing ("Dig It" with Billy Preston) Lennon is a rock talent the equal of McCartney, and as if a compliment to Paul's small sphere, Lennon is hip, slick and worldly. Yoko pleases him with her all-condoning countering pop-oriented games, and meditates heavily between Lennon and McCartney like a statement of silent denial. George is a wooden musician, a soldier in the service of his music who never quite looks into the glass eye. Ringo fights like a sad-eyed clown to keep his hair out of his eyes, and during "Two of Us (On Our Way Home)" his eyes are lost in nostalgia and emotion; his head tilted wistfully to one side, deep in the beat of feet marching, marching home. I'm sure the making of the film changed them, and if it contributed to their separation, to the loss of these personalities gelling together, then "Let It Be" is not only the Beatles' last recording session together, but a routine event that had resulted in 19 albums but this time ended in tragedy.

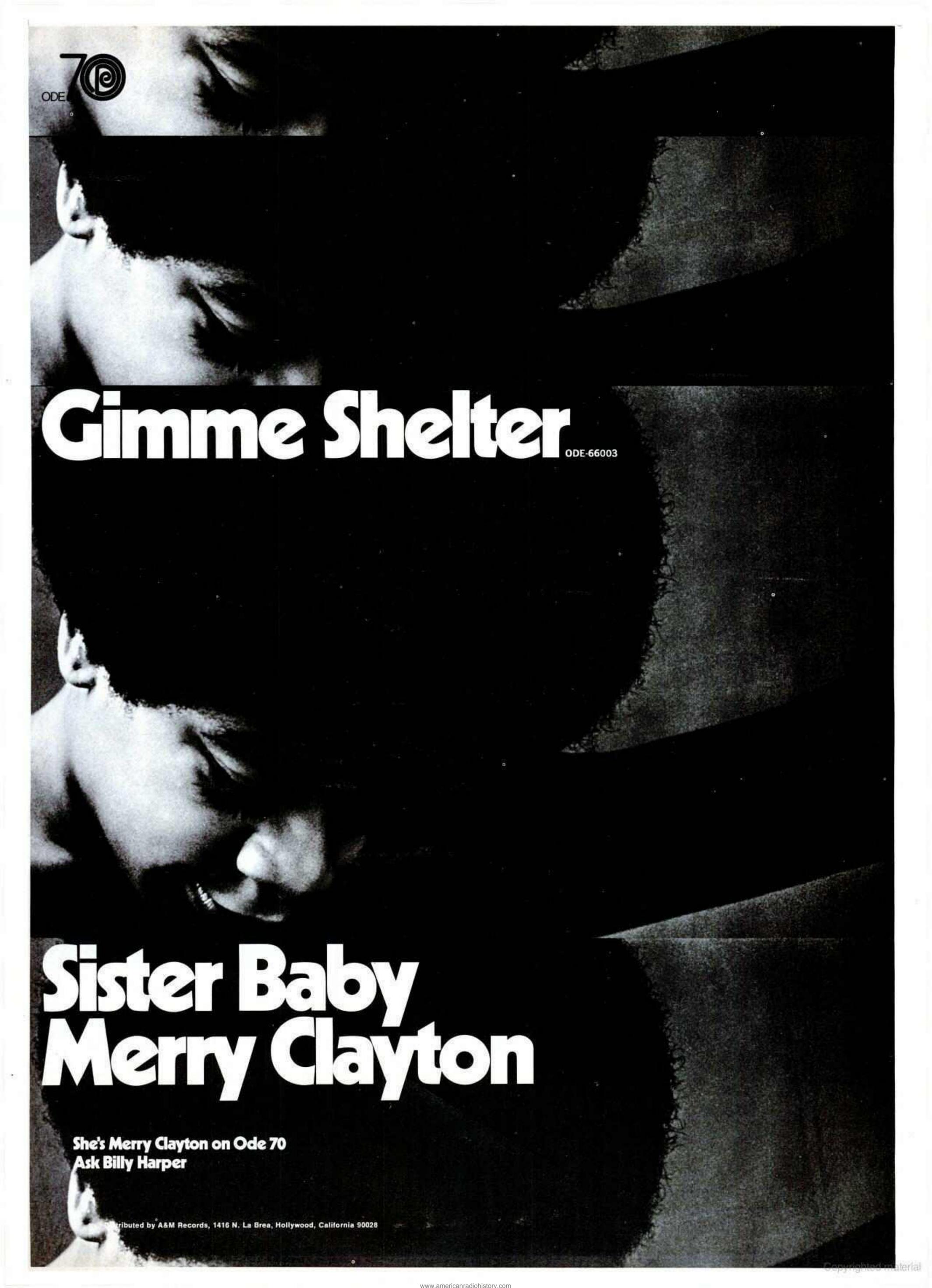
Executive Turntable

• Continued from page 6

(as director of publications). He is on the board of MPA and the Music Industry Council.

Arnold Gosewich named executive vice president and general manager, Capitol Records (Canada) Ltd., a position vacated by Ron Plum who joins Capitol Industries, Los Angeles. Gosewich was president and treasurer of Sherman Enterprises, retail and rack operator that was acquired by Capitol in December, 1968. He is a former vice president, group marketing, with Capitol (Canada). . . . Barbara Davies named director of a&r administration, Polydor Inc. She is a former secretary and administrative assistant to David Kapralik, Epic Records, and a director of east coast operations for Daedalus and Stone Flower Productions.

Smiley Monroe joins Central Songs, a division of Beechwood Music, as promotion manager. . . . Jack Warfield joins American Records, Los Angeles retail chain as general manager. He was previously Vanguard's Western regional sales manager. . . . Bob Garcia named publicity director at A&M. He has been on the company's PR staff for several years. . . . Tim Lane joins Prophecy Records as national director of sales and promotion. He was formerly Atlantic Records assistant director of album sales and marketing.



70
ODE

Gimme Shelter

ODE-66003

Sister Baby Merry Clayton

She's Merry Clayton on Ode 70
Ask Billy Harper

Distributed by A&M Records, 1416 N. La Brea, Hollywood, California 90028

ABKCO's Earnings Up in Six Months

NEW YORK—ABKCO Industries had earnings of \$1.19 per common share for the six months ended March 31. Allen Klein, ABKCO president, explained that this amount represents an operating profit of 74 cents per share or \$827,000 as contrasted with 6 cents per share

or \$66,000 for the corresponding six months ended March 31, 1969.

An extraordinary item amounted to \$500,000 in the current semiannual period as a result of the utilization of tax losses carried over from prior periods. Extraordinary items for the corresponding six months ended March 31, 1969, aggregated \$224,000 resulting from losses on securities of \$140,000; and an extraordinary gain on the purchase of a long-term liability of a subsidiary of \$364,000 including a reduction of federal income taxes of \$192,000 due to the utilization of prior tax losses. The company has now utilized all prior period tax losses applicable to ordinary income.

According to Klein, increased business management fees re-

(Continued on page 78)

EXPERIENCE COUNTS

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New York area preferred.

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Billboard Magazine
165 West 46th St.
New York, N.Y. 10036

Fisher Eyes Europe Expansion

NEW YORK—Dan Fisher, who runs Fred Fisher Music, Marvin Music and Danby Music with his brother, Marvin, left for London Sunday (17) to look into the possibilities of setting up U.K. companies for the three firms. He'll be staying at the White House in London.

'COPS' IN SSS PROMO CAPER

NASHVILLE—Officers in uniform approached Top 40 and progressive rock radio stations in 30 key markets Monday (18) searching for information about an ex-convict named David Allan Coe. The officers asked to see the program directors by name and, in most cases, actually induced the program director to play the record (which they'd just received) for them in their "search."

It was all a promotion stunt arranged by Shelby Singleton, president of Shelby Singleton Productions, for a new artist he's introducing on SSS International Records. The album is "Penitentiary Blues" and David Allan Coe is really an ex-convict. The officers, of course, were off-duty policeman hired by Singleton's local promotion men.

TRO Gets in Now Mood

Fisher will also be going to the Continent to check out new properties in France, Italy and the Benelux countries.

TRO Gets in Now Mood

• Continued from page 1

They Gave a War and Nobody Came."

Brackman expects the mood of the campus today is such that the young people will be steering away from hard rock and revert to songs of protest and to folk songs that are pertinent to today's problems.

In keeping with this mood, TRO assigned Norman Gimbel to supply lyric theme to the current instrumental hit, "Viva Tirado." The Kapp Records single by El Chicano is No. 28 on Billboard's Hot 100 chart this week. Gimbel's lyric version will be titled "Viva."

Along the same lines, "Your Own Backyard," a new song written and recorded for Warner Bros. Records by Dion, is being billed as the most now kind of song on the market. Although not antiwar on content, the tune deals with drugs and alcohol. Dion, who has been involved in the problems of both drug and alcohol, is carrying the message of the evils of both traps to the youth of America. He's been winning standing ovations since he began performing the song.

Thomas Tour on Dutchman Album

NEW YORK—Leon Thomas has begun a promotional tour on behalf of his Flying Dutchman album, "Spirits Known and Unknown."

Thomas will be in Los Angeles until Sunday (17), and San Diego on Monday (18) and in San Francisco on Tuesday (19) and Wednesday (20).

Gets Uni Line

LOS ANGELES—Uni has assigned its line to Daly Distributors of Houston. Bill Hamm will handle local promotion for Uni, Congress, Revue and Shamley, coordinating his activities with Bobby Earl, Uni's regional promotion man. The coverage is for Southern Texas.

NAL in Chapter 11—Looks to New Chapter

NEW YORK—The North American Leisure Corp. (NAL) has applied for bankruptcy status under Chapter 11 of the Federal Bankruptcy Act. The application filed May 13, makes NAL the second major tape duplicator in the last three weeks to apply for this status. On April 21, the International Tape Cartridge Corp. (ITCC) of Fairfield, N.J., also applied for and received bankruptcy status.

Chapter 11 of the Bankruptcy Act makes provisions for a company to operate for a period of 7 to 10 years while in a bankrupt state, thereby giving it an opportunity to work out a satisfactory arrangement with its creditors, and, hopefully, make a successful emergence from its financial predicament.

NAL's petition, which has been referred to court referee Herbert Lowenthal, lists the company's liabilities in excess of \$2 million. An estimated 150 creditors have been named, among such leading music industry organizations as Warner

Bros.-7 Arts, Starday/King Recording, A&R Records, Bell Records, Roulette Records, White Whale Records, the Shelby Singleton organization, the Harry Fox Agency, Automatic Radio, and Skye Recording Corp.

The company, headed by Larry Finley, has indicated that it is desirous of reorganizing its structure and has listed assets in excess of \$1.5 million, with on-hand orders topping the \$100,000 mark.

NAL was formed in 1968 by Finley who also started ITCC in 1965.

Ambassador Arm Names Area Rep

NEW YORK—The Peter Pan Division of Ambassador Records has appointed Boyce, Hardin & Murray as exclusive representatives in Texas, Oklahoma, Arkansas and Louisiana. The Boyce, Hardin & Murray organization maintains showrooms at 1840-41 Dallas Trade Mart, Dallas.

Market Quotations

As of Closing Thursday, May 14, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147 1/2	8	193	8 3/4	8	8	- 5/8
ABC	39 1/2	19 5/8	1472	24 3/4	19 5/8	20	- 4 3/4
Amer. Auto. Vending	11	5 7/8	14	6 1/4	6	6 1/8	- 1/8
Ampex	48 1/2	17 1/8	1070	20 1/4	17 1/8	17 3/4	- 2 1/2
Automatic Radio	27 1/2	6 3/8	254	8 5/8	6 3/8	7 1/4	- 1
Auto. Ret. Assoc.	118	79 1/2	792	93 1/2	79 1/2	82	- 11 7/8
Avnet	13 3/8	7 1/2	382	8 7/8	7 7/8	7 7/8	- 1
Capitol Ind.	53 1/2	28 1/2	124	32 3/4	28 1/2	28 3/4	- 4 1/4
CBS	49 7/8	27 3/4	793	31 1/2	27 3/4	28 3/4	- 2
Certron	18 1/4	8 3/4	80	10 5/8	9 3/4	9 3/4	- 1
Columbia Pictures	31 1/2	11 3/8	727	14 3/8	11 3/8	12 1/2	- 1 3/8
Craig Corp.	15 1/8	5 1/2	105	6 5/8	5 3/4	6	- 1/4
Disney, Walt	158	110	1067	125 1/2	116 1/8	121 1/2	- 2
EMI	7 5/8	4 3/8	400	5	4 3/8	4 5/8	- 1/4
General Electric	77 5/8	64 3/4	1632	70 1/4	64 3/4	65 5/8	- 4 1/2
Gulf & Western	20 3/4	11 3/4	1679	13 3/4	11 3/4	12 1/4	- 1 3/8
Hammond Corp.	16 3/8	8 1/4	300	9 7/8	8 1/4	8 3/4	- 5/8
Handleman	47 3/8	27 1/8	396	31 1/4	27 1/8	28 3/8	- 2 1/4
Harvey Group	12 3/4	5 1/4	33	6	5 1/4	5 1/4	- 3/4
ITT	60 1/8	38 7/8	4222	45 3/4	38 7/8	39 3/4	- 5 7/8
Interstate United	15 3/4	5 1/4	464	6 7/8	5 1/4	5 1/2	- 1 3/8
Kinney Services	36	24 7/8	1082	29 3/8	24 7/8	25 3/4	- 3 3/4
Macke	19	9	81	12	9	9 1/2	- 2 1/8
MCA	25 3/4	16 1/4	132	19 7/8	16 1/4	16 1/4	- 3 1/8
MGM	29 1/8	15 3/4	173	19 1/2	15 3/4	15 7/8	- 3 3/8
Metromedia	21	12 1/8	686	15 5/8	12 1/8	13 1/8	- 2 1/2
3M (Minn. Mining Mfg.)	114 3/4	87 1/8	1137	94 3/4	87 1/8	88 1/2	- 4 3/4
Motorola	141 3/4	80 1/8	495	86 1/4	80 1/8	84	- 2 1/2
No. Amer. Philips	54 3/4	26	248	31 1/4	28 1/2	29 1/4	- 3 3/4
Pickwick International	54 3/4	22 3/4	132	28 1/2	22 3/4	23 3/4	- 5
RCA	34 5/8	21 1/8	1682	24 3/8	21 1/8	22 1/8	- 1 3/4
Servmat	31 3/4	12	722	15 5/8	12	12 1/4	- 3 3/8
Superscope	40 5/8	10 1/2	484	13 3/8	10 1/2	11 1/8	- 1 3/8
Telex	25 7/8	14	16941	19 1/2	14	15 1/8	- 4 1/4
Tenna Corp.	20 3/4	4 5/8	171	5 1/4	4 5/8	4 7/8	- 1/4
Transamerica	26 3/4	16	1347	17 3/8	16	16 1/2	- 1 1/4
Transcontinental	24 1/2	5 5/8	1334	7 3/8	5 5/8	7 1/4	- 1/4
Triangle	17 1/4	13 1/2	31	14 1/4	13 1/2	13 1/2	- 3 3/4
20th Century-Fox	20 1/2	10 1/4	540	12 3/8	10 1/4	11	- 1 7/8
Vendo	17 1/8	12 1/2	15	13 3/4	12 1/2	12 3/4	- 1
Viewlex	25 3/8	9	134	10 1/4	9	9 1/4	- 1
Wurlitzer	15	9 5/8	24	10 1/2	9 5/8	9 5/8	- 5/8
Zenith	34 3/4	27	677	29 3/8	27 1/4	27 5/8	- 1 3/8

As of Closing Thursday, May 14, 1970

OVER THE COUNTER*	Week's High		Week's Low	Week's Close	Week's High	Week's Low	Week's Close
	High	Low					
ABKCO Ind.	7 1/4	6 1/2	6 3/4				
Alltapes Inc.	4 7/8	3 1/2	3 1/2				
Arts & Leisure Corp.	3 3/4	3 1/4	3 1/2				
Audio Fidelity	1 3/8	1 1/4	1 7/8				
Bally Mfg. Corp.	12	10	10				
Cassette-Cartridge	7 1/4	4	4				
Creative Management	8 1/2	7 1/2	7 1/2				
Data Packaging	13 1/4	12 1/4	12 1/4				
Dict-O-Tape Inc.	1 7/8	1 3/8	1 3/4				
Faraday Inc.	8 1/2	7 1/2	7 1/2				
Fidelitone	4 1/4	4	4				
Gates-Learjet	8 1/2	7 1/2	7 1/2				
GRT Corp.	10 1/4	9	9 1/4				
Goody, Sam	9	6 1/2	6 1/2				
ITCC	7 1/8	5 1/8	5 3/4				
Jubilee	3 1/4	2 1/2	2 3/4				
Koss Electronics	3	2 7/8	3				
Lin Broadcasting	6 1/4	5 1/4	5 1/4				
Media Creations	3 1/4	3	3 1/8				
Merco Ent.	21 1/8	20	20				
Millis Music	18	16	17				
Monarch Electronics	1 3/4	1	1 1/2				
Music Makers Inc.	4 1/2	4	4 1/4				
NMC	6	5	5 1/4				
National Musitime	3 1/4	1 1/2	5 1/2				
National Tape Dist.	9	8	8				
Newell	4 3/4	4 3/8	4 3/8				
Perception Ventures	7	6 1/4	6 1/4				
Qatron Corp.	5 3/8	4 7/8	4 7/8				
Rainbo Photo Color	2	1 5/8	2				
Recoton	4	3 1/4	3 1/4				
Robins Ind. Corp.	3	2 1/2	2 3/4				
Schwartz Bros.	5	4 1/4	4 1/4				
Telepro Ind.	1 1/4	1	1				
Trans. Nat. Comm.	2 1/2	2	2 1/4				

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Two key management positions are available within this prominent Pop Records Division of a major corporation

NATIONAL SALES MANAGER

Experienced and fully knowledgeable of independent record distribution in both singles and LP's—thorough knowledge of rack jobber organizations. Must have intellectual depth and be well trained and oriented in administration, capable of handling entire programs from planning stage to final follow through.

Complete familiarity with radio promotion including key radio stations coast-to-coast is essential and an awareness of promotion techniques and structures at both national and local levels.

Must be capable of motivating people, directing regional marketing staff and national promotion managers. Must have the ability to instruct when necessary.

Though practical experience should be of several years in national sales and promotion, the intellectual depth and integrity that will allow for future growth in company is necessary.

NATIONAL PROMOTION MANAGER

Experienced with a thorough knowledge of radio in all major markets coast-to-coast. Must be thoroughly familiar with all radio formats and inner workings of radio. On the job experience in similar capacity is essential as is a successful history of promotion of album product.

Complete knowledge in administration needed, must have ability to guide national promotion organization in field, as well as in office. Must be tuned in to today's contemporary scene and must have a knowledge and belief in current sociological environment.

Must be able to motivate, direct and teach twenty-five local promotion men and must have sufficient intellectual depth to grow within the company.

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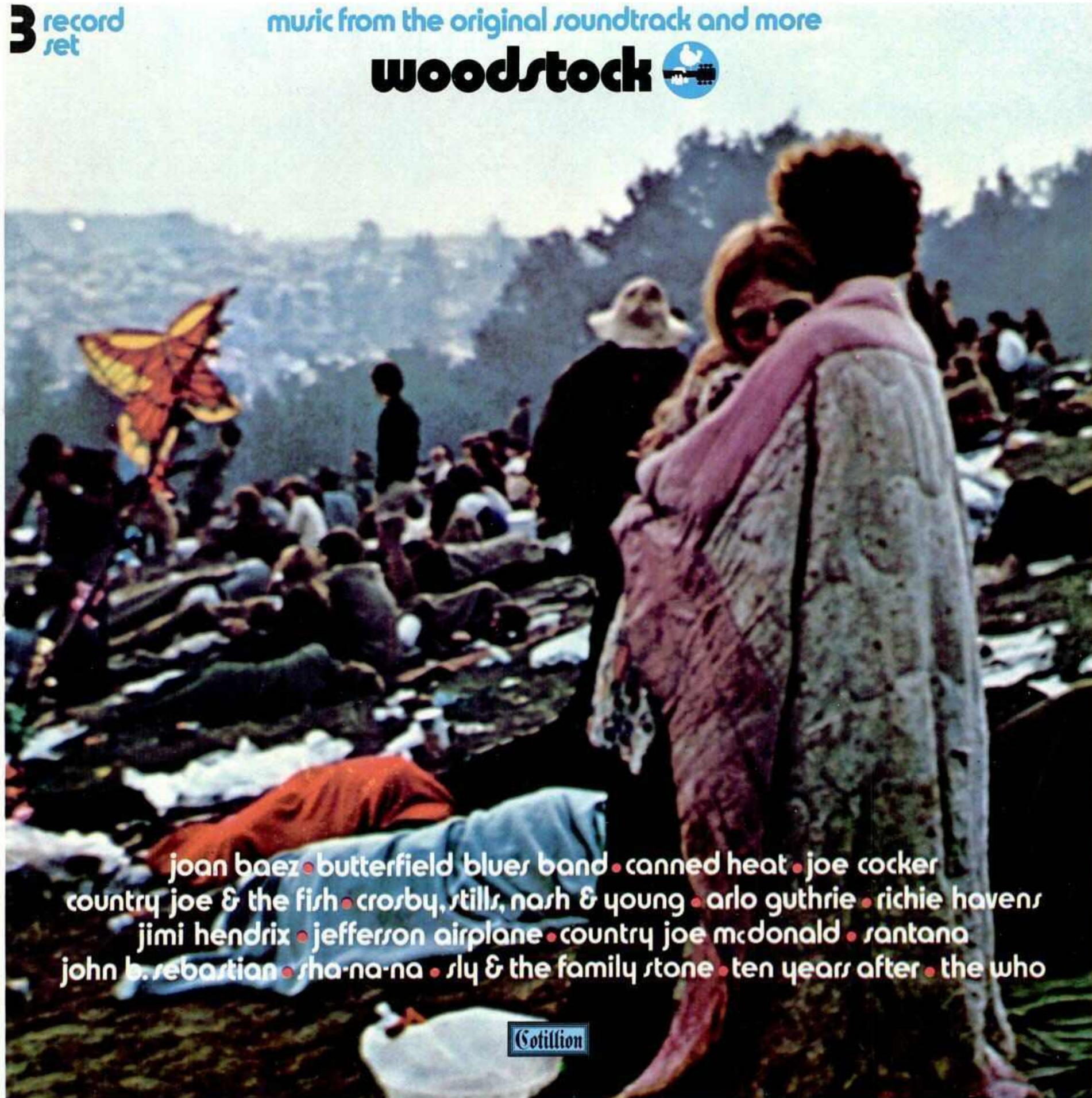
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jimi hendrix • jefferson airplane • country joe mcdonald • santana
john b. sebastian • sha-na-na • sly & the family stone • ten years after • the who

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**We have Dizzy, Billy, Max, Milt, Yusef, Paul.
We have students with talent, inspiration, ability.
You have the musical instruments we need.**



Jazzmobile's Jazz Workshop needs your help. You have the drums, saxes, trombones, clarinets, guitars, trumpets, pianos which will enable our students to get it together. You have the musical instruments that will make the jazz instruction from pros like Dizzy worth it all in the end.

Maybe you know Jazzmobile's programs. Free, live concerts to get neighborhoods in Harlem and Bedford-Stuyvesant grooving in the summertime. Free jazz lectures to stimulate public school children during the school year. Now, there's a new project: The Jazzmobile Jazz Workshop.

Jazzmobile's Workshop is centrally based at Intermediate School 201. Students can meet here on the weekends to work it out with some of the best jazz "professors" around. Benny Powell, Joe Newman, Albert Heath, Jimmy Heath, Paul West and visiting artists such as Dizzy Gillespie and Billy Taylor provide the lessons in instrumental playing, music theory, harmony and orchestration. Even A&R Recording

Studios have contributed by donating their facilities for recording and sound technique instruction.

But, there's one hang up to this jazz education. Practice makes perfect. And, during the week, the students don't have equipment that's readily available. That's why Jazzmobile's Workshop needs your help. Your musical instruments will enable our groups to practice what the pros teach. We're asking for a little help from our friends.



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Tape CARtridge

DiscoTape's Sales Drive

LOS ANGELES — Fourteen local DiscoTape stores banded together in a "Grand Happening Sale" — the first such merchandising campaign attempted in this area by the new buying cooperative organization.

The 14 stores are all independent stereo tape centers which have affiliated with Ron Gordon's DiscoTape chain. Gordon is signing stereo tape dealers around the country to gain central buying discounts from music and player manufacturers.

In the hardware area, the sale spotlighted Craig, Panasonic, Gerron and Muntz units. For example, the Craig 3206 8-track home deck with AM/FM radio with two five-inch speakers, sold for \$169.95. It normally sold for \$199.59, the chain boasted.

In the music field, 8-track and cassettes were offered for \$3.98. Music came from the Capitol, Columbia and Apple catalogs.

Wally New N.Y. Outlet Ready

NEW YORK — Wally's Stereo Tape City will open a new retail outlet on 15,000 square feet of space at 46 Greenwich Ave., Greenwich Village. Opening ceremonies are scheduled for May 30.

According to Harold Wally, president of Wally's Stereo Tape City, this will be the first time in the city that a retail outlet located in a prime shopping district will be devoted exclusively to tape and tape products.

The firm's chief executive further added that the decision to establish the new outlet at this time, developed as a result of forward strides made by the parent company within recent months. Sales at the original Wally's Stereo Tape City at Eleventh Avenue in Manhattan are reported to have risen in the first quarter of this year over sales for the same period last year.

ATD In Pop Expansion — Enters Classical Mart

LOS ANGELES — American Tape Duplicators (ATD) is expanding its line of popular pre-recorded tapes and catering to the classical tape market.

The company is planning to duplicate popular, rock, jazz, folk, country, show and soul in cassette, 8-track and reel. Emil Cadkin, musical director and arranger for Columbia Pictures and Screen Gems, has been appointed music director of popular products at ATD.

Cadkin will select titles and get involved in programming. "It is a continuing expansion of our prerecorded tape lines with a stronger emphasis in consumer oriented entertainment tapes," said Warren Gray, ATD executive vice-president.

In the classical area, American Tape will begin to offer classical titles in both cassette and 8-track, explained Gray. The reel version will be in a three-hour format under the Tape-Mates banner.

LeVitus Looks to Package Backing

CHICAGO — James LeVitus is irritated because record-tape manufacturers are backing away from their vow to support his firm's new concept for packaging tape cartridges. "At the recent NARM (National Association of Record Merchandisers), people such as Warner Bros.' Joel Friedman said they would give us a packaging allowance—to date we have nothing in writing from Warner Bros. or from any of several labels who seemed interested in what we're trying to do."

LeVitus, president of Car Tapes, Inc., and Ed Swire, vice president, are plunging ahead with the packaging which costs the firm about 7- to 8-cents per package. They are converting 40 to 50 stores a week to the new concept and have recently converted all of the Montgomery Ward automotive centers across the country.

"Conservatively, the package has resulted in increased sales of at least 30 percent and pilferage is down to between 2 and 6 percent," LeVitus states. At least 60 to 70 percent of the software being shipped from here are packaged in the 6-in. by 12-in. blister pac unit, according to Swire.

The blister unit is color-coded for 10 music categories: show tunes; female vocalist; comedy & children; jazz; classical; rhythm, blues & soul; instrumental; male vocalist; popular groups; country. Each package is date-coded so buyers have only to glance at the blister pacs hanging on peg board wall brackets to know how current the product is.

The blister pacs have openings in the back for viewing titles and accommodate either 8-track cartridges or cassettes.

An opening at the top of the package allows them to be hung on peg board wire brackets: a six foot section of peg board wall space will accommodate 350 8-track packages.

Faster Turnover

LeVitus claims that the concept allows retailers a faster turnover with a shorter inventory and does not assault the

customer's dignity, the latter a factor he and Swire feel inhibits both the enclosed and locked security case and the type of case where customers can stick their hand through to examine the tapes without removing them.

"The case where you are forced to stick your hand through a hole in plexiglass is actually degrading," Swire charges. "This reminds me of the old trick of catching monkeys with a coconut shell."

Both men, along with Bert Loeb, who is setting up the display concept with retail outlets, believe that the so-called spaghetti box (4-in. x 12-in.) idea for packaging software was wrong: "The cosmetics were poor, there was no identification, you couldn't really determine the product inside except for the title and the whole

package was just too bulky," Loeb states.

"We didn't need a box with a lot of air in it," said LeVitus, "and since we're not in the record business the spaghetti concept of utilizing record LP browser bins was of no use either."

"When you hear it all—the disadvantages of the locked security cases and the spaghetti box—it's obvious that no one packaging concept will satisfy everybody at this point in the state of the art."

"All we're saying to tape manufacturers is that we can't get any more money from retailers, we're saving manufacturers the cost of a box—please pass the savings on to us. We're not going to take any profit, we're going to spend it on a package to help sell the manufacturers' product."

"Some have gone along (Mercury here is working with Car Tapes) but others are adamantly refusing. The biggest argument against us is that if the tape manufacturer does something for Car Tapes it has to do something for everybody else—I don't believe that, and I really don't care."

"There is a packaging allowance within the bounds of the FTC if the allowance is actually being used and ours is," LeVitus says.

Swire said that an analogy between manufacturers' lack of coordination in agreeing on tape packaging closely parallels the coordination in developing a ticketing system which is ultimately being developed by wholesalers.

"No three manufacturers can get together on any one con-

(Continued on page 14)

Kusisto & Tarr See Quad-8 As a New Consumer Force

LOS ANGELES — The RCA-Motorola 4-channel, 8-track system (Quad-8) will be a new consumer force, according to Oscar P. Kusisto, vice president and general manager of Motorola's auto products division, and Irwin Tarr, RCA Records vice president.

Quad-8 has supplied the 8-track system with a shot-in-the-arm in its struggle with the cassette configuration.

Just when the automotive manufacturers were looking at cassette units to install at factory level, out pops Quad-8 and its "surround sound."

Fully compatible with existing 8-track cartridges, Quad-8 has been demonstrated to major U.S. car manufacturers. "There is a high probability that 4-channel sound will be offered as a factory or dealer installed option in 1972 or 1973 models," said Kusisto. "Home players and hang-on automotive units will be available late in 1970."

Tarr, who was instrumental in the introduction five years ago of the Stereo 8 system, believes Quad-8 is a natural next step system. "Quadrasonic sound 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."

RCA plans to have two 4-channel, 8-track units in its home product line in early fall: a promotional model with two external and two internal speakers at a suggested list price of \$199.95, and a step-up version with four external speakers at under \$250.

Auto Unit

A Quad-8 automotive unit, which will be available before the end of the year, will be "somewhat more expensive than Stereo 8," said Kusisto, "although costs are still being evaluated."

Record company officials attending the International Music Industry Conference in Mallorca where RCA and Motorola introduced the Quad-8, expected companies to evaluate its music repertoire for possible conversion to quadrasonic sound.

RCA is releasing about 30 4-channel tapes by September and an additional 30 to 40 before the end of the year.

"The use of a new, slightly thinner tape combined with recent economies in tape coating will permit the marketing of Quad-8 cartridges at only a modest premium over conventional cartridges," said Tarr.

He said that through development of a new generation of players capable of reproducing both the new 4-channel cartridge and the conventional Stereo 8 cartridge with perfect compatibility, no existing 8-track libraries would become obsolete.

RCA will make available a complete assortment of catalog and new tape releases in both Quad-8 and Stereo 8 cartridges.

The Quad-8 cartridge is almost identical to the conventional Stereo 8 cartridge tape in that its tape is in a continuous loop within the cartridge. At the end of the first 4-channel program, the tape switches to the second 4-channel program.

The listener can change programs at any time.

The Quad-8 cartridge differs in that there is a special sensing slot molded into the cartridge which allows the player to automatically select the Stereo 8 or Quad-8 channel mode of operation.

The 4-channel concept of stereo has been generating interest within the home electronics industry since last fall when experimental demonstrations using reel-to-reel tape equipment began.

Harvey Stein, RCA's merchandising manager for audio products, said that RCA is working on several other areas of 4-channel systems. The company is investigating disk systems, as well as multiplex receivers which would be capable of picking up four separate channels of broadcast material simultaneously.

The Tokyo, Matsushita Communication Industrial Co. is introducing a 4-channel, 8-track auto stereo unit at \$94.45 (domestic price), including two speakers.

NATL TAPE'S SIX RACK DISTRIB COS GIVEN NAME

LOS ANGELES — National Tape and Records is the new corporate name for the six rack jobbers which National Tape Distributors, Inc., owns.

The parent company has adopted the one name principle to provide a continuity of service and image, explains James Tiedjens, National Tape's president.

The companies were formerly Sound Marketing in Atlanta; Record Distributing Co. of Houston; Music Merchandisers of Torrance, Calif.; and National Tape's own two branches in Milwaukee and Linda, N.J. The sixth location is a new company formed in San Francisco.

National Tape has not changed the names of its eight company-owned distributors. These companies are Melody Sales in San Francisco; California Record Distributors, Hitsville, Merit and United Tape Corp., all in Torrance; B&K Record Distributing in Dallas and Oklahoma City; and Stereo South in Atlanta.

In the area of rack jobbing for mass merchandisers, similar selling programs are developed by all the National Tape-owned firms, so a uniform name is valuable. But in the record distribution field, Tiedjens feels manufacturers need individual attention and individual marketing penetration, so individual identities for the companies makes sense.

GRT Offering Giveaway Artist Poster Promotions

LOS ANGELES — GRT Music Tapes has begun a series of artist poster promotions geared to the consumer. Initial promotion is with Dunhill's Three Dog Night.

Each cartridge and cassette from Three Dog Night's "It Aint Easy" contains an order label for a free 20 x 30 4-color poster.

To obtain the "giveaway" poster, consumers mail 25 cents for handling to GRT Music Tapes. "The poster offer is only available on tapes duplicated and

marketed for Dunhill Records by GRT," said Larry Finn, GRT Music Tapes national sales promotion manager.

In addition to the poster promotion on "It Aint Easy," GRT is making other Three Dog Night product available under the poster "giveaway" promotion.

"As we rerun Three Dog Night (catalog) material," said Finn, "we will include the promotional offer to the consumer."

GRT is planning other consumer programs to promote artists and tape sales.

BASF Systems' \$2.5 Mil. Plan

BEDFORD, Mass. — BASF Systems, Inc., has embarked on a \$2.5 million expansion campaign that will add an estimated 100 employees to the company's current work force of 650 people. The building extensions are slated for completion by the end of 1970.

The new extension will include two buildings spanning some 70,000 square feet of space. One building will house a 40,000-square-foot storage and distribution center for magnetic disk packs, computer tape, audio tape and cassettes, while the other will be used to manufacture. (Continued on page 20)

Educ'tl Sound Develops System for Voiceless

MELBOURNE, Fla.—Computer equipment engineers working with Educational Sound Systems, Inc., based here, have developed a compact magnetic tape teaching system for the voiceless.

According to Charles F. West, chairman of the board of Educational Sound Systems, the unit offers computer tape handling capabilities in a teaching tape recorder for the first time. "This," he said, "permits selective, at will, read back of lessons and recorded exercises."

The Sound Teacher, originally designed for teaching students of foreign languages, has been coupled with speech models and exercises created by James W. Libby, a laryngectomee for 23 years and an eminent esophageal speech instructor.

Said West, "Through the automatic execution of listen-record-compare routines, the Sound Teacher allows persons who have had speech organs removed to speak again."

He explained that when the larynx has been removed, the vocal cords and epiglottis, both normally used in speaking, are also lost. "In learning to speak again the laryngectomee must breathe through an aperture in the throat and speak through the esophagus, a process that sounds hoarse and gruntlike unless refined through practice and comparison to normal speech," he said.

The new ESS portable recorder contains the most modern solid-state circuitry, weighs 11 pounds 9 ounces, and was designed specifically to eliminate the shortcomings of conventional tape recorders in speech therapy and language teaching by allowing the listen-record-compare sequence automatically and effortlessly, and permitting the student to regulate pace with a single lever movement.

The use of two separate electronically integrated tape units located in a single housing permits the listen-record-compare actions. And, according to West, a master instruction tape is used in the reel-to-reel section utilizing special electronic circuits to single out recorded lesson segments for replay and comparison with the lesson model.

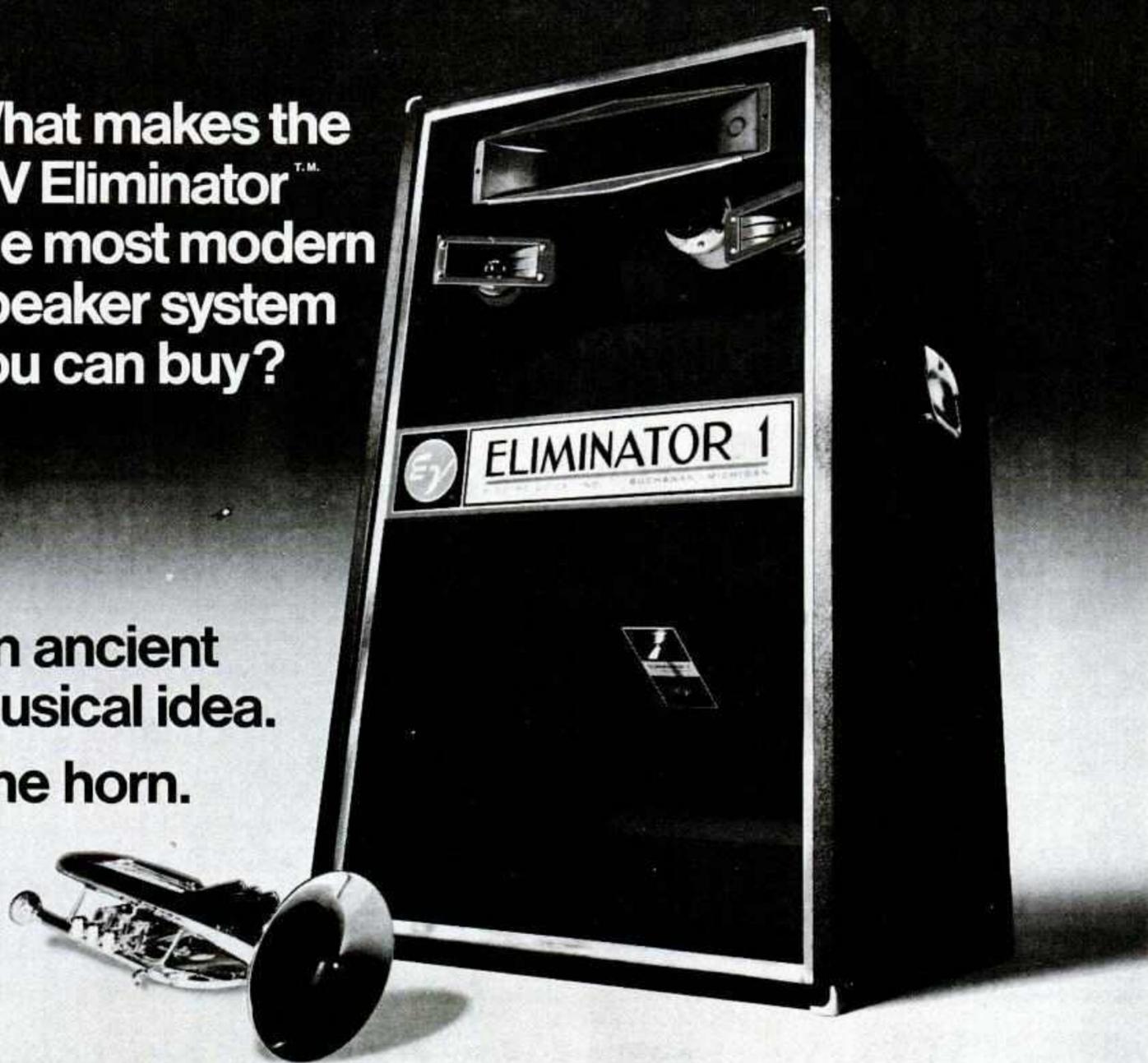
He added, "In one mode the unit plays a lesson segment of tape, then pauses until the student reacts. If he wants to hear the model lesson again the master tape is back-spaced automatically and quickly to the beginning of the lesson segment by operation of a repeat switch. This process can be repeated as often as necessary."

Libby's course for laryngectomees includes instructions for making basic sounds and progressively advancing through syllables, words, sentences and rhythm and control exercises.

Sound teacher tape recorders are being used at the Florida Institute of Technology in language teaching. When used for language and speech correction purposes, the unit requires only the effective utilization of existing foreign language tapes and textbooks.

What makes the E-V Eliminator™ the most modern speaker system you can buy?

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*Continuous RMS white noise shaped to the lead guitar spectrum.
†Suggested resale prices. Zone 2: Eliminator I, \$488.00; Eliminator II, \$384.00.

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LeVitus Looks to Package Backing

• Continued from page 13

cept of tape packaging," he said, "so I suppose it will be up to the distributors.

"Actually, I have mixed emotions about our concept. On the one hand, it's so great I would like to develop it privately. After all, who wants to give the competition a great merchandising idea. But I'm practical—we can't continue to stand all the expense of packaging tape. The manufacturers have to help."

“Reach Out And Touch (Somebody’s Hand)” M-1165

Written and Produced by Ashford & Simpson

*Diana Ross’ first single is on its way to the place
you’d expect...the top.*



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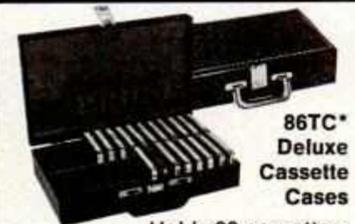


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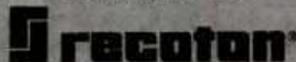
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LARGE OPEN REEL INVENTORY**

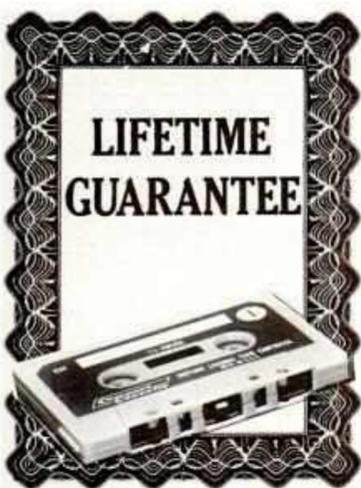
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Tape CARtridge

Canada Photo Is Moving Into Cassette Accessories, 8-Tracks

LOS ANGELES — Canada Photo Products Ltd., a Toronto-based importer and distributor, is broadening its company in two tape areas: cassette accessories and 8-track home players.

Jerry Stevens, president of Canada Photo, said his company is getting involved in 8-track hardware and cassette accessories for the first time.

The 8-track home line, imported from Japan, will consist of a straight-8 with speakers, a deck and an 8-track multiplex. The company now imports a monaural cassette portable player/recorder.

The accessory line includes head cleaners, head lubricants, splicers, racks, telephone jacks, patch chords and carrying cases. Initial outlet stocking Stevens' accessory line is Sears.

Also on the horizon for Canada Photo Products is a line of 8-track blank tape. Stevens expects a good market to develop for that configuration in blank tape when hardware producers "get equipment on the market."

Although 8-track blank tape doesn't have the potential of blank cassettes, he said, the market will support it—if player manufacturers get hardware on the market.

The brunt of Canada Photo's

work in the tape software field is in blank cassettes.

Stevens also sees an excellent auto cassette after-market in Canada when hardware manufacturers develop an automatic reversible cassette.

Premium Show Star: Tape, Tape Products

NEW YORK — Tape and tape products emerged as key premium items at the 32nd annual Premium Show held recently at the Coliseum. Of the more than 1,000 suppliers represented at the four-day motivational industry exhibition, a sizable percentage were tape hardware and software manufacturers and dealers.

Manufacturers included Philco, Peerless Telerad, Magnavox, Panasonic, Admiral and Webcor for hardware; Capitol, Pickwick, Columbia and the 3M Co., for software, and Le-

Bo Products, Recoton and Robins for accessories.

Although all tape configurations were exhibited, the emphasis was undoubtedly on cassette products, and many software manufacturers offered a package deal, which included a cassette player, to potential participants in the premium program. A number of the exhibitors displayed, for the first time, special lines of new products, designed especially for the premium buyer.

Manufacturers and dealers alike found it difficult to gauge audience reaction to the show, as market reaction to this type of exhibition is not felt until several months later. However, all exhibitors felt that participation was worthwhile as it offered a lucrative showcase for their products.

Confirmation of this comes from Jay Thalheim, president of the Thalheim Exposition Management Corp. which produces the Premium Show. Thalheim said an estimated 20,000 industry executives attended the exposition.

He added, "As the showcase for the motivational field, the widespread appeal of the Premium Show reflects the growth of the industry. Exhibitors responding to the annual Premium Survey predict a substantial 21 percent average rise in premium sales volume for 1970, as well as foresee an average 14 percent increase in profits from premium sales for the same period.

Thalheim said the exhibitors based their predictions on the increasing number of premium programs utilized by firms, as well as the rising number of new users of premiums and incentives each year.

"As our economy becomes increasingly competitive, companies continually look to incentive programs as a means to achieve their marketing goals," Thalheim said.

The exposition covered some 300,000 square feet of space at the Coliseum and featured more than 100,000 incentive items.

20th-Fox to Give Some Films for EVR Cartridge

NEW YORK—The board of directors of 20th Century-Fox Corp., has authorized the company to transfer selected films in the Fox library to CBS for release in the EVR CARtridge system. The order extends only to films in theatrical release for five years or more.

The authorization follows a proposal initiated by Fox's board chairman, Darryl F. Zanuck, at the March 24, 1970, unveiling of the CBS color EVR system held at the Pierre Hotel. At this demonstration and press conference, Zanuck told newsmen that he would recommend to Fox the conversion of its films to the EVR format.

With confirmation of the recommendation coming from Fox, an EVR planning committee has been set up to proceed with discussions on the program. The committee comprises Jerome Strala of the Fox board of directors, Jerome Edwards, Fox's vice president and general counsel, and Hubert Bragg, technical consultant.

The agreement places some 1,500 Fox films immediately at CBS disposal for conversion to the EVR format.

Commenting on the approval Robert E. Brockway, president of the CBS Electronic Video Recording Division, said, "We are very pleased that the Fox board of directors has endorsed Zanuck's pioneering move into EVR. We believe, along with him, that the quality of color EVR reproduction; the modest rental price that will make motion pictures available to a mass market; the built-in EVR safeguards providing defense against unlawful piracy of product; and the benefits that will accrue to all segments of the film industry, spell out a bright future for feature film exhibition at home through EVR."

Meanwhile, BNA Films has placed an order for the conversion of its 16mm motion picture series, "The Effective Executive," to the EVR format.

The five-part film series, each film 25 minutes in length, comprise one of industry's most respected training vehicles for executive management. The series features Peter F. Drucker, a major management consultant for Sears, Roebuck; General Motors, General Electric and AT&T, and is based on his book, "The Effective Executive."

With Drucker on camera, and through simulated consultant/management situations, the series presents major problems faced by executives, and effective guideposts for their solutions.

Commenting on BNA's decision to convert the series to the EVR format, Arthur W. Burns, marketing manager for the company, said, "We believe EVR will bring these films within the reach of all corporations and executives, and that this is just the beginning of BNA's use of this exciting new technology.

BNA Films is a division of the Bureau of National Affairs, Inc., headquartered in Rockville, Md.

Musicor Into Own Distrib

NEW YORK—Musicor Records has gone into distribution of its prerecorded tapes. The product is being offered on a multiple distribution basis to racks, one-stops and dealers, either directly or through Musicor distributors.

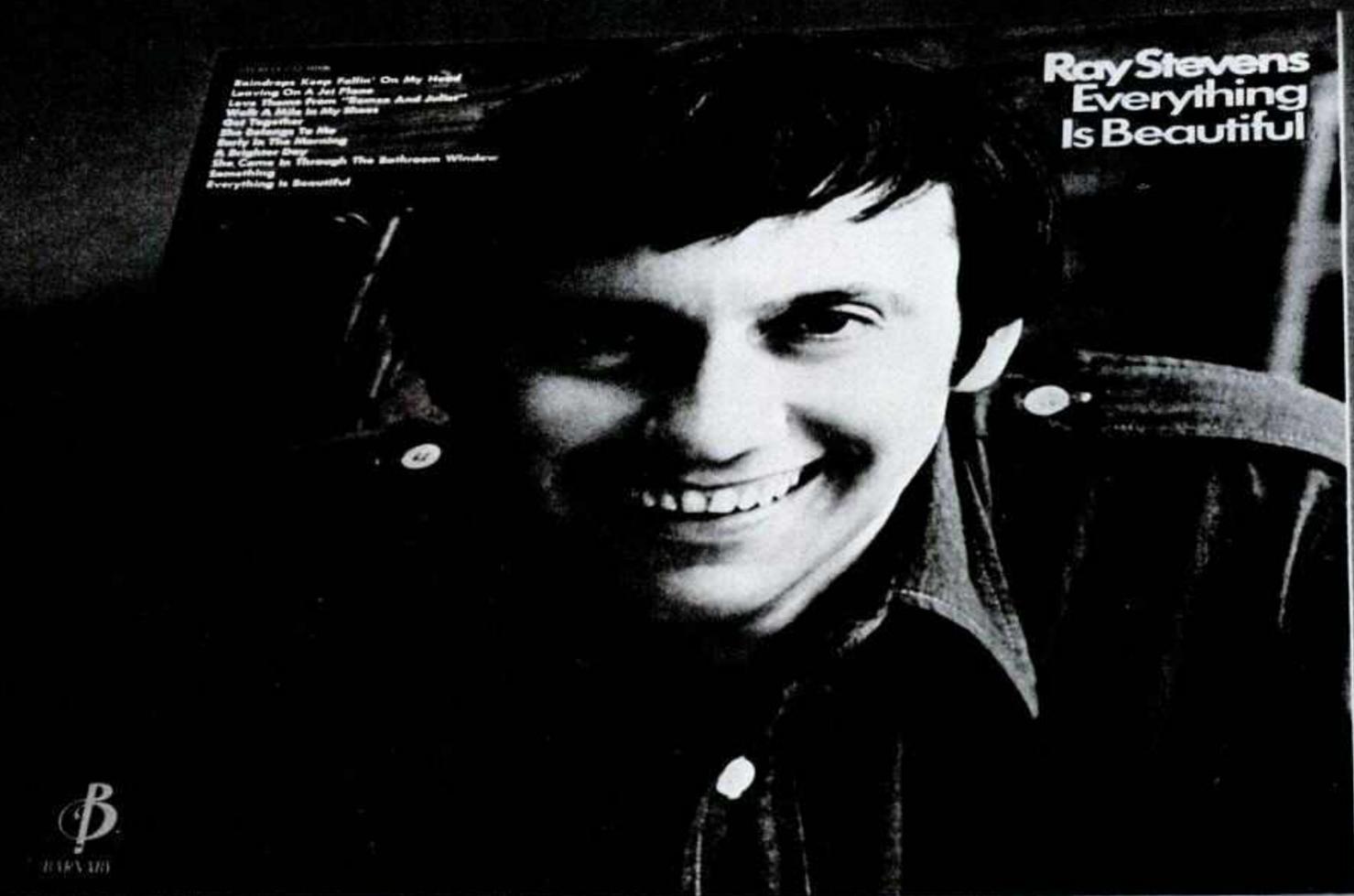
Musicor tapes were originally distributed by the International Tape Cartridge Corp. (ITCC), now operating under Chapter 11 of the Bankruptcy Act.

To highlight the change in distribution, Art Talmadge, Musicor's president, has released 20 stereo 8 cartridge tapes consisting of popular, country and Latin albums from the Musicor catalog.

Two of the company's newest package releases will be included in this release. They are "Newies But Oldies," by the Royal Teens, and "Jennifer Tomkins," by the Street People.

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Certron Sells Chi Facility

LOS ANGELES — Certron Corp., blank tape manufacturer and duplicator, has sold its plastics molding facility in Chicago to Elgin National Industries for \$1,750,000.

Certron acquired the plastics molding facility a year ago with the purchase of the Amerline division of Revlon.

The company recently moved its midwest plastics manufacturing operation to a new \$5 million facility in Elk Grove Village, Ill.

In a second financial move, Certron has entered into a revolving credit arrangement for \$8 million and received a short term loan for \$2 million from First National City Bank of New York.

The financing will enable Certron to continue its expansion without diluting shareholder equity. It also plans to retire a number of existing debts.

BASF Systems' \$2.5 Mil. Plan

Continued from page 14
ture plastic accessories for magnetic tape products including substrates, plastic reels and canisters.

BASF Systems is a wholly owned American member of the BASF Group. It manufactures magnetic recording media for memory storage mediums. The Charles Logue Building Co. is constructing the complex, with Henry A. Frost as architect.

Electrodyne Bows A New Dispenser

LOS ANGELES — Electrodyne Corp., a division of MCA, is introducing a vendor-like 8-track and cassette tape dispenser called Record-A-Tape.

The machine automatically reproduces one of 24 self-contained master programs in less than 3 1/2 minutes on insertion of a token (worth \$3.50-\$4.50), said L.W. Grudeis, vice president and general manager of Electrodyne.

Record-A-Tape is a combination of the vending machine concept and a high-speed multi-channel duplicating system. "The machine is actually a vending machine, not of prerecorded tapes, but of a recording service," said Ken McKenzie, Electrodyne marketing director.

Electrodyne is talking to record companies to obtain their masters for use in the machine, said McKenzie. Initially the machine will offer product from Decca, Uni, Kapp, and other MCA-owned labels, and Alshire. Electrodyne is paying royalty on the product, with the machine capable of counting product reproduced on tape.

Distributorships (franchises) are available in the U.S., Canada and Europe. The machines will begin shipping in September or October. According to

McKenzie, the Record-A-Tape can duplicate either 8-track or cassette tapes merely by changing the master head.

The reproduced cartridge or cassette will fit any standard player; the machine will accept only Electrodyne blank tape and tokens.

In restocking the machine, each distributor is issued a stock of replacement parts. In addition, the distributor receives a monthly catalog of more than 100 selections. A distributor may exchange master tapes without extra charge.

The consumer gets an added saving of later being able to retape a new selection for \$2 or \$3.

McKenzie said there are several advantages to the retailer. They are:

—The Record-A-Tape requires less than 12 square feet of floor space.

—Tape programs are contained within the console and cannot be pilfered.

—Stock is never outdated since all tapes are blank until taped by the buyer.

—A large outlay of capital for prerecorded tape inventories is not required.

—No attendant is needed to supervise operation of the machines because it is automatic.

Minnetech Develops A Torque Analyzer

MINNEAPOLIS — Minnetech Labs, Inc., has developed an analyzer that measures the parasitic hub torques generated by the assembly variables of the tape and reels in twin-hub 4-track tape cassettes. This new device is designed to give fast and accurate quality control procedures for tape cassettes.

The Torque Analyzer has an exclusive low inertia drive and brake system which assures that only cassette performance is measured, yet will not damp out dynamic, intermittent torque conditions. It can duplicate any conditions found in a cassette drive, and can measure both the maximum friction torque of the full reel (normally 20 gcm) or the friction torque of both reels together at the full reel hub (normally 27 gcm). The sensitivity of the

analyzer is 1/2 gcm or better.

The meter on the amplifier has a range selection from 0-25 to 0-100 gcm. Sensing system A monitors the drive torque. System B monitors torque at the brake spindle hub. The A minus B mode of selection automatically deducts the brake portion of the torque to give the true parasitic torque reading for the cassette. Any chart, oscilloscope or other recording device can be connected to the amplifier output to display the high-resolution dynamic condition of the cassette torque.

The analyzer is available in three combinations, complete with sensors and two scale unit meter amplifier; complete without limit set units on amplifier; and without brake torque sensing system and with single input amplifier.

Auto Stereo Names Head of Car Stereo

FRANKFURT—Auto Stereo Anlagen has appointed former CBS-West Germany manager Bernard Mikulski to supervise its car stereo division.

Auto Stereo, which started two years ago as a tape rack jobbing company in the 8-track and open reel fields, is an affiliate of ITP Berlin which employs 25 people in Berlin and duplicates tape for Electrola, CBS and Ariola. It has a production capacity of 16,000 units a day.

Gottlieb Bauer-Schlichtegroll, a partner in the Auto Stereo firm with Christopher von Meister, announced that the company is planning an exchange system for 8-track cartridges using gas stations and

car radio shops. The company has drawn up a plan which has GEMA's (the German performing right society) approval and plans to cover 500 outlets throughout West Germany.

Another associated company, Stereo Music Systems of Zug in Switzerland, is starting to produce budget cartridges for sale throughout Europe. First releases will be six cartridges of instrumental versions of recent hits, "Music to Drive By."

Said Bauer-Schlichtegroll, "In-car stereo has had a slow start in Germany because the prosperous car industry had no need to offer such incentives as built-in tape players in order to sell cars.

No. 1024

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Here's the ideal way to store 4- and 8-track tapes. This attractive case has 24 individual compartments to provide maximum protection for each cartridge. There's no better way to keep them safe from dust and scratches. Deluxe features include padded lid, twin latches and heavy plastic handle. The interior is fully lined. Outside is covered with rich blue or black plastic-coated, moisture-resistant material. Economically priced at \$8.95 retail.

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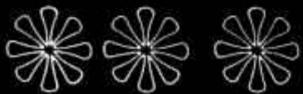


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Tape CARtridge

Wellington Opening 27th Store; Alarms Featured

TRENTON, N.J. — Wellington Car Stereo Centers has opened its 27th store, in the Feasterville Shopping Plaza, Feasterville, Pa. This latest company-owned outlet marks the chain's 12th Wellington center in the Philadelphia marketing area. It is also the first center in the chain to feature a complete Security Systems department in addition to the company's usual extensive line of car and home stereo equipment, tapes and accessories.

The Security Systems depart-

ment features 60 different burglar alarm systems for home, automobile, personal and boat use, and offers the consumer one of the largest selections for such protective devices ever assembled in one retail sales outlet.

Irving S. Rosenberg, president of Wellington, said his company's youth-oriented centers are the ideal location for the sale of its specially designed protective systems, and that plans are underway to open similar Security Systems departments in other Wellington stores.

Philips Electrical Launches \$276G Car Player Pitch

LONDON — Philips Electrical Ltd. has launched a \$276,000 promotional campaign to demonstrate the effects of stereo music in automobiles, as provided by the company's 2602 Car Stereo Cassette Player.

The campaign involves installation of the system, together with the company's 494 Car Radio, in 20 cars which will tour the country with a team of girls called "Miss Cassettes," who will demonstrate the system in garage forecourts and at large public events.

A representative sampling of ten cassettes will be available in each car for demonstration to interested consumers. Each car, fitted with four speakers, will be on the road for the next five months, with two or three staying in highly populated areas for a one-week visit, beginning each Tuesday.

Among the areas already booked for the promotion, which began May 5, are Kent, Canterbury, London, Tunbridge Wells, Bristol, Guilford, Ilford, Norwich, Portsmouth, Bradford, Hull, Sunderland and Newcastle.

Jaubert to Visit Europe to Show Car Player-Radio

PARIS — Michel Jaubert of Stereo Jaubert will be visiting various European countries during June. This follows the success of his company's 8-track stereo cartridge machines. Jaubert will demonstrate a French made car stereo tape player with radio, manufactured by Stereo Jaubert. Said Jaubert: "I intend to make a round trip to most of the countries where we have representatives or agents." Jaubert's itinerary includes London, June 15 (where he will be visiting the Golding Audio premises); Copenhagen (17); Oslo (18); Stock-

holm (19); Berlin (20-21); Vienna (23); Milan (25); Rome (26); Athens (29), and Beirut (30).

Following his visit to Beirut, Jaubert will go on to Tunisia and Morocco, Spain and Portugal. The French-made 8-track machine will be competing with Japanese models. Two types will be made available—with radio SW/LW (available in May) and AM/FM and FM/X (in July). Stereo Jaubert distributes 8-track car stereo players to most of the Shell stations throughout France.

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	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	8
2	1	HEY JUDE Beatles, Apple 8XT-385	10
3	3	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	13
4	4	STEPPENWOLF LIVE Dunhill 8023 50075 M & Ampex 85075	2
5	7	CHICAGO Columbia 18 80 0858	13
6	6	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	27
7	5	EASY RIDER Soundtrack, Reprise 8RM 2026	24
8	8	AMERICAN WOMAN Guess Who, RCA PBS 1518	6
9	10	SANTANA Columbia 1810 0692	30
10	12	MORRISON HOTEL Doors, Elektra ET 8-5007 & Ampex 85007	8
11	9	FRIJID PINK Parrot M 79833 (Ampex)	5
12	—	MCCARTNEY Paul McCartney, Apple 8XT 3363	1
13	13	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M 4227	4
14	16	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	8
15	11	ABBEY ROAD Beatles, Apple 8XT 383	31
16	14	I WANT YOU BACK Jackson 5, Motown MS 8-1700	12
17	18	SPIRIT IN THE SKY Norman Greenbaum, Reprise 8RM 6365	3
18	15	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic TP 8248 & Ampex 88248	3
19	19	GRAND FUNK Grand Funk Railroad, Capitol 8XT-406	8
20	17	HELLO, I'M JOHNNY CASH Columbia 1810 0826	13

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HEY JUDE Beatles, Apple 4XT-385	10
2	2	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	5
3	4	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	12
4	3	LED ZEPPELIN II Atlantic CS 8236 & Ampex 58236	24
5	5	EASY RIDER Soundtrack, Reprise/Ampex M 2026	13
6	11	CHICAGO Columbia 1610 0858	9
7	7	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	8
8	12	MORRISON HOTEL Doors, Elektra 5007 & Ampex 55007	7
9	9	STEPPENWOLF LIVE Dunhill 5023 50075 M & Ampex 55075	2
10	8	SANTANA Columbia 1610 0692	24
11	6	ABBEY ROAD Beatles, Apple 4XT 383	30
12	10	TOM JONES LIVE IN LAS VEGAS Parrot M79631 (Ampex)	21
13	13	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack, A&M 4227	2
14	—	FRIJID PINK Parrot PKX 79633 (Ampex)	1
15	15	WILLY & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	21

Billboard SPECIAL SURVEY For Week Ending 5/23/70

New Tape CARtridge Releases

AMPEX

JOHN COLTRANE—The Coltrane Legacy; (8) MB1553, (C) M51553
EDDIE HARRIS—Come On Down; (8) MB1554, (C) M51554
CHARLES MINGUS, The Best Of; (8) MB1555, (C) M51555
CHARLES LLOYD, The Best Of; (8) MB1556, (C) M51556
HANK CRAWFORD, The Best Of; (M) MB1557, (C) M51557
ORVETTE COLEMAN, The Best Of; (8) MB1558, (C) M51558
VARIOUS ARTISTS—Jazz Super Hits, Vol. 2; (8) MB1559, (C) M51559

CAPITOL

Capitol
W. STEWART—Don't Care What Happens to Me; (8) BXT 453
LINDA RONSTADT—Silk Purse; (8) BXT 407, (C) 4XT 407
BOBBIE GENTRY—Fancy; (8) BXT 428, (C) 4XT 428
GLEN CAMPBELL—Oh Happy Day; (8) BXT 443, (C) 4XT 443
BUCK OWENS & SUSAN RAYE—Gonna Get Together; (8) BXT 448, (C) 4XT 448
VARIOUS ARTISTS—The Golden Sounds — Rock; (8) BXL 458, (C) 4XL 458
VARIOUS ARTISTS—The Golden Sounds — Country; (8) BXL 459, (C) 4XL 459
VARIOUS ARTISTS—The Golden Sounds — Soul/Jazz; (8) BXL 460, (C) 4XL 460
VARIOUS ARTISTS—The Golden Sounds — Pop; (8) BXL 461, (C) 4XL 461
VARIOUS ARTISTS—The Golden Sounds — Light Classics; (8) BXL 462, (C) 4XL 462
PEGGY LEE—Bridge Over Troubled Water; (8) BXT 463, (C) 4XT 463
JIMI HENDRIX—Band of Gypsies; (8) BXT 472, (C) 4XT 472

FIESTA

Fiesta
From Italy
MIRNA DORIS & MARIO TREVI—Ammore 'E Napule; (8) FSC-1572
SAN REMO 1969; (8) 8FSC-1573
I GRANDI SUCCESSI; (8) 8FSC-1574
From Greece
RIA KOURTI—Songs by Gavalas; (8) 8FSC-331
POLY PANOU; (8) 8FSC-332
MANOLIS ANGELOPOULOS; (8) 8FSC-333

LIGHTING

ABC
SOUNDTRACK—They Shoot Horses Don't They; (8) MB10, (C) M510

Apple

PAUL McCARTNEY—McCartney; (4) X43363
RINGO STARR—Sentimental Journey; (4) X43365

Buddah

MELANIE—Candles in the Rain; (8) M85060, (C) M55060

National General

SILVER METRE; (8) M82000, (C) M52000

Project 3

PEARL BAILEY—Applause and Other Show Stoppers; (8) M84003, (C) M54003

Skye

GARY McFARLAND—Today; (8) MB14, (C) M514
LENA & GABOR; (8) MB15, (C) M515

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Talent

Holmes Finishes Turn On Track Turntable

NEW YORK—Le Roy Holmes, musical director for United Artists Records, is back at his New York desk after a week in Los Angeles assisting composer Henry Mancini record his new soundtrack album, "The Hawaiians." At Mancini's request, Holmes took over the "control booth" spot for the recording sessions at the new Glen Sound Studios on the Paramount lot.

Between sessions, Holmes visited disk jockeys to plug his new single, "Women in Love" and album titled "Themes From the

New Provocative Films."

His other chores at UA include recording most of the Latin-American artists on the label, and to write and produce albums and singles for big-voiced singers on the label such as Sergio Franchi. He also supervises most of the soundtrack albums that the company releases.

As musical director for UA, Holmes works under the guidance of Bob Skaff, vice president and head of promotion for the Liberty-UA combine, and Mike Lipton, general manager of UA Records.

Nader Expands MPC Into Management & Television

NEW YORK—Richard Nader, president of Music Production Consultants, Inc., and producer of the Rock & Roll Revival, is expanding the MPC firm into fields of management and television.

Heading the new management department will be Ray Reneri, formerly road manager for many top British and American groups. One of the groups that MPC will represent is the Troggs. The group, who is primarily based in England, will return for their third tour of

the U.S. A 20-city tour has already been scheduled.

Les Haber, who is heading MPC's TV and film division, had previously announced plans to tape the Rock & Roll Revival in Long Beach, Calif., for a TV special. Due to logistic problems, the taping has been postponed until August or September, when Volume 2 of the Rock & Roll Revival will be touring the country.

Also still in negotiation are plans to do a feature film using

Ace Trucking Tour in High

NEW YORK—RCA Records Ace Trucking Company wound up their four-week engagement at Las Vegas' International Hotel Sunday (17) and went to Los Angeles, Monday (18) through Wednesday (20) to promote their album "Ace Trucking Company." The group then moves to New York Thursday (21) to continue on the LP's promotion.

On Monday (25), the group joins Tom Jones at Philadelphia's Latin Casino for a two-week engagement. Plans are now being worked out for a second album which will be recorded sometime in July.

Rascals, Buie Signed by ATI

NEW YORK—The Rascals and writer-producer Buddy Buie have joined ATI for talent representation.

Sol Saffian, president of ATI, is mapping plans for a nationwide concert tour by the Rascals to tie in with a new single and album to be released shortly by Atlantic Records.

Jeff Franklin, chairman of the board of ATI, is working to put a concert tour for Buie's BBC Productions who call themselves the "Atlanta Rhythm Selection" featuring Barry Baily. Franklin is negotiating, on Buie's behalf, production agreements with three labels. Buie recently completed a new single and album with Dennis Yost and the Classics IV. He is also producing Dee Clark, the Candyman, Noah's Ark and Black Rabbit for the Liberty label and Paul Flagg for Wand.

Talent In Action

CREEDENCE CLEARWATER REVIVAL

Madison Square Garden, New York

Creedence Clearwater Revival, Fantasy Records, whipped a near-capacity crowd at Madison Square Garden, May 3, into a screaming frenzy of excitement with a fast-paced, rhythm-filled concert that ran like a special recording of their greatest hits.

Unlike many other top recording groups, Creedence lost no time in "warming up." Instead, from the moment its members stepped on stage they moved into a repertoire of tunes from many of their chart-riding albums including "Willie and the Poor Boys."

Creedence, with John Fogerty on vocals, has a sensuous, insistent, stimulating rock sound blended with frolicky, elusive blues and folk undertones which gives the overall production a quality of artiness that is the foundation of the group's success.

Sharing the stage with Creedence Clearwater were Booker T. and the M.G.s and country-folk entertainer Wilbert Harrison. The Booker T. group, Stax Records, oozing confidence and professionalism, used organ and guitar to advantage to come up with a stimulating mixture of soul-jazz-rock that was racy without being repetitious, commanding without being loud.

With composer-arranger Steve Cropper on guitar and Booker T. Jones on organ, the group delivered an artistic performance of "Green Onions," "Never My Love," "Summertime," and the theme from the movie, "Uptight." **RADCLIFFE JOE**

MOTHERS OF INVENTION, SEA TRAIN, INSECT TRUST

Fillmore East, New York

Frank Zappa and the Mothers of Invention returned to Fillmore East May 8 and, in the first of four weekend shows, were welcome indeed. Zappa's surliness and flair for put-on were ideal, beginning with the Bizarre Records' group's opening "Who Needs the Peace Corps."

Drummer Aynsley Dynbar, who has his own group on Blue Thumb, plus the returning Billy Mundi, formerly of Rhinoceros, were among the strong points as were such Mothers as Ian Underwood (sax and keyboard), Ray Collins (vocals), Jim (Motorhead) Sherwood (sax) and Don Preston (keyboard). Zappa's guitar playing was good as was the bass guitar work of Jeff Simmons.

The program opened with two veteran groups making their Fillmore East debuts: A&M's Sea Train, who scored well musically, and Atco's Insect Trust, whose cool reception was merited. Among the many assets of Sea Train, not heard in this area in some time, were vocalist Richard Greene and Andrew Kulberg, bass and flute. **FRED KIRBY**

LINDA RONSTADT

Whisky A-Go-Go, Los Angeles

Linda Ronstadt was the headliner but by the time the evening was over the show had been stolen by a polished, tight-knit group of country/rock-oriented musicians called Goose Creek Symphony.

The time was May 3 and the place was the Whisky-A-Go-Go. Miss Ronstadt, whom everyone remembers for her performances with the Stone Poneys, is certainly a talented vocalist but the Whisky and its "canyon sound system" fall

far below par, especially for a vocalist who is as country-oriented as Miss Ronstadt.

On the other hand Goose Creek, another Capitol act, knocked the audience on its ear with its "country funk" arrangements and renditions. The six-man instrumental/vocal group is certainly one of the most tight-knit organizations to ever step on-stage and greatly resembled another Capitol act, The Band, in both sound and quality.

Goose Creek ran through a collection of tunes that ranged from country/rock to an almost hard-rock. At all times, however, the Appalachia Mountain boys retained the tightness and unity. Judging from the 40-minute act, Capitol has snared another winner from the Kentucky hills.

As for Miss Ronstadt, the beautiful quality of her voice hasn't changed but her style certainly has gone from country/rock to pure country. Instead of the Whisky, the young vocalist should have been at the Troubadour, a club which caters a great deal more to the country fan than does the Whisky. **RON TEPPER**

FRIJID PINK

Ungano's, New York

Frijid Pink, Parrot Records' successful group from Detroit, had a powerful opening at Ungano's May 12. Seeing the quartet deliver their "House of the Rising Sun," a million-selling single, showed why this unit has made it so big. The set also showed they can even get bigger.

Kelly Green is a first-rate blues vocalist, whose stage movements are magnetic. In "Deal with the Devil," he also showed skill with the harmonica. The blues guitar of Gary Thompson was exceptional, especially in the same number.

But the strong contributions of bass guitarist Thomas (Satch) Harris, an intense performer, and drummer Rick Stevers were keys to the overpowering effect. The instrumentalists were as valuable in the "House of the Rising Sun" as was Green's fine vocal. In "I'm Movin'," the unit had hints of Creedence Clearwater Revival. Frijid Pink is quite a group! **FRED KIRBY**

CHARLIE MUSSELWHITE TRUTH

Aragon Ballroom, Chicago

Charlie Musselwhite brought his own type of south side blues to the north side May 8, but it didn't work. Another group, Truth, spun a web of sound that entranced the audience.

Musselwhite, who records for Paramount Records, was hampered by an inconsiderate sound crew who insisted on experimenting with the vocal levels during his set. While his blues harp playing was authentic, unlike the watered down blues of Led Zeppelin, he stretched his solos too far. His backing band, the Blues Stars, took pointless solos at various intervals.

In contrast, Truth played an exciting set, sparked by good interplay between guitar, bass and drums. The high point was an extended number, "The Trilogy," which employed some Pink Floydish experimentation that succeeded without being overbearing. The group is unrecorded, but shows signs of being ready. **GEORGE KNEMEYER**

HARD MEAT

Ungano's, New York

Hard Meat, a together British trio, had a strong opening set at Ungano's, May 7, beginning a three-night engagement. All of the material was from the unit's debut album on Warner Bros.

Mike Dolan, lead vocalist, was

Pop Fest for Houston Set

HOUSTON—Soundville Records, a recording studio and talent complex here, is teaming with Joe and Ellen Barban, promoters, to produce a giant pop music fest. Working out of Soundville will be Fred Mirick, director of the Sound Art Talent division, and Grady Porter.

The festival will be held Aug. 14-16 outside of the city. Mirick is lining up talent. Theme of the festival will be a purity movement and it will be called the "Purity Pop '70." Miss Porter said that plans were to set up a foundation for the proceeds of the festival with funds going to all forms of purity projects such as fighting water and air pollution, establishing health centers for drug addicts who want help, and promoting legislation regarding pollution.

Mary Jane, Atl Deal

NEW YORK — Mary Jane Geiger, president of Mary Jane Public Relations, has formed the Cracker Jack Group to handle a new talent roster from Atlantic Records. The roster includes the following acts: Insect Trust, Blues Image, High Mountain Hoedown, Juicy Lucy, Sweet Stavin Chain, Unspoken Word, Yes, Blue Mountain Eagle, Taste, Exchange, Sideshow and Troyka.

The Cracker Jack Group will attempt to promote artists, particularly during the period after completion of an album and the actual release date.

Partners in the Cracker Jack Group with Miss Geiger are Michael Hyland and Merle Pollock.

Sinatra Awards on June 1 at College

LOS ANGELES—The fourth annual Frank Sinatra Musical Performance Awards will be given June 1 at the University of California at Los Angeles campus in which eight students will share \$10,000 in prize money. The awards will be made at inconcert at Royce Hall on campus in which the winning students will perform.

solid on electric and acoustic guitar, while Steve Dolan, who showed himself one of the best on bass guitar, also was fine on stand-up bass. In the closing "Run Shaker Life," he played both.

Mike Charles was a steady force on drums. But the essence of the trio was its togetherness, rather than any individual flash, which sometimes impedes other groups. In addition to "Run Shaker Life," other top numbers included "Yesterday, Today Tomorrow," and Bob Dylan's "Most Likely You Go Your Way, I'll Go Mine." Mike Dolan's lead vocals also were good as were Steve Dolan's support vocals. **FRED KIRBY**

FRANKIE VALLI & THE FOUR SEASONS

Carnegie Hall, New York

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(Continued on page 26)

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Sinatra 'Chairman' All The Way in U.K. Concert

LONDON — From the moment he stepped on stage at the Royal Festival Hall in the first of his two, long awaited and much heralded London charity concerts, Frank Sinatra had complete control of the situation.

The Festival Hall, packed to capacity with an estimated audience of 2,500, swung to the Count Basie orchestra in the first half which set the pace for things to come. The combination of Basie and Sinatra is dynamic and with the added backing of the selection of hand-picked musicians conducted by Bill Miller, nothing could go wrong.

Princess Margaret accompanied by Lord Snowdon, Johnny Dankworth and Cleo Laine, seemed to lead the applause throughout.

Any suspicions the audience may have had that the accumulated years might be diminishing Sinatra's magic, were soon dispelled in the first few bars of his opening song. Sinatra proved that his phrasing and breath control are still second to none, whether he is singing a ballad or an uptempo swinger.

In fact, throughout there was little doubt that this was Sinatra at his very best. Introductions and asides were kept to a minimum and during his one-hour performance he revealed all the many facets of his talent.

Popular opinion at the concert was that the half hour allotted to the Count Basie orchestra was far too short. However the band played well and there were five solos from Eddie (Lockjaw) Davis on tenor, Bobby Plater on alto and Harry (Sweets) Edison on trumpet.

By the second half tension and excitement were at a peak. And without any introduction on walked Sinatra with a solitary spotlight and what must have been one of the biggest ovations ever received by an artist in Britain.

Sinatra picked the very best material from his repertoire to delight his audience; each opening phrase was immediately recognized and each number drew rapturous applause. Sinatra swung through "Come Fly With Me," "Chicago," "The Lady Is a Tramp," in characteristic style.

Sinatra sings with tremendous feeling and with songs like "I've Got You Under My Skin" and "You Make Me Feel So Young," he simply could do no wrong. But it was perhaps with his sensitive interpretations of "Old Man River" and "Yesterday" that Sinatra, with his superb song craft, proved that he is an incomparable stylist.

This was a night to remember and one which must rank as the show business night of the year. **PHILIP PALMER**

Miles Davis Getting Huge Sales Mileage

NEW YORK—With appearances at the Fillmore East (New York) and Fillmore West (San Francisco) under his belt, jazz artist Miles Davis is beginning to reach contemporary audiences. Columbia Records reports that his newest album, the two-record set, "Bitches Brew," is the fastest selling album he's ever released and has already achieved sales in excess of 70,000 copies.

Columbia also reports that the

Davis package is getting top airplay in key cities like New York, San Francisco, Los Angeles, Boston and Chicago, among others.

The album, which was produced by Teo Macero, is beginning to show up on the national best selling pop album charts as well as hold a key position on the national jazz charts as well which attests to Davis' spread into the contemporary market.

Talent In Action

• *Continued from page 22*

pop sophistication of the '60's. Frankie Valli and the Four Seasons took the Carnegie stage May 10 with confident urbanity and polished musicianship. There's a constant osmosis of interpretative feeling linking Bob Gaudio on electric organ, Joey Long on bass guitar, and Tommy De Vito on lead guitar with Valli's extraordinary vocals, and this was intensified by an outstanding five-man support on guitar, drums, horn, and saxes doubling on chimes.

Their unique alchemy of stylistic traits ranged from a barrage of past hits to their new material on Philips; from their current album, "Half and Half," the group's medley of "Any Day Now/Oh Happy Day" unfolded in arresting variations of tone, and their new single, "Patch of Blue," was rhythmically effective.

But Frankie Valli has to be heard in person to be believed. His ability to render the high-pitched syncopated anguish of "Don't Think Twice" and then glissando into "Circles in the Sand," due for imminent release, and more especially Gaudio's "The Sun Ain't Gonna Shine," with a rich, un-

restrained power, evokes both hilarity and awe from the listener. So much so, that the near-capacity audience swarmed to the edge of the stage and persuaded four encores, which still failed to satiate their enthusiasm.

ROBIN LOGGIE

RAY DRUSHAY

Dangerfield's, New York

Ray Drushay, an engaging young vocalist, had a promising New York debut at Dangerfield's, May 11. Drushay was at his best in country-style material, including "Santa Anna Winds," his latest Dot Records single.

A country medley ("Make the World Go Away," "I Can't Stop Loving You," "I Can't Help It If I'm Still in Love With You," "Born to Lose," and "Your Cheatin' Heart") was another big one. His impressions of Johnny Cash and Elvis Presley also were winners. Drushay showed himself to be a bright young talent in a country-pop vein. The evening also marked the return to the club of Rodney Dangerfield after a short absence and the Bell Records comedian was in top form.

FRED KIRBY

From The Music Capitals of the World

DOMESTIC

NEW YORK

Colossus' **Shocking Blue** and **Tee Set** give a Carnegie Hall concert June 14. . . . Columbia's **Al Kooper** and his "Easy Does It Band" appear at the Bitter End through Monday (18). . . . **Joanne Sharell**, wife of **Jerry Sharell**, national promotion director for Buddha/Kama Sutra, and her husband became the parents of a son, **Jerome Sharell**, April 27 at the Sharon (Pa.) General Hospital. . . . Solid State's **Chico Hamilton** appears at Lenny's on the Turnpike, Boston, Friday (22) for the Gretsch Workshop. . . . Jubilee's **Donna Theodore** opens a two-week engagement at Oklahoma City's Cabana Hilton, Aug. 3.

Elektra's **Tom Paxton** and A&M's **Brewer & Shipley** play the Bitter End, June 10-15. . . . Columbia's **Johnny Mathis** opens a one-week stint at the Sahara Tahoe, June 1. . . . **Exchange**, a new Atlantic group formerly Tampilpais Exchange, an off-Broadway show earlier this season, will release the score for the show as their first album produced by **Adrian Barber's** Starship Productions. . . . Jazzman **Charles Lloyd** has completed production of an album of new music with label up for grabs. His new six-man electric group has a West Coast tour coming up. . . . **Frankie Ray**, guitarist-singer at the Spindletop Restaurant, has a new single on the Wizzard label, "Liza Love Me Now" and "Bye Bye Baby" produced by Jimmy Wisner.

Cotillion's **Sweet Stavin Chain**, plays Ungano's, Tuesday (19) and Wednesday (20). . . . Columbia's **Raven** begins a three-week European tour, June 3. When they return to the U.S., they play Los Angeles' Whiskey Au-Go-Go, July 8-12, and San Francisco's Fillmore West, July 16-18. . . . **Charles Strouse**, composer of Broadway's "Applause," has left for Hollywood to do the score of the Warner Bros. film, "There Was a Crooked Man." . . . Ford's **Dick Roman** has had a second four-week option picked up on his current engagement at Las Vegas' Desert Inn.

Warner Bros. **Van Morrison** appears at 8 and 11 p.m. shows at Howard Stein's Capitol Theater, Port Chester, N.Y., Friday (22) and Saturday (23). . . . Reprise's **Sammy Davis** will appear at the King's Inn in the Bahamas and the Deauville, Miami Beach, this summer. Motown's **Supremes** also will be appearing during the Deauville's summer season. Miami's Eden Roc, also owned by **Morris Lansburgh**, will have **Don Rickles**, **Diana Ross** and **Shekay Greene** among its summer headlines.

Elektra Records has moved to 15 Columbus Circle. . . . **C.C. Courtney** and **Peter Link's** Big Sandy Productions will collaborate with Youth Marketing in editing the best of the mini-opera series for release as a deluxe record set. . . . **Jerry Ragavoy** is producing **Garnet Mimms** for MGM and **Lorraine Ellison** for Warner Bros. . . . **Orpheus** set for the Huntington House, L.I., Friday (22), Garden City, L.I., Saturday (30), the New Brunswick Inn, New Brunswick, N.J., June 5, and the Toms River H.S., Toms River, N.J., June 12. . . . **Sad Ending**, Scepter Records group, on a tour of campus one-nighters. . . . **Melanie**, Buddha artist, will give a solo concert at Carnegie Hall June 13. . . . **Ambergris**, Paramount Records group, at Los Angeles Whiskey Au GoGo Thursday (21) to Sunday (24). . . . **Felicia Sanders**, director **Ellis Rabb** and composer **Sheldon Harnick** plan a Broadway musical, as yet untitled, based on the life of Edith Piaf. . . . **Larry Weiss** set to produce theme for Avco Embassy's "The People Next Door" with the **Bead Game**. . . . "Pufnstuf" soundtrack to be released on Capitol and not Kapp as previously announced. . . . **Dave Mullaney** com-

posed and scored the music for the **Charles Fifer** film "Mine Eyes Have Seen the Glory." . . . **Tony Lawrence** will produce a "Give-Peace-a-Chance Music Show" in the Damrosch Bandshell Lincoln Center on June 7. . . . Decca's **Karen Wyman** will make her nightclub debut at the Sands Hotel, Las Vegas, on June 3. . . . **Stephen Buer** and **Menzel Borg** will conduct a series of chamber music concerts on Sunday afternoons at Cafe Figaro. . . . **Burt Bacharach** will appear in concert with the vocal group, **Carpenters**, and a full orchestra under his direction at the Westbury Music Fair, L.I., May 29-30. **FRED KIRBY**

CINCINNATI

Mae Boren Axton, songwriter well known in both the country and pop fields, whose "Heartbreak Hotel" was one of the first big ones for **Elvis Presley**, is now located in Phoenix, Ariz., where she's working on public relations while continuing her writings. Her songwriter son **Hoyt** is still in Hollywood and takes to the road frequently for college concerts and club dates. Another son is a junior in law school in Oklahoma.

Jack Wild, of NBC-TV's "H. R. Pufnstuf," was in town last week to hustle his new Capitol Records single, "Some Beautiful," on **Bob Braun's** "50-50 Club" on WLW-T and Avco's four-city TV net, and on **Larry Smith's** seg on WXIX, Channel 19. . . . **Scherri St. James & Company** wound up their stand at Harrah's, Reno, Nev., May 13 to show their wares at Harrah's, Lake Tahoe, for the May 14-20 period. They have already been engaged to return to Lake Tahoe for a fortnight's stay beginning Nov. 12.

Mark Ramsey, executive producer of WLW-TV's country show, "Midwestern Hayride," is the new director of Avco Broadcasting's "50-50 Club," featuring **Bob Braun**. He succeeds **J.K. Smith**, **Carol Farrell**, production assistant on "Hayride," is out on a leave of absence. . . . **Cathy Rainier** is the new promotion director at WXIX-TV here, succeeding **Dick Ridge**. . . . Moonlite Gardens of Coney Island here, long the haven for top recording names, is continuing with the same policy this season. Already set are **Kenny Rogers** and the **First Edition**, July 11; the **Gold Diggers**, Aug. 8, and "Hee Haw's" **Roy Clark**, Aug. 22. . . . Fraternity Record president **Harry Carlson** and wife **Louise** returned to their Sheraton Gibson Hotel headquarters Monday (18) after a week of sopping up the sunshine in Fort Lauderdale, Fla.

Dennis Wholey, a resident of New York since his syndicated talk show bearing his name was chucked by WKRC-TV five months ago, was a visitor here last week, accompanied by singer **Carolyn Blakey**, whom he has under contract. Miss Blakey cut a session at King Records here, with Wholey monitoring. Her initial release on the label some months ago was "Tomorrow's Child." Now working out of the William Morris office, Dennis is still mulling the idea of presenting **The Who** in concert here, with he as emcee.

Richard King, WLW Radio's top mickman, departed the station May 1 at the expiration of his contract. King is reported to have demanded more moola, which wasn't forthcoming. Filling his former 3 to 7 slot is **Jim LaBarbara**. King had been at WLW since 1965. . . . Lauded by the local press for a solid performance, **The Mountain** (**Felix Papalardi**, bass, and **Leslie West**, guitar) drew a meager gathering of rock fans to Music Hall. The **Hampton Grease Band**, of Atlanta, handled the warm-up.

A.S. Csaky, motion picture tech-

(Continued on page 28)



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Talent

From The Music Capitals of the World

DOMESTIC

• *Continued from page 26*

nician, filmed a 35mm. segment on "Coal River," new Fraternity Records single, as done by Gene Hughes and the Casinos. Shooting was done at Rusty York's Jewel Recording Studios here. Product got a viewing recently at a press party at Harry Carlson Fraternity headquarters here. Music is being dubbed in this week, with the short slated for distribution in film houses at an early date. "Coal River" was clefted by Jim Belt, West Virginia songwriter-entertainer. . . . Jimi Hendrix brings his rock group to Cincinnati Gardens May 22. **BILL SACHS**

LAS VEGAS

The Promises in town for a United Recording disk session. The group closed a four-week gig at the Sahara Tahoe. . . . The Southern Nevada Industrial Foundation is considering a campaign to create a "music business row" in Las Vegas for major recording and commercial production. . . . The Command Performance debuting in the Sands Hotel had their first single, "Working Man's Prayer" b/w "My Home on the Range," released by Viking Records. . . . The Treniers recorded "The Crapshooter's Blues," live, on stage at the Flamingo Casino Theater. Promoters of a seven-day rock festival moved ahead with plans

Signings

Tamalpais Exchange, a group of three girls and three boys, which was formed in Miami, to Atlantic Records. Initial album is due in June and a single is scheduled for late May release. . . . Dry Dock County to Mercury Records. Wes Farrel will produce their disks. . . . Flight, Parthenon and Mohawk, three Chicago-based groups, to Little Mohawk Productions. . . . The Rhythm Rebellion to Tangerine. . . . Shango and Roy Head to Dunhill. . . . Delaney, Bonnie & Friends, the Steve Miller Band, Seals & Crofts, the Original Cast Band and Bush to International Famous Agency for representation in all fields. . . . Former major league pitcher Bob Uecker signed a personal management contract with Jerry Purcell. . . . 4 O'Clock signed by Stonehedge Productions. . . . The Unspoken Word to Atco. . . . Carmen Cavallaro to GWP Records after 20 years with Decca. . . . Freddie Scott to Probe Records. . . . Kallabash to Mercury. . . . Changing Scene to Avco Embassy. . . . Rare Bread to MGM.

to draw 500,000 persons to Southern Nevada, June 29 through July 5, despite the fact that the sheriff revoked their "movie license." Government officials said revocation resulted because of misrepresentation. Richard Keats, president of RSK Corp., and The Nevada Film and Music Festival originally told authorities they were hired to film part of a movie for United Artists. Al King, president of Concerto Music Agency Artists Management in San Mateo, Calif., is in charge of talent. King said stars being sought for the rock festival included Ringo Starr of the Beatles; Blood, Sweat & Tears; Foghorn Blues, Tony Bennett, Johnny Cash and Dionne Warwick. Keats plans to charge \$12.50 per head.

The first annual celebrity party, with proceeds of \$18,000 going to the Cancer Society, was held at the International Hotel April 23. Stars autographing records included Parrot's Tom Jones; Amos Records Frankie Laine; MGM's Wayne Newton; Buddah's Vic Damone; Esther Marrow, who just had her first album released; New Zealand singer John Rowles; Hawaiian singer Dick Jensen; Phyllis McGuire, Louie Prima and the Treniers.

Singing sensation 15-year-old Julie Budd made her Caesars Palace debut with Frank Sinatra. . . . The Eddie Dean Show, Golden Nugget's country show, features former Sons of the Pioneers Roy Lanum on guitar; Dale Warren, bass; Fiddlin' Kate, violin; and Maryann on drums. . . . Stark Naked & the Car Thieves opened in the Flamingo Skyroom. . . . Las Vegas resident soul singer Joe Williams flew into New York for a Johnny Carson TV show, with Little David Record artist Flip Wilson as guest host. Carson and musical conductor Doc Severinsen were appearing at the Sahara. Severinsen's June album "I Feel Good!" is a new release. . . .

(Continued on page 41)

Avalon TV Tie With New Disk

NEW YORK—Frankie Avalon will be hitting the television circuit in conjunction with the release of his debut Metromedia single "Come on Back to Me Baby." He's scheduled for appearance on the Merv Griffin and David Frost's shows and on "What's My Line." On the club circuit end, Avalon has dates in Hawaii for five days beginning Wednesday (27) and in Milwaukee from June 4 until June 14.

His Metromedia single was produced by Jackie Mills and Al Capps, who are preparing an album for Avalon.



PHIL SPECTOR, left, and George Harrison, center, huddle with Pete Bennett, head of public relations for ABKCO Industries Management, on promotion plans for the Beatles' film, "Let It Be," and the album of the same name which Spector produced.

Glass Bottle Popping Out With Promotional Tour

NEW YORK—Avco Embassy Records has initiated a cross-country tour on behalf of its new pop group the Glass Bottle. The promotional tour which was kicked off in New York with a luncheon at the Playboy Club includes Baltimore, Washington, Philadelphia, Seattle, Denver, Detroit and Cleveland. In each market a cocktail party or luncheon will be held for dealers, disk jockeys and press. The Glass Bottle will be on hand to perform several numbers from their latest album, "The Glass Bottle," which has already been shipped

to these markets. Traveling with the group are Luigi Creatore, vice president and chief operating officer of the label, and Mike Becce, director of promotion.

Bud Katzel, Avco Embassy's general manager, explained that the tour would be followed by merchandising and advertising campaigns with the greatest emphasis on radio spot time buys across the country to support the album. The group's single, "Love for Living," is already picking up play in a number of Top 40 markets.

18 Months-in-the-Making Festival Set for Wisconsin

MADISON, Wis.—After 18 months of preparation, Concept Nine, Ltd., of Madison, has secured contracts with the city fathers of Black River Falls, Wis., to hold a Music and Art Fair on a 1,500-acre site centrally located to the entire Midwest. Charles Gottlieb, head of Concept Nine, said that the fair date was set for Aug. 19 through 23. "It will be well organized from the logistic standpoint, with the emphasis on the new culture

of contemporary youth. We feel that the length of the festival will help create an atmosphere of overwhelming cooperation. People will be able to come and live here for five days. It will not be blow in and blow out. We are now negotiating with national concessionaires to supply food and drink at decent prices and all the necessary sanitation facilities under a strict performance bond." Ken Adamany, Gottlieb's partner in the venture, pointed out that the site was "amidst national forests and close to an Indian reservation. The music will be taken from the entire spectrum of the scene today, rock, folk, jazz, country, gospel, everything."

Disciple Promo Drive Tour

NEW YORK—A promotion campaign, including a Midwest and California tour is being planned for the Disciple, five-piece rock group recently signed to Avco Embassy Records. The tour is being mapped out by John Apostil, head of Apostil Enterprises, the group's manager, to coincide with the release of their first album in mid-June. A single is scheduled for release the first week of June.

The Disciple has been playing clubs in the New York and New Jersey areas this past year. The group recently signed with Vinny Testa's Infinity, Inc. Their Avco Embassy album is being produced by Michael Earle, Infinity producer.

Price's Turntable Lists Schedule

NEW YORK—Lloyd Price's Turntable has set aside Tuesdays for Clark Terry's 17-piece orchestra and Mondays for WWRL disk jockeys.

Chubby Checker will be performing from Friday (22) through Sunday (24).

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SCLC (operation breadbasket), Rev. Jesse Jackson, NAACP, Urban League, Record World, Billboard, Cashbox, and **Kim Weston** wish to thank the following radio stations who are beginning to play **'LIFT EV'RY VOICE AND SING.'**



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WSRC—AM & FM |
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KCAT
KOKY | Florida
WBOP
WBUS
WCNH
WDBS
WDVV
WRBD
WRHC
WTYS
WOKB | Indiana
WTLC
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WERD
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WOKS
WRFC
WSOK
WAOK | Kansas
KEYN | Missouri
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| Colorado
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WNJR | Tennessee
WDIA
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WVOL |
| Connecticut
WKND | Maryland
WEBB
WINN
WITH
WSID | New York
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WJJS |
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.....and **more** to come!!

Radio-TV programming

Watermark Launches 1st Global Syndicated Top 40 Show July 1

• Continued from page 1

and vice president Ron Jacobs unveiled the new three-hour show last week in Mallorca at the second annual Billboard International Music Industry Conference. The first unveiling of the show for the U.S. market will be held during the third annual Billboard Radio Programming Forum June 18-20 at the Waldorf-Astoria Hotel in New York.

The show's format features a countdown of Billboard's top 40 records from the Hot 100 Chart

and the show will be available for broadcast on Sundays, unveiling information that will be in the Billboard that reaches most radio stations either on the following Monday or Tuesday.

On July 1 the show will be launched in France, West Germany, Spain, and the Netherlands. Negotiations are under way with stations in other countries and there's a strong chance that the show will pierce the Iron Curtain countries.

The show is being produced by Ron Jacobs, who was noted

for building KHJ in Los Angeles into one of the nation's most successful Top 40 stations. Host of the show is Casey Kasem, leading air personality. The format, besides featuring a countdown of the major-selling 40 records in the nation, also contains historic sidelights on record artists and records—all fitting into a tight format. The foreign version will be different from the U.S. version in that several of the state-owned radio networks will adapt it to fit their own programming concepts. In the Dutch countries, for example, the state-owned radio will take the components of the show and translate for their own air personalities. In Spain, the feature material will be in English, but the introductions to the records will be in Spanish.

Rounds said that he is now setting up a distributor network for the Far East.

One of the major aspects of the new program is that it will introduce U.S. hits early in foreign countries, Rounds said. "This type of program could, for the first time, establish a sales impact for a major 40 records worldwide at the same time." This could, in time, lead to an international sales chart, he said, showing the major-selling records around the world.



POPPY RECORDS ARTIST Townes Van Zandt tours Milwaukee's radio and record scene. From left: Vin Scelsa of Poppy Records, Bob Reitman of WTOS, Dave Steffen of Taylor Electric Co.'s promotion department, John Houghton of WZMF-FM, Van Zandt, Steve Stevens of WZMF-FM, and RCA Records promotion man John Hager.

TV REVIEW

Cash—Second Look At Country's Champ

NEW YORK — Few shows have improved the image of country music as has "The Johnny Cash Show" on ABC-TV network, and there have been some good television shows revolving around country music during the years, to wit: "The Glen Campbell Goodtime Hour" and "The Ozark Jubilee."

The Johnny Cash show, with poise and warmth—and with exceptionally good taste—has been presenting country music in its traditional forms as well as various aspects. The May 6 show, for example, offered Merle Haggard ample exposure to present what was basically a study of Jimmie Rodgers, starting off with that type of style on "New York City Blues" and then going deeper with Haggard and Cash teaming up on "In the Jailhouse Now." Haggard then went back into a solo performance, supported by fiddle, dobro, and acoustic guitar, and horns—much as Rodgers was wont to do. The Haggard performances were strictly quality and of high appeal.

Brenda Lee performed "And I Think I Love You Again," then teamed with Cash on a combination of her singing "Big Boss Man" and Cash singing "Bad News"—both at the same time. This proved to be an effective blend and illustrated another facet to the Cash ap-

proach: He always lets the other artist shine, to his credit, and the result is an engaging and comfortable atmosphere that permeates the entire show.

Charley Pride performed "Is Anybody Goin' to San Antone?," then went into a medley of songs like "Galveston" and "Texarkana Baby" with Cash. Other highlights of the show was a Cash

(Continued on page 32)

L.I. Co. Makes Stereo Transmitter

By ELIOT TIEGEL

LOS ANGELES—A stereo broadcasting transmission system for AM radio has been developed by a Long Island firm. A local middle-of-the-road operator, XTRA, will be the first station in the country using the equipment. XTRA's transmitter is located in Mexico; no U.S. station yet has an AM stereo broadcast permit.

Developed by Kahn Research Laboratories of Freeport, L.I., the new transmitter now allows an AM operator to enter the domain of two-channel stereo broadcasting which heretofore has been the forte of FM broadcasters.

There have been some AM stations, like WQXR in New York, which in early experiments

programmed stereo by broadcasting one channel on their AM frequency and broadcasting the second channel on an FM outlet; usually their FM counterpart. (WQXR-FM is now stereo.)

The new system involves a special AM stereo transmitter which allows the station to send out two signals by the use of two sidebands. Thus a teen-ager can now hear stereo at the beach by placing two transistor AM radios six to eight feet apart and having them both tuned to the origination station.

Once the radios have been spaced far enough apart to obtain stereo separation, the listener tunes in the station on the right radio and then off-tunes that radio slightly to the right. He next tunes in the station on the left radio and then off-tunes the station slightly to the left.

As Bob Young, an executive with the McLendon Pacific Corp., which is the sales agent for XTRA, said listeners are picking up two signals on sidebands adjacent to the station's prime frequency. XTRA broadcasts with 50,000 watts, with one transmitter in Tijuana, Mexico. The station is owned by Mexican interests who lease sales and programs rights to the McLendon organization which prepares the two-channel 7½ inches-per-second tapes in its Dallas facilities.

All the music is played on automated tape players. There is no interference of the prime signals when heard on only one radio.

Since beginning its stereo broadcasts May 2, XTRA has been promoting the new sound by pointing out that no adapters or special receivers are required

WNBC's Bascom to Talk at Radio Forum

NEW YORK—The third annual Billboard Radio Programming Forum continues to build and the latest speaker to be added to an already outstanding slate includes Perry Bascom, general manager of WNBC in New York, who'll speak on how management can build their air personalities.

Just added to the Sounds of the Times exhibit, which will feature the generic sounds of a total broadcast day of leading

radio stations, are WCBM in Baltimore, WTLC-FM in Indianapolis, and WRKO in Boston. WCBM features an easy listening format, WTLC-FM plays soul, WRKO is a Top 40 operation consulted by Bill Drake and programmed by Mel Phillips.

The Forum gets under way at 2 p.m., June 18, at the Waldorf-Astoria Hotel with speakers Art Linkletter, Les Smith and George Martin.

The first break comes at 5:30 p.m., when everyone is invited to attend an open house and cocktail reception at the Billboard offices and rooftop garden, 16th floor, 165 W. 46th St., just a short stroll from the Waldorf-Astoria. Record artists are also being invited to attend this reception as guests of Billboard; it is the one event of the year when record artists can meet more radio program directors and general managers than they could see in several years of tours.

At 7:30 p.m., the Sounds of the Times exhibit will be open in the Waldorf-Astoria's Astor Gallery. The Astor Gallery will also serve as a gathering place and lounge throughout the entire Forum—providing ample opportunity for registrants to meet other radio men on a casual basis.

Several national advertising rep firms are, in addition, planning social functions for the radio stations they represent.

However, the key emphasis of the Forum is on radio education. And this year an outstanding slate of speakers has been lined up that ranges from blending music, traditional vs. modern country music programming, and the growing impact of albums in programming to the qualities a program director must develop in today's changing radio scene.

The Billboard Radio Programming Forum is organized by one of the leading educational consulting firms—James O. Rice Associates—which also organizes the tape CARtridge forum and the International Music Industry Conference for Billboard. Registration is \$175 and may be sent to Radio Programming Forum, Ninth Floor, 300 Madison Ave., New York, N.Y. 10017.

'Polka Varieties' Returns to Syndication; 25 Stations Set

CLEVELAND—"Polka Varieties," produced by Herman Spero Productions, is returning to syndication, and 25 television stations have already been cleared for the weekly hour show. Paul Wilcox hosts the show, which has been on WEWS-TV here for 14 years every Sunday.

Herman Spero, head of the production firm that also creates the weekly "Upbeat" bandstand variety show aimed at young adults and teens, said he hopes to place "Polka Varieties" on some 35-40 stations. The show was syndicated in about 35 markets back in 1967-68, then was taken off the market for a while.

Appearing in a format that consists of rotating various

ethnic style polka bands are such polka favorites as Frankie Yankovic, Wally's Polka Chips, Almars, Steve Budzilek, Rickie Badnal, Eddie Stampfl, Henry Haller, Lenny Zadel, and Ed & Gilda Ciffani. The styles range from Italian polka to German polka. Spero said that other acts from the pop field are also featured occasionally on the show. Al Martino once appeared. New groups for "Polka Varieties" are auditioned each Monday night, Spero said, "and once in a while I'll find a group that we also feature on 'Upbeat,' but mostly I'm searching for new talent Mondays for the polka show." In Cleveland, the show gathers an average of about 160,000 homes, he said.

WDVH Accent on Country Sound

GAINESVILLE, Fla.—WDVH, 5,000-watt daytime station, is now basing most of its programming on country music. Mel Turner at the station said the sound is centered around a Nashville Brass type of sound, but the station will be playing such artists as Bill Anderson, Sonny James, and Johnny Cash as well as easy listening folk-flavored LP cuts. Manager of the station is Larry Edwards.

KOAD Rock Play

LEMOORE, Calif.—KOAD is now featuring a rock format; the station previously broadcast an easy listening format. It broadcasts 6 a.m.-midnight. Chris Conner is program director.

JUST FOR THE RECORD

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AGE 17	LEWISBURG PENITENTIARY
AGE 18	CHILICOTHE REFORMATORY
AGE 19	LIMA STATE HOSPITAL (FOR OBSERVATION)
AGE 20	OHIO STATE REFORMATORY
AGE 20	OHIO STATE PENITENTIARY
AGE 21	OHIO STATE REFORMATORY
AGE 23	OHIO STATE PENITENTIARY
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Ken Griffin, formerly with WDRC in Hartford, is now with Uni Records, Los Angeles. . . . Call letters of KFMZ-FM in Houston, have been changed to KYED-FM. . . . **Bob Tiffin**, former music director of WUBE in Cincinnati, is now known as **Dave Williams** on WDEE in Detroit. . . . **Lee Allen**, formerly program director of WJBO in Baton Rouge, is now with KTRH in Houston, replacing **Steve Edwards** who has joined KHOU-TV in Houston.

★ ★ ★

Mark James has joined WBNB, St. Thomas, Virgin Islands; he was known as **Rick Martin** on WWUN in Jackson, Miss. The WBNB lineup now includes James, program director **Bill Gray**, **Gene Francis**, **Nick Russell**, **Lee Carle**, and **St. Claire Williams**. Station plays a blend of easy listening and Top 40 records and "is in desperate need of record service," says Gray. . . . KNEW in San Francisco, went on the air at 6 p.m., May 1 with Frank Sinatra music and didn't stop until 6 a.m., May 4. Program director **Bill Stewart** reports that the phone never stopped ringing and he received 2,500 pieces of mail. **Sam Holman** was the air personality on about 14 hours of the stint, some on Saturday, some on Sunday. One of the phone calls was from a gentleman wanting the station to do it again; he offered to sponsor the whole shebang.

★ ★ ★

Bruce Michael Cummings has been promoted to program director of WLVA in Lynchburg, Va. He'll continue his 6-10 a.m. show. Rest of staff includes **Jim Stapleton**, **Bob Osburn**, and **Jack Fitz-Simons**. In addition, **Pat Simon** does a talk show. . . . **Warren Earl**, general manager of KHJ in Los Angeles, has been promoted to vice president of RKO, western region. This puts KFRC under his wing, as well as KHJ. . . . **Ken Mays**, formerly of WISE in Asheville, N.C., is now with WONN, Lakeland, Fla., and is doing a progressive rock show.



CUMMINGS

★ ★ ★

Ray Mack, who left WAYS in Charlotte a year ago to pursue a college career, is returning to the Top 40 station to do vacation shifts this summer. . . . Note to **Bruce Tidball** at KICR, University of Iowa: You'll have to contact **Kevin O'Donahue** of 2SM in Sydney direct about that anti-drug tape. . . . Regarding our anti-drug campaign, may I recommend the "Flight Termination" cut on the new Decca album by the Foxx called "The Revolt of Emily Young." The LP is a rock novella produced by my old buddy Buzz Cason and Pepped Martin. This particular cut lays it on against drugs. Please try to get the album and play this particular cut. Other tunes I'll recommend include "The Monkey's Getting Heavy" by the ST4 on Perception Records, the recent hit of "Cold Turkey" and, of course, the recent Art Linkletter record. Heavy airplay suggested on them all.

★ ★ ★

Bob Ray, previously with KSRF-FM in Santa Monica, Calif., is now with KACE, Riverside, Calif. . . . Lineup at WCMI in Ashland, Ky.: **Don Rees**, **Jerry Howard**, **Mike Buxser**, and **Bob McCords**, with **Tim Walden**, **Dirty Ernie**, and **Wayne Bowman** doing weekends. . . . **Sir Mikey**, program/music director of DZUW, Channel 7 Bldg., Que-

zon City, Philippines, needs progressive rock albums. Says his station is the only one of its kind on the islands.

★ ★ ★

Staff at WTAI, Melbourne, Fla., now country-formatted, includes station manager **Doc Holiday**, formerly with WKDA, Nashville (ironically, he was with WKDA in its rock heyday and left when it went country, only to change WTAI from rock to country), operations manager **Chris Randle**, previously with WENO in Nashville; **Johnny Wailin**, formerly with WKDA in Nashville. . . . **Bod Dell**, where are you now? (He'd been at WTAC, Flint, Mich.). I enjoyed the "last" memo. . . . It's a little late to mention it, but **Robin Seymour** is back on CKLW-TV with "The Lively Spot," an hour Saturday variety show.



HOLIDAY

★ ★ ★

Bob Shannon is leaving KXOK in St. Louis, where he set sky-high ratings records, and is joining the uptempo easy listening station in town, KSD, for 1-4 p.m. . . . **Chris Kidd** is now with WRNW-FM in Mount Kisco, N.Y.; he had been with KTRT in Truckee, Calif. . . . **Dick O'Day** is now on KRYT in Colorado Springs, Colo.; he was with KNEB in Scottsbluff, Neb. Rest of KRYT lineup includes program director **Alan Silverman** and **Sue Barton**.

★ ★ ★

Lou Faust has been named president and chief operating office of 46 Beacon Corp and Johns Communications, which own WKNR in Detroit and KIIS in Los Angeles; he'd been general manager of WPAT in New York. . . . Funeral services were held May 6 in Los Angeles for **Jim Randolph**, 39, program director of KGFJ, leading soul music station. Survivors are a wife and six children. . . . **Al Jarvis**, noted air personality on the West Coast, died of a heart attack; he was a salesman at KLAC, Los Angeles.

★ ★ ★

Jay Brooks is joining WENE in Binghamton, N.Y. . . . **George Benson** has departed WIBG in Philadelphia; the station reportedly gave him only two days' severance pay. . . . Many radio stations in Minneapolis are teaming up to air a taped program called "Drugs: Listen and Decide" May 19 at 7 p.m. The show features teens commenting about their various experiences with drugs. **Dennis McGrath** says he hopes to have 75 percent of the station airing the program at the same time. My hat is off to all of the stations that are participating; it's a good move.

Country's Champ

• Continued from page 30

duet with his wife, June Carter, a performance of "Flowers on the Wall" by the Statler Brothers, and then a couple of religious tunes by Cash and his organization (which includes Carl Perkins, the Carter Family, the Statler Brothers, and the Tennessee Three and even a guitarist who hides back in the shadows and goes unnamed.

In its birth stages, the Cash show had some writing flaws, but such is not the case today. The show flows well, fast, and smooth and it stands out as one of the major entertainment hours on network as well as a major showcase of talent.

CLAUDE HALL

Letters To The Editor

Dear Editor:

We have been interested in the drug problem for a long time and it was largely through our efforts that Raleigh Mayor Sebe Jones named a committee to investigate the drug problem here. In fact, WKIX general manager Carl Glick is chairman of the group.

On April 18, 1970, WKIX conducted a "Drug Information Day" which was tied in with the Governor's Conference on Drug Abuse, held the Wednesday before our program.

We used our "Actionline" audience-participation program to collect questions from listeners about drugs. We then took these questions to the experts who appeared at the Governor's Conference. These included such people as John Finlater, deputy director of the Federal Bureau of Narcotics and Dr. Sidney Cohen of the National Institute of Mental Health.

We ran these "Actionline" questions and answers throughout the day April 18. In addition, each newscast contained a special report on some aspect of the drug problem. We also presented a 15-minute documentary "Fiction and Fact About Drugs." On these special programs, which ran from 7 a.m. to 7 p.m., we tried to give factual information about various drugs and their effect on the body. We explored the extent of the drug problem in the Raleigh-Durham area, looked into what the schools were doing to combat the problem, talked with former drug addicts, and described what is being done to help those hooked on drugs.

"Drug Information Day" was a high success . . . so successful, in fact, that the director of the State Bureau of Investigation has asked that the programs be made available to all other radio stations in North Carolina; this, of course, we are more than happy to do.

The programs also won for WKIX the state-wide "Richard Shelton Communications Award" given by the North Carolina Council of Churches.

We don't intend to stop here. At WKIX we have made drug abuse a continuing project and are already working on future programs.

Pat Patterson
Program director, WKIX
Raleigh, N.C.

Seabolt Award To Mayberry

NASHVILLE — Corky Mayberry of KBBQ, Burbank, Calif., has been named April winner of the Plantation Star of the Month Award.

Jerry Seabolt, national country promotion director for the Shelby Singleton Corp., made the presentation.

Seabolt originated the "Star of the Month" award as a spin-off of his weekly Information From the Plantation record sheet, currently reaching 2,500 stations.

KFMB-TV Bows New Variety Show

SAN DIEGO — KFMB-TV, channel 8 here, has introduced a new weekly variety hour show aimed at an international audience — "International Hour." Host is Jim Gordon; Dan Griffith produces. The Saturday 1-2 p.m. show will feature music of international lands as well as customs, arts, and other facets.

Programming Aids

COUNTRY

KBBQ, Burbank-L.A., music director & personality **Corky Mayberry** reporting: BP: "Mama Liked the Roses," Elvis Presley, RCA; BH: "Big Oscar," Ted Williams, Monument; BLP: "T a m m y's Touch," Tammy Wynette, Epic. . . . WTCR, Ashland, Ky./Huntington, W. Va., program/music director **Gregg Elliot** reporting: BP: "He Loves Me All the Way," Tammy Wynette, Epic; BH: "Hello Darlin'," Conway Twitty, Decca. . . . KCKN, Kansas City Mo., program director **Ted Cramer** reporting: BP: "If I Ever Fall in Love," Faron Young, Mercury; BH: "Hello Darlin'," Conway Twitty, Decca. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting: BP: "They Don't Make 'Em Like They Used To," Herbie Smith, Astral 7; BH: "Togetherness," Buck Owens & Susan Raye, Capitol; BLP CUT: "My Rough & Rowdy Ways," (Hank Snow Sings In Memory of Jimmie Rodgers) Hank Snow, RCA.

EASY LISTENING

KTHO, South Lake Tahoe, Calif., program director **Bill Kingman** reporting: BP: "A Little Bit of Soap," Paul Davis, Bang; BH: "Follow Me," John Denver, RCA; BLP: "Sit Down Young Stranger," Gordon Lightfoot, Reprise. . . . WXOK, Keokuk, Iowa, program director **Art Mann** reporting: BP: "Airport Love Theme," Vincent Bell, Decca; BH: "For the Love of Him," Bobby Martin, UA. . . . WSPR, Springfield, Mass., program director **Budd Clain** reporting: BP: "Passport To the Future," Jean Jacques Perrey; BH: "Birds of All Nations," George McCannon III. . . . WGR, Buffalo, N.Y., music director **Larry Anderson** reporting: BP: "Hey Mister Sun," Bobby Sherman Metro-media; BH: "You & Me & Mexico," Edward Bear, Capitol; BLP: "Bridge Over Troubled Water," Les & Larry Elgart, Swampfire. . . . WBCM, Bay City, Mich., music director & personality **Jack Hood** reporting: BP: "Five o'Clock World," Trini Lopez, Reprise; BH: "Sollaimon," Neil Diamond, Uni; BLP CUT: "Paper Mache," (I'll Never Fall in Love Again), Dionne Warwick,

Scepter. . . . WCAP, Lowell, Mass., program director **Mort Roberts**; BP: "Passport To the Future," Jean Jacques Perrey, Vanguard; BH: "Which Way You Going Billy," Poppy Family London.

HOT 100

WDCR, Hanover, N.H., program director **Mark Dillen Stitham** reporting: BP: "Long and Winding Road," Beatles, Apple; BH: "Get Ready," Rare Earth, Rare Earth; BLP: "Sit Down Young Stranger," Gordon Lightfoot, Reprise. . . . WCAR, Philippi, W. Va., music director **David J. Koltash** reporting: BP: "Sincere Replies," Bobby Blue, Liberty, U.A.; BH: "Up the Ladder To the Roof," The Supremes, Motown; BLP CUT: "Mama Told Me Not To Come," (It Ain't Easy) Three Dog Night, Dunhill. . . . WLON, Lincolnton, N.C., program director **Wayne Howard**; BP: "Got To Find a Way," Richard Parker, Commonwealth United; BH: "Mississippi Queen," Mountain. . . . WOR-FM, New York City, music director **Merdee Herman** reporting: BP: "Ride Captain Ride," Blues Image, Atco; BH: "Which Way You Going Billy," Poppy Family, London; BLP CUT: "Long & Winding Road," (New Beatles Album) Beatles, Apple. . . . WICB, Ithaca, N.Y., music director & personality **George Elmer** reporting: BP: "You're a Big Boy Now," John B. Sebastian, MGM; BH: "My Baby Loves Lovin'," White Plains, N.Y., Deram. . . . WBVP, Beaver Falls, Pa., music director **Tony Scott** reporting: BP: "Tomorrow Today Will Be Yesterday," The Happenings, Jubilee; BH: "Reach Out and Touch Somebody's Hand," Diana Ross, Motown; BLP CUT: "Look at Life," (He Ain't Heavy) The Hollies, Epic. . . . WPTS, Pittston, Pa., **Rick Shannon** reporting: BP: "Mystery of Love," Leer Bros. Band, Intrepid; BH: "Go Back," Crabby Appleton, Elektra. . . . WREK, Atlanta, Ga., music director **Ron Parker** reporting: BP: "Long Winding Road," Beatles, Apple; BH: "Question," Moody Blues, Deram; BLP CUT: "Peace By Peace," (Crabby Appleton) Crabby Appleton, Elektra. . . . WATS, Sayre, Pa., music director **Lee Potter** reporting: BP: "I Shall Be Released," Rick Nelson, Decca; BH: "American Woman," The Guess Who, RCA; BLP CUT: "Proud Mary," (TOM) Tom Jones, Parrot.

Selling Sounds

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

WEEK OF MAY 11-15

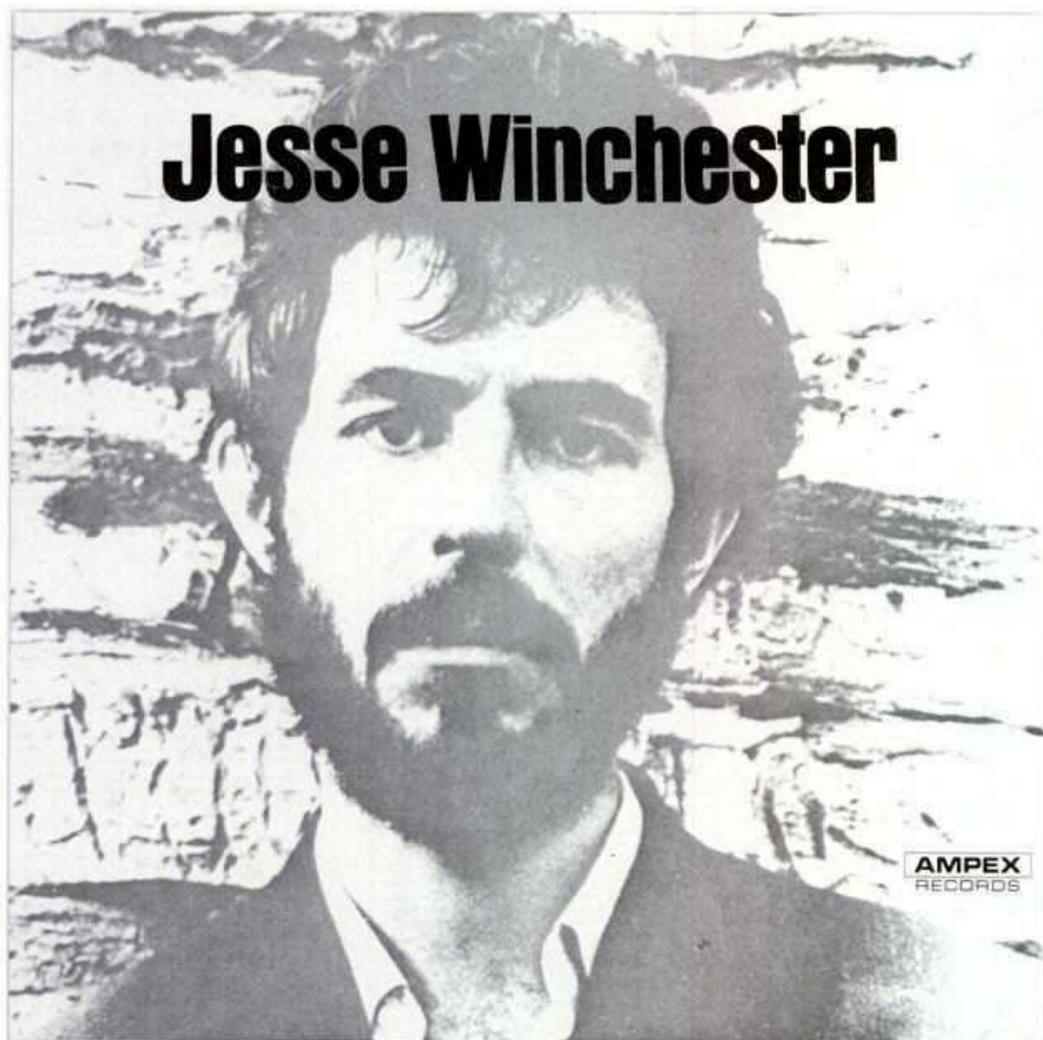
AL HAM PRODUCTIONS, INC., 886-1234—**Al Ham** has just finished three new Kodak TV spots. He did one 60 sec. commercial & one 30 sec. spot entitled "Two Hands." The third was a 30 sec. spot entitled "Drop-In." **Ray Fragasso** produced the spots for the J. Walter Thompson Co. They were recorded at Bell Sound. . . .

KINGSLEY SOUND, INC. 150 W. 55 St., New York, 581-2686—**Sacramento Tomato Juice-14-one spots** for Radio, Dodge & Delano, Inc. is the agency, **Gabor Apor** was the producer. . . . Wash & Wear-Glisade—30 sec. TV spot, for Doyle, Dane & Bernbach. **Joel Stewart** was the producer. . . . Bayer Aspirin—30 sec. TV spot for Dancer, Fitzgerald Advertising. **Peter Waldren** was the producer. . . . Skybar—30 sec. TV spot for Nadler & Larimer. **Joanne Harvard** was the producer. . . . WCBS-TV News Promotion, Moog Synthesizer, producer was **Linda Allen**, WCBS-TV. . . .

NATIONAL Recording Studios

MacManua John & Adam's **Bob Ammo** and **John Pike** in from Detroit recording Pontiac music with **Steve Karmen**. **Lou Garisto** producing music spots for Clairol and La France. **Arnold Eidus** and **Ted Bates** in with Carpet Brite jingles. Grey Advertising recording music for Macys. **Chico Hamilton** waiting for an Odyssey House film. **Steve Karmen** recording jingles for Falstaff Beer. **Charles Finley**, Oakland A's owner, in with **Aram Bojahljan** and **J. M. Mathes** supervising musical commercials. **Bob Motta** busy producing ABC Records singles. At the Film Center: **SSC&B** mixing Breck. Spots Alive producing spots for "Z." **Stu Gellman** mixing Lipton Tea. **BFB** in with Whirlpool. Western Electric mixing spots. Forum III mixing Clairol.

Ampex proudly announces the release of Jesse Winchester's first LP



A10104 STEREO LP

BY JUAN RODRIGUEZ

Montreal — Jesse Winchester arrived in Montreal early in the summer of 1967. He moved because of the Draft Now Winchester has an album out (on Ampex), produced by the Band's Robbie Robertson. It is a firm, beautifully performed and composed record, one that will surely mark Winchester as one of the important singer-songwriters. The fact that Robertson plays lead guitar on the album and that Levon Helm chips in on drums and mandolin here and there is bound to be of interest. But it is Winchester's album through and through, conveying a unique personal sensibility.

Winchester's music is rich in its depth and heritage, as it is a consummation of everything he grew up with. His sound is clean, like the Band's, Southern, with measures of rock and roll, gospel, even jazz — whatever comes naturally.

He sings as he writes, in a gentle but strong voice. He's a relaxed, perfectly paced singer, possessing beautiful ballad phrasing and plenty of funk on uptempo numbers. Winchester, like the best singer-songwriters, does not separate words, music and performance — it's all one thing.

"It used to be that a song could get across all the feeling you wanted from very, very simple words. Now the word has become more important. But, to me, I still like a sound song. I don't like a lotta words. The fewer the better, the simpler the better . . . in everything."

Winchester simply sings away, with nothing forced or put-on. The back-ups are fluid and mellow, rocking and rolling and, at times, just being quiet about it. The album, recorded in Toronto, is also a fine production achievement for Robertson, simply because he has remained faithful to the singer.

(Rolling Stone)
3/19/70

AMPEX
RECORDS

Available on Ampex Stereo Tapes

RADIO-TV mart

Billboard Magazine—read by more air personalities, program directors, and general managers than any other trade publication in the world—is the perfect place for your job needs. Already, hundreds of radio stations and program directors and air personalities have been brought together through the Radio-TV Job Mart. The cost is \$15 for two times. Because of the low cost, please send payment with your advertising copy. Box numbers will be used, if you wish, but results are much faster when you use your name and address or call letters. Send to:

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

POSITIONS OPEN

Immediate opening for a top-flight announcer in a bright, MOR format. 5,000-watt, 24-hour station in central Virginia. First ticket preferred, but not required. Excellent working conditions. Top salary to the right man. Contact Pete Jason, Evans Communication Systems Inc., Box 631, Charlottesville, Va. 22902 or call 703; 295-5121.

KBBQ Radio, in beautiful downtown Burbank, the modern country sound of Los Angeles, is currently interested in receiving audition tapes from top-seasoned personalities who are familiar with the nation's current country sound in radio. Applicants must have first phone license. Send tape (including news and commercial spots), picture, resume to program director Hugh Jarrett, KBBQ Radio, 121 E. Magnolia Blvd., Burbank, Calif. 91502.

WHYY, Box 1841, Montgomery, Ala. Night man needed. Personality type. Chance to work with booming station on excellent staff. If professional, call Bob Baron, program director, 205-264-2288. Otherwise send tape and resume.

I want as many edited airchecks as I can get. All type formats. Resume, photo, salary requirements and shift preferences. All interested jocks, newsmen airmail audition tapes to Jay Sands, WAEB, 700 Fenwick St., Allentown, Pa. 18103, immediately.

East Coast country giant seeks young pro on the way up. Must be top-notch teamworker. Immediate opening. Rush tape & resume to Box 0235, Radio-TV Job Mart, Billboard.

Are you TV potential? High-rated up-tempo MOR-AM with NBC Television affiliate needs professional, dynamic personality with first phone. If you look or sound good on the tube you'll have the chance. W. Ronald Smity, WEAG, AM/FM/TV, Hagerstown, Md. 301-797-7300.

Looking for a better-than-average job with a top-rated, like-new AM station? We have a full-time announcing position or combination sales and announcing position open to the right person. If you have a fast pace, professional sound and if you are looking for a top salary in a beautiful resort city, please apply. Basic format modern country & gospel programmed in advance. Applicants must be of good character, permanent, reliable and furnish references. Job offers guaranteed advancement. Send aircheck and resume to: Bob Gipson, Assistant Manager, KXOW Radio, P.O. Box 579, Hot Springs, Ark. 71901.

WEEL, 703-273-4000. Needs morning traffic man. 1st or 3rd ticket. Contact program director Jack Aliz.

Phoenix, Ariz., is America's most beautiful city, and KOY, Arizona's number one station, is looking for a good-voiced top 40 or up-tempo MOR jock for the all-night show. We are number one of the nation's fastest growing cities (one million market). We offer top pay, stability, 3-week vacation, free life insurance, free medical insurance, and the finest profit planning in broadcasting. All talented jocks considered. Send tape and resume to: Jim Heath, KOY, Phoenix 85004.

Growing chain looking for announcer strong on production to fill program director position at the flagship station in Dallas... KIXL. Send tapes, resume, pictures to Bob Edwards, National Program Director, Strauss Broadcasting, 1401 S. Akard, Dallas 75215.

South Florida's top 50,000-watt independent needs happy morning man with good voice and sense of humor. No clowns, please! Send tape and resume to George Cooper, program manager, WINZ, 100 Biscayne Tower, Miami, Fla. 33132. Telephone calls will not be accepted.

Is there an ambitious, dedicated news director who'd like to set up the new operations at this contemporary country station in the Gulf South? Must enjoy scooping the competition and know how to give us the local news image. Bring us these qualities, plus good credit and health, and we'll give you \$150 a week to start, plus completely paid life, health, and dental insurance, bonuses and profit-sharing plan. We guarantee you'll enjoy working here. Send non-returnable tape, resume to Mike Malone, WUNI Radio, Mobile, Ala. 36604.

KEEL in Shreveport, La., seeks midday air personality. Have got to be a pro, have to be good also in production, and it probably wouldn't hurt to play either basketball (we play 48 games a year) or softball. Working conditions are good, pay is decent for the market, and there's lots of extra income from production and outside activities. Tape and resume immediately to program director Larry Ryan, KEEL, 710 Spring St., Shreveport, La.

Los Angeles area. Country KWOW is looking for a creative pro who can move a contemporary country morning show with humor and fun. Also should have production and writing ability. If you'd like to move into country music with a No. 1 pulse-rated station, send aircheck and resume to: Arkin Miller, KWOW Radio, South Mills & Olive, Pomona, Calif. 91766. Equal opportunity employer.

Program Director — Major professional producer of taped music services for radio needs experienced man with excellent voice and strong programming background in contemporary music. Good knowledge of middle-of-the-road would also be desirable. References required. Send tape, picture and resume to: Don Headman, IGM, P.O. Box 943, Bellingham, Wash. 98225.

Houston is America's sixth largest city and KHTT, Houston, is on a talent hunt. We are an aggressive, contemporary, MOR station (was one of the nation's finest facilities). You qualify if you have a good voice, something to say (briefly) and enthusiasm. Top 40 or contemporary MOR experience necessary. Excellent salary and many company benefits. Houston is an action city—you can get here by sending a tape and resume to: Nat Stevens, KHTT, 2100 Travis, Houston, Tex. 77002. All tapes will be heard.

Rock Jock, Music Director seeking position in Southwestern Michigan. Currently employed in 200,000 market. Air check and resume on request. Will consider all offers, call 616-345-1795 or 304-346-5226.

I am a professional radio man with 10 years' experience Top 40. Experience includes programming, production, air work, you name it. Prefer major market in Southeast, will consider others. Available immediately. Write the Beautiful Dan Cook Show, P.O. Box 1066, Birmingham, Ala., or call 205-591-1384.

Four years of college in a big city has given me a headache so I would like to escape to a smaller or medium-sized market where I can concentrate on radio, unhampered by pollution and mile-long traffic jams. Top 40, progressive rock, or MOR (I've worked all three). Three years' experience, 1st phone (I'm willing and able to do engineering on the side). Not uptight over money, but I am serious about doing a good job. Lee Schaeffer, 518 Beacon St., Boston, Mass. 02215.

Deejay-announcer, 6 months' experience, seeks deejay position with station within 150 miles of New York City. But will consider Midwest and Northeast. Knows all types of music. Knowledgeable in sports. Air checks available. Contact: (212) FI 7-5149 after 8 p.m.

POSITIONS WANTED

I want to meet new people in a new place, and as a student have three months of summer. 3rd endorsed, mature sound to set your disks spinning. For a tight board, with tape to prove it, write: Tape, Box 244, Haggin Hall, University of Kentucky, Lexington, Ky. 40506. Get hand-ironed results in a "no ironing required" world! Possible interviews March 14-22. Bradford D. Carey.

Need a good morning Jock? I'm looking for a steady reliable position at a country station. Age 22, married, 3d class ticket with broadcast endorsement, honor discharge from U. S. Navy. Will travel. 2 1/2 years' experience, some production, pd experience. Call: 812; 365-2613 after 4 p.m.

Let's get together. Now! Young, creative top 40 DJ available immediately. Four years' experience in half-million market. 3d ticket. Military service just completed, now ready to get back in action. Excellent knowledge of pop and progressive rock music. Former music director. Call: 212; 545-6800 between 4-6 p.m. or write: Bob Thomas, 293 N. 1st St., Bound Brook, N. J. 08805.

One of America's top pop music programming authorities is looking for job as announcer and/or music director. Former editor of national broadcast music weekly publication. Major market sound. 3rd. Looking for challenging opportunity. Good chance to catch man on the way up. Write Tom Roberts, 7016 N. Kenton, Lincolnwood, Ill. 60466, or call 312; 675-7084.

Still looking for capable summer replacement? Three years N.Y. suburban and metro area market exp.; can handle any Top 40 format; very strong on news and production; know music. Willing to relocate for summer or good part thereof; available July 1-Sept. 1. Must be in N.Y. from Sept. to Jan. For more info call 212-442-2446 between 6-7 p.m.

I am presently a top-rated, bright, happy sounding, 3rd phone morning drive personality at a No. 1-rated rock station in a 100,000 market. Degree in journalism with experience in radio-TV news, sports and teaching, in addition to four years of jock and production work. I will be available between June 1 and June 15. I am not a screamer; will not and cannot be one. I am interested in jock work in Top 40, contemporary or upbeat MOR where I can communicate with an audience. For tape resume and picture, please contact: Box #0247, Billboard, Radio-TV Job Mart.

News Director, 12 years' radio-TV, seeks opportunity in western U.S. Past president of State Wire service news organization. If you have a news department that is having problems keeping up with the competition then I'm your man. Let me mold your news department into the top operation in your market. If you have several stations I can mold them into a fine working organization of news department. Contact: Box 0260, Radio-TV Job Mart, Billboard.

Here's your chance to hire a proven rating collector, experienced in all phases of radio. Mature, family man, very heavy in country music, news, production, and a first phone man, too. I wish to relocate in the South or Southwest. Tape, resume, and credentials upon request. Present employer knows of this ad. Contact: Charlie Russell, WXCL Radio, 3641 Meadowbrook Rd., Peoria, Ill. 61604, or phone after 7 p.m.: A.C. 309-685-5975.

Want to totally own your market? Exp. programmer. Hip 11 yrs. radio. Heavy on demographic research, mass psychology, to audience control. Scientific approaches; no guesswork, just hard work. Exp also administration and sales. 1st phone. Married. Resume on request to Box 0231, Radio-TV Job Mart, Billboard.

Are you looking for a new personality as a DJ? If so, why not consider me. I'm a recent graduate from a broadcasting school with a 3rd class license. I love pop music and I have over 3,000 records in my collection. If interested, write to: Don Green, 6933 Oakland St., Philadelphia, Pa. 19149, or call 215-RA 8-6677.

Now guy with total experience, including Top 40, sports, MOR, news. Looking to join your action team. Young, a vet, with 3rd endorsed. Write Box 0226, Radio-TV Job Mart, Billboard.

I'm a very good Top 40 personality-production-3rd phone man in a small market who wants to become better, both professionally and financially. I know I'm ready. Medium or larger markets only. Now Florida based. Will relocate anywhere, but prefer S.E. or New England. Call college, 2 p.m.-4 p.m., 904-357-6299.

100% professional jock with 1st phone, exp. in Top 40 and modern country formats. Good production man. Programming exp. Some on-camera TV. I have 14 years in broadcasting with the last 10 years in major markets. Available immediately. Call Ray Robin 513-274-5086.

First phone P.D. wants return to medium market in New York State or Pennsylvania. Will consider all offers. Top 40 or country format. Not a screamer. Handle news, production, copy. Want Progressive Company with solid future. Minimum \$175. Will consider less if moving expenses are paid. Now employed. Resume on request. Reply Box 0232, Radio-TV Job Mart, Billboard, or call after 5 p.m. 703-635-6761.

Ron Britain type screamer. Two years on Cleveland FM. Production shark seeking permanence. BBA in marketing. No draft problem. Prefer community-minded AFTRA. No sales, 1st phone, or news. Presently employed. Henry Navin, 9325 Beacon Ave. Cleveland, Ohio 44105. 216-271-7116.

Frustrated/enthusiastic. There's a thin line of difference if you really care about the business. Medium market announcer has had it with operation that can't make up its mind to go somewhere. Let me put my professional exp. and voice to work for your competitive operation. MOR to progressive rock; the heavier it gets the more I can dig it. 5 yrs.' exp., 2 1/2 yrs. at current job. 27. 3rd, degree, entertaining, enthusiastic. Aircheck/audition, resume, production, picture ready now. Medium market and up with a chance to advance preferred. Box 0233, Radio-TV Job Mart, Billboard.

Let's make a deal: Let me observe your major market programming for 3 months, and I'll give you an experienced, talented, 1st phone summer relief announcer and the most enthusiastic workhorse you ever had. Currently successfully programming a medium market rocker. Will complete my college communications degree next fall. Phone: 205-269-1023.

Fun-loving, fast-moving jock that knows music—Top 40 past, present, and future—and loves it. Seeks position with Top 40 station. 3rd class ticket. Chuck Mosier, 2534 N. Drake, Chicago, Ill. 60647.

"Radio Girl" longs to return to palm trees, sand, and fishing in Central or South Florida. Has 7 yrs.' continuity, traffic, promotion, sales, production, news, and ad agency experience. 3rd phone. Resume and copy samples on request. Write Box 0223, Radio-TV Job Mart, Billboard.

How! Heap good jock ready to collect calps of competition. Plenty talent! Plenty expensive (\$12,000 minimum). You gottum wampum, me cookum for you. Tape and resume on request. Write: Box 0228, Radio-TV Job Mart, Billboard.

Soul personality. 3rd ticket. Seeking top 40, soul, or country music station. Congenial. Music background. Will send tape and resume. Prefer South or Midwest. Promotion ideas, with drive to carry them out. Bobby King, 1520 W. Lehigh Ave., Philadelphia, Pa. 19132.

Available immediately! Ambitious young announcer anxious to get into the business as DJ or Newsmen. Keen knowledge of rock. Also like MOR, c&w, plus soul. Will travel anywhere in Canada or USA. Salary no object, experience is my aim. Will send tape and resume. Looking forward to your replies and/or advice. Contact: Box 0242, Radio-TV Job Mart, Billboard.

Looking for a good rocker to mold an intelligent, mature, short-haired, good voice into a pro. Two years MOR and rock, drive, music director exp. This is my move. Please help. East or Southeast. Contact: Box 0237, Radio-TV Job Mart, Billboard.

Female radio personality. Accurate newscaster, versatile deejay, creative writer, timeless voice. Tight production combo board. Aircheck and resume on request. Jia Kihal, 40 W. 72nd St. (Apt. 166A), New York, N. Y. 10023.

Gung Ho! Desire to return to radio after two years in Marines. Rated No. one in each time slot worked. 23. Aggressive. No drifter. Great references. Every offer considered. Neal Cappel, Box 248, Wittenberg, Wis. 54499.

I would like to work in the Carolinas, Virginia, or most of all, in Tennessee. 23. Draft free. Have done production, drive time air work, music director duties. Murray Eugene Crawley, 919-273-6696, or write: 3432 H. Wichita Place, Greensboro, N.C. 27406.

College radio, FM connoisseurs: Add a touch of Europe to your programs! Give your listeners the pleasure and the excitement of enjoying such great talents as Joe Cocker, Eric Mathieu, Jethro Tull, Paul Mauriat, the Shocking Blue, Charles Annauver, and Julie Driscoll. They're all Europeans—and they're now! You can be the first to play their brand-newest smash hits when you book the weekly half-hour "Europe After Hours" show. Each show will be produced under the direction of Barry Graves, 27. Berlin's leading rock music critic. For demo tape and details, write to: Barry Graves Music, 1000 Berlin 30, Ahornstrasse 2, West Germany.

First ticket (engineering references), 25, college, family, 6 yrs. exp. all phases radio, now top 15 market, seeks combo job, preferably programming in medium market. Now. Write: Box 0236, Radio-TV Job Mart, Billboard.

When it comes to a good production man, production is my thing. Currently employed in small market, looking for medium and/or large market in Northeast. Eight years exp. in production, copy, traffic, and programming. Desire full-time production. No Air Shift. References and proof of performance available upon request. Contact Box 0234, Radio-TV Job Mart, Billboard.

Soul personality, 3rd ticket. Just finished broadcasting school. Military obligation complete. I operate a very tight board. Looking for a place to begin on rock or soul format station. Willing to relocate anywhere. Robert Smith, 205 Copeland, Thomaston, Ga.

Finishing 2 yrs. armed forces radio at Headquarters, Marine Air Reserve, Chicago. 1 1/2 yrs. com. exp. and 1st phone. Ready for position with Top 40 station any time after May 19. Will relocate. Bob Erlandson, 4th Maw-PAO, NAS, Glenview, Ill. 60026. 312-657-2248 or 657-2249.

I am a recent graduate of a nationally known broadcasting school. I'm looking for a beginning, I'm anxious, enthusiastic, and willing to learn everything I can. Please help! I will relocate if necessary. I'm draft exempt. Money and shift is not first on my list. Robert Souza, 14 Lewis Lane, Saugus, Mass. 01906, or call 233-5398 after 4:30 p.m.

Top ten major market (50 kw.) jock in Northeast. Wants new challenge with stable organization. Experience includes TV. Seeks rock on contemporary MOR in minor or major metro. Willing to relocate. Excellent references. Tapes, resume, photo on request. Box 0230, Radio-TV Job Mart, Billboard.

Dynamic contemporary Program Director with portfolio available April 15. Proven organizer/administrator ready to move after 10 years in same (medium) market. Knowledgeable, intelligent, experienced. AAA references and track record. 919-834-1953.

Are you seriously looking for a professional? I'm just that. Seven years air experience. Vet. 3rd endorsed. Single. Looking for gig in major market, MOR or Top 40. Experience includes major market experience as program director. Production director specialist. Tired of playing musical radio stations and am looking for place to stay. \$10,000 minimum. I'm serious. Are you? Box 0238, Radio-TV Job Mart, Billboard.

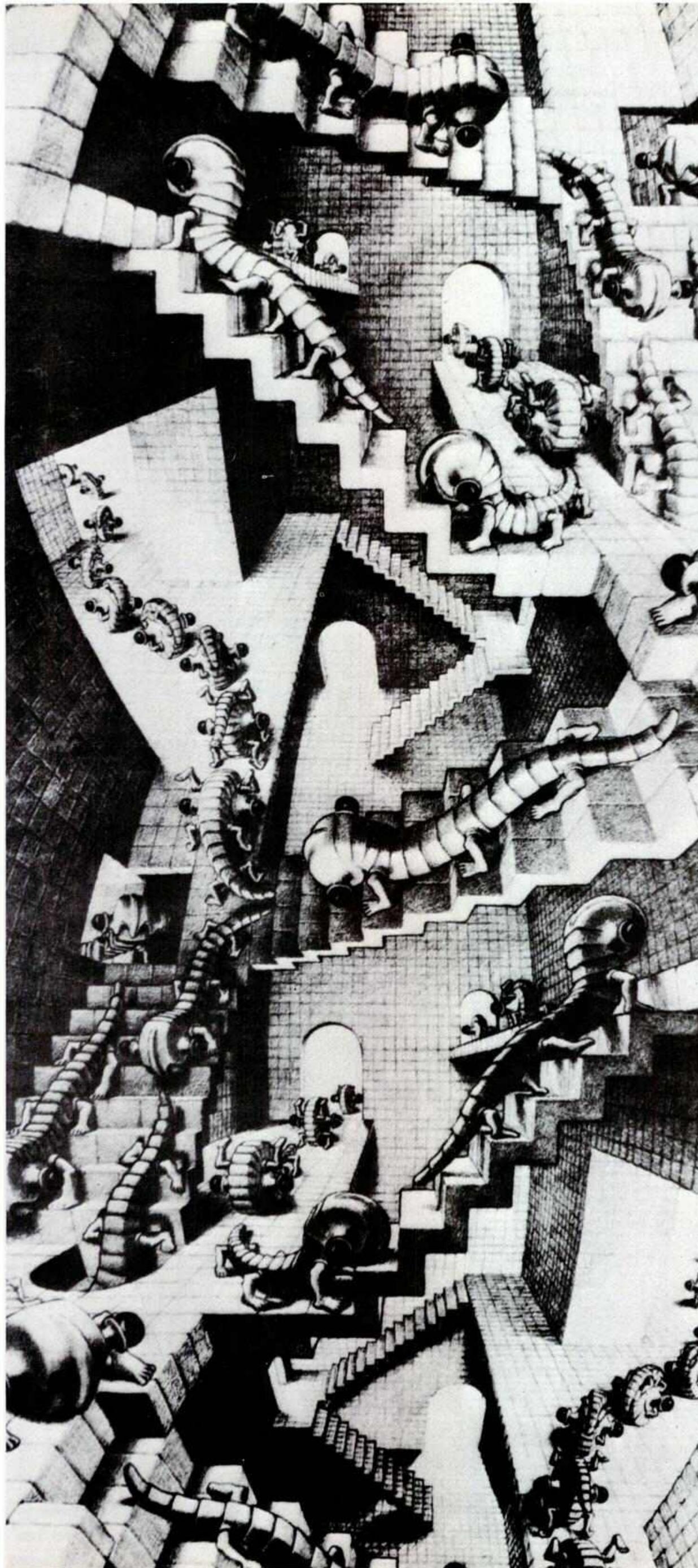
Experienced announcer and/or sportscaster is seeking position at good music or MOR station in medium market. Prefer Midwest, but will consider all areas. First phone, college grad, married, just discharged from service. Call at 217-345-6584 or write Bob Romanko, 55 Mitchell Ave., Charleston, Ill. 61920.

Attention, GMs & PDs—I need your help. I'm experienced broadcast school grad. Looking for an adult oriented good music or MOR station to give me my start in radio. Prefer Pacific Coast, but will consider other areas. Third phone endorsed, married, mature; warm, sincere delivery. Contact Chuck Matthes, 6522 Anthony Ave., Garden Grove, Calif. 92641.

Women dig me, men identify, sponsors smile (so will you, as your ratings go up). Warm, mature, hip voice and delivery. Master of pacing. Good ear. Good sense of humor. Good writer. Nine years of on-the-air experience, almost all of it as a top-rated personality and newsmen with two of the best stations in America—both in Top 10 markets. MOR, rock or a combination of the two (please specify). Contact: Box 0259, Radio-TV Job Mart, Billboard, or call: 212-679-4600 and leave message for Mr. Sullivan.

I am a professional radio man with 10 years' experience in Top 40. Experience includes programming, production, air work, you name it. Prefer major market in the Southeast, will consider others. Available immediately. Write: The Beautiful Dan Cook Show, P. O. Box 1086, Birmingham, Alabama, or call: 205-591-1384.

(Continued on page 36)



Here's a preview of where music is going.

We at Poppy Records have just released a very important album, PUZZLE, by the Mandrake Memorial.

After the first two weeks of release, every important FM station in the country was playing this album.

Seiji Ozawa, one of the most brilliant young classical conductors in the world, had this to say about the album: "The idea they have is very great. I love this recording. With some recordings I can listen to only one selection, but this recording I love to hear from the very beginning, from the first note to the last."

Fusion, a major rock paper, in a review of the album, called it "a symphony of the mind; one of the most important albums of the decade to come."

We realize that in the next few months the Mandrake Memorial will become one of the important innovative groups in the rock movement.

We invite you to become involved with one of the most important works of the 1970's.

Poppy Records, distributed by RCA Records.

POPPY

PYS-40,006

Copyrighted material

Employment Office for Music Execs

NEW YORK — Col Foulke, long-time personnel and labor relations executive for RCA Records, is merging with Executives for Industry, Inc., to provide executive talent for the recording industry. Foulke will work on executive recruitment with Al De Passe, head of Executives for Industry, Inc.

According to De Passe, he and Foulke will be "looking behind the titles and dwell on the applicant's actual responsibilities in his previous job." They'll also be recruiting from the college-age to the industry veteran levels.

Foulke will be located at the firm's New York headquarters at 866 U.N. Plaza. A Philadelphia branch is at 1700 Walnut St.

Brubeck for Calif. Date

CONCORD, Calif. — Dave Brubeck will make his first appearance in this state since he disbanded his quartet two years ago, when he and a trio work the second annual Concord Summer Festival, Aug. 23.

The Brubeck trio will consist of guest artists Larry Mulligan on baritone saxophone and Paul Desmond, the pianist's original alto saxman. Brubeck's other associates will include Alan Dawson on drums and Jack Six on bass.

The event will be held for two consecutive weekends, Aug. 21-23 and 28-30. On the bill with Brubeck will be the new John Handy Quintet and the Cal Tjader Quintet.

This year's event is designed to span more than 20 years of Bay Area jazz history.

2 Distributors Named by CLB

NEW YORK—CLB Archive Records has named two distributors: Merit Music of Detroit, and Riverboat Enterprises of Cambridge, Mass. The firm's initial release, "The Detroit Folk Scene—Volume I," was formerly distributed by CLB Enterprises, the label's parent company.

The label is based in Monroe, Mich.

7 Distributors Added by CTI

NEW YORK—CTI Records has added seven distributors. Responsible for singles, albums and all tape product now are Beta, New York; All South, New Orleans; Gold Records, Buffalo; Midwest Ltd., Cleveland; TDC, Denver and Hartford; Apex-Martin, Newark; and Eric, Hawaii.

ESP to Cut Cast LP of 'The Republic'

NEW YORK—ESP Records will record the original cast album of Ed (Che) Wode's "The Republic," which opened at the Free Store Theater, here, April 27. Music was composed and is performed by brothers Chris and Randy Malcolm from New Zealand, who bill themselves as Malcolm.

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 May 22, 1960

1. Cathy's Clown—Everly Brothers (Warner Bros.)
2. Stuck on You—Elvis Presley (RCA Victor)
3. Good Timin'—Jimmie Jones (Cub) (Columbia)
4. Greenfields—Brothers Four (Columbia)
5. Night—Jackie Wilson (Brunswick)
6. Sixteen Reasons—Connie Stevens (Warner Bros.)
7. Cradle of Love—Johnny Preston (Mercury)
8. He'll Have to Stay—Jeannie Black (Capitol)
9. Let the Little Girl Dance—Billy Bland (Old Town)
10. Paper Roses—Anita Bryant (Columbia)

SOUL SINGLES—5 Years Ago May 22, 1965

1. I'll Be Doggone—Marvin Gaye (Tamla)
2. Back in My Arms Again—Supremes (Motown)
3. We're Gonna Make It—Little Milton (Checker)
4. Ooh Baby Baby—Miracles (Tamla)
5. Nothing Can Stop Me—Gene Chandler (Constellation)
6. I Can't Help Myself—Four Tops (Motown)
7. It's Growing—Temptations (Gordy)
8. I've Been Loving You Too Long—Otis Redding (Volt)
9. I Do Love You—Billy Stewart (Chess)
10. Something You Got—Chuck Jackson & Maxine Brown (Wand)

POP SINGLES—5 Years Ago May 22, 1965

1. Ticket to Ride—Beatles (Capitol)
2. Mrs. Brown You've Got a Lovely Daughter—Herman's Hermits (MGM)
3. Count Me In—Gary Lewis & the Playboys (Liberty)
4. Help Me Rhonda—Beach Boys (Capitol)
5. I'll Never Find Another You—Seekers (Capitol)
6. Back in My Arms Again—Supremes (Motown)
7. Silhouettes—Herman's Hermits (MGM)
8. Woolly Bully—Sam the Sham & the Pharaohs (MGM)
9. Just Once in My Life—Righteous Brothers (Phillys)
10. Crying in the Chapel—Elvis Presley (RCA Victor)

COUNTRY SINGLES— 5 Years Ago May 22, 1965

1. Girl on the Billboard—Del Reeves (United Artists)
2. This Is It—Jim Reeves (RCA Victor)
3. What's He Doing in My World—Eddy Arnold (RCA Victor)
4. I'll Keep Holding On—Sonny James (Capitol)
5. You Don't Hear—Kitty Wells (Decca)
6. A Tombstone Every Mile—Dick Curless (Tower)
7. Ribbon of Darkness—Marty Robbins (Columbia)
8. See the Big Man Cry—Charlie Louvin (Capitol)
9. Matamoros—Billy Walker (Columbia)
10. Ten Little Bottles—Johnny Bond (Starday)

This U.S. business loses over \$1,000,000,000 and 20% of its employees every year—and you pay the losses.

It's the Post Office. Your taxes must be about \$1.2 billion greater to make up its annual deficits. And your postal service suffers because of the high employee turnover.

Fire the management? You can't do that with the Post Office. Its basic management decisions are made by 535 members of Congress. They control its spending for facilities, its employment costs and conditions, and the rates it can charge for services.

That was fine in 1789 when it all started, but it's time for a change—a complete change. There's a bill, HR 11750, now before Congress which provides true Postal Reform. It creates a government authority (something like TVA) to run the Post Office on a businesslike basis. President Nixon and Postmaster General Blount are behind it. So are ex-President Johnson and his Postmaster General, Lawrence O'Brien. You should be, too, unless you don't mind paying the deficits. Or wouldn't be bothered by a total breakdown of service in your city (like Chicago in 1966).

You can do something. Write or wire your congressman; ask him to support HR 11750, the only bill that will bring true Postal Reform. Do it today.

Citizens Committee for Postal Reform

1725 Eye Street, N.W., Washington, D.C. 20006
Lawrence F. O'Brien/Thruston B. Morton
National Co Chairmen

RADIO-TV MART

• Continued from page 34

Young, married, first phone programmer/newsman/jock seeks position in progressive rock, Top 40 or uptempo MOR. Extensive knowledge of modern programming and music. Aggressive local newsman. A fully experienced professional. Excellent references. Contact: Box 0257, Radio-TV Job Mart, Billboard.

Does your station suffer from air pollution? Available immediately, young pro or DJ, PD or MD position. Good jock, heavy of music programming and research. Outstanding reference and national reputation, plus 1st ticket. It's all yours by phoning (614) 353-5884, or contact: Box 0253, Radio-TV Job Mart, Billboard.

Creative medium market program director . . . top production, heavy voice, good airwork and news . . . pop music expert . . . desires progressive rock or Top 40 position with good people. 11 years' experience, including Top 10 market. Available. Phone: 802-889-3197 or contact: Box 0258, Radio-TV Job Mart, Billboard.

Major only. Prior offers from Top 10 & other majors. Now I desire to move. Ten years' experience as PD, MD, DJ; with college and references. Reply immediately. Contact: Box 0254, Radio-TV Job Mart, Billboard.

Pro, ten years' experience in all phases of radio. Some TV. Wants to grow roots with large company. Stable, with family and good references. Hire a person, not an automation. Call Robert Potts, Cedar Falls, Iowa, 319-277-2141 at any time.

After working at the #1 station in the world's 40th largest city for two years, I'm willing to step down a notch or two. Top 40 jock with a major market sound and 3rd ticket ready to go to work July 1. Major market rockers only. Contact: Box 0256, Radio-TV Job Mart, Billboard.

Professionally trained announcer. Have done TV commercials. Attended Harvard University & Brigham Young. Will relocate. Draft exempt. Age 21. Contact: Jack F. Fowler, 955 Pine St. (Apt. 25), San Francisco, Calif.

Here is a top 40 professional who is currently working afternoon drive in a strong top 50 market. But now I am looking for a major. After 6:30 p.m. you may call 413-739-6889. Or write to Box 0255, Radio-TV Job Mart, Billboard.

I have the ratings, but these are not as important as stability for my family and a professional atmosphere to work in. Ten years' experience in all phases of radio, and some TV. Desire MOR but will consider rock or country if you do it right. Call Robert Potts, Cedar Falls, Iowa, 319-277-2141.

Finishing 2 yrs. armed forces radio at Headquarters, Marine Air Reserve, Chicago, 1 1/2 yrs. com. exp. and 1st phone. Ready for position with Top 40 station any time after May 19. Will relocate. Bob Erlanson, 4th Maw-PAO, N.A.S., Glenview, Ill. 60026. 312-657-2248 or 657-2249.

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NEW HIT SINGLE INVICTUS IS-9075

Freda Payne

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AGAIN

THE PROGRAMMING CONFERENCE OF THE YEAR



Billboard is indeed proud to announce this 1970 program. The Forum is designed for all those individuals deeply involved in Radio's current scene and in building its greatest growth potential.

THE AUDIENCE

PROGRAM DIRECTORS
STATION OWNERS AND MANAGERS
DEEJAYS
RECORD COMPANIES
REP FIRMS AND ADVERTISERS
AND EVERYONE INVOLVED WITH
INCREASING EFFECTIVENESS AND
IMPACT OF RADIO

THE FORMATS

TOP 40 • COUNTRY • R&B
MIDDLE OF THE ROAD
PROGRESSIVE ROCK

STATION TYPES

AM & FM
LARGE, MEDIUM, SMALL
RURAL, METROPOLITAN

FEATURES

- BILLBOARD COCKTAIL RECEPTION
- SOUNDS OF THE TIMES
- THE NEW RECORDS
- ARTISTS STATE THE CHALLENGE
- INFORMAL MEETINGS AND DISCUSSIONS

• You will be able to hear the generic tapes of more than 20 stations as "Sounds of the Times" • Three outstanding performing artists describe how listening audiences are changing • You will hear unreleased records and try your skill at picking the "hits" • Facilities for informal meetings and discussions.

The Program

THURSDAY MORNING, JUNE 18

REGISTRATION FROM 9:00 a.m.

THURSDAY AFTERNOON, JUNE 18

2:00 p.m. - 4:30 p.m.

Session 1

RADIO FACES THE NEW DECADE

- a. Radio's Key Role in Dealing With Urgent Social Problems
Art Linkletter
Los Angeles, Calif.
- b. Are We Wasting Our Most Valuable Resource—Our Personnel?
Lester M. Smith
Executive Director
Seattle, Portland, and Spokane Radio
Portland, Ore.
- c. Dynamic Changes in Music—The Challenge to Future Programming
George Martin
Managing Director
Associated Independent Recordings, Ltd.
London, England

5:30 p.m. - 7:30 p.m.

COCKTAIL RECEPTION, BILLBOARD OFFICE "SOUNDS OF THE TIMES"

Astor Gallery from 4:40 p.m. and after

7:30 p.m. The Astor Gallery will be available after 7:30 p.m. also as a meeting place for informal discussions and relaxation.

FRIDAY MORNING, JUNE 19

REGISTRATION FROM 8:00 a.m.

9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS

Choose two — The first at 9:00 a.m. The second at 10:45 a.m.

Session 2

KEEPING TOP 40 IN TUNE WITH THE TIMES

- a. Dealing With the Music Forces Affecting Top 40—Progressive Rock, Good Music, Soul
Khan L. Hamon
Program Director
KTSA Radio
San Antonio, Tex.
- b. Trends in Contemporary Music Programming—The Need to Know Your Audience
Michael Joseph
Radio Program Consultant
Westport, Conn.

Session 3

THE SOUL RADIO OF THE FUTURE

- a. Keeping and Increasing Your Listeners—White and Black
Jerry Boulding

Operating Manager
WWRL Radio
Woodside, N. Y.

- b. How to Combat the Continuing Reaction Against Soul Radio
Reginald Lavong
Vice President, Marketing, R&B
Capitol Records Distributing Corp.
Hollywood, Calif.

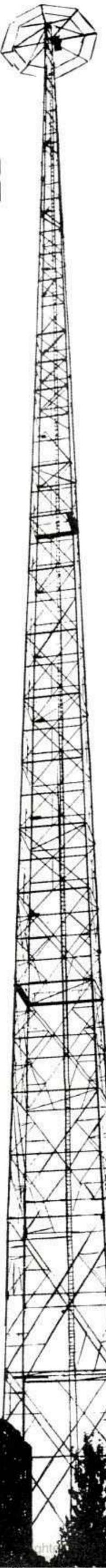
Session 4

THE AGGRESSIVE GROWTH OF EASY LISTENING FORMATS

- a. Building a Successful Morning Show—What Are Its Structures and Requirements?
J. P. McCarthy
Air Personality
WJR-AM Radio
Div. of Capitol Cities Broadcasting Inc.
Detroit, Mich.
- b. Where Does Rock Music Fit in the Easy Listening Format?
Tony Taylor
Program Director
WIP Radio
Philadelphia, Pa.

Session 5

CREATING A MAJOR MARKET SOUND IN A SMALL MARKET STATION



- a. Analyzing the Market to Find Your Programming Niche
Bernie Barker
Vice President and General Manager
WDAK Radio
Columbus, Ga.
- b. What Is an Ideal Music Blend — Can You Please Everyone All the Time?
Gary R. Fuller
Vice President
KAFY, Inc.
Bakersfield, Calif.

Session 6
COUNTRY MUSIC RADIO—WHERE DOES IT GO FROM HERE?

- a. Has Country Music Programming Become Too Modern?
William J. Wheatley
Program and Operations Manager
WWOK Radio-Miami
WAME Radio-Charlotte, N. C.
Miami, Fla.
- b. The Importance of Building Station Ratings by Promoting the Sale of Records at Retail
Bruce Nelson
Program Director
WUBE Radio
(Seattle, Portland & Spokane Radio)
Cincinnati, Ohio

12:30 p.m. - 1:30 p.m.
LUNCH

FRIDAY AFTERNOON, JUNE 19

2:00 p.m. - 5:15 p.m.

Round table discussions. Each session will be held in a different room. Each presided over by a moderator—but with each "Roundtable" (a group of 10) advancing its own "give and take" discussions, beginning with a suggested list of pertinent topics.
Registrants will choose two of the following five topics. The first at 2:00 p.m. and the second at 3:45 p.m.

Session 7
METHODS OF MOTIVATING ON-THE-AIR PERSONNEL AS PART OF TOTAL STATION TEAMWORK

Robert H. Badger
Station Manager
WMID Radio
Atlantic City, N. J.

Session 8
DECIDING WHAT THE VARIATIONS SHOULD BE BETWEEN WEEKEND AND WEEKDAY PROGRAMMING

Joe Sullivan
Program Director
WMAK Radio
Nashville, Tenn.

Session 9
AUDIENCE PROMOTION — SUCCESSES AND FAILURES

Robert F. Hood
Vice President and General Manager
WHOO Radio
Orlando, Fla.

Session 10
HOW AND WHY YOUR FM STATION SHOULD COMPETE WITH YOUR AM

Hy Lit
Vice President and General Manager
WDAS-FM Radio
Philadelphia, Pa.

Session 11
ALTERING MUSIC FORMAT TO REACH DIFFERENT LISTENERS AT DIFFERENT TIMES

Ken Dowe
National Operations Manager

McLendon Broadcasting Co.
Dallas, Tex.

FRIDAY EVENING, JUNE 19

"Sounds of the Times" after 5:30 p.m. After 9:00 p.m. the Astor Gallery is available for both "Sounds of the Times" and as a meeting place for informal discussions and relaxation.

7:30 p.m. - 9:00 p.m.

Session 12
YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE

A panel of 3 performing artists. Each will describe his audiences' reaction to the music he is performing—what they appear to like and what they do not like. Each artist will give his opinion as to what the significance of his observations may have for alert radio station programming.

The panel of 3 artists:

Johnny Rivers
John Rivers Music
Los Angeles, Calif.
William (Smokey) Robinson Jr.
Vice President
Motown Record Corp.
Detroit, Mich.

SATURDAY MORNING, JUNE 20

9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS

Choose two. The first at 9:00 a.m. and the second at 10:45 a.m.

Session 13
CREATIVE SKILLS IN PRODUCTION

- a. Producing Better Local Commercials
Alan R. Scott
Partner
Scott-Textor Productions, Inc.
New York, N. Y.
- b. Tighter Production Through Modern Electronic Techniques
Dan Clayton
Program Director
WPOP Radio
Hartford, Conn.

Session 14
ADVANCE RESEARCH TECHNIQUES

- a. Ratings — How to Evaluate Them Effectively for Better Programming
James L. Greenwald
President
KATZ Radio
New York, N. Y.
- b. Records — Methods of Determining What Your Audience Wants to Hear — When and Why
Buzz Bennett
Program Director
KGB Radio
San Diego, Calif.

Session 15
EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES

- a. The Growing Impact of Albums — Selecting Them and Picking the Cuts
Willis Duff
Vice President of Metromedia
General Manager
KSAN Radio
San Francisco, Calif.
- b. The Trend Back to Personalities — How to Program Them With New Meaning
Pat Whitley
Program Director
WWDC Radio
Washington, D. C.

Session 16
INCREASING STAFF PROFESSIONAL SKILLS—THE MANAGEMENT CHALLENGE

- a. The Modern Program Director — The Qualities He Must Develop in His New Role
Perry S. Samuels
Senior Vice President—Radio
AVCO Broadcasting Corp.
Cincinnati, Ohio
- b. The Deejay — Helping Him Achieve Greater Professionalism

Session 17
APPRAISING YOUR STATION'S FORMAT—THE NEED FOR CONSTANT OBJECTIVITY

- a. When is Change Needed in Format — For What Reason and in What Direction?
Frank L. Boyle
President
Robert E. Eastman & Co., Inc.
New York, N. Y.
- b. Selling the Format to the Advertiser — Recent Developments in Media Selection
Norman King
President-Chairman
U. S. Media-International Corp.
New York, N. Y.

12:30 p.m. - 1:30 p.m.
LUNCH

The "Sounds of the Times" Exhibit will be open during the lunch period.

SATURDAY AFTERNOON, JUNE 20

2:15 p.m. - 3:45 p.m.

THE NEW RECORDS

Choose one of three concurrent sessions. Each session will be devoted to the playing of new records which have not yet been released. It will provide an opportunity for each registrant to predict his ability to pick the hit within each of three formats:

Session 18
TOP 40 AND PROGRESSIVE ROCK

Moderators: George Michael
Music Director
WFIL Radio
Philadelphia, Pa.
Augie Blume
National Promotion Manager
New York, N. Y.

Session 19
EASY LISTENING

Moderators: Johnny Magnus
KMPC Radio
Los Angeles, Calif.

Session 20
COUNTRY MUSIC

Moderators: Roy H. Stingley
Program Director
WJJD Radio
Chicago, Ill.
Owen Bradley
Vice President In Charge
Of A&R
Decca Records
Nashville, Tenn.

OPPORTUNITY WILL BE AFFORDED FOR CRITIQUE INTERCHANGE

Each registrant will receive samples of the unreleased records played in his session.

4:00 p.m. - 5:00 p.m.

Session 21
BILLBOARD AWARDS FOR ACHIEVEMENT

- a. Radio Is a World for Creative Thoughtful People
- b. Presentation of the Billboard Awards

**MAIL IN
YOUR
REGISTRATION
TODAY**

REGISTRATION FORM

■ ■ ■ ■ ■ Please register me for the **BILLBOARD RADIO PROGRAMMING FORUM**, June 18-20, Waldorf-Astoria, New York City. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$175.00 per person

Please enclose check and return registration form to:

Radio Programming Forum
Ninth Floor — 300 Madison Avenue, New York, N.Y. 10017

NAME _____ (please print)

TITLE _____

COMPANY _____

ADDRESS _____

CITY, STATE, ZIP _____

■ ■ ■ ■ ■ Complete refund will be made for cancellations received before June 12, 1970. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.

Campus Unrest Causes Loss Of Record Sales and Dates

• Continued from page 1

by recent events. They're still listening to music, but many people have given money to the various defense funds and charities that are soliciting to aid the strike. The just cannot afford to buy records right now," said Coyne.

Most of the college and universities in Ohio have closed down until summer school sessions are scheduled to begin. This has also closed their record stores.

At Campus Records in Iowa City, at the University of Iowa, Bob Bush, an employe, said that his store was losing sales. "I

guess most record stores located on the campuses had their windows broken. But as far as I know, there has been little, if any, looting. These students are very frustrated. But they will not loot a record store. After all, they aren't really striking against music. They just want to be heard."

Id Bookstore

The Id Bookstore, on the campus of the University of Oregon in Eugene, is running a sale. Ken Robbins, the manager, is happy that sales are only down slightly. "I think that our sales has a great deal to do with this. I wouldn't care to guess how long this lag will last, but I hope not much longer."

College concerts are also suffering at the University of Oregon. Bob Burke, Billboard correspondent at the school, reports cancellation of half the concerts scheduled during the past month. Blood, Sweat & Tears and the Rascals were among the artists who canceled dates. There has been much unrest at the school recently.

The University of South Carolina at Columbia, has been forced to cancel four events, (Continued on page 58)

showing rights. The audience was there because a film based on revolutionary ideals and the Rolling Stones would, we felt, receive the most response from a campus audience. Our philosophy is to take a film where it will be most appreciated. This brings a built-in promotion by word of mouth."

Due to increased unrest on campuses across the country, the film was shown at only 75 campuses. It still grossed over \$200,000 in these locations. "The Harvard Film Society made enough profit from the (Continued on page 58)

Film Distrib Urges Backing of Groups

NEW YORK—Supporting the groups that develop an audience, creates a sure-fire promotion for a motion picture, according to Seth Williamson, director of marketing for New Line Cinema, distributors of Jean Luc Goddard's "Sympathy for the Devil." We thought we had a campus attraction in this film. It features the Rolling Stones doing several different, unreleased takes of "Sympathy for the Devil," combined with Goddard's masterful eye, said Williamson. "We took the film to about 100 campus-affiliated groups and let them have the

Name-Calling Is Deplored in Editorial by WCBS Newscaster

NEW YORK—The following is a transcript of an editorial delivered by Charles Osgood, newscaster on WCBS Radio, New York, on May 6.

To hate somebody, to hate them enough to kill them, you must first dehumanize them in your mind. Remember the cartoons of the Japanese and the Germans during World War II? Outrageous. Racist. But effective war propaganda means painting the enemy as something other than human. That way I

can hate him. That way I can kill him. Words can serve the same purpose. That is why racial and religious epithets are so evil. To call somebody a nigger or a kike or a spic or wop is to rob a human being of his humanity. It is a frame of hate, a form of murder.

G.I.'s in Vietnam don't like to think about killing fathers, mothers, children. They talk about killing gooks. Yes they do.

We are in trouble these days and part of it, anyway is our

willingness to despise people by reducing them to non-humans. Peace protesters who deplore that process when they see it in Vietnam do it themselves when they call policemen pigs. No person there inside that uniform. Just a pig. Campus demonstrators acting in the name of love and peace and humanity bait the authorities, the police, the administrations of their schools with their insults, their cutting, *accusing up against the wall* masters of the four letter word. Oh how satisfying to curl one's lip and through clenched teeth let them have it. Tell them how you feel. Oh how wonderfully self-righteous. And how pleasing to stand before some dinner and talk about punks and hippies to write *off* protesting students that way. How comfortable to think that everything would be fine if it weren't for the bums or the effete snobs or whatever other dehumanizing name you want to use.

How easy to see the military, how easy to see the President of the United States as some kind of monster. It makes him easier to hate.

William Fullbright, the civilized Senator from Arkansas, doesn't do that. He disagrees very much with what Mr. Nixon is doing very much. But he told a newsman yesterday, "I have never doubted his intentions, but I very gravely doubt his ability to achieve those intentions."

The word is the father of the act. If we are going to avoid blood then we must learn soon to curb our tongues, to end this orgy of self-indulgence in words with warheads.

Carl Sandburg said it. "Look out how you use proud words. When you let proud words go, it is not easy to call them back. They wear long boots, hard boots. Look out how you use proud words."

WRFP Gives College Chance To Hear All the Sides

ALLENDALE, Mich.—There are many young people in the U.S. who have not been reached by the alternative values of the new culture, according to Marc Chase, owner and program director of WRFP, a campus station at Grand Valley State College. "We have a small school filled with moderate and conservative students who have heard all their lives about how great this country is. I agree with them; I only ask to express my opinions, alternative values, to today's troubled youth." WRFP, Radio Free People, started on this basis. There is a regular Top 40 campus station, "but they rarely talk about what's happening," said Chase. "I feel that the colleges around the country in the more rural areas must have exposure to alternative culture. We present this new culture to the new culturally deprived. There is no hype on the station and we try to keep away from those easy listening, Top 40 records. We try to let our audience hear good music, perhaps never heard before by our listeners."

A typical evening on the sta-

tion includes Eddie Harris and Les McCann; Crosby, Stills, Nash & Young; Chrysalis, and any record, new or old, which Chase feels is good and has something to say. The time between records is filled with "raps on contemporary society, our new culture," said Chase. "We give both sides of the story without a slant to either left or right. Our policy is to let the audience make up their own mind after they hear the truth."

At the moment, WRFP is carried current to all the campus dormitories. It broadcasts from 9 p.m.-midnight weekdays, and from 9 p.m.-2 a.m. weekends. "We want to expand to more hours. We will soon. At the moment, we are getting hassled by someone. My room was made a shambles the other night by someone who doesn't like to hear both sides, I guess." Chase was quick to add his thanks to the many students who helped him set up the station. "Some were just curious as to what we would do. Some wanted to help their own conscience. Whatever the reason, we got it together. Now all we need is good record service," concluded Chase.

What's Happening

Keeping Informed

A clenched fist award to all the college radio stations who kept their listeners informed about all of the recent events happening on the campuses throughout the country. It seems as if everyone banded together to exchange information and tapes on these recent events.

The Alternative Media Project has sent out their application forms for the conference being held at Goddard College in Plainfield, Vt., June 17-20. If you have not received an application or are hesitant about going because of financial difficulty, contact Larry Yurdin, Alternative Media Project, Plainfield, Vt. 05667. Phone (802) 454-8311.

Claude Hall, Radio and TV editor at Billboard, is holding a Radio Programming Forum in New York, June 18-20. Anyone interested in attending should write to Radio Programming Forum, 9th floor, 300 Madison Ave., New York, 10017. Phone (212) 687-5523.

Purple Haze

I received excellent reports on the Hendrix concert held recently in Madison. The show was put on by a new company, reports Bill Shapiro, called Project Nine, Ltd. The company is two University of Wisconsin graduates and friends who in Shapiro's words, "have been part of the scene for years and seem to know what the student wants." Project Nine also gave Hendrix dates in Minneapolis and Milwaukee. On the bill with Hendrix were Savage Grace, from Warner Bros., and a local group OZ. Consensus at the school gives OZ a chance to make it throughout the country.

Speaking of new groups appearing on the campus, a local Boston group, Sparrow, is receiving wide acclaim from the 300,000 students in the Boston area. Word has it that they have turned down several contract offers from big companies.

Where Will You Be?

What is everybody doing for the summer months? I would like to keep in touch with as many people as possible during the summer. It doesn't really matter if you are going to be at school, at home, or out of the country. Keep in touch. Everyone must work all year around if we are to maintain a good communication with the music industry.

Hello New York

A new college station will be set to broadcast Sept. 1. WFDU-FM, Farleigh Dickenson University, Teaneck, N.J., will begin non-commercial broadcasting in stereo after a seven-year court battle with WNYU over the use of a vacated United Nations educational broadcast band. The station will serve Northern New Jersey and the greater New York listening area. Programs will be geared to educate the community and will draw on sources of the university as well as local agencies.

Decca Records recently sent out a form to campus radio stations asking what type of music each station plays and what type of record (stereo, mono, LP's or singles) is used. They got responses from about 200 college radio stations. Interesting to note is the lead to the letter: "If you are interested in receiving records from Decca, Coral and Brunswick, please complete this form." Lenny Salidor, national director of promotion and publicity for the companies, can be reached at 445 Park Ave., New York 10022. Phone (212) 759-7500.

Manhattanville College in Purchase, N.Y., will sponsor a group of concerts Sunday (17), Friday (22) and Sunday (24). Proceeds go to a Black Students Scholarship Fund. Groups appearing were the New York Rock and Roll Ensemble, the Rascals, and Latin singer La Lupe. Tickets are \$3.50 for each show.

A five-hour show at Montclair State College, Montclair N.J., Saturday 16 featured Raasaan Roland Kirk, the Elvin Jones Trio, the Vibration Society, the McCoy Tyner Trio and the King Biscuit Blues Band. Ed Williams, WLIB-AM & FM, New York, said that he was glad to see the spark of jazz being rekindled by the college and university students across the country. "It showed an awakening of awareness in music that has not been seen before."

In the Crowd

The air personalities at WCBS-FM, New York, have been circulating through New York area colleges for the past few weeks. They held seminars in which they answered questions relating to radio. Gus Gossert, program director at WCBS-FM, said that the personalities at the station "want to make the students aware of what is happening in radio today (Continued on page 56)

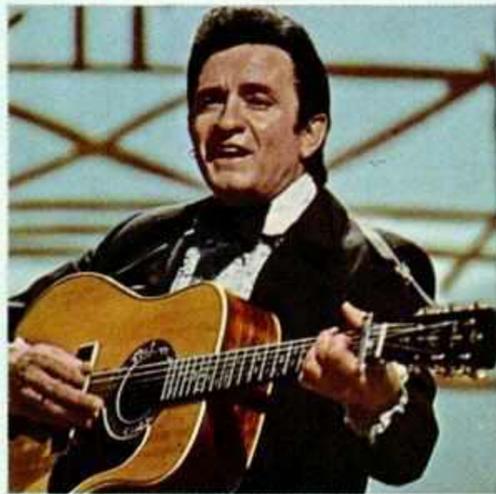
Best LP's

These are the best selling albums at the Record Bar, serving Duke University in Durham, N.C. Jeannie Hayes reporting.

1. "McCartney," Paul McCartney, Apple, STAO 3363.
2. "Deja vu," Crosby, Stills, Nash & Young, Atlantic, SD 7200.
3. "Hendrix Band of Gypsys," Jimi Hendrix et al., Capitol, STAO 472.
4. "Bridge Over Troubled Water," Simon and Garfunkel, Columbia, KCS 9914.
5. "Sweet Baby James," James Taylor, Warner Bros., WS 1843.
6. "Psychedelic Shack," Temptations, Gordy, GS 947.
7. "On Tour," Delaney and Bonnie and Friends, Atco, SD33-326.
8. "Live," Steppenwolf, Dunhill, DSD 50075.
9. "Ladies of the Canyon," Joni Mitchell, Reprise, RS 6376.
10. "Greatest Hits," Fifth Dimension, Soul City, 33900.
11. "Cucumber Castle," Bee Gees, Atco, SD 33-327.
12. "American Woman," Guess Who, RCA Victor, LSU 4266.
13. "Something's Burning," Kenny Rodgers and the First Edition, Reprise, RS 6385.
14. "Get Ready," Rare Earth, Rare Earth, RS 507.

Johnny Cash





*Johnny sings
and the parking lots
turn into meadows,
the freeways
into rambling roads
and all us uptight
city people
become
country folks.
Thanks, Johnny.*

*"The Johnny Cash Show,"
Wednesdays
on ABC-TV
Produced by
SCREEN GEMS*



*Personal Management:
Saul Holiff,
Volatile Attractions, Ltd.*

GREAT ORIGINAL

Johnny Cash has joined the Great Originals of the music record industry.

He is at once an underground hero and a favorite of the great mass of adult record buyers.

His song material and style of performance cut across virtually all key categories and appeal to all markets.

He is a symbol of the fact that integration in our time came first to the music business.

Cash is the antithesis of the Tin Pan Alley personality of past decades.

He is the epitome of the music man who embraces realism and draws for his inspiration upon the inexhaustible founts of his own and his fellow man's experience.

The nation and its history are his reference books.

The people are his audience.

In this issue we document his career to date.

—Paul Ackerman

A Man Of Basic Truth, Says Carl Perkins

The only thing different about Johnny Cash when Carl Perkins met him 15 years ago and the Johnny Cash of today is that back then he parted his hair on the left side.

These men had grown up together yet separately on opposite sides of the Mississippi River. But they really grew up together one day in California.

Back on that fateful day in 1955 Carl Perkins was introduced to Johnny Cash by Sam Phillips in the office of Sun Records. Perkins had been with the label two months, and it now was April. The friendship was almost instant.

"'Turn Around,'" said Johnny Cash, "is my favorite song, and you are my favorite singer." For those who may have forgotten, "Turn Around" was one of Perkins' earliest songs and it was pure country.

"There was something different about him. You knew this right away," Carl remembered. "I asked him where he was from and he said Dyess—pronounced Dice—Arkansas, right across the river from where I had lived on the Tennessee side. It's amazing how many things we had in common."

Right after Johnny cut "Cry, Cry, Cry" and "Hey, Porter," Bob Neal decided to book them. He was booking Elvis Presley at the time, and he took all three of them.

"The first show that Cash ever played for pay was at Marianna, Ark., and it was also my first pay date," Perkins said. "We played in a football field, on a flatbed truck. He came with the Tennessee Two, and I came with my brothers, Jay and Clayton. All three acts—John, Elvis and myself—stayed together for the remainder of the year. Elvis was driving a '49 Ford, John a '49 Plymouth and I had a '49 Chrysler. We were all making payments of \$5 a week on the cars and were hard pressed to make them."

Perkins said they played the "edges of Tennessee, Mississippi and Arkansas." Then came the big break.

"Bob (Neal) then booked us in Texarkana, and none of us had ever been that far away. I met John and his group in West Memphis, and we had to go 350 miles, the longest trip ever. The cars followed each other, but I spent most of the time in John's car, and we wrote songs together.

Biggest Pay Day

"The next day we were booked in Tyler, Tex., by Tom Perryman (now general manager of WMCT, Murfreesboro, Tenn.), and he guaranteed us \$100 apiece. Up to then our biggest pay day had been at Parsons, Ark., where Bob Neal stood at the door with a cigar box and charged everyone who came in unless they were under 12. We split the take and got \$18 apiece."

Carl remembers that John then wore a black corduroy coat and he (Perkins) wore a flannel suit. Both were much too hot, but were serviceable.

"My wife sewed a ribbon down the side of my trousers," Perkins said, "and John really thought that gave me class. So he had ribbons sewed on his coat, and he still wore that coat—with the ribbons—the night

he first appeared on the 'Grand Ole Opry.' He later got a white coat, but wore ribbon on that, too."

Perkins said he knew almost from the start that Johnny Cash would be a success. "John had good, simple songs that everyone could learn and copy. One of the secrets of why he made it is that everyone could do his songs, and most people felt they could do them better than Johnny Cash. But John is not a great singer; he's a stylist. And he always wrote and sang about things to which people could relate."

Perkins explained why he feels both Cash and Presley were hits, although totally dissimilar in form. "In music there is an exciting top end and a relaxing bottom end. Some singers are in between and never quite reach an audience. But Elvis hit on the top and Cash on the bottom. They are necessary extremes. These two were stars from the start. Once they had broken through the barriers they could play around with the extremes."

Memphis Blues

Carl notes his own inability to make it with country music. He said that after "Blue Suede Shoes" he wanted to make it in the country field, but found that he couldn't do it commercially. So he carved his own way in the field of Memphis style blues.

Then came the inevitable references to the problems of the past.

"John and I wandered off into left field for a while," he said, "but we got back on the base paths. He

conquered his problem; I conquered mine. When he came back to his people they accepted him right away, because he was the same as always. But he brought the college kids with him this time because they recognized that he was an individual. If he wants to wear his hair long, he does. If he wants to tell the President what he won't sing, he does it.

"John is a man of basic truth.

"Now it doesn't matter a damn what he said; people everywhere are with him. Most of his fans would just as soon hear him talk as hear him sing. He can communicate either way, and that's what it's all about. John has created something in music that men in public office try to attain, but few succeed. He can reach his audience right away. He has completely unvarnished honesty. He has struck on something that is basically what human beings are. He has always been that way."

Perkins attributes both his own return to success and that of Johnny Cash to God. He says it simply and sincerely, and you know he means it. "And it's worth every second of it," he says proudly. "Just to see the faces of my young boys going fishing with a sober daddy makes it so great. With God's help, I found myself." He also credits his wife for her undying patience and faith, and credits June Carter for helping both him and Johnny.

Briefly, he tells how it came about. Four years ago last Jan. 12 Carl Perkins had quit the music business and taken up farming. Johnny Cash came to his front door one morning and asked him to go back on the road with him.

"Both of us knew we had a decision to make, and we made it in California. Dr. Nat Winston (former commissioner of Mental Health in Tennessee) planted the thought in our minds that we could make the trip to the West Coast and come back 'straight.' Johnny and I braced each other. We constantly talked about it to June. We had played the Shrine Auditorium in Los Angeles and 14,000 people were there. I was so bombed I didn't even see anyone in the audience. I had to be led to the microphone, blind drunk. Johnny helped me. The next morning we went to a picnic on the beach with John's children. I was so sick I lay in the back of the bus thinking I would die, and almost hoping I would. I prayed, and then I cried. I thought about a bottle of whisky in the bag I carried, and God knows I needed a drink. I took the top off and started to drink, but I stopped. I put the top back on, put the bottle in my back pocket, and eased painfully out of the bus. I walked to the beach and kept walking until I was alone, out of sight of everyone. There I threw the bottle into the Pacific Ocean. It hit like a flat rock, skipping three times on the water. I started getting stronger that instant, and have been going in that direction ever since. The trip home was a great one."

Perkins had a tough battle a few weeks ago. While at the White House, where Cash was performing, he was offered champagne in a toast. "But I got to thinking that one swallow would break the deal, and I didn't drink."



CARL PERKINS, a singer associated with Johnny Cash from the beginning of his career, with Sam Phillips, whose Sun label in Memphis was the launching pad for both singers.

Ten

fascinating

years

with a

fascinating

performer

and

man.

*Thanks,
Johnny.*

Saul

Personal Management
SAUL HOLIFF
VOLATILE ATTRACTIONS.LTD.
Suite 704, Kingsberry Towers
185 Berkshire Drive
London, Ontario, Canada

August 1, 1958, Cash Signs With Columbia

It was at the home of the parents of the Collins Kids in California that Johnny Cash agreed to record for Columbia Records. And the man who talked him into it, signed him to a contract, and produced him for the next nine years can still reminisce about those early days with pleasure.

He is Don Law, the man who "retired" from Columbia on his 65th birthday a couple of years back, only to become busier than ever turning out hit records for various labels.

The date of the Johnny Cash signature was August 1, 1958.

Johnny asked Law to sign Carl Perkins at the same time, and Don readily agreed. "I introduced them to the Columbia personnel at the convention in Estes Park that year," Law recalls, and the first song he sang for them was "Don't Take Your Guns to Town."

This was the beginning of a success story that included four gold LP's, and the sale of many millions of Johnny Cash records. Law also was turning out gold records those days for Marty Robbins, Carl Smith, Ray Price and others.

Law recalls that he tried to get Columbia to buy the old masters of Cash on the Sun label at the time he was signed, but they refused. Shelby Singleton took care of this years later.

Don's only real run-in with Cash came when, at the urging of an arranger friend, Johnny decided he should change his style and cut with a big band. Law finally allowed it a few times, and the records were bombs. He went back to his original group.

The earliest of the Cash hits were cut in Hollywood, and the rest of them in Nashville.

One of the lesser-known stories of Law's involvement with Cash is found in the series of letters exchanged between the veteran producer and the warden of Folsom Prison. "We had worked for years on getting Johnny to record at Folsom," Law recalls. "Then, just as things were about to jell, I had a birthday."



DURING a session at Columbia under the supervision of Don Law, showing the late Luther Perkins at right.

He referred to his 65th birthday, a mandatory "retirement" age at Columbia, when Bob Johnston was sent in to replace Law in the production of artists. Law managed to hang on to Ray Price, whom he has produced for 19 years, and Carl Smith, who has worked with Law for 20 consecutive years. In addition, Law now records Henson Cargill for Monument and Bob Woods for Ranwood. Other artists are being added.

Forms Seaview

With Irene Stanton, a talented writer and long-time friend, Law now has his own publishing company, Seaview, with some 70 copyrights.

Law started in the recording business in 1926, working the first 16 years in sales. However, he also was involved in the discovery of talent (Bob Wills, Al Dexter, Robert Johnson, the Chuck Wagon Gang) and taking

Johnston: Big Prize Is Cash

Bob Johnston, a onetime songwriter who tried with only limited success to sell his tunes in Nashville, came back a few years later to become one of the biggest producers in the business.

And the real prize in his bag of artists was Johnny Cash. Johnston, who now is the personal manager of Leonard Cohen and an independent producer, came to Nashville from New York to replace Don Law.

In his brief time here he has, with Cash, won both Grammy and Country Music Association Awards (the first to win a CMA award for both a single and an LP), with such hits as "Johnny Cash at Folsom Prison" and "A Boy Named Sue."

Johnston was out of the country at the time this salute to Johnny Cash was being prepared, and was unavailable for an interview.

this talent to Art Satherly. In 1942 Law moved into the children's a&r department of Columbia. The first country artist he ever recorded exclusively was Carl Smith.

He considers the bringing of Cash to Columbia one of his greatest coups.

"We had million sellers back then even when Johnny was having his problems," Law said. "Now anything he records will turn to gold."

Law still feels Johnny Cash has implicit trust in him. "He recently sent to me a man who was writing a book about him," Law said, "and told me to tell the man just how things really happened, to be honest."

Cash Columbia Total

Johnny Cash has sold a total of 20 million Columbia albums around the world—including both retail and club sales.

The artist's Columbia singles have sold 5 million in world markets.

Highest Gross

Looking back, Holiff noted that Johnny Cash has come a long way in these ten years. "In 1960, his biggest gross was \$5,500 at the 'Big D' Jamboree in Dallas. Last Sunday in Detroit he grossed \$131,000—the highest gross in history in that city for one performer, the highest gross in history anywhere for a country artist." And Holiff feels he has hardly scratched the surface.

Holiff now handles every facet of Johnny's career. He even does all of the booking (except for fair dates, which are handled by Eldred Stacey of Creative Management), and he handles others as well, with his wife.

Barbara Holiff handles all of the promotion and public relations and all ad layouts, and is secretary-treasurer of the organization. The striking couple also have two young sons.

The organization now includes the Statlers, Mother Maybelle Carter, Carl Perkins and the Carter Family. Additionally, the Holiffs manage the career of the Tommy Hunter show cast in Canada, including Debbie Laurie Kaye.

Holiff says the geographical distance has created no problem for managing Johnny Cash, although the move to Nashville is contemplated. "I've fallen in love with Nashville and the South and the people," he said sincerely. "They are warm and real, and we want to be a part of them." He said that in the past the manager and his artist had met constantly on the road, and Holiff had come to Nashville frequently in recent years.

"During our time together we have had two or three bad moments, but always things worked out. We never parted company for more than a short period of time," he said. "We always respected one another, and were honest with each other. Nobody snows Johnny

(Continued on page C-6)

Cash And Manager Holiff— A "Handshake Agreement"

The future of Johnny Cash ranges from a "good" movie every year to a tour of the Soviet Union. And the man who plans that future is the one-time clothier and restaurant owner from Canada who has guided the Cash destiny for the past 10 years.

He is Saul Holiff who, with his attractive wife, Barbara, heads the management of Cash and certain other "properties." Holiff, a resident of London, Ontario, who is about to make the big move to Nashville, has had one of those famous handshake contracts with Cash since an odd series of circumstances led to their compact a decade back.

Saul Holiff was the most unlikely man in the world to end up as the manager of Johnny Cash, or anyone else for that matter, except for one or two important qualities. He had the same basic honesty as Cash, and he was an organizer.

Reared in a family which preferred the classics, and whose political philosophies ran to socialism (the complete antithesis of country music), Holiff was a successful small businessman in his home city.

A firm believer in promotion, the long time bachelor (he married for the first time at the age of 40) brought various shows to his city to exploit his electronic drive-in restaurant. He brought in all kinds, ranging from rock to the Johnny Cash type country.

Realizing the merits of promotion, Holiff went beyond his restaurant and began booking the talent into series of dates. Doing this he promoted everything from the African Ballet to the Everly Brothers.

"I really knew nothing about country music," Holiff freely admits. "I had never been to Nashville, and I had never even seen cotton growing. Johnny always thought that was rather funny." Holiff, however, was soon to fill this gap in his educational process.

It was efficiency that really brought Holiff and Cash together. Having been a bachelor for so many years, the personable perfectionist was one who took care of every minute detail himself, who was able to organize, and was able to follow-through. "I was organi-

zational to the point of being neurotic," Holiff says facetiously.

"Johnny was to do an article for 'Field and Stream' 10 years ago," Saul recalls, "and this is the point where we formed our relationship. I had him booked up into Newfoundland, so the magazine article was to be done there. I had everything planned for him, and Johnny had been without a manager for about five or six months. When he got off the plane at St. John's Newfoundland, he had a bunch of weather-beaten, coffee-stained notes in his hands all full of proposals as to why I should represent him." Holiff, who was 35 at the time, was flabbergasted. "And I've never been normal since," he added.

Holiff promptly went to the Orient and arranged an overseas tour for Cash. "It was the first organized tour of the Far East," he claims, "and was one of many firsts for Johnny. Others may claim to have been first at various things, but Johnny was first in the Hollywood Bowl, first in Carnegie Hall, the first to insist upon reserved seats at country shows, the first to insist on a



LONG-TIME manager Saul Holiff with June and Johnny.

New Act From Memphis—Bob Neal Remembers

It was some 14 years ago that Bob Neal opened a Memphis agency called Stars, Inc., and had in his roster for booking and management such luminaries as Johnny Cash, Carl Perkins, Roy Orbison, Warren Smith and—later—Jerry Lee Lewis.

Not long before this time Neal also had handled the fates of Elvis Presley.

Those are some memories to look back on.

But Neal is not the looking back type, unless asked to do so.

When he did look back he recalled that he had started in the radio business in Memphis in 1942, and spent most of those years at WMPS in fields other than country music. But it was his move into country music that ultimately brought out the best in Neal.

In the early 1950's he started a morning personality show on the station, and decided to feature country music. The station at the time was programming live shows, with such artists as Eddie Hill and his group, the Carlises, and the Loden family. The latter had a young boy fiddler named James Loden, and his family called him Sonny James. Today James is one of the superstars in country music, and it is Bob Neal who is managing and booking him.

Neal began going out on the road in those old days with Eddie Hill, doing as many as four or five personals a week in the Memphis area. After Hill moved to Nashville and WSM, Bob continued his appearances with others, sometimes traveling as far as 150-200 miles from Memphis.

"I did the on-the-air promotion, sold the tickets, emceed the show, and did the driving," Neal recalls. Among those acts with whom he did these appearances were Johnny and Jack, and Kitty Wells.

It was in 1952 when Neal started Memphis Promotions, bringing in big package shows to Overton Park in that city. The first show was headed by Hank Snow and Webb Pierce. During the summer of 1954 Neal booked shows into the band shell of that park, and he

recalls that they included Slim Whitman, Charlie and Ira Louvin and others.

About this time Sam Phillips called Neal and asked him to include a youngster named Elvis Presley in one of these shows. "Blue Moon of Kentucky" had just been released, and Philips was convinced Elvis was a pretty fair country singer. He had to hurry out and get him in the union first, and Neal promptly booked Presley. He stole the show. From that day through the next 18 months, Presley headed most of the Neal-booked shows.

And in 1955, while Neal was setting up shows, he decided to include a new act from Memphis. This was Johnny Cash and the Tennessee Two.

"I used them mostly to open the shows," Neal said. "Marshall (Grant) and Luther (Perkins) were working in an auto shop, and Johnny was selling appliances. They drove to the shows in an old Plymouth."

Neal said he began to use Carl Perkins who, at the time, was bigger and better known than Cash. One of the 1955 tours included Elvis and Webb Pierce through Arkansas and Mississippi, and back to Memphis where the Cash entourage was added to the show.

Neal's wife, Helen, who still is an active part of the Bob Neal Agency, did much of the driving since Bob was still doing daytime radio, and had to sleep whenever he could. She sold the tickets, and he took up the tickets or money at the door. Then he would rush back and go on stage to introduce the show. Neal actively managed Presley in 1954 and 1955.

Oscar Davis and Col. Tom Parker looked over the various acts Neal had in those days, and the Colonel wasn't particularly impressed at first. But Neal had to make a decision. This booking and managing business was taking a good portion of his time, and his radio work was increasing. He had a top-rated radio show, and he decided to give full time to radio. This is when Presley went with Parker.

But later, in 1956, Neal decided to give things another fling, and—in cooperation with Sam Phillips—

opened the Memphis agency, Stars, Inc. Eventually he and Phillips had a parting, and this time Neal kept Cash and Perkins for managing and booking, and returned to part-time radio, this time at WMC.

In 1958, Neal says, Johnny wanted to move to the coast. "He and I both felt he could storm Hollywood. So we freed Carl (Perkins) from his contract, and we moved to California, all of us. That included Johnny and his family, Marshall and Luther, and the Neal family. We all moved into the Los Angeles area. Cash bought Johnny Carson's former home in Encino."

While on the West Coast, Johnny asked Neal to take into partnership Stu Carvell, and Neal sold him 50 percent of his company. The two worked together, but no real progress was made. "The picture people just wouldn't accept them. Now they're beating down the doors," Neal reminisced. Nonetheless, Neal estimates that even then Cash was making a half-million dollars a year from his records, his writing, his publishing and his personal appearances. That was in 1959 and 1960.

The contract with Johnny Cash expired in late 1960, and since "some differences" existed, it was not renewed. "Johnny made a very generous settlement with me on royalties and such things," Neal said, "and we've always had the highest regard for each other." He feels that, even today, if he needed a favor, Cash would be the first to respond.

But Neal has needed no favors, even though he lost everything he had on a radio station venture. He returned to Tennessee, moved to Nashville, worked for a short spell with the Wil-Helm Agency, then formed his own again.

And it wasn't too long ago that he took over the management as well as the booking of the onetime boy fiddler of the Loden Family, Sonny James. James is one of the all-time great entertainers of the country business.

The most recent deal involving James was his signing for a return performance—with options for more—on the Johnny Cash show. And behind it all is Bob Neal.

Reba: Boss Of House Of Cash

She was a child bride in Arkansas and now she's one of the youngest-looking grandmothers in Tennessee. This attractive mother of four has a son about to return from Vietnam. A one-time telephone operator, she now—among her other duties—is general manager for the House of Cash (BMI) and Sound of Cash (ASCAP), and office manager for all of the Johnny Cash Enterprises, four corporations in all.

She is Reba Ann Cash Hancock, a striking brunette who does everything from screen her brother from the movie magazine writers to setting up appointments for various members of the organization.

Currently she oversees a duplex-complex which sets about a quarter-mile off the highway near the Blue Grass Country Club in the suburb of Hendersonville, resting on 13 acres of trees and horse paths. Just outside the window one can see five horses and four pigs.

The horses belong to the Cash family, and Johnny and June and June's children ride there frequently.

The pigs belong to Ray Cash, the patriarch of the family.

Directly adjoining this are an additional 10 acres on which rests the newest Johnny Cash acquisition, a dinner theater which is in the process of being con-

verted into a recording studio and as many as 25 various offices. It is here that Reba Hancock will ultimately headquarter. The theater-studio will be less than a mile from Johnny's home.

"I was just a housewife when this got started," Reba said. "It was about the first time in my life I hadn't been working at something else. We were in California and late one afternoon Johnny called me in and asked me if I would take over his fan mail. There was more that he could handle, and I told him I'd let him know the next day. Of course, I agreed, and I handled this phase of the operation for six years."

A year ago, when she moved to the Nashville area, her duties were greatly expanded and, although she doesn't handle the fan mail any more, she still oversees it.

Fans Important

"Fans are among the most important part of the business," she claims. "I guess I realize this because I worked so closely with them for so long." Although there currently is no Johnny Cash fan club in the U.S., one will be reactivated in the near future.

Working with Reba at the publishing companies is Larry Lee, a talented young writer-publisher, who had been with various other firms in the past. He just

helped Johnny and Reba form Sound of Cash, the ASCAP company, to go along with the longer-established BMI firm.

Reba's greatest problem, by her own admission, is the "movie magazines." These bothered Johnny and June at first, but they have come to ignore the drivel. "It didn't matter what I told those people, they wrote what they wanted to anyway, so we don't even cooperate with them anymore."

She did have words of praise, though, for a recent series of stories done by veteran professional Hugh Cherry, who covered many aspects of the Cash career.

"But I think the whole story, and the true story, will be out this fall," she said. "Chris Wren, of Life Magazine, is doing Johnny's complete biography. He has lived with Johnny and June, traveled with him, and he knows how to separate fact from fiction. I think it will be the first complete work on Johnny."

In addition to the fall biography, Dial Press currently is printing a House of Cash songbook, and then next spring there will be a book of poems by June and Johnny Cash, which the two are working on at the moment.

And Reba keeps getting busier.

Cash and Manager Holiff

• Continued from page C-5

Cash. Our handshake agreement is the strongest possible bond."

So many people try to "define" Cash, and Holiff said he went through the same stage. "I had to put a label on everything and everybody. And about nine years ago I called him 'The Singing Story Teller.' Now Johnny didn't take very well to it at the time, and it's taken all of these years for it to become entrenched. Now everyone is claiming he or she invented it."

Holiff now aims Johnny only in the direction of large auditoriums in key cities. "The key cities will draw in people from the fringes," he explained. "I have him booked in such places as the Mapleleaf Garden, Madison Square Garden and the Forum in Los Angeles."

Show Entourage

Handling the Johnny Cash road show now is an

entire self-promotion, utilizing (with strict supervision) the services of a company that precedes the show into a city to organize everything. The entourage—21 strong—flies to all dates. Included in the group is a hairdresser, a wardrobe mistress, and make-up specialist. A bus is on hand to meet the plane and transport the cast directly to hotels, and a limousine is there to meet Cash, his wife, their baby, and a nurse who watches over the child. The baby travels virtually everywhere with the pair, having been gone five weekends of the first eight weeks of his young life. Holiff said he currently is dickering to buy or rent a DC-9 which would eliminate the need to cope with airline schedules.

The future has many promises.

If the current movie "The Gun Fight" is a success and Cash enjoys working it, Holiff said there would be at least one "good" movie every year. "He could wear a John Wayne mantle," Holiff said confidently. "We also plan a TV special in Israel, called 'Johnny Cash in the Holy Land,' and we are trying to organize a tour of Moscow, Leningrad, Kiev and other Soviet cities to try

to break down some more barriers and reach areas still untried. We plan to do the livestock show in the Astrodome in February for three days, and that place seats 80,000, so there is a possibility of a gross in excess of a million dollars, with tickets scaled up to seven dollars. Johnny never has been in the Astrodome."

Before these commercial ventures, however, Cash will take a day (May 24) to appear with the Rev. Billy Graham in Knoxville. Deeply religious, he is responding to a visit made to his home recently by the North Carolina evangelist.

Then comes the first in what Holiff believes will be a series of movies. Cash goes first to Sante Fe for the outdoor scenes, then to Hollywood for studio work, and on to Madrid for location scenes, including one of a complete bullfight staged by a matador before 4,000 spectators—a small crowd by current Cash standards. The money for the movie comes from a small band of the Apache Tribe in New Mexico—1,400 of them, who raised \$2 million by mining, farming and growing lumber products on 857 acres of land.

There's only one Johnny Cash



And he's on the ABC Television Network

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THE JOHNNY Cash home overlooking Old Hickory Lake at Hendersonville, Tenn.



A FAMILY portrait: Reba Cash Hancock, Johnny Cash Mrs. Carrie Cash, and Tommy Cash.

J.R. Cash-A Family View

By BILL WILLIAMS

The reason no one ever heard of Johnny Cash before he went into the Air Force in 1950 was that there was no "Johnny" Cash.

"His real name was just J.R.," said Ray Cash, father of the famous singer, in a rare interview.

"Back where our kids were born they didn't require a birth certificate at the time, only what they called a delayed certificate, but I'm certain that even that lists him as J.R. and not Johnny."

The elder Cash explained that, when he went into the Air Force they insisted on a first name. So they invented the name "Johnny." It's been that way ever since, but the family still calls him J.R. The initials don't stand for anything.

Cash's father has no middle initial himself. "I was the baby of 12 children," he explained, "and they ran out of middle initials."

Six of the seven children of Ray and Carrie Cash are still living. The eldest, Ray, is affiliated with the Chrysler Corporation in Memphis. Next in line is Louise (Garrett), married to a retired naval officer. Then came J.R., then Reba Ann (Hancock), who is actively involved in the Cash enterprises and married to a franchise executive; Joanne Engel, who works with a car rental agency; and Tommy, who, as the elder Cash put it, "is in the same business as J.R."

Ray Cash, now 73, was an "overseeing farmer" when he met and married his wife, now 66, at Kingsland, Ark. They will have been married 50 years next Aug. 18.

It was at Kingsland where J.R., or Johnny, was born 38 years ago. His mother also was born there. Ray Cash was born at Toledo, Ark., a town that no longer exists.

"We're both part Cherokee Indian," Cash said. "My wife and I are about one-eighth to one-quarter Indian, but we men in the family have all of the Indian features." He noted that this included a high cheekbone and generally hairless complexions.

The Cash family moved to Dyess, Ark., when most of the children were still young, and it was here that they knew relatively hard times.

"We had 40 acres to farm, and we grew vegetables, cotton, corn and soybeans," Cash recalls. "Times were a little rough."

Music Interest

He recalls that Johnny became interested in music in 1936, when he was just four years old.

"We bought a battery-operated radio, and J.R. would have his head in it all the time. He constantly

listened to music, and the station he listened to was WJJD in Chicago. It was all country music, and this is the only thing that interested him."

At the age of 12, Johnny Cash began singing in the Baptist church and at school, and began to write poems. "After he wrote poems he would turn them into songs," said his father, "but we didn't have enough money to do anything with them. The truth is we didn't really take much of an interest in his work, not knowing what it would lead to."

It was at the Dyess, Ark., High School that Johnny won his first money for singing. He took first place in a talent contest for which he received \$5.00. The song he sang, the family recalls, was Beasley Smith's "Lucky Old Sun," with a piano accompaniment. (Cash Sr. did not know that the late Beasley Smith was a Nashville writer.)

At the age of 18, weary of picking cotton, Cash went into the Air Force and it was here when he inherited a first name. Stationed first at Biloxi and then San Antonio (where, at a skating rink, he met the woman who was to become his first wife), Cash was transferred to Germany.

"This is where he really learned to play the guitar," his father said. "And when he came home he wanted to play and sing." But things didn't work out that way at first. Cash went to San Antonio, got married, and moved to Memphis. There he went to work for the Ace Appliance Company, trying to sell appliances. Meanwhile, the Cash family also had moved to Memphis, and Ray Cash now was working for W.T. Grant. Just before leaving Arkansas he had left the farm and gone to work for Procter and Gamble.

Then that inevitable day came in 1956 when he took his two songs, "Hey Porter" (which he had written while in Germany) and "Cry, Cry, Cry" to Sam Phillips.

Mrs. Carrie Cash, a stately woman who still likes to cook, helped during those early Memphis days by selling insurance for the Reserve Life Insurance Company.

Family Home

Today the elder Cash couple live in a beautiful, expansive and expensive home overlooking Old Hickory Lake directly across from Johnny and June Cash. They are retired. They have been in the Nashville area only a year, having spent 10 years prior to that at Ojai, Calif., where they looked after a trailer park and property owned by Johnny.

The large current home serves as a gathering place for members of the family. During the interview with

Ray Cash, Tommy and his sister, Joanne, were in the kitchen with their mother who was busy making peanut butter cookies. Ray Cash made and served the iced tea.

Tommy Cash, who is eight years younger than his more-famous brother, has had problems because of the success of Johnny. Despite this, he has come a long way on his own. (At that particular moment his song, "Rise and Shine" was higher on the Billboard chart than Johnny's "What Is Truth" and Tommy was savoring the position, although privately he is very close to his brother.)

Tommy Cash formed a band several years ago with his nephew, Ray Cash, Jr., Jim Salee and Stanley Niel. It was a country band which performed in Memphis. When he went into service (all of the Cash boys volunteered for service as their father had done in World War I) he became an Armed Forces Radio disk jockey in Germany, then returned to Memphis where, with wife and family, he worked as a country disk jockey. He was recalled to service a second time, then came home and worked as a store clerk.

It was Johnny Cash who put him back on the track. "I worked for Johnny in the field of public relations and publishing strictly because he wanted me to learn the business and felt this was the best way." As it turned out, it was.

In January, 1965, Tommy cut his first single, "I Guess I'll Live" for Musicor under Pappy Dailey. From the beginning he was plagued because he "sounded like Johnny Cash." And while this is generally true, there are great differences in their voices and style. Tommy refused billing as "Johnny Cash's brother" and once refused to do a show when he was showcased this way. Now with Epic, Tommy has made it on his own, and currently is a hot property in the music business. Sister Joanne once was a singer, but gave it up although she "had a beautiful voice" according to their father. His eldest son, Ray, also had a band at the beginning of World War II, but all three band members lost their lives in the war, and Ray lost interest in music.

Mrs. Carrie Cash, whose father was a music teacher, learned to play both the piano and guitar and could play "the old pump organ." She accompanied her son on his last television show of the current series.

In the Johnny Cash home is a 70-year-old, five-pedal piano, bought by his grandfather at the turn of the century. "It's one of the finest pianos ever made," Ray Cash boasted.

Then, as something of an afterthought, he remarked: "It's fitting it should be in J.R.'s house."



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We've been on your farm

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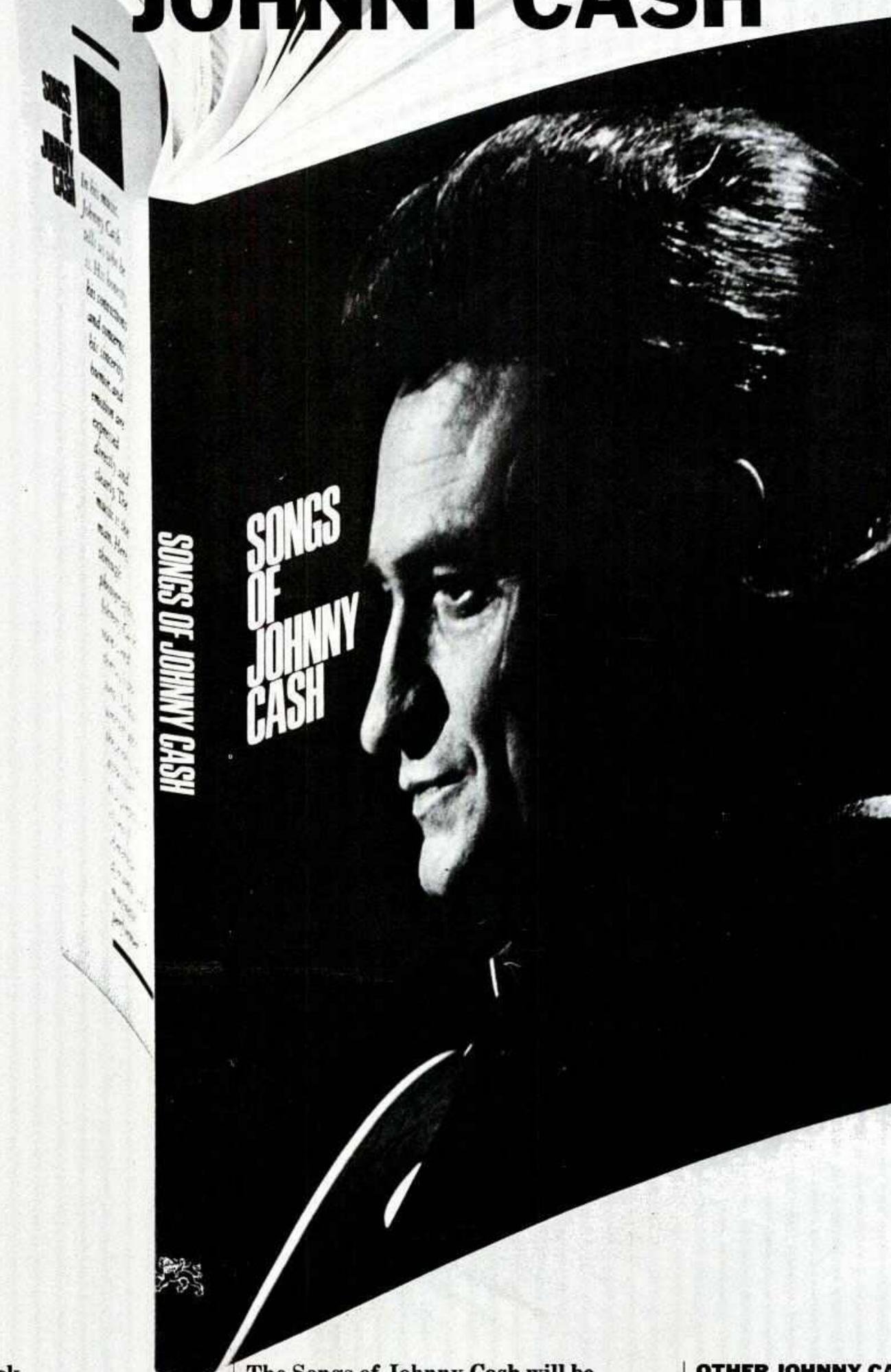
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Columbia Records

Mr. Phillips Met The Appliance Salesman At 706 Union Ave.

By JAMES D. KINGSLEY

It was 15 years ago that a tall gangly 6-foot 2-inch singer gained the courage to ask for an audition at Sam Phillips' Sun Record Company at the "hole in the wall studio" at 706 Union Avenue, Memphis.

Johnny Cash had been discharged from the service and had moved to Memphis with his wife and two children where he was an aspiring religious songwriter and appliance salesman.

He had two good buddies who worked church socials with him, both mechanics, Luther Perkins, who played guitar and Marshall Grant on bass.

"I remember very strongly but unfortunately, I had to advise Mr. Cash after the audition that there was just not enough demand for his 'religious type' music for a small company to justify putting out this type of record," said Sam Phillips during an interview at his Memphis home.

"By the mere fact that he never sang one song, in this informal audition, that was written by any other person, gave me a clue this man was a man that had a message.

"It was obvious to me, because he only brought with him two other persons, both mechanics, so that the fundamentals of his message would ring forth without being inundated with pretty music," Phillips continued.

He added: "Johnny Cash's countenance today as then, with time off for frustrations, and the great redeeming quality of resurrection in his fundamental beliefs, are still the same.

"It has borne out that the countenance of this man was right many many years before most of us could believe it. Because in today's educated and 'jet age,' his message is possibly now more meaningfully accepted than it was at the beginning. In my opinion, the soul or the spirit of man never dies in this context."

The days of early 1955 must have flashed back through the mind of Phillips recently at the Memphis Mid-South Coliseum when Johnny Cash mounted the huge stage before more than 12,000 persons (about 1,000 above capacity), and said "Hello, I'm Johnny Cash."

It was Phillips who took the rough diamond of Cash and polished it until he came up with a million-selling single on his third record released in 1956, titled "I Walk the Line." Since Cash had signed a recording contract with Phillips, the first six songs recorded, he had written himself. The first release was "Cry, Cry, Cry," backed with "Hey Porter." It sold more than 100,000 copies—mostly in the South and particularly in Texas—and Cash was on his way. He had viewed a movie in 1956 about prison life that moved him to write "Folsom Prison Blues." He recorded it and it was backed with "So Doggone Lonesome," as his second release and then came the block buster, "I Walk the Line," backed with "Get Rhythm."

"I remember that Johnny's family were mainly hymn singers, but his mother had reckoned that it was all right to teach the boys how to strum her old battered guitar. Johnny told me he began to write poems, songs and gory stories when he was 12. He was 22 when he first walked into my little studio.

Timid, Afraid

"Phillips recalled Cash mumbled something about wanting an audition and he had some hits. He was timid and afraid at that time and I am certain very uncertain about himself. He said he knew I had recorded a young singer named Elvis Presley and he wanted me to do the same for him.

"I'll never forget the expression on his face when I had to tell him that we couldn't record the religious type of songs at that time," said Phillips.

"We sat around in my studio—it was so small that we had to move things around to get in—and discussed what he wanted to do. He mentioned the poems and other tales of his youth and promised to begin writing. His more than 500 songs describing the earth, ways of life, and his fascination with trains and rivers, has proven he was a genius that just had to be unlocked.

"It is my opinion that Johnny, after hearing of the success of Elvis—as a white man that was reasonably unconventional in his style at that time—finally gained the courage to walk into the studio for the sole purpose to be heard, for the purpose of making his message known through recordings.

"I also felt, in my judgment, he felt he had to lean on the sole aspect of man, so he auditioned to me with

nothing other than religious songs. He must have felt that any man can feel a man better if he talked about his soul, his hardships, his underlying efforts to be better, his true love for his family and even possibly his fellow man."

This was the period that Sam Phillips felt the need to let any new artists have his say, work on a new style and try something different in his studio which he opened in 1949.

"I had worked as an engineer on all of the Hotel Peabody Skyway Broadcasts of Freddy Martin, Jimmy Dorsey, Chuck Foster and others. I felt music in general was becoming stereotyped. I had heard black musicians all my life.

Silas Payne

"Uncle Silas Payne, a blind Negro that lived with me during my childhood, bunched me on his knee, and



JOHNNY CASH with the man who started his recording career, Sam Phillips. A recent photograph taken after a Memphis concert by Cash.

taught me that there was a message in every song and there was a feel in everybody's deliverance of that song. He also inspired in me that any message could be put forth better if it were encouched in music.

Elvis Presley

"It was with this belief that a young man named Elvis Presley came to my studios with long hair. He walked up and down in front of my studios before coming in the door. As he entered, I detected the same type of fright in his eye and demeanor that I had seen so many times in the black man's expression and manner. Although he came there only to make a small record for his mother's birthday, he came there with the countenance of a person who had been through trials, hardships and tribulations. Thank God, I was not wrong in his facial expressions.

"After Elvis hit, many white persons of varying backgrounds, but equally deprived of opportunity in their opinions, came to the studios to be heard because they were met with the informality that they were raised up in and with. It was, I believe this way that such persons as Jerry Lee Lewis, Carl Perkins and Johnny Cash came to my studios.

"It was from the work with these great artists that things began to change in music. They were rough, but willing to be polished. They created a new breed of excitement and expressions. They were fearless and willing to put up with the criticism any new artist with changes has to take. The abuse for all must have been hard for them to take. But they were message sellers and they had their messages to sell.

"They have all stood the test of time," said Phillips.

Jackie Gleason

Returning to the career of Cash, Phillips recalled, his manager Bob Neal in 1957 got him an unheard of

contract with the Jackie Gleason Enterprises which produced the "State Show" with the Dorsey Brothers. He secured for him 10 television appearances and immediately Cash was on his way.

"I think the Gleason organization realized Cash was the man to watch. They had used Elvis Presley five times and then saw him get away to bigger shows and money including the Ed Sullivan Show. They weren't about to make the same mistake with Cash."

Cash, had also in June 1956 signed for the "Grand Ole Opry" and was selling records by the millions. From 1955 when he signed with Phillips' Sun Record label he sold more than six million records in the country field.

"I don't really know what brought me to Memphis at first," Cash said following his recent Memphis appearance.

"I guess it was showbusiness in general. I was born on a farm and raised on another farm at Dyess, Ark. After my service discharge I came to Memphis to study broadcasting at Keegan's School in 1953. I had been in the service for four years and learned a little more about the guitar while in Germany. I guess I just wanted to get into broadcasting at first, then I knew I had to get into the recording and songwriting business," said Cash talking in the dressing room.

But in Memphis at his recent concert it was Cash the entertainer of the 1950's, rather than the Johnny Cash of the 1970's and network television, White House invitations and politics, that brought the loudest rings of approval from the audiences.

And the rangy singer-composer with the face that looks more native to a Highway 79 roadhouse than anything on Pennsylvania Avenue responded with all of his early hits, including "I Walk the Line," "Orange Blossom Special," "Cry, Cry, Cry." But the success also may lie in a kind of super communication that the man from Arkansas incorporates in his showmanship.

He demonstrated the range of that particular talent, talking to his audience about the hard times on his father's farm and singing, "Five Feet High and Rising," while his father Ray Cash, sat in the audience and nodded his approval near the stage.

Phillips, sporting a beard also nodded his approval.

Some might say it all began when he was singing on a farm 40-miles from Memphis. Johnny Cash says it began when he "walked into Sun Records."

Backstage Cash, Phillips and Carl Perkins, reminisced about old times at Sun.

"You know I never have recorded in your new studios. It was in that 'matchbox' that I had to do all my work," said Cash.

Looking puzzled, and with a broad smile across his face, Perkins laughed and said: "Don't say it like that—'Matchbox' was one of my big ones."

Replied Cash: "But you know I suggested you write 'Blue Suede Shoes.'"

As they departed in their cars following the appearance, Phillips stood at the back of the Coliseum and said: "I salute Johnny Cash as having traversed every extremity and has come out as not a hero to himself but as a messenger dedicated truly to the fulfillment of the great voids that so many times confront us."

Reflecting on the early Sun day, Phillips said: "I sometimes have to wonder what would have happened if I had not had a boss that gave approval for me to open the studio. And as he did warned that I was going to go broke.

"Then I have to think that it had to be fate that guided us and such great artists as Johnny, Elvis, Jerry Lee and Carl, walked in and helped me do my thing—that was to keep music from being stereotyped.

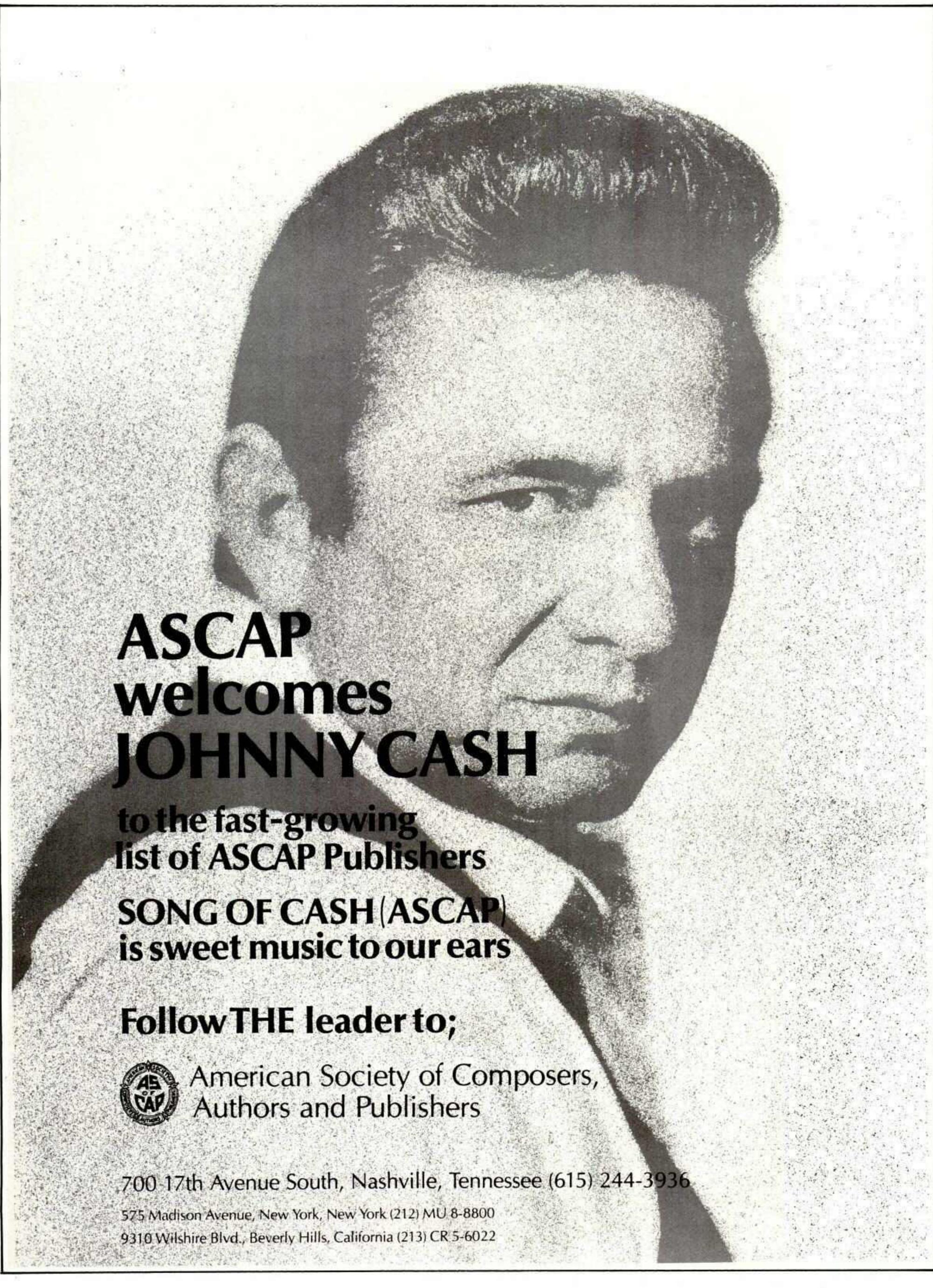
"But I think I admire most in the artists that I have worked with, is their cooperation and assistance to others," said Phillips as he watched both Cash and Perkins take time out to talk with a five-year-old youngster who was recovering from heart surgery but wanted to meet them both.

"They're the same as they were when they used to travel and take guns and fishing equipment on the road. I don't think they ever stopped in restaurants to eat, but would go into a grocery and buy some crackers, bolonga, cheese and milk and have an old-fashioned lunch," said Phillips, realizing that today they are worth millions of dollars but still probably like crackers.

JOHNNY CASH

having traversed every extremity I believe mankind is confronted with, and has gone forth—not as a hero to himself—but as a messenger, dedicated truly to the fulfillment of the great voids that so many times confront us.

Sam Phillips



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*B 12842	HYMNS BY JOHNNY CASH, VOLUME II
*B 12843	HYMNS BY JOHNNY CASH, VOLUME III
*B 13391	SONGS OF OUR SOIL, VOLUME I
*B 13392	SONGS OF OUR SOIL, VOLUME II
*B 13393	SONGS OF OUR SOIL, VOLUME III
*B 13531	THE BIG HITS!
*B 14631	NOW, THERE WAS A SONG!, VOLUME I
*B 14632	NOW, THERE WAS A SONG!, VOLUME II
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GP 9	COUNTRY'S GREATEST HITS
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4-33091	UNDERSTAND YOUR MAN IT AIN'T ME, BABE
4-33101	I WALK THE LINE ORANGE BLOSSOM SPECIAL
4-33109	THE ONE ON THE RIGHT IS ON THE LEFT BOA CONSTRICTOR

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*4-44373	ROSANNA'S GOING WILD ROLL CALL
*4-44513	THE FOLK SINGER FOLSOM PRISON BLUES
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Cash Chart Records

(Through May 9, 1970 Issue)

HOT 100 CHART

1969 A BOY NAMED SUE (Columbia)

TOP LP's CHART

1969 JOHNNY CASH AT SAN QUENTIN (Columbia) No. 1

1970 HELLO, I'M JOHNNY CASH (Columbia)

COUNTRY SINGLES CHART

1956-57 I WALK THE LINE (Sun)

1956 SO DOGGONE LONESOME (Sun)

1956-57 THERE YOU GO (Sun)

1957 HOME OF THE BLUES (Sun)

1957 NEXT IN LINE (Sun)

1958 ALL OVER AGAIN (Sun)

1958 BALLAD OF A TEENAGE QUEEN (Sun) No. 1

1958 GUESS THINGS HAPPEN THAT WAY (Sun) No. 1

1958 THE WAYS OF A WOMAN IN LOVE (Sun)

1958-59 WHAT DO I CARE (Sun)

1958 YOU'RE THE NEAREST THING TO HEAVEN (Sun)

1959 DON'T TAKE YOUR GUNS TO TOWN (Columbia) No. 1

1959 FRANKIE'S MAN JOHNNY (Columbia)

1959 I GOT STRIPES (Columbia)

1959 LUTHER PLAYED THE BOOGIE (Sun)

1960 SEASONS OF MY HEART (Columbia)

1962 IN THE JAILHOUSE NOW (Columbia)

1963-64 THE MATADOR (Columbia)

1963 RING OF FIRE (Columbia) No. 1

1964 BAD NEWS (Columbia)

1964 THE BALLAD OF IRA HAYES (Columbia)

1964-65 IT AIN'T ME, BABE (Columbia)

1964 UNDERSTAND YOUR MAN (Columbia) No. 1

1965 ORANGE BLOSSOM SPECIAL (Columbia)

1965 THE SONS OF KATIE ELDER (Columbia)

1966 HAPPY TO BE WITH YOU (Columbia)

1966 THE ONE ON THE RIGHT IS ON THE LEFT (Columbia)

1967 JACKSON (With June Carter) (Columbia)

1967 LONG LEGGED GUITAR PICKIN' MAN (With June Carter) (Columbia)

1968 FOLSOM PRISON BLUES (Columbia) No. 1

1968 ROSANNA'S GOING WILD (Columbia)

1969-70 BLISTERED/SEE RUBY FALL (Columbia)

1969 A BOY NAMED SUE (Columbia) No. 1

1969 DADDY SANG BASS (Columbia) No. 1

1970 IF I WERE A CARPENTER (With June Carter) (Columbia)

1970 WHAT IS TRUTH (Columbia)

COUNTRY LP CHART

1964-65 BITTER TEARS (Columbia)

1964 I WALK THE LINE (Columbia) No. 1

1964 RING OF FIRE—THE BEST OF JOHNNY CASH (Columbia) No. 1

1965 ORANGE BLOSSOM SPECIAL (Columbia)

1966 EVERYBODY LOVES A NUT (Columbia)

1966 MEAN AS HELL (Columbia)

1967 CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER (Columbia)

1967 JOHNNY CASH'S GREATEST HITS, VOL. 1 (Columbia)

1967 HAPPINESS IS YOU (Columbia)

1968 BY THE TIME I GET TO PHOENIX (Columbia)

1968-69 JOHNNY CASH AT FOLSOM PRISON (Columbia) No. 1

1968 FROM SEA TO SHINING SEA (Columbia)

1969-70 JOHNNY CASH AT SAN QUENTIN (Columbia) No. 1

1969-70 JOHNNY CASH'S GOLDEN HITS, VOL. I (Sun)

1969-70 JOHNNY CASH'S GOLDEN HITS, VOL. II (Sun)

1969 HOLY LAND (Columbia)

1970 HELLO, I'M JOHNNY CASH (Columbia) No. 1

1970 STORY SONGS OF TRAINS AND RIVERS (Sun)

Cash-Past And Present Together

By PAUL ACKERMAN

The country field has always been folk-oriented. This is particularly true of the traditional country era—the era of the 1920's, 1930's and early 1940's when country music was still a self-contained cultural entity not subject to the influences of the pop field.

It is one of the great strengths of Johnny Cash that he has retained his folk quality—particularly through his long Columbia association. Thus, while he is a contemporary artist, he is solidly rooted in the basic traditions of the country idiom—and these traditions enrich his songs and album concepts.

This link to the traditional era, in fact, enables Cash to tap the rich resources of the nation's history.

His records and songs, therefore, present a kaleidoscopic view of America: Its ethnic groups and their way of life; the gradual opening up the continent as the railroad threaded its way into the hills and valleys of the Southern mountains; and the tribulations of pioneers who wrenched a living from the land in times of drought and flood.

Such albums as "Ride This Train" exemplify Cash's kinship with Jimmie Rodgers, the Father of the Country Field, whose catalog of railroad songs is one of the jewels of American music. In recognition of his support for the country's railroads the Louisville & Nashville line (of whom Rodgers said "I Love that L&N") presented Cash with a replica of its famous General locomotive on his TV show.

Such albums as "Bitter Tears" and songs like "Old Apache Squaw" reflect Cash's concern for and awareness of the American Indian. (Cash himself is part Cherokee.) Cash has also appeared in TV films about the American Indian—and in general his interest in the

Indian pre-dated the period when such interest became fashionable.

In common with other great writers and singers of folk material, Cash does not flinch from the portrayal of violence—for violence is part of the human condition. "I killed a man in Reno just to watch him die" he says in "Folsom Prison Blues." And in another of his noted performances he cautions, "Don't Take Your Guns to Town."

Also illustrative of Cash's profound folk orientation is the fact that he identifies and associates with Bob Dylan, Pete Seeger, Jack Elliott with whom he has appeared and recorded.

Finally, we may note that Cash, like so many country and folk artists, is deeply religious. An outstanding example of this is his superb album on the Holy Land, for which Cash received a gold LP.

In sum, Cash is a man for all times. He treasures the past and draws artistic sustenance from the past, while at the same time he relates to contemporary society.

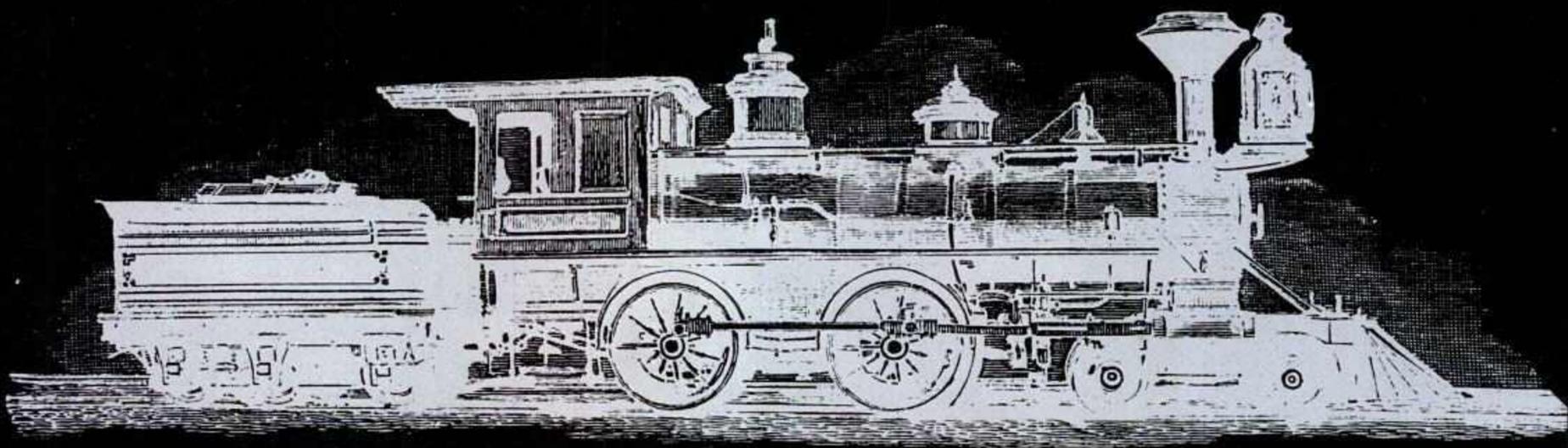
White House Country Music

Cash took country music to the White House in April when, at the special invitation of President Nixon, he performed before an invited audience—including many music executives from Nashville.

Cash appeared in Washington with his regular "Johnny Cash Show" entourage — Carl Perkins, the Statler Brothers, June Carter and the Carter Family.

*You're a
Good Man
Johnny Cash*

Jack Clement





“what is truth?”

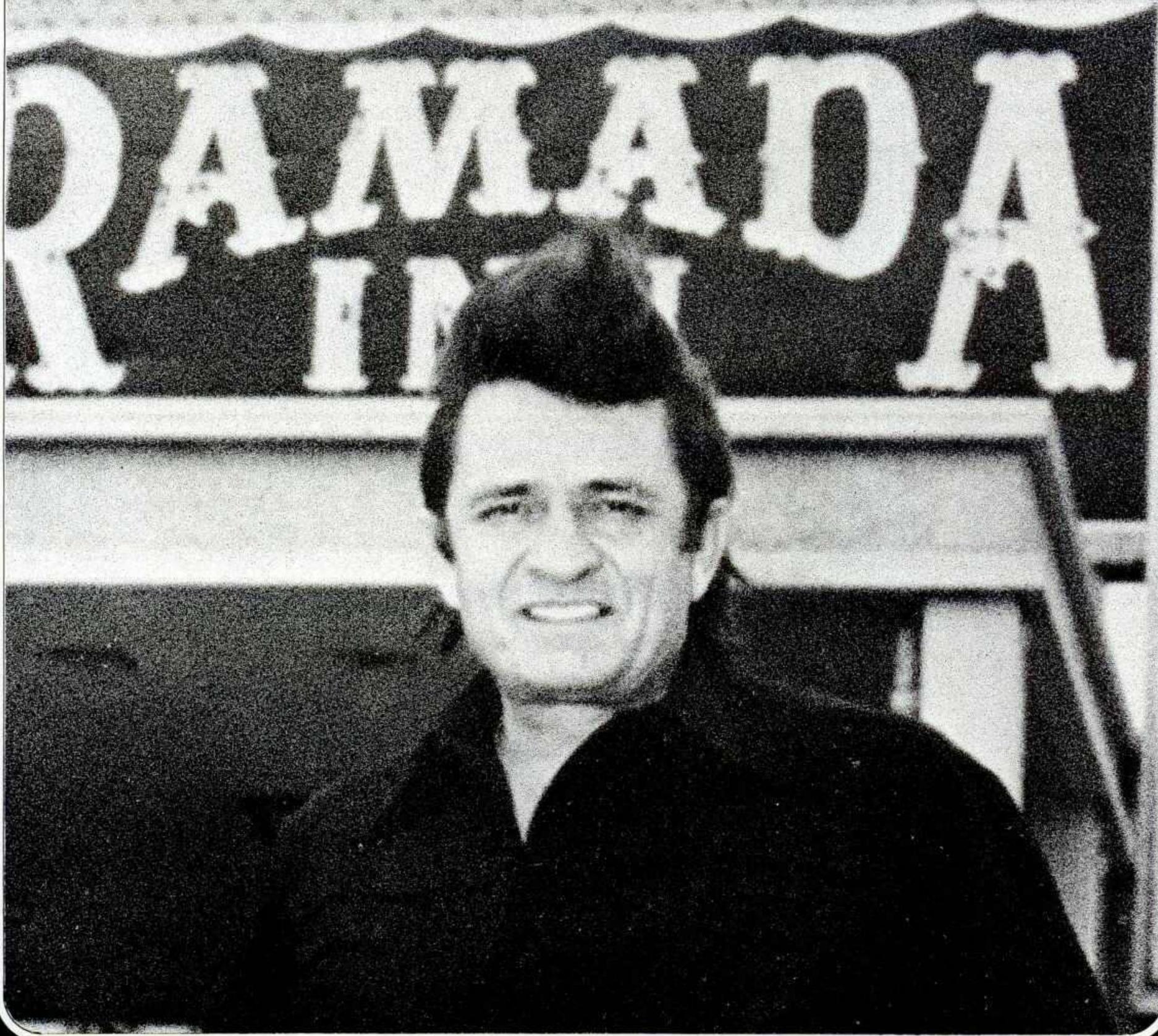
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Soul Sauce

BEST NEW RECORD OF THE WEEK:
"LIFT EV'RY VOICE AND SING"
KIM WESTON
 (Pride)



By ED OCHS

SOUL SLICES: The blues took another steep loss and step toward extinction when bottleneck guitarist **Earl Hooker** died April 21 at the Chicago State Tuberculosis Sanitarium. His death, at 39, follows that of **Otis Spann**, who was 40, and the passing away this year of **Slim Harpo** and **Magic Sam**, who was only 32. As these one-of-a-kind artists fade away, who will take their place? Says Britain's respected "Blues Unlimited" magazine: "The answer generally believed is no one. The blues as we know and love it cannot survive the changes in environment, modern life patterns, etc., that in this late 20th century beset it." Hooker had most recently recorded for Blue Thumb, BluesWay and Arhoolie. . . . **Gladys Knight & the Pips** will play Madison Square Garden, June 12-13. They're currently on tour with **Tom Jones**. . . . **B.B. King** will also work New York in June, but not at the Apollo or Fillmore East. B.B. will luxuriate June 1-13 at the Americana Hotel's Royal Box. . . . The **Intrigues** have their biggest on Yew with "Just a Little Bit More." It's already over 100,000 and building. . . . **Wilson Pickett** added his concern to the backlash problem when he recently accused **Tom Jones**, **Janis Joplin** and friends of contributing to the decline of soul with their pop imitations of black artists. . . . **New Kool & the Gang:** "Let the Music Take Your Mind," on De-Lite. The label is also makin' smoke with the **Realistics'** "Please Baby Please." . . . **Smokey Robinson & the Miracles'** latest "Who's Gonna Take the Blame" was penned and produced by none other than **Ashford & Simpson**. . . . **Nina Simone** plays Fillmore East with Reprise's **Little Richard**, May 29-30. . . . **New Syl Johnson:** "One Way Ticket to Nowhere," on Twilight. . . . **Bobby Herb** has a comeback LP on Epic. . . . **Ike & Tina Turner** must do battle with **Sly & the Family Stone** for the chart rights to "I Want to Take You Higher." Sly will win, but dig the duo's version. . . . **Manhattan College** in Purchase, N.Y., will feature **La Lupe** in the third concert to raise funds for the Black Students Scholarship Fund and studies program. She'll appear May 24. . . . **Karl Tarleton** is on Uni with "Along Came You." . . . **Aretha Franklin** has the **Dixie Flyers** with her on her latest, "Spirit in the Dark."

From The Music Capitals of the World

DOMESTIC

• Continued from page 28

Lainie Kazan opened April 28 at the Sahara for a two-week frame. . . . **The Fifth Dimension**, **George Kirby**, **Steve Alaimo** show opened May 6 at Caesars Palace. . . . **Diana Ross**, making her first solo appearance in Las Vegas, opened May 7 at the Frontier Hotel. The Frontier hosted a gala party for the Motown Record star. . . . **Jerry Vale** and **Dick Contino** also opened at the Frontier on May 7. The twosome closes June 3. . . . Capitol's **Glen Campbell** follows Parrot's **Tom Jones** into the International. . . . **Mike Douglas** opens at the Riviera July 15. . . . Singer **Dick Jensen**, who closed May 6 at the landmark, has been signed for a return engagement in August. . . . **Sergio Franchi** opened May 7 at the Flamingo.

LAURA DENI

LOS ANGELES

Kapp is shooting for a diversifical image with its new LP release. Included are packages by **Roger Williams**, **El Chicano**, the soundtrack from "Two Mules for Sister Sara" (with music by **Ennio Morricone**), plus country artists **Cal Smith** and **Lem Mel Tillis**. **Lionel Records** first single release is "This Bitter Earth" by the **Satisfactions**. The song is a

purchased master from **Kelly Ross'** **Alouette Productions** in New York. **Lionel** is setting up its own domestic distribution, with tape rights and overseas licenses yet to be determined.

Kent Records has named the **Joseph Zamoiski Co.** as its Baltimore-Washington distributor; **London Records** of New York and **London Records** of Los Angeles as outlets in those areas and **Music Merchants** of New England in Boston.

Doug Kershaw's second **Warner Bros.** LP is "Spanish Moss," features his 60-year-old mother playing rhythm guitar and triangle.

Ginger Baker's Air Force will play the **Forum** on July 3 instead of the **Hollywood Bowl**. . . . **Halco Music (BMI)** and **Phylcon Music (ASCAP)** have been formed by **Halcyon Productions** president **Harold Cohen**. **Michael Davenport** is vice president of both firms. Signed as writers are **Richard Adamson** and **Dennis and Lola Mae Kalfas**. . . . **Bill Thompson** and **Chris Priestly** have formed **Bojangles Enterprises** for artist management and TV and picture development. **Larry McNeeley**, banjo regular on the **Glen Campbell TV** series, is the firm's first client.

Vocalist **Richard Williams** is doing commercials for Mini-

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	LOVE ON A TWO WAY STREET Moments, Stang 5012 (Gambi, BMI)	9	26	30	VIVA TIRADO El Chicano, Kapp 2055 (TRO-Ludlow/Amstoy, BMI)	5
2	2	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar 615 (Wally Roker, BMI)	10	27	39	SHE DIDN'T KNOW (She Kept on Talking) Dee Dee Warwick, Atco 6754 (Williams, BMI)	2
3	9	BROTHER RAPP James Brown, King 45-6310 (Dyanatone, BMI)	4	28	28	BAND OF GOLD Freda Payne, Invictus 9075 (Gold Forever, BMI)	8
4	6	SUGAR SUGAR Wilson Pickett, Atlantic 2722 (Kirshner, BMI)	7	29	22	CRYING IN THE STREETS George Perkins & the Silver Stars, Silver Fox 18 (Prize, ASCAP)	12
5	5	OPEN UP MY HEART/NADINE Dells, Cadet 5667 (Pisces/Chevis, BMI/Arc, BMI)	6	30	12	CHICKEN STRUT Meters, Josie 1018 (Rhineland, BMI)	8
6	10	I CAN'T LEAVE YOUR LOVE ALONE Clarence Carter, Atlantic 2726 (Fame, BMI)	5	31	26	WALK A MILE IN MY SHOES Willie Hightower, Fame 1465 (Lowery, BMI)	5
7	7	REACH OUT & TOUCH (Somebody's Hand) Diana Ross, Motown 1165 (Jobete, BMI)	4	32	34	GET DOWN PEOPLE Fabulous Counts, Moira 108 (McLaughlin, BMI)	5
8	8	FARTHER ON DOWN THE ROAD Joe Simon, Sound Stage 7 2656 (Blackwood, BMI)	5	33	33	MAMA'S BABY DADDY'S MAYBE Swamp Dog, Canyon 30 (Roker, BMI)	5
9	3	YOU NEED LOVE LIKE I DO (Don't You) Gladys Knight & the Pips, Soul 35071 (Jobete, BMI)	8	34	36	LET THIS BE A LETTER (To My Baby) Jackie Wilson, Brunswick 55435 (Dakar/Julio Brian/BRC, BMI)	4
10	4	ABC Jackson 5, Motown 1163 (Jobete, BMI)	10	35	38	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7365 (Wright/Gerstl/Tamerlane, BMI)	12
11	21	CHECK OUT YOUR MIND Impressions, Curtom 1951 (Camad, BMI)	2	36	37	EVERYBODY SAW/CAN YOU GET AWAY Ruby Andrews, Zodiac 1017 (Ric-Wil, ASCAP/Ric-Wil, ASCAP)	4
12	35	IT'S ALL IN THE GAME Four Tops, Motown 1164 (Remick, ASCAP)	4	37	25	MY WAY Brook Benton, Cotillion 44072 (Spanka/Don C., BMI)	5
13	17	SWEET FEELING Candi Staton, Fame 1466 (Fame, BMI)	3	38	45	I WANT TO DO EVERYTHING FOR YOU Raelets, Tangerine 1006 (Tree, BMI)	3
14	24	AND MY HEART SANG (Tra La La) Brenda & the Tabulations, Top & Bottom 403 (One Eyed Soul/McCoy, BMI)	3	39	—	YOU GOT ME DANGLING ON A STRING Chairmen of the Board, Invictus 9078 (Gold Forever, BMI)	1
15	13	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BMI)	11	40	40	MORE THAN I CAN STAND Bobby Womack, Minit 32093 (Tracebob, BMI)	8
16	15	3 MINUTES 2 HEY GIRL George Kerr, All Platinum 2316 (Screen Gems-Columbia/Gambi, BMI)	6	41	41	CUMMINS PRISON FARM Calvin Leavy, Blue Fox 100 (Rain/All Roads, BMI)	4
17	16	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BMI)	13	42	42	THEM CHANGES Buddy Miles Express, Mercury 73008 (MRC, BMI)	4
18	19	SO MUCH LOVE Faith, Hope & Charity, Maxwell 805 (Van McCoy, BMI)	5	43	43	GUIDE ME WELL Carla Thomas, Stax 0056 (East/Memphis, BMI)	3
19	18	ONION SONG Marvin Gaye & Tammy Terrell, Tama 54192 (Jobete, BMI)	5	44	49	IT'S TOO LATE FOR LOVE Vanguards, Lamp 652 (Gold Bulb, BMI)	2
20	31	GET READY Rare Earth, Rare Earth 5012 (Jobete, BMI)	4	45	44	I GOT A PROBLEM Jesse Anderson, Thomas 805 (Camad/Sabarcu, BMI)	7
21	14	SO EXCITED B. B. King, BluesWay 61035 (Pamco/Sounds of Lucille, BMI)	6	46	46	LET ME GO TO HIM Dionne Warwick, Scepter 12276 (Blue Seas/Jac, ASCAP)	3
22	11	BABY I LOVE YOU Little Milton, Checker 1227 (Metric, BMI)	7	47	47	KILLER JOE Quincy Jones, A&M 1163 (Andante, ASCAP)	4
23	23	IF HE CAN, YOU CAN Isley Brothers, T-Neck 919 (Triple Three, BMI)	5	48	—	FEET START WALKING Doris Duke, Canyon 35 (Wally Roker/Jerry Williams/No Exit, BMI)	1
24	48	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Luther Ingram, KoKo 2105 (East/Memphis, BMI)	2	49	—	WESTBOUND #9 Flaming Ember, Hot Wax 7003 (Gold Forever, BMI)	1
25	32	O-O-H CHILD Five Stairsteps, Buddah 165 (Duckstun/Kama Sutra, BMI)	9	50	50	UNLUCKY GIRL Betty Everett, Uni 55219 (Ladybird, BMI)	2

Wheat and Quote soap. . . . The **Savage Rose**, a Danish rock group opened the **Gregor Club**, operated by **George Greif** and **Sid Garris**. Group is managed by the duo.

FILM FACTS: **Billy Goldenberg** will score and conduct the music for "What Are We Going To Do Without Skipper" for **National General**. . . . **Merle Haggard** will record "Turn Me Around" as the theme song for **John Wayne's Warner Bros.** feature, "Chisum." . . . **Jerry Naylor** will sing the title tune for "Darker Than Amber" for **Cinema Center Films**. **Chip Taylor** and **John Carl Parker** wrote the song, "Vangie's Theme" which will also be released as a single on **Columbia**. . . . **Wayne Cochran** and the **C.C. Riders** will perform in a nightclub setting for **Avco Embassy's "C.C. Ryder and Company."**

Beverly Hills Records president **Morris Diamond** spoke to a panel of movie producers and music

(Continued on page 42)



THE FOUR TOPS, led by **Levi Stubbs**, at right, join the signing huddle which links the Motown group with the **International Famous Agency** for representation in all fields. At the signing, seated left to right, are: **Lawrence Payton**, IFA president **Marvin Josephson** and **Renaldo Benson**. Standing, left to right, are: **Abdul Fakir**; **Ralph Garcia**, the group's road manager; **Taylor Cox**, their Motown manager; **Ed Rubin**, head of IFA's concert department, and **Levi Stubbs**.



THE TEMPTATIONS, from left to right, Mel Franklin, Otis Williams, Eddie Kendricks and Dennis Edwards go to the head of the class as guests of honor at Our Lady of Perpetual Help School in Chicago. Father Kenneth Brigham, the school's pastor, introduces the group to the class, who chose recently to honor them.

From The Music Capitals of the World

DOMESTIC

• Continued from page 41

consultants at the Cannes Film Festival on "The Promotion of Motion Picture Music."

Cannonball Adderley makes a return appearance at the Hong Kong bar for three weeks beginning Monday (18). . . . Not-So-Straight Records has been selected as the name of the new label for The Youngbloods. First LP by the group is being produced in a "barn" near Marshall, Calif. . . .

Don Perry will score an independent feature, "Another Peachy Weekend," for Gally Fuste films. . . . Snuff Garrett and Bobby Vee reunited to cut new single for Liberty. . . . Billy Strange composing and conducting the score for "Dirty Dingus Magee," while Lalo Schifrin will compose music for David L. Wolper's "I Love My Wife."

Sergio Mendes recorded live LP at Expo 70 with Brasil '66. . . . Burt Bacharach, Dean Martin, Don Rickles, Henry Mancini, Sammy Davis and Raquel Welch to star at the annual SHARE "Boomtowntown-70" fund-raising affair on Monday (16) at Santa Monica Civic. . . . Grass Roots set for three consecutive American Bandstand Shows May 9, Saturday (16) and May 23. Norman Gimbel writing lyrics to the title tune of "Too Late the Hero." Gerald Fried wrote the music.

John Evan, pianist, has been added to Jethro Tull group. . . . Ike & Tina Turner have recorded "Evil Man," hit single for Amaret's Crow, and retitled it "Come Together" on their new LP, "Come Together."

Gary LeMel signed to produce LP with Ode's Jumbo. . . . Oliver presented with plaque from the Select Committee on Crime of the House of Representatives for his work in combating drug abuse among the young. . . . Mama Cass

to sing the theme for "Monte Walsh" feature. . . . Michel Legrand and Alan and Marilyn Bergman signed to write two songs for MGM's "The Magic Garden of Stanley Sweetheart." . . . The Association released their first live LP on May 15. It will be a double package. . . . Mark Lindsay will create a new commercial musical campaign for Western Airlines. . . . Merle Haggard set to sing the theme song of "Chisum" which is titled "Ballad of John Chisum."

RON TEPPER

SAN FRANCISCO

Britain's Incredible String Band, which performed at Fillmore West, will record at Pacific Studios in San Mateo while here. . . . The Berkeley Community Theatre sold out and people jammed into the aisles May 2 to hear Ike & Tina Turner, Sonny Terry and Brownie McGhee along with the Elvin Bishop Group. Ike & Tina remained in the area for shows at Cal State in Hayward May 15 and San Jose State May 16, while Terry and McGhee appeared at Mandrake's in Berkeley May 8-10. . . . The Jerry Hahn Brotherhood and Southern Comfort have completed their respective first albums at Pacific Recording. Both are on Columbia, both set for June release. . . . Nashville composer Willie Nelson and Gene Vincent & the Bluecaps were headliners at the San Francisco State College Folk Festival May 8-10. . . . Oldsters will get their fair share of representation on Saturday (23) when Claire Harrison Associates presents Tex Beneke and Ray Eberle and the Modernaires. San Francisco's Civic Auditorium will be transformed from a concert hall to a ballroom, complete with dance floor, tables and cocktails for the one-night event. . . . Nina Simone



MOTOWN'S STEVIE WONDER meets former Supreme Court Justice Earl Warren, center, and NAACP project chairman Art Thompson after entertaining guests at the 15th annual NAACP Freedom Fund Dinner, April 26, at Detroit's Cobo Hall. The blind soul star recently completed a highly successful appearance at the Copacabana in New York.

BEST SELLING Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	6
2	2	PSYCHEDELIC SHACK Temptations, Gordy GS 947	8
3	5	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	15
4	4	GRITTY, GROOVY & GETTIN' IT David Porter, Enterprise ENS 1009	10
5	7	GET READY Rare Earth, Rare Earth RS 507	18
6	3	I WANT YOU BACK Jackson 5, Motown MS 700	19
7	9	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	10
8	6	GLADYS KNIGHT & THE PIPS GREATEST HITS Soul SS 723	8
9	14	FUNKADELIC Westbound 2000	9
10	13	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	24
11	8	COMPLETELY WELL B. B. King, BluesWay BL5 6037	22
12	15	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	4
13	10	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	46
14	12	SOUL ON TOP James Brown, King KS 1100	6
15	17	STAND Sly & the Family Stone, Epic BN 26456	56
16	23	STILL WATERS RUN DEEP Four Tops, Motown MS 704	8
17	22	REAL FRIENDS Friends of Distinction, RCA Victor LSP 4313	8
18	18	DELPHONICS' SUPER HITS Philly Groove PG 1152	27
19	19	TODAY Brook Benton, Cotillion SD 9018	14
20	21	STEVIE WONDER "LIVE" Tamla TS 298	7
21	11	LIKE IT IS Dells, Cadet LPS 837	13
22	16	AIN'T IT FUNKY James Brown, King KS 1092	15
23	25	WALKING IN SPACE Quincy Jones, A&M SP 3023	24
24	31	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	4
25	29	McLEMORE AVENUE Booker T. & the MG's, Stax STS 2027	4

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
26	27	BLACK GOLD Nina Simone, RCA Victor LSP 4240	12
27	20	PUZZLE PEOPLE Temptations, Gordy GS 949	33
28	24	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	19
29	26	SANTANA Columbia CS 9781	23
30	35	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	17
31	28	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	26
32	32	GOODNESS Houston Person, Prestige PR 7678	11
33	36	DO THE FUNKY CHICKEN Rufus Thomas, Stax STS 2028	3
34	34	GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board, Invictus ST 7300	4
35	30	IF WALLS COULD TALK Little Milton, Checker LPS 3012	11
36	37	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. 3 Motown MS 702	19
37	41	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	13
38	42	PORTRAIT Fifth Dimension, Bell 6045	2
39	43	I'M A LOSER Doris Duke, Canyon 7704	3
40	49	BITCHES BREW Miles Davis, Columbia GP 26	2
41	46	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	2
42	—	I'M JUST A PRISONER Candi Staton, Capitol ST 4201	1
43	47	YOU AND ME Jerry Butler, Mercury SR 61269	2
44	45	MY PRESCRIPTION Bobby Womack, Minit LP 24027	3
45	38	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	16
46	—	RIGHT ON Wilson Pickett, Atlantic SD 8250	6
47	—	BAND OF GYPSIES Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	1
48	48	COMMENT Les McCann, Atlantic SD 1547	5
49	—	JR. WALKER & THE ALL STARS LIVE Soul SS 725	1
50	—	FAREWELL Diana Ross & The Supremes, Motown MS2 708	1

played the Masonic Auditorium on May 15 and the Berkeley Community Theatre May 16. . . . Sir Douglas' new single "What About Tomorrow?" was recorded at Mercury studios here.

DAVID BRICE

CHICAGO

Despite Steve Stills broken wrist, the two concerts by Atlantic's Crosby, Stills, Nash & Young were still scheduled for May 13 and 14 at the Auditorium Theater. . . . Warner Bros.' Association played four concerts on May 7 and 8, also at the Auditorium. . . . American Tribal Productions presented Atco's Delaney & Bonnie & Friends, A&M's Flying Burrito Brothers, Dunhill's Smith, White Lightning and Jessie on May 15 in the Aragon. Friday's show (22) headlines with Windfall's Mountain. . . . Philips' Blue Cheer played Beavers May 13 and 14. . . . Poppy's Dick Gregory returned to Chicago for two weeks beginning May 8. . . . Prestige's Gene Ammons Sextet played three nights at the Apartment recently. . . .

(Continued on page 56)



ANDRE WILLIAMS, left, Chicago-based producer, chats with coast-based Uni Records vice president-general manager Russ Regan, who has committed the label to a strong soul push. Among the artists produced by Williams for Uni are the Green Berets, Carl Tarlton, Charles Williams, Shirley Carroll and the Passionettes.

Coin Machine World

Fla. Music, Vending Assns. Veto Merger

By EARL PAIGE

MIAMI BEACH—The music operators' organization and the vending operators' organization in this state will work more closely together but will not merge, it was decided at a joint meeting here recently. A three day gathering included several business seminars highlighted by a joint meeting of both groups and an address by security consultant Robert Curtis. Wesley Lawson, former president of the Florida Amusement and Music Association (FAMA) was elected president.

R.S. Rhinehart, head of a professional association management group handling affairs for both FAMA and the Florida Automatic Merchandising Association (FAMC), said he was not surprised that a much-discussed merger did not materialize:

"This is a decision both boards of directors had to make. I think that the two groups have many problems in common, especially since the Florida Legislature meets every year. I expect to see the groups working more closely together."

Resistance to the merger came from the FAMC side, insiders reported. One spokesman said: "The vendors were worried that they might lose control and that the FAMA side might emerge as the strongest element. Many received word from their national offices outside the state that a merger was not desired."

Another point brought out concerned the steady acquisitions of music routes by national vending companies: "If vendors keep acquiring music routes the whole industry here in Florida will be combined regardless of any FAMA/FAMC merger," one delegate said.

Rhinehart told FAMA directors that the current session was "very strange" in that one half of the Senators were up for reelection and all House members were running again. The result was that only about three bills were put on the calendar each day.

The directors were alerted to one gambling bill introduced at the final deadline for new bills

(Continued on page 46)



A. L. PTACEK, Music Operators of America president, was a featured speaker at the Florida Amusement and Music Association meeting at Miami Beach recently.

Jukebox Programmer Asks Labels to Limit Longer 45's

By GEORGE KNEMEYER

CHICAGO—The major record companies and the jukebox operators should get together to try to limit the number of long singles currently being released. That is the opinion of Wayne Hesch, programmer for A&H Entertainers Inc., here in suburban Arlington Heights.

"Every time a single over three minutes in length plays on a jukebox the operators are losing money," Hesch said. "And the operators, for the most part,

do not realize that they are losing money."

Hesch points out that a three minute song will get played 20 times during an hour while a five minute song can only be played 12 times. At two plays for a quarter the jukebox loses \$1 an hour while playing five-minute recordings. If the jukebox plays five-minute recordings five hours a day, this is a loss of \$5 per day, \$35 per week, and \$1,750 per year per jukebox.

While Hesch admits his example is a little extreme, he does say such a result is possible with the increasing number of three-minute plus singles. "The three minute single used to be a one in thousand exception but now it is becoming more prevalent."

A check of the Billboard Hot 100 chart for the May 16 issue showed 40 singles of more than three-minutes in length, and five singles longer than four minutes. None were longer than five minutes.

Hesch said he really cannot understand why record companies are releasing long singles. "I'm sure it isn't because the buying public wants them. The Simon and Garfunkel song 'Bridge Over Troubled Water,' was five minutes and had good

(Continued on page 46)

FAMA Hears Industry Views

MIAMI BEACH—A seminar devoted to national factors affecting the jukebox business highlighted the Florida Amusement and Music Association/Florida Automatic Merchandising Council joint meeting here recently. Maintenance of jukeboxes and games, direct sales to locations, the role of the business press, operator advertising and national legislation were covered.

Andy Duca, representing Midway and Bally, Chicago,

told the group of the importance of diversifying into the newer types of amusement games. "There has been 7,500 Chicago Coin driving games sold—more than any individual shuffle game ever sold. These new games such as Midway's Sea Raider using sophisticated electronics are having a tremendous influence on today's business."

William Findlay, Rock-Ola Corp., Chicago, discussed preventive maintenance and stressed wiping out jukeboxes rather than blowing them out, using a lubricant and changing the stylus before 20,000 plays. He also showed how slug rejectors can be adapted to handle half dollar coins.

Ed Blakenbeckler, Seeburg Corp., Chicago, warned jukebox operators about location owned equipment and said good service, good records and good equipment was the best guarantee against this dangerous erosion of the operator's role.

He also brought out the fact that the standard of living has gone up 33 percent and salaries have gone up 66 percent but that new equipment has only climbed 25 percent during recent years. He also talked on two for a quarter jukebox play and said the industry still had a long way to go in this direction.

The growth of the business press was outlined by Earl Paige, coin machine editor of Billboard, Chicago, who told operators to study not only the singles charts but the long play charts as well so as to determine the popularity of artists now that long play albums were such a dominant factor in the business.

A.D. Palmer, Wurlitzer Co., (Continued on page 46)

Soviet Coin Machine Exhibit Set

By WALTER MALLIN

HANNOVER, Germany—The first fair ever displaying amusement machines in Russia will be sponsored by the U.S.S.R. Chamber of Commerce from August 10 through September 1, 1971, in Moscow. The first plans for the fair were revealed at the Hannover Fair held April 25 through May 3 here (Billboard, May 16).

The Moscow fair will run under the title of "Attractions 71," and is tentatively scheduled for two parks, the Gorki Central Park of Culture and the Ismailov Park. The exhibition will display the latest models of machinery, coin equipment and musical instruments.

The Hannover Fair featured nine exhibitors displaying coin

machine equipment. Seevend of Switzerland and Nova, Harting and Deutche Wurlitzer of West Germany featured both amusement and vending machines, while the Amusement Trade Association of Great Britain, Env, Automatenbau Rudolf Schorzmann and Leonhart of Germany and Societe de Fabrication of France displayed either amusement or vending machines.

There was only one new machine among the British exhibitors, the "Moonlanding" shown by PRW Sales Ltd., represented by Nova in West Germany. Vocational school students never ceased watching the game which has been regarded by PRW as a good test for successful operation in arcades.

Morris Shefras & Sons Ltd. displayed the game of Bingo, almost unknown and not allowed publicly in Germany. The British exhibitor hoped that great public interest would show corresponding sales possibilities. The Thomas Automatics Co. also carried Bingo. The company noted that it is able to compete with German industry in terms of price and delivery dates.

Automatic Coin Equipment (Cardiff) Ltd. registered "many promising enquiries" according to a spokesman for the company. There was great interest shown in their Cameron jukebox. Coin Equipment Manufacturing Ltd. had a great number of sample orders placed. Alfred Crompton Amusement Machines Ltd. has good reception for all models on display, especially the Star Soccer football table.

In the field of pay-out machines there was an interesting novelty on show at the booth of Sevo-Electronic Apparatebau who introduced the first electronic pay-out machine. According to the manufacturer, it can be adapted to all state game or gambling regulations with ad-

justable combinations of wins by means of 10 plug units. Many visitors watched Ken Roberson's payouts, which differ from the German make. His "Kero" offered a pay-out quote of 75 percent and is the first machine just now authorized by the Physikalisch-Technische Bundesanstalt. The one-armed upright was offered at \$825 plus freight, packaging, insurance and tax. This almost corresponds to the German pay-outs.

With a new universal electromagnetic stepper at \$127, Harting introduced a device suitable for all wall boxes in the market. It can be added by a microphone set at \$3. NSM and Loewen Automaten displayed an extremely attractive new wall football game for two players, their "classical" pay-outs and their music box program. The Berlin firm Wulff, strongest competitor to NSM in pay-outs, introduced a prototype of an alarm device for automatics. Other payout makers present were

(Continued on page 44)



RUSSELL J. DOUGHERTY, owner of Rapids Coin Machine Service in Wisconsin Rapids, Wis. is seeking the Republican nomination for state representative of South Wood County. Dougherty started the coin machine company in 1954 and presently serves customers in a 50 mile radius of the county. He is also a member of the Music Operators of America (MOA) and is on the Board of Directors of the Wisconsin Music Merchants Association. He began his campaign May 3.



WILLIAM FINDLAY (right) discusses the finer points of jukebox maintenance with two of the technicians attending a recent service seminar sponsored by Rock-Ola in Los Angeles. The seminar was conducted at Portable Automatic Sales.



A NEW WALL football game for two players was introduced by NSM at the Hannover Fair recently. It was introduced this year to correspond with the first world football title game in Mexico soon.



THIS FOOTBALL game, marketed by Automatenbau Rudolf Schorzmann of Struempfelbrunn, West Germany, was one of the new items unveiled at the recent Hannover (Germany) Fair recently. The game features an electro-mechanical score indicator.

Longer Singles Hit by Programmer

• Continued from page 43

retail sales, but the group's new single, 'Cecelia,' will probably match the group's last song in sales, and possibly surpass it, it

is only 2:43. This shows the public isn't particular about length." Hesch pointed out that he programmed "Bridge" on the jukeboxes only where location owners requested it.

The first single to pose a length problem was "MacArthur Park," by Richard Harris in 1968. "The song may have done reasonably well commercially but on jukeboxes it was a bomb. Its length stopped me and many other operators from programming the song. The Beatles' 'Hey Jude' was also over seven minutes long and was a good player, but if it had been half as long, another song could have played which would have brought in more money."

While Hesch agrees that one song that gets heavy play is better than two short ones that get little play, he says "Why do we have to have long records in the first place? A Tony Bennett cover version of 'MacArthur Park'

was a big player and it was less than three minutes long."

Pricing longer singles differently than shorter ones wouldn't work, he said. "We used to have one regular pop selection at 10 cents and an LP play at 15 cents. Then there were two LP plays for a quarter, and three regular plays for a quarter, and all kinds of weird combinations and it just didn't work. People were too confused by all the possibilities."

"Operators know by experience that people will not get up to play a jukebox unless it is not in use. And with long songs, there are less opportunities for a person to get up to play the jukebox," Hesch stated. "This is one reason why business is down for some operators. Long singles definitely cut into profits."

New Coin Unit

LONDON — Within six months, Mar-Matic Sales, Ltd., here will begin marketing a new rejector unit through Coin Control in America. The unit can be set with operations for most coins. It will test for diameter, thickness, washer, ferrous content, rim, roundness, underweight and other features. The micro-switch bracket is designed to eliminate the operation of the micro-switch with a wire, repeated milking by a coin with a thread attached, or fraudulent operation with the unit tilted.

Hannover Fair

• Continued from page 43

Bergmann and Parganasch, both of West Germany.

In the amusement field, Waldemar Grinke, owner of Env, expressed his optimism towards a growing interest in billiards. He has started to import U.S. billiard tables to Europe and is responsible for 700 of the 2,000 tables being operated in West Germany.

In table football games, several novelties were on display. Automatenbau Rudolf Schorzmann showed an electro-mechanical score indicator. The Societe de Fabrication introduced an electric table football game including an electric ball starter. The table is much smaller because the electronically steered gear for shooting the balls is at its ends. Leonhart displayed a test model of a new football table game, which enables the player to shoot balls by moving the foot boards.

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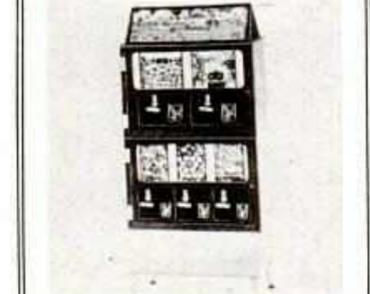
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(Natural finish hardwood cabinet.)
Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago \$169.50

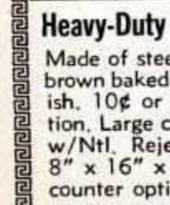
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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Arlington Heights, Ill.; Adult Location

Wayne Hesch, programmer, A&H Entertainers, Inc.



Current releases:
"Cecelia," Simon and Garfunkel, Columbia 4-45133;
"Hitchin' a Ride," Vanity Fare, Page One 21029;
"Tennessee Birdwalk," Jack Blanchard and Misty Morgen, Wayside 010.

Oldies:
"Raindrops Keep Fallin' on My Head," B.J. Thomas;
"Easy Come, Easy Go," Bobby Sherman.

Chicago; Kid Location

Paul Brown, operator, Betty Schott, programmer, Western Automatic Music



Current releases:
"Daughters of Darkness," Tom Jones, Parrot 40048;
"Get Ready," Rare Earth, Rare Earth 5012;
"Viva Tirado," El Chicano, Kapp 2055;
"Run Through the Jungle," Creedence Clearwater Revival, Fantasy 641.

Chicago; Soul Location

Warren Brown, operator, Eastern Music Co.



Current releases:
"Check Out Your Mind," Impressions, Curtom 1951;
"Spirit in the Dark," Aretha Franklin, Atlantic 2731;
"Love Land," Charles Wright and the Watts 103rd Street Rhythm Band, Warner Bros. 7365.

Devils Lake, N.D.; Adult Location

I.F. LaFleur, operator, I.F. LaFleur & Son, Inc.

Current releases:
"Anybody Going to San Antone?" Charley Pride, RCA 47-9806;
"Raindrops Keep Fallin' on My Head," B.J. Thomas, Scepter 12265;
"Running Bare," Jim Nesbitt, Chart 5052.

Jackson, Miss.; Kid Location

Marilyn Burkart, programmer, Dixie Vending Co.

Current releases:
"Up Around the Bend," Creedence Clearwater Revival, Fantasy 641;
"Let It Be," Beatles, Apple 2764;
"Cecelia," Simon and Garfunkel, Columbia 4-45103.

Oldies:
"Easy Come, Easy Go," Bobby Sherman;
"Can You Feel It," Bobby Goldsboro.

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PLAYER CONTROLLED.
MANUAL OPERATION.

Foolproof, Trouble free design!
MACHINE FUNCTION



The reels may be spun by pulling a lever after inserting a single coin in a slot on the machine. The reels revolve for about 18 seconds while gradually losing momentum. The machine is equipped with five stop buttons that may be depressed to actuate braking devices on the reels, immediately stopping them. (Federal Government ruling classifies it as an Amusement Device.)

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2800 West 17th Ave.
Denver, Colorado 80204
(303) 266-0266

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

Motorcycle Game Plays Hit Tapes

• *Continued from page 1*

tasted the success of the several automobile driving games.

Gene Lipkin, sales manager, explained that Wild Cycle is only the beginning and that Allied Leisure will use the game to establish its reputation. "This is why we decided not to sell out or sell the producing rights. A game is a lot like a hit record—the first one is fine, but the distributors and operators want to know what else you can bring out."

Wild Cycle gives the player the "feel" of operating a motorcycle in that the handle bars vibrate when the miniature cyclist falls off any of three tracks. The sound of the motorcycle engine also is recreated by a solid state mechanism—not with a prerecorded tape as in many similar games. The 8-track car player is used to give the game added appeal.

"All games such as this can become stale after a while. By changing the 8-track Cartridges, the operator can maintain the kid's interest," Lipkin explained. The 8-track machine is enclosed and not operable by the players.

Ron Halliburton, vice-president in charge of engineering, pointed out another facet of using prerecorded music: "The people in various locations also get tired of hearing just the motorcycle sound. With the 8-track machine, the location people can at least vary the sound. He favors instrumental albums by such artists as Booker T and the MG's.

Halliburton said that he, Norman Gabe and Stephan Mindel, all in their mid-'20s, had used the sound track from "Easy Rider" during some location experiments but that some of the lyrics might be considered "offensive." They recommend rock albums for maintaining the interest of young people but said any type of music can be adapted to the machine. By using 8-track cartridges the music will simply repeat over and over again. The music only operates while the machine is in use and is heard over the roar of the motorcycle sounds.

Allied developed its own projection system for the three tracks. A transparent disk has the three tracks painted on it and each is projected onto a

screen in the back of the unit. There is ample room for spectators to gather around the person "driving" the motorcycle.

The three courses are titled novice, daredevil and champion. Once the player has negotiated either of the first two he is automatically qualified for the champion course described as "extremely difficult." Three panels above the screen upon which the course comes flying at the driver caution about "S curve," "long straightaway ahead" and "detour."

The player, intent on the miniature cyclist he is controlling, often fails to notice the flashing danger signs.

Duration of the game is optional. It will leave Allied's factory here set between 55 seconds and 1 3/4 minutes. The duration is controlled by a trimmer control in the back of the unit.

The engineers explained that they have tried to build player incentive into the unit. The duration of the game, itself an incentive building factor, is adjustable. The course is also adjustable inasmuch as the course is inscribed on a phonograph record-like disk and can be made more difficult if necessary. Also, a simple cam can be changed to make the disc revolve faster, thus increasing the difficulty of the game.

All components of the game are independent and controlled by modules. The 8-track tape player, for example, is completely independent. Should any part

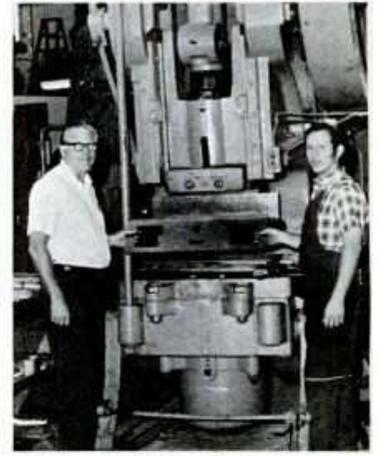
(Continued on page 46)



GENE LIPKIN, son of well known industry veteran Sol Lipkin, is sales manager of Allied Leisure, Hialeah, Fla., developers of Wild Cycle.



ROBERT BRAUN, president, Allied Leisure. The firm has manufactured two versions of a skill word game called Unscramble, makes billiard accessories and has a consumer division marketing a jogging machine.



DOC ULRICH, plant manager (left) and an employee hold a piece of metal formed in the 110-ton punch press behind them. The huge machine, part of a complete metal working section, costs \$30,000.



ALLIED'S young engineers pose with Wild Cycle. From left, Norman Gabe, 24; Ron Halliburton, 28, and Stephen Mendell, 25. Added location appeal is furnished through use of an 8-track tape CARtridge player.

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Coming Events

May 22-24—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Penn.

Jukebox Experts Address FAMA Seminar

• Continued from page 43

North Tonawanda, N.Y., told how operators could enhance their public relations program on the local level through "nickel and dime" advertising. "Every one of you should be listed in the telephone Yellow Pages," he said. He also stressed

sponsoring local school and civic club activities and advertising in high school annuals. "These high school books are never discarded—your advertisement becomes a permanent record."

Music Operators of America (MOA) president A.L. Lou Ptacek, Manhattan, Kan., outlined MOA's public relations program and told operators how to use a new pocket-size brochure the national organization is making available to pass out to politicians and business leaders.

"Nobody but the operators will educate people about our industry," he said, urging operators to speak before civic groups and industry meetings in their area. He said the industry's image is improving and cited a recent Washington Star story. But he warned that there is much work to do and cited an unfavorable mention on a recent CBS television program.

Fred Granger, MOA executive vice-president, Chicago, outlined the current copyright law revision bill now in the U. S.

Senate Judiciary Committee. He said: "In some ways, MOA's success in the copyright battle has been its failure—people take our success for granted." He said that opposition forces "are pouring out extreme efforts against our position."

MOA is fighting amendments that would call for an added \$1 per jukebox per year royalty fee for performers and record companies, a 50-cent registration fee and a five-year periodic review of copyright payments. Of the latter he warned: "Who ever heard of reviewing fees to lower them—this will only work to raise fees."

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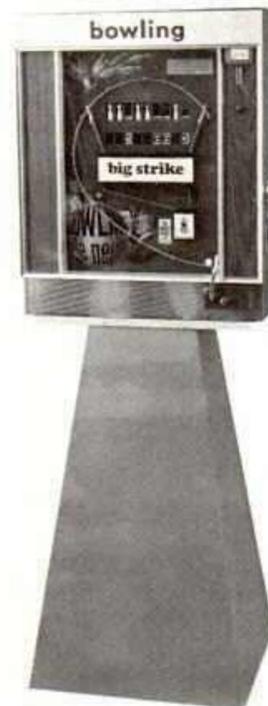


ED BLANKENBECKLER, Seeburg (left); A. D. Palmer, Wurlitzer (center), and Fred Granger, Music Operators of America, were among speakers at the Florida Amusement and Music Association (FAMA) event.



FAMA president Wesley Lawson, Rock-Ola's William Findlay, Rowe's Ellis Royal and Andy Ducay of Bally-Midway (all seated left to right) listen as an insurance plan is presented.

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This compact machine requires very little space. . . can be mounted on the wall or a special stand.

Simple mechanical operation requires little service.

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At 10¢ a play, this fantastic bowler will get you into locations never available to you before. . . and will complement other games already in location.

This sturdy machine, imported from West Germany, built to last, is easily serviced and maintained. And, comes with its own automatic counter.

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Motorcycle Driving Machine Game Plays Hit Tapes

• Continued from page 45

of the game not function, a module controlling that part is merely replaced. This facilitates shipping, too, inasmuch as if one part fails final inspection, one module will get the machine rolling off the line, they said.

Location tests, run on a fairly primitive version of the machine, resulted in revenue of \$93 in two days. Lipkin said the machine will average \$150 a week. The game will retail to operators for around \$995 and can be played two plays for a quarter or one play for a quarter.

Allied has moved three times in one year and now owns its own 40,000-square-foot facility here and some adjacent acreage. It has grown from seven to near-

ly 70 people during the year. The firm has its own woodworking shop because a supplier said that competitive reasons forced it to stop supplying Allied. The firm does its own tool and die work, its own silk screening and is making all except some of the more complex electronic circuitry and expects to get into this, too.

Allied's chairman is David H. Braun, an industry veteran who founded All Tech Industries, another large factory near here. David's son, Robert Braun, is president. The firm has three divisions, one producing amusement games, another billiard supplies and the third consumer products such as a jogging machine.

Fla. Assns. Veto Merger

• Continued from page 43

and of the existence of an antiquated bill covering licenses where people dance to the music from jukeboxes (the latter would call for a license of \$150). Rhinehart promised to send out a bulletin covering all bills affecting FAMA members.

Many of FAMA's members discussed increased vandalism. "Vandalism is like legalized crime where cigarette machines are concerned," one member stated. Another said a burglar alarm helped prevent one robbery and netted police a set of

burglar tools. Another operator said his emptied cigarette machine was tossed off a bridge.

The members of both groups applauded Curtis' talk. One said: "At first, I couldn't see how he could talk two hours about security and hold everyone's attention—I could have listened to him all day." Curtis is well known through his work with the National Automatic Merchandising Association.

James Tolisano, former FAMA president, declined to accept the post again because of health and was named as a vice-president.

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And, since then, conditions throughout the postal system have gotten worse—not better. Former Postmaster General Lawrence O'Brien says the entire postal system of the U. S. is under the imminent threat of total breakdown.

If you don't like that prospect, do something about it.

Write, wire or phone your congressman and tell him you want him to support true Postal Reform. Tell him you want him to back HR 11750, the only bill before Congress which provides for the *total* reorganization of the postal service on a businesslike basis (along the lines of TVA). Tell him you won't be satisfied with half measures. Tell him you can't afford to run the risk of another Post Office collapse.

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Citizens Committee for Postal Reform

1725 Eye Street, N.W., Washington, D.C. 20006
Lawrence F. O'Brien/Thurston B. Morton
National Co Chairmen

Classical Music

Manuscripts Sale Stirs Storm

By KARI HELOPALTIO

HELSINKI—The sale of more than 50 manuscripts by Jean Sibelius, held at London's Sotheby's auction rooms, May 12, has caused a storm in Finnish musical circles. Everyone is wondering who is the unknown figure behind the London sale.

Among the manuscripts for sale is "Cantate 'Oma Maa' (Own Land)" for chorus and orchestra, which has never been published in Finland. Also for sale are "Arioso," which has often been performed by Kirstin Flagstad, a song for soloist and a string orchestra (1883), with words by J.L. Runeberg, a Finnish poet; "Snofrid," a recitative for chorus and orchestra (1900); "Humoresques Nos. 1, 3, 4 & 6" for violins and orchestra (per-

formed many times by David Oistrakh), which dates back from 1917; "Cantate Maan Virsi" from 1920, with words by Eino Leino, another Finnish national poet, and "Intrada" for organ (1926). These items were sold as separate items from the main collection of some 40 works that will be up for sale.

Sibelius aficionados here are trying to find out how these works came to get to England. All the works mentioned above were once published in Finland by Westerundin Musiikkikauppa, a pioneer publishing firm and record company. In 1967 the company sold its sheet music to Music Fazer, while at the same time it ceased production of records after losing EMI representation.

DGG Adds 'Dr. Faust'—Beethoven 2-LP Set

NEW YORK — Deutsche Grammophon Records is adding Busoni's "Dr. Faust" to the catalog this month with a three-record set featuring Dietrich Fischer-Dieskau, Hildegard Hellebrecht, Karl-Christian Kohn, William Cochran and Anton De Ridder. Ferdinand Leitner conducts the Bavarian Radio Symphony and chorus.

Continuing its observance of the Beethoven bi-centennial, DGG has a two-LP package of that composer's complete overtures with Herbert von Karajan and the Berlin Philharmonic.

Hans Werner Henze conducts the first recording of his "Essay on Pigs, Concerto for Contra-

basso" with narrator Roy Hart, contrabassist Gary Carr, and Philip Jones Brass Ensemble, and the English Chamber Orchestra.

A coupling of the first stereo versions of Schoenberg's "String Quartets Nos. 3 and 4" features the New Vienna String Quartet. A Mozart quintet pairing has violist Cecil Aronowitz with the Amadeus Quartet.

An album of sacred trumpet music of Coll, Fantini, Viviani, Dornel, Purcell and Stanley is offered by trumpeter Adolf Scherbaum and organist Wilhelm Krumbach. Tamas Vasary has a pressing of Debussy piano works.

Ozawa Will Lead Opener At Tanglewood on July 3

LENOX, Mass.—Seiji Ozawa conducts the opening program of the 1970 Berkshire Music Festival at Tanglewood, July 3. Ozawa and Gunther Schuller are the artistic directors of the Boston Symphony's summer concerts here with Leonard Bernstein as advisor.

In addition to Ozawa, Schuller, Bernstein and William Steinberg, the Boston's music director, conductors during the season, which runs through Aug. 23, include Rafael Fruhbeck de Burgos, Michael Tilson Thomas, Jorge Mester, Alain Lombard, Aaron Copland, Kenneth Schermerhorn, and Charles Mackerras.

Among the soloists will be pianists Peter Serkin, Vladimir Ashkenazy, Lili Kraus, Alexis Weissenberg, Rudolph Firkusny, Christoph Eschenbach, Andre Watts, Claude Franck, Gary Graffman, Jerome Lowenthal, Yuji Takahashi, and Richard Goode; violinists Paul Zukofsky and Joseph Silverstein; clarinetist Gervase de Peyer; cellist Jules Eskin; horn James Stagliano; and vocalists Christa Ludwig, Leopold Simoneau, John Alexander, Phyllis Curtin, Lorna Haywood, Gwendolin Sims, Eunice Alberts, William Cochran, Bethany Beardslee, Teresa Stratas, George Shirley, Rosalind

Elias, Tom Krause, and Ezio Flagello.

Also appearing will be the Tanglewood Festival Chorus, Harvard Glee Club, Radcliffe Choral Society, Framingham Choral Society, M.I.T. Chorus and Chorus Pro Musica.

Ormandy & Cliburn Click

NEW YORK — Eugene Ormandy and the Philadelphia Orchestra were in excellent form in the closing concert of their New York season May 5, at Philharmonic Hall. Two selections in the full program featured excellent performances by pianist Van Cliburn, who is at his best in the romantic repertoire. Cliburn, Ormandy and the Philadelphia all record for RCA.

Cliburn was especially brilliant in Rachmaninoff's "Rhap-

Houston New Subscription Season Set

HOUSTON — The Houston Symphony's subscription season for 1970-71, increased from 18 to 20 programs, opens Sept. 14 with Andre Vandernoot, musical director of the Brussels Royal Opera, conducting.

Other conductors making their debuts with the orchestra during the season are Lawrence Foster, permanent guest conductor of the Royal Philharmonic, and Georg Semkow, permanent conductor of the Royal Opera in Copenhagen.

Other conductors include conductor emeritus Sir John Barbirolli, Maurice Handford, resident conductor A. Clyde Roller and Antonio de Almeida. Guest artists include pianists Gina Bachauer, Leonard Pennario, John Ogden, Mischa Dichter, Eugene Istomin, Alexis Weissenberg, James Dick, Alegria Arce and Nelson Friere; violinists Henryk Szeryng, Young Uck Kim, Viktor Tretyakov, and Szymon Goldberg; and sopranos Anna Moffo, Mary Costa and Kerstin Meyer.

Excellent '9th' By Stokowski

NEW YORK — The mighty Beethoven "Symphony No. 9" was masterfully conducted by Leopold Stokowski at Carnegie Hall May 4, the highlight of the final American Symphony subscription concert of the season. Stokowski, who has a new recording of the work with the London Symphony on London Phase 4 records, received the fullest measure from his fine orchestra.

Also contributing valuable assists were soprano Alpha Floyd, mezzo-soprano Elaine Bonazzi, tenor Dan Marek, baritone David Clatworthy and the Westminster Choir under Robert Carwithen. Two good modern works were Ginastera's "Overture to the Creole Faust" and Virgil Thomson's "Sea Piece With Birds." The latter was recorded May 3. **FRED KIRBY**

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The Trend Buckers

Record Firms Spin to Sweetest Music They Ever Heard—the Sound of Money

By SCOTT R. SCHMEDEL

Staff Reporter of THE WALL STREET JOURNAL

NEW YORK — Lesley Doyel, a 16-year-old blonde in pink bellbottoms, bought three record albums last week and spent all of \$11.

"That's the trouble with records," she said, "they cost so much." But the high cost of living it up phonographically hasn't stopped her from buying a half-dozen hit albums for herself since the first of the year, out of her allowance income from household duties.

Behind Lesley at the record-store counter was Ron R., 40, wearing a conservative brown suit, who described himself as a "middle marketing executive with U.S. Steel." His preferences run to opera and Vivaldi, but on this occasion he was buying Simon & Garfunkel's chart-leading album, *Bridge Over Troubled Water*, for his 12-year-old daughter.

It's because of customers like Lesley and Ron, who think of music when they want to please themselves or their friends, that recording industry executives expect to escape most

Economic indicators show the pace of the nation's economy has been slowing since late last year. Many industries, indeed, are in decline. The broad figures of the indexes, however, obscure the fact that a number of industries are still scoring gains even as the general economy contracts. This is the eighth of a series of articles examining The Trend Buckers.

of the economic shock waves that are tumbling sales of high-priced consumer products such as autos, appliances and color television sets. In fact, the industry believes it's heading for new highs this year in sales and profit.

Increased leisure, increased spending money for youth and the fact that a record is a low-cost form of professional entertainment that can be enjoyed over and over again have kept the business "flourishing," says Clive Davis, the 37-year-old lawyer who heads the Columbia Records division of Columbia Broadcasting System Inc.

Expanding Market

At the same time, Mr. Davis sees the market for contemporary music expanding broadly: "Music has become all-important in our lives. As the lyrics have become more serious and more meaningful, the songs and the artists are being written about more and commented on more. This is no longer a teen-age market. Now that rock is a decade old, there's an older generation that is receptive to new, revolutionary forms of music. The 20-to-30 age bracket is bigger for us than 10-to-20, and the market goes right on up to 40."

Billboard, the trade magazine that bulges with "Hot 100," "Top LP's," "Spotlight Singles," "Breakout Singles," and other sales-rating charts to guide merchandisers and disk jockeys, makes this forecast for 1970: Retail sales of records and recorded tapes in terms of list prices (which, of course, are widely discounted) will rise to more than \$1.9 billion from about \$1.6 billion in 1969.

Billboard's figures show, moreover, that the record business suffered minimally in the only officially recognized recession of the 1960s, which lasted from May 1960 to February 1961. Industry sales nosed down less than 0.5% to \$600 million in 1960 from \$603 million in 1959, but recovered rapidly to \$640 million in 1961.

"This is a damn good, recession-resistant business," asserts Robert P. Bingaman Jr., of the securities firm of Shields & Co. "It has two big things going for it: The kids will still go in and plunk down the money, and tape is growing fast without eating into record sales."

Recorded tape cartridges, which simplify handling and which aren't considered by the big recording companies to be in a separate industry any more, are indeed responsible for most of the industry's anticipated growth. Billboard says conventional record sales (of which long-playing albums account for 85%) should rise to about \$1.3 billion this year from about \$1.2 billion in 1969. Tape sales,

however, could climb as high as \$675 million from last year's \$408 million, Billboard thinks.

Industry officials say tape is just another means of presenting the same performers that are on records, but for different uses. As a result, they say, tape has enlarged the overall recorded-music market rather than confused it. Records dominate the home market and are expected to continue for many years. Eight-track stereo cartridges make up the bulk of the tape market and are sold primarily for players in autos. The more recently introduced tape cassettes, smaller cartridges that have less sound fidelity, but can be used for home recording as well as playback, are moving strongly into the portable field.

Tape Volume Growing

In five years or so, many industry sources contend, tape volume will equal that of records. But Mr. Davis, president of Columbia Records, predicts that records won't be shoved aside. Their recording quality is still better, he says, and, at \$4.98, the usual list price for an album is \$2 cheaper than that of a tape cartridge.

Relatively stable prices are another reason given for the continuing boom in retail sales of records. The industry hasn't had a major price increase since a couple of years ago, when it decided to eliminate monaural recordings and stick to stereo disks, which produce a more life-like sound when played through twin speakers. Stereo records cost about \$1 more than their monaural counterparts did.

Executives at leading producers don't see any general price rise this year, although they say they can get extra mark-ups for artists. Columbia tacked another dollar on the Simon & Garfunkel album, making it \$5.98, and reports it sold 2.2 million copies in 10 weeks.

Mr. Davis contentedly ascribes Columbia's position as "the world's largest disk and tape producer" to a stable of "50 stars of popularity and unique charisma" that cover the main musical categories.

They include superstars such as Barbara Streisand and Andy Williams in the "easy-listening" or "middle-of-the-road" category, Bob Dylan and Simon & Garfunkel of the "contemporary" scene, and Johnny Cash from "country and Western" territory. "But we've been able to develop new artists of equal charisma," Mr. Davis declares: "Blood, Sweat & Tears, Sly and the Family Stone, Janis Joplin, Donovan, and Santana."

"Last year was by far our greatest year (in sales and profits), and this year continues at the same pace," he says. "Our LP (album) sales were up about 40% in the first quarter, and tape is growing at a faster rate." Because it's a division, Columbia doesn't disclose its sales and earnings. One securities firm estimates, however, that the division's sales in 1969 rose more than 25% to \$200 million, generating pretax profit of \$25 million. "The records division could demonstrate a minimum 25% annual growth rate in pretax profit through the next two years," the firm judges.

Mr. Davis won't comment on the figures, but he concedes, "It's a well-done report."

Other Hit Operators

Among the most successful recording operations is that of the Warner Bros. subsidiary of Kinney National Service Inc. Its Warner Bros., Atlantic, Reprise, and other labels boast such compelling young performers as Aretha Franklin, Joni Mitchell, Led Zeppelin, and Crosby, Stills, Nash & Young, along with Frank Sinatra and Dean Martin.

William Sarnoff, a Kinney vice president, says profits from the recording business (the most important part of Warner's profit last year) are "going up very smartly, as we anticipated they would."

RCA Corp.'s Records division also doesn't disclose sales and profit figures, but Rocco Laginestra, division executive vice president, asserts, "We're on target—ahead of last year in sales and earnings." Last year produced record-high sales for the division, and it represented a major policy twist in the company's effort to regain lost ground in the competitive standings.

"Contemporary music is now our largest seller, and we expect to continue this emphasis," the executive says. "A year ago, we were stressing middle-of-the-road." This means that many of the top-ranked RCA performers on to-

day's charts—Guess Who, Friends of Distinction, the Archies, and Charley Pride, among others—joined RCA little more than a year ago.

RCA has all that and Elvis, too. Last summer, Mr. Presley, whose sensual hip-swinging shocked the 1950s but gave birth to a new convention, made his first public appearance in nine years and mesmerized another generation. Since then, he's had four "gold" albums, each producing \$1 million in retail sales, and three "gold" singles, each selling one million copies.

Capitol Industries Inc., another top producer of records and tape cartridges, had a 42% increase in net income to \$5.4 million, or \$1.22 a share, in the first fiscal half, ended Dec. 31, from the year-earlier level, on a 14% increase in sales to \$95.5 million. Growth in the recording industry is "surprisingly good," says Robert B. Jackson, Capitol's treasurer. Although the company doesn't have final figures for its third quarter ended March 31, he comments: "We're fairly well satisfied with the pattern set in the first nine months."

Howard Weingrow, president of Transcontinental Investing Corp., sees industry growth continuing from another viewpoint, that of the distributor. Transcontinental's record-merchandising operation increased sales in 1969 to about \$100 million from \$88 million in 1968. Mr. Weingrow bases his expectation of further rises largely on the appeal of tape as an exciting new consumer product and on the belief that consumers will turn increasingly to records and tapes as a low-cost entertainment medium.

wick International Inc., is forecasting record profit and sales in its fiscal year ending April 30. In its fiscal nine months ended Jan. 31, Pickwick's net income rose 22% from the year before to \$2.4 million, or \$1.29 a share, on a 7% sales increase to \$47.1 million.

In addition to distribution, Pickwick specializes in producing a line of "budget" record albums that list for \$1.89 and frequently are discounted to \$1.59 or less.

The albums contain reissued material of well-known, usually "middle-of-the-road" artists such as Frank Sinatra, Nat "King" Cole, and Lawrence Welk, plus contemporaries such as Rod McKuen and Paul Revere and the Raiders. Pickwick gets licenses to use the recordings by paying royalties to the original recording companies. "We're particularly oriented to impulse buying," explains Seymour Leslie, chairman of Pickwick. "We offer a bargain, the cheapest form of entertainment you can buy, and in times like these, we could enjoy even greater sales than usual."

GRT Corp. (formerly General Recorded Tape) doesn't expect to report that its third fiscal quarter, ended March 31, had the same growth rate as in the first half. In that half, net income more than doubled to \$811,726, or 33 cents a share, as sales more than tripled to \$16.3 million. "Our internal growth rate remains about the same," says Alan J. Bayley, president, "but the comparison won't show it, because we made an acquisition in our third quarter last year."

Economic conditions are having adverse effects in some ways, particularly on smaller companies. "Payments by many retail outlets—department stores, chain stores, variety stores—have definitely slowed because of the high cost of money, even though the record business has been good," says Jules Malamud, executive director of the National Association of Record Merchandisers, an organization of distributors. "If the retailers are slow paying the distributors, they in turn find it difficult to pay the manufacturers."

In a case like that, adds H. J. Dryden, of In-tribu-

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Country Music

Opry, Gospel Fetes Set For Same October Week

NASHVILLE — The "Grand Ole Opry" birthday celebration, a third week in October fixture, and the National Quartet Convention, normally held the second week in October in Memphis, are in direct conflict with each other this year.

Both events are slated for the week of Oct. 11-17, which puts undue pressure on record companies, performance rights societies and artists.

"This will be the last time there will be a conflict," said J.D. Sumner, who, with the Blackwell Quartet of Memphis, sponsors the Quartet Convention. Sumner said there would be an announcement at the convention which would assure a future time and place for the gospel gathering which would conflict in no way with the country convention. The Country Music Association holds its annual meeting in connection with the "Opry" convention, as does the Gospel Music Association in connection with the Memphis singing sessions.

Sumner blamed a shift in a teachers' meeting for the problem this year. The Tennessee Education Association has Ellis Auditorium tied up for the second week of October when the

Quartet Convention normally would be held.

Sumner said the plans for the future, which have not yet been revealed, would give the Gospel artists an opportunity to be in Nashville for the "Opry" celebration, to play in the pro-celebrity golf tournament, and to become a part of the convention proper. Although the Nashville gathering is industry oriented and the Memphis convention is geared mostly toward fans, there are some obvious conflicts. Record labels participate in both events, as do the performance

rights organizations. In many instances it has been traditional for various individuals to take an active part in both functions. Jim Meyers of SESAC, for example, is president of GMA and must therefore be in Memphis for that annual meeting, and still is the organizer for his firm in the Nashville functions.

Sumner said he long had felt that the Gospel artists should be in Nashville during the WSM and CMA observances, and have an opportunity to meet with the disk jockeys and other radio and record officials.

721 PICKERS IN NASHVILLE

NASHVILLE — There are now 721 stand-up guitar pickers here. At least that many belong to Local 257 of the American Federation of Musicians.

The up-to-date figure was supplied by George Cooper, local president, who has just compiled an up-to-date directory of the musicians. The figure of 721 does not include steel guitar players. It includes only those who list the guitar as their primary instrument.

The figure means that approximately one-in-three musicians in Nashville plays the guitar as a form of livelihood.

Blue Grass Festival June 17-21 Drawing Acts by the Dozens

BEAN BLOSSOM, Ind. — Scores of acts already have been signed for the fourth annual Blue Grass Festival scheduled here June 17-21, staged by "Grand Ole Opry" performer Bill Monroe.

Virtually all of the acts taking part in the program have played at one time or another with Monroe, the "Father of Bluegrass Music."

Among those scheduled to take part this year are Earl Scruggs, Jim & Jesse, Ralph Stanley and the Clinch Mountain Boys, the Shenandoah Valley Cutups, Don Reno and Bill Harrell and the Tennessee Cutups, Red Smiley, the Stone Mountain Boys of Dallas, the Country Gentlemen, Ralph Rinzler of the Smithsonian Institute, Jim Rooney of the Newport Folk Festival, Mike Seeger, Alice & Hazel, Hylo Brown, Jimmy Martin, and James Monroe, son of the sponsor. Monroe said additional names would be added, including those of the Stoney Mountain Cloggers, bringing dancers into the festival activities for the first time.

At the Saturday sessions, there will be instrumental work-

shops utilized to explain the functions of Bluegrass music to the expected crowd of 15,000. Thirty-two states were represented last year, along with visitors from Africa, Sweden, England, Japan and Canada.

The festival will be climaxed by church services on Sunday morning.

Acting as masters of ceremony for the five-day affair will be Grant Turner of Nashville, Paul Mullins of Middletown, O., Jeff Cook of St. Louis and Glen Thompson of Burlington, N.C.

Monroe describes the festival as a family function, a time when genuine bluegrass lovers gather to hear "pure" country music. He said there also would be the world's largest jam session, involving nearly 100 musicians on stage at one time performing in the Monroe bluegrass style.

Candidate Ritter Bows to Politics

NASHVILLE — All scheduled appearances of Tex Ritter on the "Grand Ole Opry" have been cancelled for the duration of his political campaign due to a ruling of the Federal Communications Commission regarding the equal time ruling. However, Ritter appeared as a guest on the ABC Television "Johnny Cash" show last week without apparent trouble.

WSM, seeking a clarification, had written to the commission in regard to Ritter, who is a candidate for the Republican nomination for the U.S. Senate. The FCC replied that if Ritter made any "Opry" appearances, equal time would have to be given his opponents.

"Tex is just on a vacation as far as we're concerned," said Bud Wendell, vice president of WSM, Inc., in charge of the

"Grand Ole Opry." "Whether he wins or loses, he is welcome back."

The Ritter ruling runs contrary to a commission decision made more than 20 years ago when another country music artist, Roy Acuff, was campaigning for governor. At that time the FCC ruled there was no conflict, and Acuff was allowed to remain a member of the "Opry" cast with regular Saturday night appearances. However, there could be no discussion of politics.

Wendell said he did not know why Ritter had been allowed to be on the Cash show when he was turned down for the "Opry." Both shows originate in Tennessee from the same building. The Cash show was taped a few weeks ago, and the production crew had already left the State when the Ritter segment ran.

Merc to Music Row Site

NASHVILLE — Mercury Records has moved into its new Music Row site, a building owned by Metropolitan Music Co., and leased partly to the record label.

Other tenants of the building are Chappel Music, owned by North American Phillips and operated by "Lightning" Chance, and Lewellyn Martin of Louisville, an electronics equipment firm which supplied most of the materials for the recording studio owned by Metropolitan Music.

Although a custom studio, Mercury has a long-term lease agreement with Metropolitan Music for its use during a specified minimum number of hours.

Although Mercury has no

ownership of the building, the president of Metropolitan Music is Jerry Kennedy, now a vice president of Mercury and chief producer here. Other officers are Tom Sparkman, vice president and general manager, and William Castleman, secretary. Until recently, Sparkman was a Columbia engineer. He also brings with him as his personal secretary from Columbia Miss Margaret Wright.

The building vacated by Mercury, and an adjoining structure which housed Gallico Music, has been taken over by Shelby Singleton for his publishing companies. This gives Singleton at least four locations in the city for his various enterprises. Gallico has moved into a new location on the "row."

Memphis Recording Assn Being Formed

MEMPHIS — The Memphis recording industry has taken steps to organize in one all-inclusive association.

The foundation for the association was laid when officials from various Memphis recording companies met for the organizational meeting. The organization will include studios, booking agents, artists, musicians, publishers, songwriters, producers, engineers, clubs, lounges, record distributors, radio, television and newspaper personnel and affiliated groups.

One of the association's projects will be a Memphis Music Hall of fame.

"We realize Memphis has jumped into one of the top spots in recording and we have pledged our complete co-operation and all of our facilities in any effort to improve and expand one of the city's largest industries," said David W. Cooley, chief executive officer of the Memphis Area Chamber of Commerce.

Cooley said he could visualize a hall of fame containing mementos from a wide array of famous performers, as well as producers, in a museum, which he envisioned as a "great tourist attraction."

Temporary chairman of the organization is Lyman D. Ald-

rich, an officer at the First National Bank. A person outside the industry was intentionally chosen to be chairman.

Vice chairman is Marty Lacker, administrative assistant at American Recording Studios. The secretary-treasurer is Knox Phillips of Sun International. Jim Stewart is chairman of by-laws, rules and foundation. He is president of Stax/Volt/Enterprise/Respect Records. Al Bell, executive vice president of Stax, is chairman of public relations.

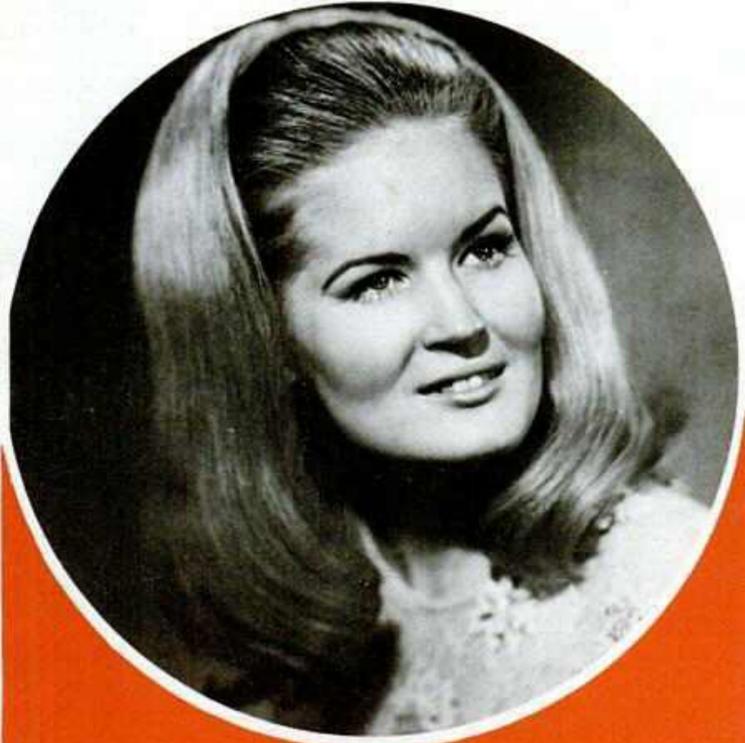
The permanent board of directors includes Aldrich, Lacker, Phillips, Stewart, Bell, Cooley, Willie Mitchell, Hi producer; Joe Cuoghi, president of Hi; Larry Rogers, Lyn-Lou manager; James Kingsley, Memphis' Billboard correspondent; Henry Tanner, supervisor of Pepper-Tanner; Eddie Braddock, vice president of Beautiful Sounds; Bob Taylor, vice president of American Federation of Musicians, Local 71; B. B. Cunningham, president of Klondike and Stan Kesler, vice president of Sounds of Memphis.

"We expect to make additions to the board of directors as new studios are constructed and associate members named," said Lacker. Other studios expected to join the organization include Ardent, Universal and Fame.



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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	MY LOVE 7 Sonny James, Capitol 2782 (Duchess, BMI)	
2	9	HELLO DARLIN' 5 Conway Twitty, Decca 32661 (Twitty Bird, BMI)	
3	3	I DO MY SWINGING AT HOME 8 David Houston, Epic 5-10596 (Algee, BMI)	
4	5	WHAT IS TRUTH? 6 Johnny Cash, Columbia 4-45134 (House of Cash, BMI)	
5	4	POOL SHARK 11 Dave Dudley, Mercury 73029 (Newkeys, BMI)	
6	2	IS ANYBODY GOIN' TO SAN ANTONIO? 12 Charley Pride, RCA Victor 47-9806 (Tree, BMI)	
7	7	STAY THERE TILL I GET THERE 10 Lynn Anderson, Columbia 4-45101 (Gallico, BMI)	
8	8	SHOESHINE MAN 8 Tom T. Hall, Mercury 73039 (Newkeys, BMI)	
9	6	LOVE IS A SOMETIMES THING 11 Bill Anderson, Decca 32643 (Stallion, BMI)	
10	10	RISE AND SHINE 9 Tommy Cash, Epic 5-10590 (Cedarwood, BMI)	
11	16	HEART OVER MIND 5 Mel Tillis, Kapp 2086 (Cedarwood, BMI)	
12	11	TENNESSEE BIRDWALK 16 Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	
13	15	STREET SINGER 6 Merle Haggard & the Strangers, Capitol 2778 (Shade Tree, BMI)	
14	13	MY WOMAN, MY WOMAN, MY WIFE 14 Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	
15	20	LOVIN' MAN 5 Arlene Harden, Columbia 4-45120 (Acuff-Rose, BMI)	
16	21	SHE'S A LITTLE BIT COUNTRY 4 George Hamilton IV, RCA Victor 47-9829 (Wilderness, BMI)	
17	24	I CAN'T SEEM TO SAY GOODBYE 5 Jerry Lee Lewis, Sun 1115 (Robertson, ASCAP)	
18	18	SINGER OF SAD SONGS 6 Waylon Jennings, RCA Victor 47-9819 (Jack, BMI)	
19	19	LOVE HUNGRY 8 Warner Mack, Decca 32646 (Page Boy, SESAC)	
20	22	LILACS AND FIRE 6 George Morgan, Stop 365 (Window, BMI)	
21	12	I KNOW HOW 12 Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	
22	14	YOU WOULDN'T KNOW LOVE 12 Ray Price, Columbia 4-45095 (Tree, BMI)	
23	17	A WOMAN LIVES FOR LOVE 8 Wanda Jackson, Capitol 2761 (Gallico, BMI)	
24	35	TOGETHERNESS 3 Buck Owens & Susan Raye, Capitol 2791 (Blue Book, BMI)	
25	23	DON'T TAKE ALL YOUR LOVIN' 11 Don Gibson, Hickory 1559 (Acuff-Rose, BMI)	
26	26	OH HAPPY DAY 5 Glen Campbell, Capitol 2787 (Kama Rippe/Edwin Hawkins, ASCAP)	
27	30	LONG LONG TEXAS ROAD 3 Roy Drusky, Mercury 73956 (Combine, BMI)	
28	34	I'VE BEEN WASTING MY TIME 4 John Wesley Ryles I, Columbia 4-45119 (Hall-Clement, BMI)	
29	40	A WOMAN'S HAND 5 Jean Shepard, Capitol 2774 (Champion, BMI)	
30	29	DARLING DAYS 10 Billy Walker, Monument 1189 (Blue Crest, BMI)	
31	39	TOMORROW NEVER COMES 6 Slim Whitman, Imperial 66441 (Noma, BMI)	
32	33	SUGAR SHACK 5 Bobby G. Rice, Royal American 6 (Dun Dee, BMI)	
33	45	ALL THAT KEEPS YA GOIN' 7 Tompall & Glaser Brothers, MGM 14113 (GB, ASCAP)	
34	41	YOU AND ME AGAINST THE WORLD 4 Bobby Lord, Decca 32657 (Contention, SESAC)	
35	28	TALK ABOUT THE GOOD-TIMES 12 Jerry Reed, RCA Victor 47-9804 (Vector, BMI)	
36	27	I WALKED OUT ON HEAVEN 12 Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	
37	49	HEAVENLY SUNSHINE 2 Ferlin Husky, Capitol 2793 (Gallico, BMI)	

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	51	BIG WHEEL CANNON BALL 4 Dick Curless, Capitol 2780 (Southern, ASCAP)	
39	60	EVERYTHING IS BEAUTIFUL 4 Ray Stevens, Barnaby 2011 (Ahab, BMI)	
40	31	LORD IS THAT ME? 11 Jack Greene, Decca 32631 (Blue Crest, BMI)	
41	50	DOWN IN NEW ORLEANS 4 Buddy Alan, Capitol 2784 (Blue Book, BMI)	
42	56	I NEVER ONCE STOPPED LOVING YOU 2 Connie Smith, RCA Victor 47-9832 (Stallion, BMI)	
43	44	LITTLE BOYS' PRAYER 8 Porter Wagoner, RCA Victor 47-9811 (Sawgrass, BMI)	
44	38	TOMORROW'S FOREVER 15 Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	
45	36	ROCK ME BACK TO LITTLE ROCK 10 Jan Howard, Decca 32636 (Wilderness, BMI)	
46	46	CALL ME GONE 6 Stan Hitchcock, Epic 5-10586 (Jack & Bill, ASCAP)	
47	58	I'M LEAVIN' IT UP TO YOU 3 Johnny & Jonie Mosby, Capitol 2796 (Venice, BMI)	
48	43	LITTLE BIT LATE 9 Lewie Wickham, Starday 888 (Para-Kim, BMI)	
49	47	PICKIN' WILD MOUNTAIN BERRIES 7 Kenny Vernon & Lawanda Lindsay, Chart 5055 (Crazy Cajun, BMI)	
50	25	ONCE MORE WITH FEELING 14 Jerry Lee Lewis, Smash 2257 (Combine, BMI)	
51	52	YOU'RE GONNA NEED A MAN 3 Johnny Duncan, Columbia 4-45124 (Detail, BMI)	
52	57	WHOEVER FINDS THIS, I LOVE YOU 5 Mac Davis, Columbia 4-45117 (BnB, BMI)	
53	—	HE LOVES ME ALL THE WAY 1 Tammy Wynette, Epic 5-10612 (Algee, BMI)	
54	54	I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL 6 Red Sovine, Starday 889 (Lois, BMI)	
55	55	LOVER'S SONG 5 Ned Miller, Republic 1411 (Central Songs, BMI)	
56	—	IT DON'T TAKE BUT ONE MISTAKE 1 Luke the Drifter Jr., MGM 14120 (Minstrel, BMI)	
57	48	ONE MORE MOUNTAIN TO CLIMB 7 Freddie Hart, Capitol 2768 (Blue Book, BMI)	
58	72	OLD MAN WILLIS 2 Nat Stuckey, RCA Victor 47-9833 (Combine, BMI)	
59	67	A GOOD THING 3 Bill Wilbourne & Kathy Morrison, United Artists 50660 (Passkey, BMI)	
60	59	BENEATH STILL WATERS 9 Diana Trask, Dot 17342 (Blue Crest, BMI)	
61	64	THE MOST UNCOMPLICATED GOODBYE 2 Henson Cargill, Monument 1198 (Blue Crest, BMI)	
62	63	STILL LOVING YOU 3 Bob Luman, Hickory 1564 (Acuff-Rose, BMI)	
63	—	PLAYIN' AROUND WITH LOVE 1 Barbara Mandrell, Columbia 4-45143 (Algee, BMI)	
64	65	(IF I'D) ONLY COME AND GONE 4 Clay Hart, Metromedia 172 (Evil Eye, BMI)	
65	66	SO MUCH IN LOVE WITH YOU 3 David Rogers, Columbia 4-45111 (Acclaim, BMI)	
66	69	YOU DON'T KNOW ME 4 Ray Pennington, Monument 1194 (Hill & Range, BMI)	
67	70	IT'S HARD TO BE A WOMAN 3 Skeeter Davis, RCA Victor 47-9818 (Press, BMI)	
68	73	WARMTH OF THE WINE 2 Johnny Bush, Stop 5402 (Window, BMI)	
69	68	BUT THAT'S ALL RIGHT 3 Hank Thompson, Dot 17347 (Tree, BMI)	
70	—	LEAD ME NOT INTO TEMPTATION 1 Anthony Armstrong Jones, Chart 5064 (Marson, BMI)	
71	71	CAN YOU FEEL IT 2 Bobby Goldsboro, United Artists 50650 (Detail, BMI)	
72	—	HIT THE ROAD JACK 1 Connie Eaton & David Peel, Chart 5066 (Tangerine, BMI)	
73	—	GOIN' HOME TO YOUR MOTHER 1 Hagers, Capitol 2803 (Blue Book, BMI)	
74	—	SON OF A COAL MAN 1 Del Reeves, United Artists 50667 (United Artists, ASCAP)	
75	—	HOLY COW 1 Jamey Ryan, Show Biz 232 (Marsaint, BMI)	

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/23/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	18
2	2	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	14
3	3	HELLO, I'M JOHNNY CASH Columbia KCS 9943	15
4	6	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	15
5	4	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	11
6	5	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	38
7	8	BABY BABY David Houston, Epic BN 26539	8
8	9	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	15
9	12	BEST OF JERRY LEE LEWIS Smash SR5 67131	4
10	10	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	9
11	7	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	30
12	14	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	47
13	13	HANK WILLIAMS JR. GREATEST HITS MGM SE 4656	7
14	18	WAYLON Waylon Jennings, RCA Victor LSP 4260	16
15	11	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	15
16	15	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	15
17	16	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	19
18	22	LORD, IS THAT ME Jack Greene, Decca DL 75188	7
19	19	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 380	16
20	17	THE FAIREST OF THEM ALL Dolly Parton, RCA Victor LSP 4288	11
21	28	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	3
22	24	SIX WHITE HORSES Tommy Cash, Epic BN 26535	6
23	23	HOMECOMING Tom T. Hall, Mercury SR 61247	16
24	20	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SR5 67128	15
25	27	OH HAPPY DAY Glen Campbell, Capitol ST 441	2
26	26	BEST OF CONNIE SMITH RCA Victor LSP 4324	5
27	25	BIG IN VEGAS Buck Owens, Capitol ST 413	18
28	31	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca DL 75184	7
29	29	WHERE GRASS WON'T GROW George Jones, Musicor 3181	21
30	30	LOVE AND GUITARS Eddy Arnold, RCA Victor LSP 4304	6
31	33	BEST BY REQUEST Jean Shepard, Capitol ST 441	2
32	32	COUNTRY GIRL Jeannie C. Riley, Plantation PLP 8	5
33	41	WELFARE CADILAC Guy Drake, Royal American RA 1001	4
34	37	FANCY Bobbie Gentry, Capitol ST 428	3
35	36	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	4
36	38	BEST OF DAVE DUDLEY Mercury SR 61268	2
37	40	GROOVY GRUBWORM AND OTHER GUITAR GREATS Harlow Wilcox, Plantation PLP 7	4
38	34	MY FRIENDS THE STRANGERS Merle Haggard, Capitol ST 445	3
39	42	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	2
40	39	UPTOWN COUNTRY GIRLS Lynn Anderson, Chart CHS 1028	9
41	35	THE BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	3
42	21	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	24
43	43	STARS OF HEE HAW Various Artists, Capitol ST 437	3
44	—	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	1
45	—	BEST OF FARON YOUNG Mercury SR 61267	1

Country Music

Nashville Scene

Ranwood's newest entry into the country scene is **Bob Woods**, a seasoned "newcomer" who is produced by **Don Law**. Woods has fronted country groups, and most recently has been a part of the **Jim Ed Brown** group. . . . **Imperial's Del Reeves** was the first week's co-host with **T. Tommy Cutrer** on the syndicated radio show, "Music City USA." The new show debuted over 125 radio stations. . . . The Jack Clement Recording Studio has been utilized by **Kent Westberry** who, with **Merv Shiner**, wrote the first Certron Records country release. And with **Hal Harbour**, Westberry wrote the first duet release for **Hank Williams Jr.**, and **Lois Johnson** on **MGM**. **Roy Rogers** is slated to record in that studio soon. . . . **Ralph Paul** now is moonlighting with Radio Station **WLAC** here on weekends. . . . **Dick Flood** has taken over the direction of **Hank Williams Jr.**'s publishing interests. Dick and his wife, **Pat McKinney**, expecting in July.

Bob Lumah, formerly with **Hickory** but now with **Epic**, is enjoying chart action from the release of masters on both labels. His "Still Lovin' You" on **Hickory** has moved on the chart with "Goin' Back to Norma" on **Epic**. . . . **Chet Atkins**, after playing in the Colonial Invitational at Fort Worth, will go into concert with **Arthur Fielder** and the **Boston Symphony**. The concerts will be video-taped and scheduled for release via the full Public Television Network (170 stations) during August. . . . **Columbia's David Rogers** is off to the **Golden Nugget** in Las Vegas for two weeks. . . . **Paramount's Ray Frushay** opens for a two-week engagement at the **Statler-Hilton Hotel** in Tucson, Ariz. He then returns to the **International Hotel** in Las Vegas for a month-long engagement. . . . **Ray Sanders**, back in **Hollywood** after a session with **Scott Turner** in Nashville, goes on an extended personal appearance tour of the western states. . . . **Dee Mullins** is scheduled for an appearance for **WCYN Radio**, **Cynthiana, Ky.**, June 27, in a show set by air personality **Ken Jenkins**. . . . **Plantation artist Eddie Burns** is on a tour of Texas, New Mexico and Oklahoma.

Debbie Laurie Kaye has cut four sides at the **Shelby Singleton Studio**, with **Shelby** doing the production. The material included songs by **Don Hill**, **Margaret Lewis** and **Myra Smith**, **Steve Singleton**, **Teddy Bart** and **Paul Wyatt**. Miss Kaye was accompanied by her manager, **Saul Holiff**. . . . **Jimmy Kish**, the flying cowboy, is about to make his move to Nashville. . . . **Joe Talbot** of **SESAC** and **Eddie Noack** of the **Nashville Songwriters Association** were speakers at the law school at **Vanderbilt University**. . . . **Dave Olsen** and **Royce Clark** are producing an independent session with writer **Gene Evans**, and are negotiating to place the finished masters. . . . **Shelby Singleton** material in new LP's by **Liz Anderson**, **Bobby Bare**, **Skeeter Davis**, **Leona Williams**, **Jane Morgan** and **Bobbie Gentry**. Additionally, the new **Wilma Burgess Decca** single, "Lonely For You" was written by **Ben Peters** and published by **Shelby Singleton Music**. . . . The team of **Lonnie Shane** and **Faye Lane** is getting considerable air play throughout the **Dallas-Fort Worth** area. They have a **Danrite** release, produced by **Charles Wright**. . . . The entertainment portion of the **Colorado Country Music Festival** (June 8-13) will be taped for play to servicemen in **Vietnam**. It will be handled through the **Denver USO**. . . . By the time she had reached her 18th birthday, **Theresa Beaty** had written songs recorded by **Porter Wagoner** and **Dolly Parton**. Now she is recording on the **Stop** label.

Faron Young, on a personal appearance with **Charley Pride**, was visited by **Lyndon B. Johnson**. The former President then invited the entertainers to the **LBJ Ranch**.

Billy Deaton, **Faron's** manager, when the former was in Texas. . . . **Dick Curless** now is coming out with a "Big Wheel Cannonball" LP. The title song was written by **Vaughn Horton**, published by **Southern Music**. . . . **Billy Daniels**

worked closely with **Mr. Johnson** has completed an LP for **Starday-King** in Nashville. It was produced by **Jerry Capehart**, and will be out shortly. . . . **Red Sovine** is concluding a tour of the **Hawaiian Islands**.

CENTRAL SONGS

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—CURRENT HAPPENINGS—

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"YOU GOT-TA HAVE A LICENSE"	Porter Wagoner	RCA
"THE LOVER'S SONG"	Ned Miller	Republic
"JUST BIDIN' MY TIME" b/w "SNOWBIRD" (BEECHWOOD)	Anne Murray	Capitol
"THE DOOR IS NEVER LOCKED"	Buddy Wayne	Capitol
"SPOTTED DOG NAMED SAM"	Ron Mason	Newhall
"HE'LL HAVE TO GO" (Inst.)	Ray Anthony	Ranwood
"THE WAY HIS WOMAN DOES"	Bobby Wayne	Capitol
"MARRIAGE IMPOSSIBLE"	The Counselor	Chalet
"WINE ON MY MIND"	Johnny Paycheck	Certron
"WHAT WENT WRONG"	Jean Shepard	Capitol
"TOGETHER AGAIN"	Melba Montgomery	Capitol
"HONKY TONK MEMORIES"	Ray Salter	Country American
"HARDEST EASY THING"	George Morgan	Stop
"RAMBLIN' MAN"	Duane Dee	Capitol
"MIDNIGHT TRAIN"	Billie Jo Spears	Capitol
"SUNDAY GO TO CHEATIN' DRESS"	Karen Kelly	Capitol
"COOL GREEN WATER"	Donna Ramsey	Capitol
"I WILL"	Mee & Ewe	Look
"IT AIN'T NO BIG THING" (Album Excerpts)	Mills Brothers Tex Williams Arthur Prysock Gary Buck	Dot Monument King Capitol
"SOME BEAUTIFUL" (BEECHWOOD)	Jack Wild	Capitol
"LOVE'S GOT A HOLE IN THE MIDDLE"	Bobby Young	Capitol
"SWEET SWEET SONG OF SALVATION"	Larry Norman	Capitol
"WHERE WERE YOU WHEN I NEEDED YOU"	Don Holiman	Newhall
"EARTH ROT" (Album)	Dave Axelrod	Capitol
"UPON THIS ROCK" (Album)	Larry Norman	Capitol
JILL WILLIAMS (Album)		RCA

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"TOKEN OF LOVE"

by

CATHY COLLINS

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STARDAY-KING president Hal Neely hosted a party for Billy Daniels and Myrna March while they were in Nashville for sessions. Shown at the reception are, left to right, Neely, Snooky Lanson, Benjamin Payne, Miss March and Daniels.

Golf Charity Pie Split Up

NASHVILLE — The officials of the Music City Pro-Celebrity Invitational Golf Tournament have announced division of \$10,000 in profits from the 1969 tournament here.

The Country Music Hall of Fame and Museum received one check for \$3,333 and another for \$1,667 for a total of \$5,000. Mrs. Jo Walker, executive director of the Country Music Association, accepted the checks from Sam Fleming, president of the Third National Bank and chairman of the Country Gentlemen, a group which underwrites the tournament. Other money recipients were the Chamber of Commerce for its charity projects, and the Nashville Tennessean, for the Nashville Memorial Hospital.



AT THE "Cops and Country Music" Shower of Stars show at the Medinah Temple in Chicago, designed to promote better relations between the white ghetto and the police department, Sgt. Terry Cornell of the police Helicopter Squadron, presented awards to Don Chapman, left, co-owner of the Lake-N Inn and the new Midway Club, and Roy Stingley, program manager of WJJD, Chicago.

From The Music Capitals of the World

DOMESTIC

• Continued from page 42

Reprise Pentangle did one show for the Illinois Institute of Technology May 12. . . . Mercury's Coven played May 9 at the Stages. . . . Chess' Howlin' Wolf and Siegal-Schwall were presented by the Cellar May 9. . . . A group of Northwestern University students staged a performance of the rock opera "Tommy," written by the Who, May 14 in nearby Evanston. . . . Warner Bros.' Peter, Paul & Mary scheduled for the Civic Opera House on Sunday (24).

GEORGE KNEMEYER

MEMPHIS

The Danny Thomas Benefit Show for St. Jude Children's Research Hospital, which he helped establish after a promise to St. Jude Thaddeus in Chicago in 1940, will have a star attraction for the Saturday (30) show at the Mid-South Coliseum. Frank Sinatra will fly from London for the show and will arrive here Saturday (30) for rehearsals, then return after the show to London, where he is making a movie. Also on the bill with Thomas and Sinatra will be Thomas' daughter, Marlo, and Jerry Lewis and Dinah Shore.

Larry Rogers, manager of Lyn-Lou Studios, and Ken Keene of Poplar Bluff, Mo., will combine to produce a session on Frankie

Ford, who scored a million-seller with "Sea Cruise," Rogers will also produce a single on John McNulty III, formerly known as Johnny Soul. The Happy Medium of St. Louis will record at Lyn-Lou under the guidance of Rogers for Ember Records of London, England.

Knox Phillips, producer at Sun International, is producing a single on Bob Simon and overdubs for the Sun International's Gentry, and Amazon's Copper and Brass.

Scepter's B. J. Thomas recorded an album with Dan Penn Producing the session at Beautiful Sounds Studios. Thomas is preparing for an international tour and expects to have the album and single from the session. His next single is scheduled for release as a duet with Dionne Warwick, recorded in New York.

RCA Record's Charley Pride will make his second appearance at the Memphis Mid-South Coliseum July 25. Other artists scheduled at the Coliseum include Grand Funk Railroad, July 5; Tom Jones, July 9; Jimi Hendrix, June 11, and the Caravan of Stars including Hank Williams Jr., Wanda Jackson, Diana Trask, Duke of Paducah, Merle Kilgore, and Rose Guy, June 6.

JAMES D. KINGSLEY

Fund Names 3 to Band

ATLANTA — Three new directors have been elected to the board of directors of the Country Music Foundation at its quarterly meeting here.

Elected were Frank Jones, Columbia Records; Harold Hitt, Columbia Records, and Grelun Landon, RCA.

New officers elected were Roy Horton, Peer-Southern, president; Paul Ackerman of Billboard, vice president; Brad McCuen of RPM, Inc., treasurer, and Bill Lowery of Lowery Music, secretary. Jones was elected chairman of the board for the third consecutive year.

Keel Dates in Memphis Studio

MEMPHIS — Howard Keel, the Broadway musical star, was at Dan Penn's Beautiful Sounds Recording Studios here last week looking for "a new bag in the recording industry." Under the production supervision of Jack Clement, Keel cut a flock of songs written by Vince Mathews, Allen Reynolds and Dickey Lee.

At one time, Keel recorded for RCA Records.

What's Happening

• Continued from page 40

from our point of view. It was good to get the feeling of the listener first hand." Is there any other way?

Campus Programming Aids

WRMC, Mitchell College, New Haven, Conn., Jonathan Daren reporting: "I want to Take You Higher," Sly and the Family Stone, Epic; "Afterglow," Ogden's Nut Gone Flake Robacco" (LP), Small Faces, Immediate. "Come to Me," Tommy James and the Shondells, Roulette; "Judy Lucy," Judy Lucy, Atco. . . . WHR, Pennsylvania State University, University Park. Kevin Nelson reporting: "Grover Henson Feels Forgotten," Bill Crosby, Uni; "Big Yellow Taxi," Joni Mitchell; Reprise; "The Seeker," Who, Decca; "Don't Be Afraid," Keef Hartley Band, Deram. . . . WMUR, Marquette University, Milwaukee, Wisc., "A Brand New Me" (LP), Dusty Springfield; "Volunteers" (LP), Jefferson Airplane, RCA; "Younger Generation," Jose Feliciano, RCA. . . . WBCR, Brooklyn College, New York, Lenny Bronstein reporting: "Gimme Dat Ding," Pipkins, Capitol; "Daisey," Pearly Gate, Decca; "Green Eyed Lady," Sugarloaf, Liberty. . . . WIUM, Western Illinois University, Macomb, Tim McCartney reporting: "Cecilia," Simon & Garfunkel, Columbia; "Make Me Smile," Chicago, Columbia; "No Sugar Tonight," Guess Who, RCA. . . . WHCB, Lehman College, Bronx, N.Y., Harris Semegram reporting: "Free the People," Delaney and Bonnie and Friends, Atco; "Substitute," Who, Decca; "I Can't Tell the Bottom From the Top," Hollies, Epic; "Bitter Green," Ronnie Hawkins, Cotillion. . . . WQMC, Queens College, N.Y., Ted Goldspell reporting: "Comment" (LP), Les McCann, Atlantic; "Questions," Moody Blues, Threshold; "Message of Love," Hendrix Band of Gypsies, Capitol; "She Came In Through the Bathroom Window," Joe Cocker, A&M.

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Manhattan's fiftyish, frantic flying dutchman, Bob Thiele, swept through Filmtown with but one thing on his mind—the speech on jazz he was to make at the International Music Industry Conference at Mallorca April 28.

"Jazz records have always sold profitably," Thiele said in refuting reports of a slump. "Thanks to reissues and repackaging of old masters, along with the newly made product, jazz is selling bigger today than ever before. Jazz and blues have become a 'classical' type of music in 1970, and they enjoy a vast audience."

"For years and years," said Thiele, whom we first met some 30 years ago when he and Dan Qualey produced a series of memorable piano solos, "the execs of the record companies maintained, in deplorably stereotyped thinking, that even in a depression period you could always depend on black people to spend their last dollar on a bottle of gin and a record. The racism implied in that statement is indefensible, but the dollars and cents observation therein is still true—at least as applies to records. Black people constitute a sizable market, and certainly a most stable one. With black income on the rise, to neglect the blues and jazz field is simply to cut one's self off, needlessly, from a major sales area."

The swinging Thiele, with a briefcase full of B.B. King tests, raced off to the airport and a flight to Spain.

The new act worked up by Sonny & Cher reflects a new cycle, a new period, in their work. Cher wears gowns by St. Laurent, Dior and Givenchy. Sonny has abandoned his goat-skin jackets for a tuxedo. And they sing things like "Danny Boy" and "Jingle Bells."

Rudy Vallee, once a major name in the disk marts and now 68, enjoys semiretirement up in the Hollywood hills but occasionally gigs in clubs. His hobbies are tennis, with his third wife Eleanor, along with collecting wines and digging his old

scrapbooks and radio airchecks. "Music today is a little frightening," he says. "It seems brash, cocky and arrogant in lyrics and with so many repetitions in melody. It is infantile in comparison to the songs of Porter and Berlin. I don't even understand the admiration for the Beatles."

Some of us, as a corollary, never understood the nation's adoration of Rudy's crooning into a little megaphone, either.

When the British Yardbirds flew away in different directions in 1968, its members wound up with Cream, Led Zeppelin, Blind Faith and the Jeff Beck Group. Here in Hollywood, guitarist-singer Keith Relf and drummer Jim McCarty are struggling with their Renaissance combo in which Keith's sister Jane Relf is a featured vocalist. For a time, they tried to integrate classical melodies, mostly Beethoven, with contemporary rock. But now, McCarty promises, Renaissance seeks to go with "straight, basic songs—our own stuff. I also hope we can work some ballet or dancing into our staging."

Platinum-haired Wayne Cochran was driving a garbage truck in Georgia, the father of three sons. Today he's a sizzling nitery star, with his C. C. Riders, and a big gun on Starday-King disks. He blames parents for the generation gap. "In this world today you've got to change, you've got to move with what's happening and that way you'll never grow old. The kids do their thing in order to dig what they are digging more, not so they can hate the kid next to them. I've never seen a fight at a teen-age concert and I think I never will."

Does that makes sense, assuming you dig what he's digging?

In my humble estimation, few men on this Planet stand taller as a human being than John Cash.

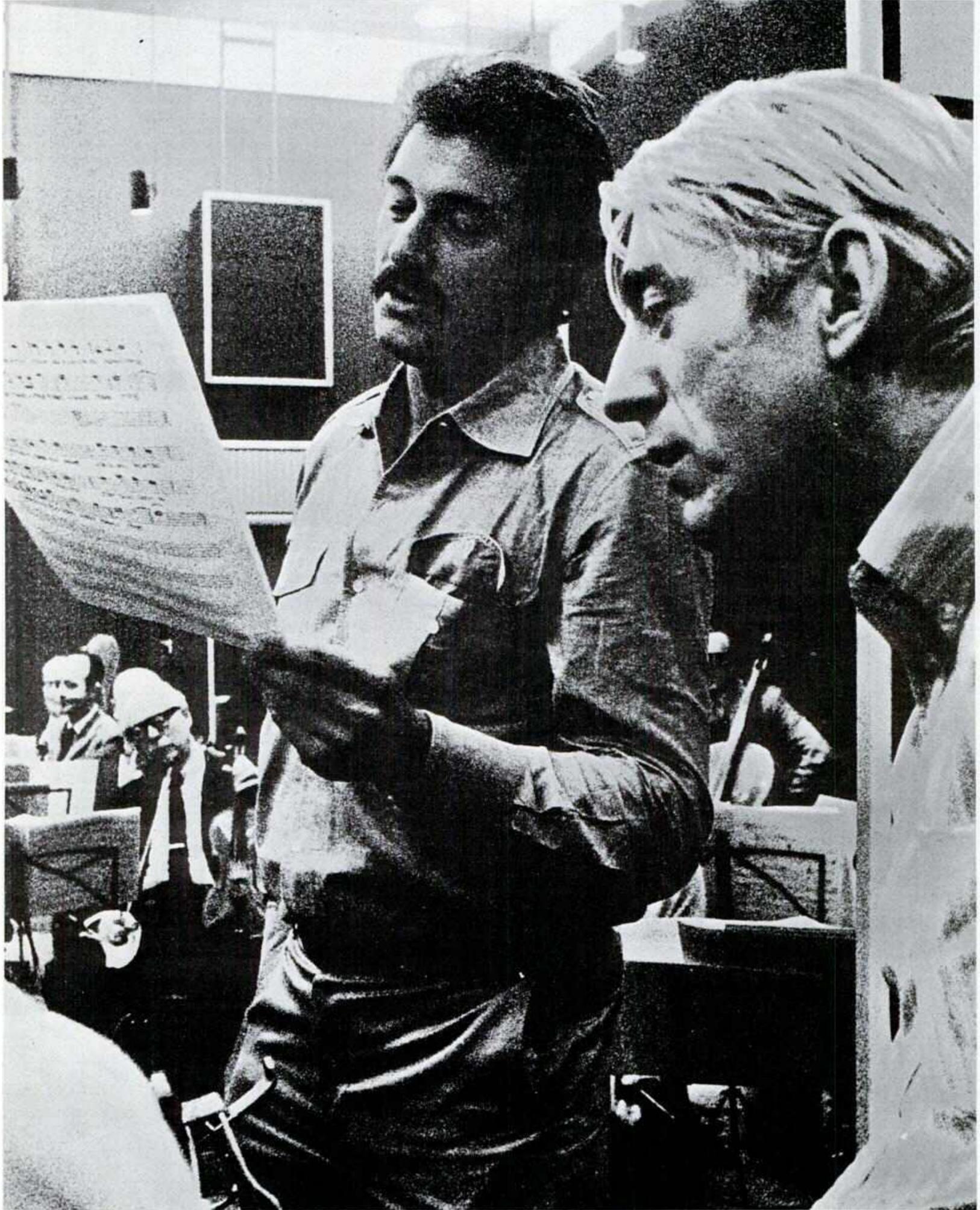
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Album Reviews

SPECIAL MERIT PICKS

ORIGINAL CAST

ORIGINAL CAST—Billy Noname. Roulette SRC-11 (S)
Johnny Brandon's score for this off-Broadway musical is sharp and pertinent. The rhythms of rock and soul are merged with a gutsy style that takes hold. Donny Burks is especially effective in a highly effective cast that includes Hattie Winston, Alan Weeks, Marilyn Johnson and Glory van Scott.

POP

BOBBY VINTON—Sounds of Love. Epic BN 26542 (S)
On this album, Bobby Vinton, the vocalist, is replaced by Bobby Vinton, the instrumentalist, and there is no doubt that Vinton's fans will like him just as much despite the switch. Vinton plays a cool saxophone, and into that instrument he breathes as much ardor as he does in his singing. The result is a warm, enjoyable, relaxing album on which are tunes like "Raindrops Keep Fallin' on My Head," "A Taste of Honey" and "Call Me."

JOE SOUTH—Walkin' Shoes. Mine MSG-1100 (S)
This album reveals the enormous flexibility of Joe South. Not only did he write many of the songs, but produced several of his own sessions. A reissue, the album still has much merit . . . largely because of the great adaptability of South toward various styles of other performers as well as his own.

LENNY DEE—Easy Come, Easy Go. Decca DL 75196 (S)
Once again, Lenny Dee shows how to make the organ a wide-ranged and virtuoso instrument. In this package, Dee takes a flock of pop melodies and through his mastery of the organ makes them take on a fresh flavor with a new appeal. Among the songs are "Easy Come, Easy Go," "Everybody's Talkin'," "Leavin' on a Jet Plane" and "Raindrops Keep Fallin' on My Head."
WAYNE COCHRAN & HIS C. C. RIDERS—High and Ridin'. Bethlehem 10002 (S)
Instrumental versions of such as "Satisfaction" and "Ode to Billie Joe"—strictly big band jazz with touches of soul. "Ode to Billie Joe" features some highly innovative phasing and a medley of "Hey Jude/Eleanor Rigby" is good. This is a high-quality album; if it finds its right audience, sales could be exceptional.

VARIOUS ARTISTS—Suite Steel/The Pedal Steel Guitar Album. Elektra EKS-74072 (S)
A flock of topflight guitarists, Sneaky Pete of the Flying Burrito Brothers, among them, have joined their talents for this "Pedal Steel Guitar Album." It's a highly effective instrumental package that includes such pop hits as "Wichita Lineman," "Everybody's Talkin'," "Yesterday" and "Down on the Corner."

COUNTRY

MELBA MONTGOMERY—Don't Keep Me Lonely Too Long. Capitol ST-468 (S)
Melba Montgomery has it all—conviction, experience, hordes of fans. And this album has some great material, the best of which is "Say You'll Never Leave Me." "Don't Keep Me Lonely Too Long" has some beautiful chord progressions. Fans will also enjoy "Hungry Eyes" and "Thorns in a Bed of Roses."

Backing of Groups

• *Continued from page 40*

film to endow a new course at their free university. Everyone on the campus was pleased at the monetary results of the film, as well as the aesthetic results," commented Williamson. "This makes us happy to think that we can contribute to education in its true form at the universities across the country."

Some schools made posters to promote the movies. Many campus radio stations were also involved in the promotion end. Everyone got into the act. "This pleased us very much. The energy put forth by students on the campus was overwhelming."

Williamson found the campus shopping very easy. "It is very different from going to an old line theater owner who tends to be a little more conservative in his outlook," said Williamson. "The old line operator will take a 'Woodstock,' because he knows it will gross, but it's very hard to convince him that 'Sympathy for the Devil' is also good cinema. Now I think they will listen to us."

LOW PRICE COUNTRY

LEON COPELAND SINGS THE BIG HITS OF MERLE HAGGARD—Alshire S-5189 (S)
Though Leon Copeland attempts—and succeeds—at the style made famous by Merle Haggard, he obviously has his own style, too, as is proven by an excellent version of "I'd Fly Away Somewhere." Copeland provides some superb entertainment in this album.

CLASSICAL

ADAM: GISELLE—Monte Carlo Opera Orch. (Bonyng). London CSA 2226 (S)
Blackwell, Astro 1001 (Points West, BMI) (Houston)
This treatment by Richard Bonyng conducting L'Orchestre National De L'Opera De Monte Carlo, the instrumental beauty stands out.

JAZZ

LEE KONITZ QUINTET—Peacemeal. Milestone MLP 9025 (S)
Another experimental album from altoist Konitz in collaboration with trombonist Marshall Brown. Here they transcribe some Bartok pieces for small group jazz consumption—it works in sprightly fashion. Also used as themes for further improvisations are two celebrated jazz solos, Lester Young's "Lester Leaps In" and Roy Eldridge's "Body and Soul." It is interesting how Dick Katz's piano changes character from theme to improvisations on these tracks.

MIKE WESTBROOK CONCERT BAND—Marching Song. Deram MWB 5-1 (S)
British pianist and bandleader Westbrook, who works in the modern and avant fields, has assembled a big band that consists of most of the young upcoming musicians in Britain to play an anti-war jazz work. He works in extraneous noises (crowd scenes, brass bands) to bolster the music which moves from a patriotic start, a realistic middle to a hype-ending. A very together work that stands as a tone poem and merely by itself. Westbrook composed most with some help from John Surman.

FOLK

ELLA JENKINS & MUSIC WORKSHOP—Seasons for Singing. Folkways FC 7656 (M)
Here is a delightful little package of folk-blues-gospel melodies ably developed and sustained by Ella Jenkins and a music workshop of children's voices. Some of the tunes are old, others are new, but all have a quiet beauty about them that inspires audience participation.

BLUES

BLIND LEMON JEFFERSON—Black Snake Moan. Milestone MLP 2012 (S)
More material from one of the bedrock blues artists, all record in 1929 by the Paramount label. No simulated stereo of other tamperings, just the actual sound has been cleaned up, a lot of the hissing and chips taken out. It is fine Lemon with "Black Snake Moan" getting two treatments and his famous "Penitentiary Blues" included. Label features a cover quote from John Hammond Jr. which may give the LP appeal to the young blues fans.

GOSPEL

HALLMARK SINGERS—Mark V. MV 4401 (S)
A very satisfying album, with songs which touch the heart and raise the spirit. Especially fine are "Redeeming Love," "Old Camp Meeting Days."

INTERNATIONAL

SPARROW POWER—Hilary RA-2121
Here is the calypso music of the islands, racy, pulsating, sensuous. Sparrow, one of the leading names in West Indian calypso circles, interprets with uncanny insight, the emotions, the humor, the earthiness of the people of the sun-drenched West Indies. This album, music and lyrics, is exotic and uninhibited—a unique experience in musical entertainment.

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.

Action Records

Singles

★ NATIONAL BREAKOUTS

THE LONG AND WINDING ROAD/ FOR YOU BLUE . . .
Beatles, Apple 2832 (Maclen, BMI/Harrissongs, BMI)

★ REGIONAL BREAKOUTS

ALMOST GIFTED . . .
Blackwell, Astro 1001 (Points West, BMI) (Houston)

I'M A MAN . . .
Yellow Payges, Uni 55225 (Arc, BMI) (Dallas)

PEOPLE AND ME . . .
New Colony Six, Mercury 73063 (Sanctuary, BMI) (Chicago)

WHAT DO YOU SAY TO A NAKED LADY . . .
Erroll Sober, Abner 148 (United Artists, BMI) (Dallas)

Albums

★ NATIONAL BREAKOUTS

IRON BUTTERFLY . . .

Live
Atco SD 33-318

MICHAEL PARKS . . .

Long Lonesome Highway
MGM SE 4662

GLEN CAMPBELL . . .

Oh Happy Day
Capitol ST 443

★ NEW ACTION LP'S

SAVAGE GRACE . . .

Reprise RS 6399

DANNY DAVIS & THE NASHVILLE BRASS . . .

Nashville Sounds
RCA Victor LSP 4059

WILD MAN STEVE . . .

Wild! Wild! Wild! Wild!
Raw 7001

WHO . . .

Live at Leeds
Decca DL 79175

REDBONE . . .

Epic EGP 501

BEATLES . . .

Let It Be
Apple AR 34001

JAMES TAYLOR . . .

Apple SKAO 3352

JR. WALKER & THE ALL STARS . . .

Live
Soul SS 725

ROBBI MARTIN . . .

For the Love of Him
United Artists UAS 6700

More Album Reviews on Page 70

CLASSIFIED MART

• *Continued from page 48*

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ENGLAND

TOM JONES—LATEST ALBUM, "TOM," and 45 "Daughters of Darkness," both airmailed to you for \$5.65. Record Bar, 82 Westgate, Wakefield, Yorkshire, England. my23

PAUL McCARTNEY'S NEW LP, ALSO "Sentimental Journey" by Ringo, all English Underground Groups, or any other English album, \$6.50 airmailed. Singles, \$2. Record Centre Ltd., Nuneaton, England. eow

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	5
2	2	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	24
3	5	WALKING IN SPACE Quincy Jones, A&M SP 3023	27
4	4	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	8
5	11	BITCHES BREW Miles Davis, Columbia GP 26	3
6	6	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	45
7	7	BEST OF RAMSEY LEWIS Cadet LPS 839	12
8	3	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	11
9	8	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	55
10	12	JEWELS OF THOUGHT Pharaoh Sanders, Impulse AS 9190	4
11	13	COMMENT Les McCann, Atlantic SD 1547	5
12	15	STONE FLUTE Herbie Mann, Embryo SD 520	12
13	9	THE PIANO PLAYER Ramsey Lewis, Cadet LPS 836	8
14	14	BEST OF EDDIE HARRIS Atlantic SD 1545	10
15	16	HEAVY EXPOSURE Woody Herman, Cadet LPS 835	7
16	10	BEST OF HERBIE MANN Atlantic SD 1544	13
17	—	FIRST TAKE Roberta Flack, Atlantic SD 8230	10
18	18	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	8
19	19	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	21
20	20	ALONE Bill Evans, Verve V6-8792	3

Billboard SPECIAL SURVEY For Week Ending 5/23/70

Campus Unrest Causing Loss of Disk Sales, Dates

• *Continued from page 40*

including a free outdoor festival featuring the Allman Brothers. Local groups were also to appear on the bill to get exposure, but "there was too much risk involved." Dave Phillips, head of the Student Activities at South Carolina and executive director of the National Education Conference, felt that the cancellations were mainly due to "the demonstrations of dissident students." Many NEC member schools have been forced to curtail their concert schedules. The main office in Columbia has been flooded with calls asking

about their liability to the performer in the case of cancellations due to the strike.

The manager of the Chambers Brothers, Charles LaMarr, said that he was asked to cancel dates at the State University of New York, Buffalo, Brooklyn College, and Queens College, because of the political activity. "Some students called me," LaMarr said, "and said that they did not want the Chambers Brothers to be in any danger. They said that all social activities at these schools were canceled and requested that we should not hold the schools to their contracts."



LARRY FOGEL, right, general professional manager of Commonwealth United Music, visits WHBQ, Memphis, to thank disk jockey George Klein for the exposure his station has been giving the Commonwealth United Records LP, "The Magic Christian."

Labels' Disk Action Report

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

ABC

I SHALL BE RELEASED

—Freddie Scott, Probe 481

MOVE ME O WONDROUS MUSIC

—Ray Charles Singers, Command 4135

AGE OF AQUARIUS

HEAR MY MESSAGE

—Challengers, Age of Aquarius J-1500

YOU MAKE ME FEEL GOOD

—Corporation, Age of Aquarius J-1496

AMARET

SUGAR SHAKER

—Worlds Fare, Amaret 45-120

FOR WHAT IT'S WORTH

—Fresh Air, Amaret 45-121

ATLANTIC

WASH, MAMA, WASH

—Dr. John the Night Tripper, Atco 6755

DON'T IT MAKE YOU WANNA GO HOME

—Brook Benton, Cotillion 44078

I STILL LOVE YOU

—Harry Deal & the Galaxies, Eclipse E-6000

BRITE-STAR

STOP THIS HURT

—Wil Bang, Northland 7675

DALLAS IS THE CITY FOR ME

—Milus Bradley, Pod 4565

TRUCK DRIVING MAN

—Dick Johnson, K-Ark

CAPITOL

YOURS TIL FOREVER

—Griffin, Capitol 2821

OPEN MY EYES

—Ashley Brothers, Capitol 2809

CERTRON

COMIN' APART

—Poza Seco, Certron C-10006

MARY GOES 'ROUND

—Bobby Helms, Certron C-10002

CHERRY

HANG THEM ALL

—Country Sweethearts, Cherry 70-451

ONE MORE WORD AND I'LL CRY

—Saundra Chovan, Cherry 70-452

COLUMBIA

MIND EXCURSION

—Jerry Naylor, Columbia 4-45170

THE TIME IS NOW

—Everybody's Children, Date 2-1673

ONE DAY OF YOUR LIFE

—Andy Williams, Columbia 4-45175

DECCA

ROBIN'S WORLD

—Cuff Links, Decca 32687

MIAMI, F-L-A.

—General Elektrik, Decca 32688

LET'S GET A LITTLE SENTIMENTAL

—Montanas, Decca 32682

DE-LITE

LET THE MUSIC TAKE YOUR MIND

—Kool & the Gang, De-Lite DE 529

PLEASE BABY PLEASE

—Realistics, De-Lite DE 528

DOUBLE SHOT

I AIN'T GOT NO SOUL TODAY

—Senor Soul, Whiz 617

WHAT IS SOUL?

—Real Thing, Whiz 618

BIG HIGHWAY

—Freddie Barker, Double Shot 148

DUO

RAINY NIGHT IN GEORGIA

—Leroy & the Drivers, Duo 7458

EVER IN A MILLION YEARS

—Candace Love, Aquarius 4012

FLYING DUTCHMAN

DAMN NAM (Ain't Goin' to Viet Nam)

—Leon Thomas, Flying Dutchman FD 26009

MAN & WOMAN REGGAE

—Superman, Reggae R 7001

JUICE HEAD BABY

—Eddie "Cleanhead" Vinson, Blues Time BT 45004

FOGGY MOUNTAIN

DUST MY BLUES

—New Mown Hay, Foggy Mountain FM 1955

INTREPID

THE MYSTERY OF LOVE

—Leer Brothers Band, Intrepid 75025

TRUE LOVE NEVER COMES EASY

—Mitty Collier, Peachtree 123

JANUS

HANGING ON THE EDGE OF SADNESS b/w MY BABY'S COMING HOME

—Flying Machine, Janus 121

HUNG UP STRUNG OUT

—Denise Lasalle, Westbound 162

STONE THING, Part 1

—Alvin Cook, Westbound 159

JEWEL/PAULA

MORTGAGE PLYMOUTH

—Cousin Tuny, Paula 1228

DON'T LEAVE ME

—Lowell Fulsom, Jewel 1808

NO MORE GHETTOS IN AMERICA

—Stanley Winston, Jewel 149

KAPP

SO MANY WAYS OF SAYING SHE'S GONE

—Bill Eldridge, Kapp K 2092

THE SNUFF QUEEN b/w YOU'RE NOT THE WOMAN YOU USED TO BE

—Gary Stewart, Kapp K 2089

A LITTLE BIT OF LOVE (Never Hurt Anyone)

—Thee Prophets, Kapp K 2087

KIDERIAN

JOY OF LOVING YOU

—Facts of Life, Kiderian 45120

PENNY FOR YOUR THOUGHTS

—Ginger, Kiderian 45119

29th OF JANUARY

—Stacy, Kiderian 45108

MGM

SUSPICIOUS MINDS MEDLEY

—Mike Curb & the Congregation, Coburt CO 101

NOW MY WORLD OPENS AGAIN

—Lois Walden, MGM 14125

SOUTHERN GIRL

—Simon Stokes, MGM 14115

MAP CITY

EVIL WOMAN

—Children, Map City MC 304

GIRL, I'VE GOT NEWS FOR YOU

—Mardi Gras, Map City MC 303

MAYHAMS' COLLEGIATE

WE'LL BUILD A BUNGALOW

—Seaboard Coast Liners, Mayhams' Collegiate 15018-AA

MERCURY

I GOT LOVE

—Melba Moore, Mercury 73072

WHAT ABOUT TOMORROW

—Sir Douglas Quintet, Philips 40676

LET ME COME IN YOUR SOUL

—Bernie Wilson, Mercury 73064

MUSICOR

A STREET CALLED HOPE

—Gene Pitney, Musicor 1405

PARAMOUNT

LET'S MAKE EACH OTHER HAPPY

—Illusion, Steed 726

ONE CHAIN

—People, Paramount 0028

TIME WILL EQUALIZE

—Bandana, Paramount 0026

PLATINUM

A YEAR AGO TODAY

—Sandy Torano & the Nimo Spliff, Platinum 101

TREAT HER LIKE A LADY

—Cornelius Bros. & Sister Rose, Platinum 105

SSS INTERNATIONAL

TOO MUCH MONKEY BUSINESS

—Sleepy LaBeef, Plantation 55

IT'S OVER NOW

—Bergen White, SSS International 796

MOON MAIDEN

—Twigs, SSS International 800

STARDAY/KING

I WILL

—Mee & Ewe, Starday 895

FADED LOVE

—Rose Maddox, Deluxe 126

I'M YOUR SPECIAL FOOL

—Pay Lundy, Look 5026

UNITY

LET'S GO BACK

—Keisa Brown, Unity U-7-12

NOW YOU'VE GOT THE UPPER HAND

—Candi Staton, Unity U-7-11

WHAT CAN I DO ABOUT YOU

—Underground Euphoria, Unity

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Joe Mendelson
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Leonard Cohen
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Hal Ames, Robert O'Neill
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(Palj Music Corp.)

COLD GREY WINDS OF AUTUMN

Dick Damron
(Glaser Publications)

CURLY

Nat Raider
Raider-London Music Reg'd.

FASTER THAN THE SPEED OF LIFE

(Mars Bonfire)
Manitou Music Limited

GROWIN' UP

Alex Barris
Berandol Music Limited

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Neil Sheppard
Carrot Music
Summerlea Music

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James Aiello
(Dundee Music)

HI DIDDLE DAY

Winifred Canty

I GOT STUNG

Bonnie Dobson
Cirrus Music

I LOVE CANDY

Timothy Eaton
Dunbar Music Canada

IF THERE EVER WAS A TIME

Skip Prokop
Mediatrix

IF YOU BELIEVE

Mike McDermott
Rusty Music Co.

I'M LIVIN' IN SHAME

R. Dean Taylor (Berry Gordy,
Pam Sawyer, Frank Wilson,
Henry Cosby)
(Jobete Music Co. Inc.)

IT'S GOTTA BE LOVE

John Cowell
Marwood Music

JE N'ENTRERAI PAS CE SOIR

Bernard Vallee, Andre Rheaume,
Benoit Guilmond
Les Editions Bab
Felsted Music of Canada Limited

JE PLEURE

Bruce Huard
Densta Music

JINNY JOE

Larry Malone, Ernie Lyons
Audwell Music

JUST A GOOD TIME GIRL

Arlene Mantle
Berandol Music Limited

JUST A SWEET LITTLE THING

Richard Wamil
Sunspot Music

LAUGHING

Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

THE LAUGHING SONG

B. J. Berg
Munro Music

LIGHT OF LOVE

Mike McQueen
Sunspot Music

MEMORIES OF A BROKEN PROMISE

Dianne Brooks
(Modo Music)

MOODY MANITOBA MORNING

Rick Neufeld
Laurentian Music

MORNING DEW

Bonnie Dobson
(Nina Music Co.)

NO TIME

Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

ONE RING JANE

Don McDougall, Bill Ivenluk
Al Sirat Publishing

PIERROT LES CHEVEUX

Claude Michon, Alain Robert
Les Editions Delco

POUR TOI POUR TOI

Michel Pagliaro
Densta Music

POT OF GOLD

Keith Potts
Banff Music Publishing Co.

QUELLE FAMILLE

Francois Morel

RIVERBOAT

Les Emmerson
Arelee Music

LES SAISONS DE MON PAYS

Pat di Stasio, Gérard Normandin
Les Editions Modeles Enr'g.

SNOWBIRD

Gene MacLellan
Beechwood Music of Canada

SOMETHING TO BELIEVE

(Russ Thornberry)
Greenhorn Publishing Company

SPINNING WHEEL

(David Clayton Thomas)
Bay Music Company Limited

STAGE OF LIFE

Dallas Hansen
Pet-Mac Publishing

SUNRISE TO SUNSET

Mike Bell
Arelee Music

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Billy Charne
Dunbar Music Canada

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Clint Curtis
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Gone Fishin' Music

THESE EYES

Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

THEY THINK I'VE FORGOTTEN YOU

Larry Mercey, Ray Mercey
Berandol Music Limited

TO LOVE MEANS TO BE FREE

Anthony Green, Barry Stagg
Greenstagg Publishing Co.

TWILIGHT WOMAN

Dennis Abbott
D & L Music Publications

UNDUN

Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

WHAT LOVE

William Henderson, Claire Lawrence,
Howie Vickers, Glenn Miller,
Ross Turney
(Tamerlane Music Inc.)
(Jack & Jill Music)

WHEN I DIE

Steve Kennedy, William Smith
(Modo Music)

WHEN YOU WERE A LADY

Billy Charne
Dunbar Music Canada

WHICH WAY YOU GOIN' BILLY

Terry Jacks
Gone Fishin' Music

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Steve Davis
(Cremart Music Inc.)

YOU'RE NOT EVEN GOIN' TO THE FAIR

Ken Tobias
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International News Reports

Children's Line Launches MFP's Singles Entry

LONDON—Budget label Music for Pleasure goes into singles on May 22 with the national launch of its Surprise Surprise children's line, which was test-marketed in Lancashire and central London last September.

Analysis of the market research convinced MFP of the viability of the operation and the company expects to sell two million of the disks, which retail at 71 cents, within the first year of operation.

A special introductory pack of 72 records brings an additional six free disks which is the minimum opening order.

There are 16 titles in the launch series ranging from standards to recent pop hits.

The singles are 7-inch 45 r.p.m. disks with a playing time of approximately seven minutes, each in its own full-color, laminated sleeve. Reverse side of each sleeve has a drawing for children to paint or color.

Explaining the background to Surprise Surprise, MFP executive Tony Morris said that children's albums accounted for 11 percent of MFP sales in 1969. The company had investigated nine new ideas—and some were still being worked on—and Surprise Surprise was designed to fill a gap in the market.

By test marketing the product, believed to be the first time ever in the U.K. record business, the company was able to discover the problems before it was too late. In fact, the initial counter display box proved unsatisfactory and one title has been dropped because of poor sales in the test market. The disks appeal mainly to children from 3 to 8 years-old.

Product for the series comes from EMI, MFP albums and Bill Wellings.

An additional five titles will be released in September with another four new additions in November.

DELIVERY CUT AT PHONODISC

LONDON—After a six-week period during which supply of records to the retail trade has been almost critically disrupted, Phonodisc is gradually succeeding in restoring order in place of the chaos caused by faulty programming of the computer.

Executives controlling the joint Philips-Polydor distribution outlet are now confident that the emergency measures introduced will succeed in returning a 48-hour nationwide delivery service within the next few months.

Granada Plans Lorna Purchase

LONDON—Granada is now making a determined entry into the music business. Novello, the old established music publishers, has now completed its plans to take over the Lorna music firm from its Danish owners, Hanne and Lone Wilhelm-Hansen, of the Wilhelm Hansen Musikforlag company. Lorna Music now becomes a subsidiary company of Novello.

Lorna managing director Alan Paramor has been made a director of Novello, along with the company's managing director Lewis Baker and company accountant David Griffith.

In turn, Novello is forming a jointly owned company in Denmark with Wilhelm-Hansen called Lorna Musikforlag.

Festival Stadium Ready in Time

RIO DE JANEIRO—The Maracanzinho Stadium which suffered damage from fire, will be repaired for the Fifth International Popular Song Festival in September.

The covered, cement stadium which has a capacity of 25,000, was seriously damaged by fire, which swept through the wooden seats and partitions early this year.

Engineers estimated that the repairs will cost over \$500,000.

From The Music Capitals of the World

SAN JUAN

Jose Jose, Mexican singer and recording artist (RCA) visited Puerto Rico for the first time. Kelvinator Sales, RCA distributors, hosted a celebration at the Condado Beach Hotel to introduce the artist to local record, radio and TV representatives. Jose has recorded two LPs for RCA in Mexico, and appeared here on Channel 7 Rikavision also at the new Terraza lounge in the Condado section. . . . **Los 4 Hermanos Silva** and **Guaracheros de Oriente**, two recording groups, are also booked for this new lounge. . . . **Lucy Fabry**, who has recorded for several labels including Secco, appeared at the Hipocambo Nightclub. . . . **Carmen Della Dipini** (Secco) played the Great End lounge in Old San Juan. . . . **Enrique Lopez**, owner of three new nightclubs and restaurants in the Isla Verde hotel section, El Sombrero, Salon Copacabana and El Taquito is employing **Sexteto La Playa**, **Maricahi Superior** and **Irma Rivera**, all of whom have recorded for New York or Mexican latin labels.

Joe Cayre, president of Caytronics Corp. of New York, visited his Puerto Rico representative, Island Records, run by **Bernardo (Sonny) Herger**. Caytronics is licensee for CBS Latin product on disk, and all tape configurations. . . . **Pancho Cristal**, manager of the Cristal New York Latin one stop joined Cayre in this trip. Cristal is the New York distributor for Caytronics. . . . **Luisito Rey**, Spanish singer-composer, appeared at the Flamboyant Hotel and over Channel 4 TV. A new album by Rey will be released soon by Caytronics-CBS and will contain 15 of his numbers. . . . **Wilhem (Bill) Ricken** from Caracas, visiting Puerto Rico. Ricken is head of La Discoteca, one of the leading record houses of Venezuela. They are licensees for CBS (International) Musart of Mexico, Bambuco of Colombia, Plaza of Brazil and Marvela of Puerto Rico. They manufacture 4 & 8-track Cartridges under their own labels Sonus and Erna.

Jose Florez of Fania Records of New York is taking orders from his distributors, Allied Wholesale Co., for new albums and singles by **Roberto Roena Apollo Sound**, **Willie Colon**, **Monguito**, **Johnny Pacheco** and **Justo Betancourt**. . . . Hit Parade Records, Puerto Rican label, busy promoting their new albums: "**Nydia Caro**" by the winner of the recent Colombia Song Festival; "**Puerto Rico 2,010**" by **Frank Ferrer** and his Latin Rock Group; "**Lucecita En La Intimidad**" and "**Los Hermanos Nelly & Tony**." This last brother-sister vocal act is popular with local fans because of their five-day a week TV program on Channel 2. Born in Italy, Nelly and Tony grew up in Montevideo and Buenos Aires and later in Caracas. They now live in Puerto Rico and their second album for Hit Parade Records, another **Manny Pagan** production, will be on the market in August. Singles by **Mirla Castellanos**, former Velvet Records artist and **Norma**, former member of the **Caribelles**, are two other productions by Pagan. . . . **Raphael** was signed for concerts, television over Channel 2, and one big outdoor show in Hiram Bithorn Baseball Stadium (capacity 20,000). He will also play concerts in Ponce, Mayaguez and Arecibo. WKAQ-TV, India Brewing Co., Banco Credito are the sponsors in this occasion. First show is scheduled for June 2.

ANTONIO CONTRERAS

STOCKHOLM

Following the success with the album "Morrison Hotel," Metro-nome has released the **Doors'** single "Roadhouse Blues" (Elektra). . . . STIM (Swedish Performing Rights Society) has published a new magazine called "Ord och Ton." It in-

(Continued on page 64)

Valiant Launching In U.K. on May 29

LONDON—The Warner-Reprise mid-priced Valiant line will be launched in the U.K., May 29 with the release of 20 albums, backed by an intensive promotion campaign, and with a sales tag of one million copies by the end of the first 12 months.

The marketing activity will be focused on both the talent in the first package—which includes the Everly Brothers, Fats Domino, Nelson Riddle, Trini Lopez and Bill Haley—and on establishing the identity and broad consumer appeal of the latest contender in the \$2.39 market.

A series of 30-second commercials will be aired in intensive bursts on the British Service of Radio Luxembourg during June and July, with a film backup by way of advertising clips screened over the same period in cinemas in 10 major cities.

In addition to the normal advertising in the trade and con-

sumer press, there will also be cards and posters displayed on London underground trains and stations, London buses and main line stations over the next two months. The sales slogans "Valiant Is Sound Value" and "Sounds Incredible At 19s 11d" (\$2.39) will additionally be featured on a number of outdoor hoardings.

At dealer level, CBS which is handling distribution, has arranged for 250 window displays.

An additional promotional aid will be the "Warner-Reprise Road Show," which will travel the country in the company's double-decker bus, equipped as a mobile discotheque upstairs and with a downstairs reception area.

Currently with the U.K. launch, Valiant is being made available in Europe, with finished product being exported from Britain. Substantial orders have been received from Germany, France, Holland and Sweden.

The CBS 'Sounds of Seventies' Concerts—Pay Out or Payoff?

By BRIAN MULLIGAN

LONDON—The problem facing U.S. record companies anxious to stimulate British consumer interest in U.S. music trends was brought strongly into focus by the recent CBS "Sounds of the Seventies" concerts at the Albert Hall.

The promotion, jointly sponsored by the U.S. and U.K. companies, and organized by agent Robert Paterson, brought a cross-section of the American parent's rich roster of progressive pop acts across the Atlantic in a bold gamble to establish them—and through them the idiom—in the British market, and to a lesser extent the European zone, too.

Despite the hectic sales period recently experienced here by CBS—the last quarter has been the busiest of its five years in the British market—acts like Taj Mahal, It's a Beautiful Day and Santana have not been achieving the recognition accorded them in America.

"Appreciation was just not developing in England and Europe in the same way that it has happened in the U.S.," explained Columbia Records president Clive Davis, from whom stemmed the idea of the spectacular promotion. "We knew the interest was there for a major breakthrough to be made,

but we felt we should do something to stimulate it, rather than wait for it to come in an isolated way."

The bill for the exercise, to be shared between the American and British companies, will be about \$50,000, according to Harvey Schein, head of Columbia's international operations.

Schein described the mission as "an insurance policy on the continuing popularity of our artists," pointing to the fact that outside the U.S. talent can remain a big attraction long after the American fans have transferred their loyalties elsewhere.

Although the groups received no payment for their Albert Hall appearances, Davis said there was no shortage of artists eager to participate in the "CBS Follies," as the junket has become familiarly known. He pointed out that although they played for free, they were able to make paid appearances afterwards by way of dates arranged by local entrepreneurs, both in Britain and in Europe.

As a promotion aimed at stimulating sales activity, the event could not have been staged managed more effectively. The British consumer papers gave the invading groups blanket coverage while Co-

lumbia's European licensees arranged for press men and deejays to join the audience at the Albert Hall, where by common consent It's a Beautiful Day and Johnny Winter were the standout attractions, although Santana and Flock were accorded standing ovations. Additionally, both French and German TV companies covered the occasion, while Radio Luxembourg arranged for transmission to its European (but not British) audiences.

It now remains to be seen whether the gamble pays off in terms of sales. Certainly there's a curiosity among the trade to see whether Columbia's outlay turns out to be justified.

There is a possibility that Columbia will mount a similar expedition to Japan, but that will probably depend on the success of the British concerts.

In England, there will be an evaluation of the results to see whether a second investment should be made. "If we do it again it's not likely to be for another year. In the meantime, we will want to see how much steam has been generated and whether local entrepreneurs are stimulated into promoting their own concerts," said Davis.



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Canadian News Report

Eight BMI Canada Awards to Nimbus 9; '69 Most Exciting Yr.'

By RITCHIE YORKE

TORONTO—In its first full year of operation, Nimbus 9 Productions of Toronto received eight BMI Canada awards, including four for its internationally successful Guess Who. Winnipeg's Guess Who, No. 1 on the Hot 100 last week with "American Woman," copped awards for last year's winners, "These Eyes," "Laughing," "Undun," and "No Time."

Fifty-four songs were honored at the second annual awards dinner at the Royal York Hotel.

Edward H. Cramer, president of BMI Canada, noted that 1969 had been the "most exciting year in the company's history." He pointed out that 10 percent of the award winners had gone on to make the charts in other countries. He added that of the 50 top Canadian-content compositions of last year BMI Canada had 68 percent.

BMI Canada collects and distributes royalties to 1,400 Canadian composers and 300 publishers.

While the dinner served to show how Canadian compositions are starting to find favor internationally, it also demonstrated how few of them find national recognition. This was probably explained, however, by the fact that although the awards are made to the pop music field, almost half of the presentations were to country composers who have had little or no success in the Top 40 marketplace.

Prior to the presentations, Cramer announced two programs to encourage composers writing for the legitimate stage, and for motion pictures and television.

Key broadcasting executives were represented at the ceremony, as well as record companies, publishers, the media and the Canadian Radio-Television Commission.

The winners of the Certificates of Honor were: "Better Watch Out" (written by Joe Mendelson); "Bird on the Wire" (Leonard Cohen); "City Lights" (Hal Ames, Robert O'Neill); "Cold Grey Winds of Autumn" (Dick Dameron); "Curly" (Nat Raider); "Faster Than the Speed of Life" (Mars Bonfire); "Growin' Up" (Alex Barris); "The Hands of the Clock" (Neil Sheppard); "Happy Feeling" (James Allelo); "Hi Diddle Day" (Winifred Canty); "I Got Stung" (Bonnie Dobson); "I Love Candy" (Timothy Eaton).

"If There Ever Was a Time" (Skip Prokop); "If You Believe" (Mike McDermott); "I'm Livin' in Shame" (R. Dean Taylor); "It's Gotta Be Love" (John Cowell); "Je N'Entrerai Pas Ce Soir" (Bernard Vallee, Andre Rheume, Benoit Guimond); "Je Pleure" (Bruce Huard); "Jinny Joe" (Larry Malone, Ernie Lyons); "Just a Good Time Girl" (Arlene Mantle); "Just a Sweet Little Thing" (Richard Wamil); "Laughing" (Randy Bachman, Burton Cummings); "The Laughing Song" (B.J. Berg); "Light of Love" (Mike McQueen); "Memories of a Broken Promise" (Dianne Brooks); "Moody Manitoba Morning" (Rick Neufeld); "Morning Dew" (Bonnie Dobson).

Also, "No Time" (Randy Bachman, Burton Cummings); "One Ring Jane" (Don McDougall, Bill

Iveniuk); "Pierrot les Cheveux" (Claude Michon, Alain Robert); "Pour Toi Pour Toi" (Michel Pagliaro); "Pot of Gold" (Keith Potts); "Quelle Famille" (Francois Morel); "Riverboat" (Les Emerson); "Les Saisons de Mon Pays" (Pat di Stasio, Gerard Normandin).

"Snowbird" (Gene MacLellan); "Something to Believe" (Russ Thornberry); "Spinning Wheel" (David Clayton Thomas); "Stage of Life" (Dallas Hansen); "Sunrise to Sunset" (Mike Bell); "Susie's Better Half" (Billy Charne); "Sweet Sweet Feeling" (Clint Curtis); "That's Where I Went Wrong" (Terry Jacks); "These Eyes" (Randy Bachman, Burton Cummings); "They Think I've Forgotten You" (Larry Mercey, Ray Mercey); "To Love Means to Be Free" (Anthony Green, Barry Stagg); "Twilight Woman" (Dennis Abbott); "Undun" (Randy Bachman, Burton Cummings); "What Love" (William Henderson, Claire Lawrence, Howie Vickers, Glenn Miller, Ross Turney); "When I Die" (Steve Kennedy, William Smith); "When You Were a Lady" (Billy Charne); "Which Way You Goin' Billy" (Terry Jacks); "A World Called You" (Steve Davis); "You're Not Even Goin' to the Fair" (Ken Tobias).

The awards were presented by Harold Moon, general manager of BMI Canada, and master of ceremonies was TV personality Bill Walker. Sixty Canadian song writers and 36 Canadian music publishers were honored.



AFTER the opening ceremony executive vice-president, RCA Records Rocco M. Laginestra, left, presented to Councillor J. Walker, chairman, Washington Urban District Council at George Washington's ancestral home, Washington Old Hall—a "Mountain Road Lottery Ticket" bearing George Washington's signature. Walker presented to RCA a framed copy of George Washington's coat of arms, which is believed, inspired the American flag.

Anita Kerr Singers Move U.S. Operation to Geneva

GENEVA—Anita Kerr and husband, Alex Grob, have moved here from the U.S. and plan operating their record production company from this base.

The arranger-vocalist-producer plans to travel back and forth between the U.S. and Switzerland on a regular basis, her husband said. She has received a release from Paramount Records and is now lining up European acts to produce. She will also record her Anita Kerr Singers for whichever record company she signs with. A deal is close to fruition with an American company.

Miss Kerr plans to record at least four acts and she and her husband will scout European musicals for her record company. The intention is to move quickly around the Continent when a trend breaks

out and sign acts from that country, Grob explained.

Miss Kerr and Rod McKuen are in negotiation with Warner Bros. Records for a new affiliation for

(Continued on page 66)

Early Morning Mgr to Europe

TORONTO—Al Mair, general manager of Early Morning Productions Ltd., will visit Europe next month to discuss European representation of the catalogs of Early Morning Music, and Blythwood Music. The company publishes the works of Gordon Lightfoot, Ivan Burgess, Rolk Kempf and Dee Higgins, and has a catalog of more than 60 copyrights.

Mair will visit London, Paris and Rome during his trip, and is also scheduled to fly to Nashville for four days of meetings with producers.

Mair noted that in the last month, 18 of the company's copyrights had been recorded, with at least 11 guaranteed European release on Reprise, RCA and Polydor. The other seven will receive airplay on the BBC through special arrangements with the Canadian Talent Library.

Monument Pub Signs Licensee

MILAN—Monument has signed Edizioni Musicali Uno to handle its publishing companies. The Mario Rapetti company will handle Combine, Music City, Vintage, Wide World of Music, Songs of the World, Cape Ann, Tayvo and House of Bryant in Italy.

Rapetti and Bob Weiss, Monument's vice president and international division director, have been meeting here to coordinate exploitation plans with Monument's record licensee, RiFi for product by Tony Joe White, Boots Randolph, Joe Simon and other artists.

Rapetti's first publishing assignment is to introduce Tony Joe White's tunes "Rainy Night in Georgia" and "Groupy Girl."

Country Fest For Norway

STOCKHOLM—A country music festival will be held in Stavanger, Norway, June 7. Groups from Sweden, Norway and Denmark will appear, and a jury will choose the No. 1 Scandinavian country artist or group.

U.S. singer John Reeves, a relative of the late Jim Reeves, is to appear as special guest star. Swedish groups booked to appear are Rank Strangers, Tennessee Travellers and Tennessee Five.

KJEIL E. GENBERG

EVR Sales Arm in Canada

MONTREAL—CBC Electronic Video Recording Limited has established EVR sales offices here. Announcing the move, Robert R. Brockway, president, CBC Electronic Video Recording Division, said: "So much interest in EVR has been generated in Canadian industry and education circles that we found it mandatory to locate in Canada."

Director of Sales for Canada will be Arthur J. Sebesta, who has held the post in New York for close to a year. He will not take up residence in Montreal. Sebesta came to CBC in August 1968, serving EVR in turn as manager of educational services, manager of industrial sales, and manager of commercial sales before assuming his present post.

In 1957, he served as chairman of the International Communications Conference in London, convened to deal with long-range communications problems of the U.S., Canada and the U.K. In 1958, he was a member of the first U.S. Satellite Committee, charged with deciding worldwide satellite communications requirements. Present day communications satellites developed from the work of this committee.

EVR's Canada offices are at the Banque Canadienne Nationale Building, Suite 1822, 500 Place d'Armes (Montreal 126, P.Q.).

IAN STARS IN CTV SERIES

TORONTO—Ian Tyson of Ian & Sylvia, and the Great Speckled Bird will star in a new television series on the CTV network. A 30-minute special, "Nashville North," was shown recently and the weekly series of the same name will begin in the fall.

The special starred Ian & Sylvia and the Great Speckled Bird, plus Bobby Bare, Anne Murray, and Green & Stagg.

From The Music Capitals of the World

TORONTO

Mother Tucker's **Yellow Duck** hosted a reception at Revolution Sound. The Duck, a Vancouver group which is now based in Toronto, has a second album out on Capitol next week. The set was recorded at Revolution Sound by producer Terry Brown. The Duck also won a BMI Canada Award this week for its earlier single, "One Ring Jane." . . . Another BMI Canada award winner was "To Love Means to Be Free," the Montreal hit on Daniel Lazare's Gamma label. It was just released in the U.S. by United Artists, and has also been issued in Mexico, Australia, New Zealand, South Africa, France, Singapore, Indonesia, Malaysia and Scandinavia. Lazare set these deals up independently. While in Toronto for the BMI dinner this week, he said that Anthony Green and Barry Stagg, who wrote and recorded the song, were former high school teachers who dropped out to communicate by song.

Mashmakhan, Columbia recording group from Montreal, will appear with Santana at Toronto's Massey Hall May 16. Mashmakhan has met with much reaction to its first album where all the songs were written by Pierre Senecal. . . . George Cook of Toronto reports that he will launch his Blue Note label in June; George, incidentally, has written a grand total of 5,328 songs—exceeding even Irvin Berlin. The Guess Who's lead guitarist, Randy Bachman, is in hospital with back trouble, causing cancellation of several dates. . . . Capitol's hot Edward Bear in studios again this week. Group cuts at Revolution Sound. . . . Lighthouse has lost two of its members—singer Pinky Donovan and bass player Grant Fullerton. Replacements are singer Bob McBride and a bass player from Montreal called Louis. . . . Andrew Anka Management reports that

Jacqui and Lindsay will play Toronto's New Jarvis House May 11-23. The duo recently signed with CMA-GAC in the U.S.

Quality Records continues its campaign in the Canadian content scene. This week the label released "Golf Is My Game" by the **Two Park Invention**; "Wasting Your Time" with **Ronny Fray**; **Mary Saxton's** "Wander By"; "Morgen" with **Hank Smith**, and "Come On Up" with **Harold**. The label is reseriving "Every Man Hears Different Music" by the **Gainsborough Gallery**. The **Happy Feeling**, which scored last year with "Happy Feeling"—another BMI Canada award winner—has a new single called "Still Hill." The Happy Feeling has its own TV show weekly at CHCT in Calgary. . . . **Sha Na Na** was in town this week to appear on the CBC's "I Am Curious Maple." . . . Jacques Druelle, manager of London's classical division, said that the label's four best selling classical albums for the first quarter of the year were: "Henry—Messe Pour Le Temps Present"; "The Royal Family of Opera"; "Jeux Interdits—Yepes," and "Phase Four—Tchaikovsky's 1812 overture." . . . The Beethoven revival is going strong with **Miguel Rios'** "A Song of Joy" moving into all major market charts. A & M's rock-classical expert, **Liam Mullin**, says that A & M U.S. plans to rush the single out in a few days, following the action in the U.S.

Cap Canada Picks Ad Men

TORONTO—Capitol Records (Canada) Ltd., has appointed MacManus, John and Adams to direct and coordinate advertising and promotional activities for the company.

MJ&A coordinated Capitol's current Sounds Canadian campaign.

Ampex Records Bows 5 LP's

TORONTO—Ampex Records of Canada has released its first five albums, including "The Great Speckled Bird" with Canada's Ian Sylvia, "Jesse Winchester," "Gil Evans," "Jamul," and "The American Dream." Joe Pariselli, general manager of Ampex Stereo Tapes and Records of Canada, also revealed that May is Mantovani month at Ampex.

During the month, dealers receive free a tape of Mantovani's newest release with each order for a pre-selected box of 10 Mantovani tapes. Point of purchase material has been prepared to coincide with the campaign. Also, Joe Caco has been appointed sales representative for Ampex Stereo Tapes and Records. Prior to joining Ampex, Caco was major accounts representative for Arc Sound Ltd. of Toronto.

TV Special on Brazilian Music

RIO DE JANEIRO—David Drew Zingg, U.S. film producer photographer and journalist, who has his base in Rio de Janeiro, is making an hour-long TV special on Brazilian popular music. The film will be produced in partnership with Philips records.

Zingg previously did a film on recording artist Gal Costa, exponent of the Tropicalism school of music. Zingg's color feature, "Memory of Helena," won a prize as best film of the year at the Brasilia Film Festival and the best direction prize for Zingg.

The TV special on Brazilian popular music will be distributed abroad as well as in Brazil.

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Copyrighted material

Record Companies Combine to Stop Record Piracy in Manila

• Continued from page 1

our records would defeat the very purpose of the exclusive licensing or franchise granted to my company.

"They cannot put us legitimate licensees of major U.S. records here out of business. We will fight them, tooth and nail, to the very end."

Sian Yok Cheng of Super Records said, "I never had a big hit for many, many years. But when I had one like Tom Jones—this is what I get. A depletion on my sales of Tom Jones records. It is exasperating. We must put an end to this piracy at once, at all costs."

"With our back against the wall and having no support from the government," James Dy of Dyna Records said, "we will fight for our survival and ward off this unfair competition, this pirate menace before it engulfs us all."

This country will not be overrun by pirates, the Big Three added, and will continue confiscating with the aid of the agents of the CIS (Criminal Investigating Service of the Philippine Constabulary, Camp Crame, Quezon City) unlicensed, illegally manufactured and smuggled LP's bearing the labels as represented and marketed by licensees Mareco - Filipinas, Dyna and Super and even, as the case may be, to get to the source in Taiwan and Thailand, or perhaps in Singapore, Malaysia and Korea. The pirate buys an LP from a record dealer and dubs this on disk (master). From the master, the pirate proceeds to have a stamper made. With a stamper already made, either from abroad or locally, he can press as many records as the demand from hundreds of vendors all over the country,

comes in. The front cover, jackets and labels used to be manufactured or printed in Taiwan and some countries in Asia, but today these are reportedly done in the Philippines. Best selling albums are the primary target of illegal manufacturers of phonograph records because they sell fast and need very little promotion.

Among those recording artists on best selling LP's already pirated and being peddled from door to door, in Manila, in Angeles City, Pasay City, Baguio City and in many other parts of the country is product by Tom Jones, Engelbert Humperdinck, Mantovani, Stanley Black of Super Records, Beatles and Lettermen of Dyna Records, and Cascades, Wilson Pickett, Ray Conniff, Andy Williams, Paul Anka, Elvis Presley, Doris Day and Sergio Perez of Mareco-Filipinas.

The price of a pirate album is very much lower than the genuine phonograph records—a fake long-playing record selling at P8.00 wholesale, and P10.00 retail; whereas the legitimate manufacturer sells their records at P12.00 mono, and P15.00 stereo; at retail, P15.00 for mono, and P20.00 stereo.

The pirate menace came about in the early part of 1960, when record manufacturer Manuel Cheng was convicted of illegally manufacturing RCA singles and recommended for deportation to Taiwan.

The illegal entry of pirated LP's containing several artists on a single LP (with Taiwan as the place of origin) was noticed in the Philippines in 1962 — and these flooded the local market, selling at the very low price of P5 to P7. Two or three years later, MPD

and CIS agents began confiscating pirate LP's that have the general appearance of the products duly licensed and distributed by the major recording companies of the RIAP (Record Industry Association of the Philippines).

Numerous appeals and requests were made to government authorities by the legitimate record manufacturers in this territory, explaining that the influx of fake LP's from neighboring Asiatic countries is not only giving them unfair competition, but also depleting their sales and causing a confusion and uproar from discriminating buyers who find the fake records to be of inferior quality.

The appeal of the RIAP fell on deaf ears. Piracy remained unabated for the succeeding years, up to the present. But in March, Senior Investigating Agent of the CIS, Federico V. Serrano, recommended further investigation be conducted to secure at least private persons as witnesses, that subsequently thereafter, a search warrant be issued to seize the pirate LP's. The dealer would also be made to explain the actual source or manufacturing plant to be also subjected to a search warrant.

There are two cases pending now.

Last week, in an unprecedented move to cut off the supply of pirate LP's Manuel P. Villar of Mareco-Filipinas appealed to the Philippine Record Dealers Association president, Feliciano S. Reyes, to stop buying pirated records sold to them by vendors and/or distributors, right at their very doorstep, and to issue a circular to all store dealers, especially the bona fide members of his associa-

'Hawk' Disrupts Novello Awards

LONDON — Only one thing marred the presentation of the Ivor Novello Awards at Talk of the Town Theater-club May 10—an unnecessary outburst by a member of the audience during Frankie Vaughan's performance of "Peace Brother Peace" with the Daughters of the Cross.

Apart from this, the 90-minute show, beamed live by satellite to the U.S. by Television Recordings, went smoothly.

With an orchestra conducted by Les Reed, 13 British acts presented a showcase of British songs—many of which received awards.

Malcolm Roberts received what was perhaps the biggest volume of applause for his performance of "Love Is All"—named as the British International hit of the year, and Matt Monro, Roger Whittaker and Dana were all well received by the show business audience.

The other artists on the bill included Blue Mink, Ginger Baker's Airforce, David Bowie, Marmalade, Peter Sarstedt, Sandie Shaw and Dusty Springfield.

Ivor Novello Awards for 1969-

tion, including non-members, instructing them of the danger and immediacy of the pirated long-playing records flooding the market today. Villar pointed out the need for more vigilance because the very existence and livelihood of the record manufacturers and distributors is at stake.

Reyes and his association members unanimously pledged their support. The PRDA also added that every member has been instructed to coordinate with their president, a Manila Police Department officer himself, to arrest pirate vendors and distributors.

70 are: **A side achieving highest sales in the period Jan. 1 to Dec. 31, 1969:** "Get Back" by John Lennon and Paul McCartney (Northern); **Most performed work:** "Ob La Di, Ob La Da" by John Lennon and Paul McCartney (Northern); **British Songwriter of the Year:** Tony Macaulay; **Award for outstanding services to British Music:** Sir Noel Coward; **Best Song Musically and Lyrically:** "Where Do You Go To?" by Peter Sarstedt (Mortimer Music); **Best Score from a musical film or play:** Michael Lewis' score for "Madwoman of Chaillot" (Warner Bros. Music).

Outstanding light orchestra arranger-composer: Ernest Tomlinson; **British International Hit of the Year:** "Love Is All" by Les Reed and Barry Mason (Donna); **International Artist of the Year:** Tom Jones; **Certificate for originality:** "Space Oddity" by David Bowie (Essex); and **Most contemporary song of the year:** "Melting Pot" by Roger Cook and Roger Greenaway (Cookaway).

Bernstein, RCA Deal

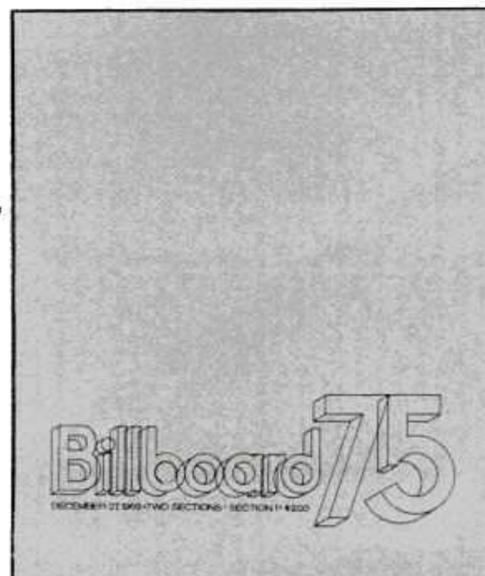
LONDON — Music publisher Shapiro-Bernstein is entering into a record production deal with RCA through its Aviva Music firm with Cyril Ornadel. Deal is for an indefinite year period and calls for 12 albums a year for release on RCA's International label. The albums will feature the Stereoaction orchestra created by Ornadel and the first LP's will be issued in October.

The albums will also be released on cassette and 8-track tape form.

Billboard's 75th Anniversary Issue is beautiful

- beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.
- useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.
- talented, because it includes the 1970 International Directory of Recording Talent, with Billboard's Trendsetter Awards, Talent Reports, Top Artists of the Year, Top Publishers of the Year, Top Producers, Top Booking Agents.
- historical, because it contains a souvenir section of old headlines and stories, as well as a concise history of our industry.
- funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.
- nostalgic, for obvious reasons.
- vital, with incisive articles concerning the survival of the Disc (through wars, depression, indifference, etc.); New Outlook for MOA; Technology—The Future; Pop Charts; The Rise of Power Structures.
- a collector's piece, because you're only 75 once—and you'll have to wait another 25 years for our next celebration.
- together, because it gives the industry a good look at where we've been, where we're at, where we're going.
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TV Audience to Choose Finnish Contest Winner

HELSINKI—Oy Mainos-TV-Reklam Ab has announced its third annual "Syksyn Savel" competition, involving Finnish record companies, to find the best new Finnish song for 1970.

The contest has undergone a few basic changes relating to rules. The most important change is that the

winner will be chosen by the TV audience instead of by municipal juries. Last year's decision by the latter caused controversy—it was very much against the opinion of the general public.

There are also changes in the composition of the preliminary jury which selects the 10 songs featured in the final. Finnlevy, Scandia Musiikki, EMI, Discophon, PSO and Love Records will each have one member on the jury panel. In addition, there will be two new members from Oy-Mainos-TV-Reklam Ab, who will be replacing representatives from Eteenpain/Forward and Mikrolevy.

The songs selected for the final first will be featured publicly on Sept. 6, and then viewers will be asked to cast their votes by mail. Winners will be announced on Sept. 23.

Last year's competition brought a number of hits, including "Sanat Eivat Riita Kertomaan" by Pasi Kaunisto—the winning song—and "Oi Rakkahin" by Paivi Paunu, which received no points at all in the final.

Publisher Shane In Visit of U.S.

LONDON—U.K. independent publisher Cyril Shane, who has scored 10 hits and 300 titles recorded since he set up on his own, arrived in New York where he will spend two weeks placing material and looking for catalogs and individual songs to represent in Europe. Shane will be based at the City Squire Hotel.

After New York Shane will spend a few days in Nashville and Miami and will then fly off June 7 for a week's stay in Los Angeles at the Beverly Hills Hotel.

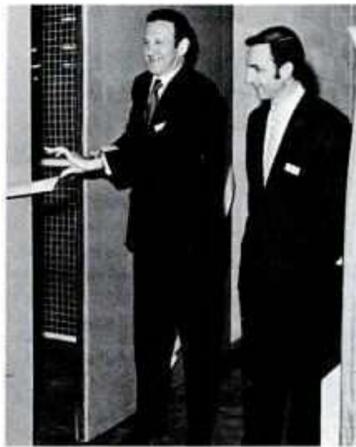
Helsinki Announces Details Of Composer Competition

HELSINKI—Helsinki has announced details of its competition for Finnish composers in connection with the inauguration of the new Helsinki Concert Hall in 1971.

There are three different categories for the competition. They are: 1. Compositions for symphony orchestra with a first prize of \$2,200. 2. Light music for small group or large danceland unit with a first prize of \$1,200, and 3. com-

positions suitable for organ recitals with a first prize of \$1,200.

The competition, launched on April 20, will run until March 31, 1971, with the exception of Category 3, which runs to Sept. 31, 1971. Among jury members who were selected to select winners of the respective categories were Okko Kamu, Jorma Panula, Erik Tawaststjerna, Einar Englund and Pekka Grenow.



AT THE official opening of RCA's new record manufacturing plant, Washington, County Durham, England, Norman Racusin, president, RCA Records, cuts the tape to open the plant. Executive vice-president, RCA Records, Rocco M. Laginestra, watches.

Polydor Handle DGG Ireland

HAMBURG—Siemens Ireland, which has been representing Deutsche Grammophon in Ireland for several years, has formed a separate company—Polydor Ltd.—to represent DGG interests.

This move, according to DGG, is a part of the firm's long-term policy to shift the responsibilities for the development of Gramophon interests to the independent Polydor companies in order to promote the music sector more effectively.

Erwin Enders, managing director of Siemens Ireland, will be in the same position at Polydor Ltd. Derek Hannan, who, after an extended stay in the U.S., worked for EMI South Africa as a&r promotion manager, has joined the new company as general manager.

Foreign Disk Imports Alarm Brazil Execs

RIO DE JANEIRO—An increasing proportion of foreign music records over Brazilian recordings is alarming Brazilian artists, composers and disk jockeys.

A television round table discussion by disk jockeys and composers had to be cut from the air because of the violence of feeling expressed. During the discussion, it was pointed out that the foreign recordings included U.K., French and Italian as well as U.S. product.

Brazilian composer Billy Blanco said that while he might have his income reduced in Brazil, he was receiving royalties from his music played abroad.

A sales survey showed that 12 of the 15 best selling single compacts in Rio de Janeiro carried foreign music by foreign artists. In Sao Paulo, 10 of the best selling 15 compacts were of foreign origin.

Of the 10 best selling LP's in Rio, four were foreign. In Sao Paulo, one of five of the best selling LP's was foreign.

During the TV discussion, one critic recalled that he had prepared a bill to fix the proportion of foreign music and artists to be played in Brazil. The bill never came up.

MAM Plans Are Delayed

LONDON—Management Agency and Music's expansion plans have received a further setback with the decision of agent Michael Sullivan to stay with London Management and Representation, run by Michael Grade. Sullivan's change of heart means MAM has been foiled in its bid to develop a broader-based operation through

the acquisition of the representation of a number of topline non-music names, among them comedians Sid James, Kenneth Connor, Dick Emery and Bruce Forsyth.

Recently, negotiations for an association with George Martin's AIR London record production consortium broke down, but MAM is now understood to be interested in acquiring a U.S. record label.

SG-Col Deal With Newell

LONDON—Screen Gems-Columbia Music has acquired worldwide representation for Norman Newell's two music publishing companies, Music Associates and Harvard Music. One of Newell's associates, Tommy McLennan, has moved into the Screen Gems offices to work on the catalogs.

Harvard Music and Music Associates hold copyrights written by Norman Newell, Geoff Love, Russ

Conway, Frank Pourcel, Edward Horan, Des O'Connor and Alyn Ainsworth.

Music Associates, which recently scored in the British singles chart with "Loneliness" (Des O'Connor) and Nevill Dickie's "The Robin's Return," also holds copyright of the song "More" written by Newell with Riz Ortolani—which already has more than 400 recordings. The firm also publishes signature tunes from several U.K. TV series.

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• Continued from page 61

cludes articles about the rights of setting new lyrics to old music, methods of breaking the law by making recordings from radio or TV, and the new price settings on music sheets. . . . EMI this week releases the Beatles' album, "Hey Jude" (Apple). . . . EMI will commence release of an anthology of Danish jazz. . . . Taj Mahal (CBS) made two concert appearances in Sweden.

The Swedish Folkparks are celebrating their 65th anniversary in 1970. . . . A tour by the U.K. group **Forever More** (RCA) was cancelled because they could not get work permits in Sweden. Artist-Tjanst's **Eddie Larsson** says that he will bring them over later. . . . Sonet to release five Epic albums. . . . RCA strongly promoting new **Elvis Presley** single, "Kentucky Rain." . . . Metronome also mounting strong promotion drive for Barclay's "Serie Brasilia." . . . EMI has started research into why people are buying classical music. . . . Strong promotion by Philips for their first **Blue Mink** album, "Melting Pot." . . . Philips, which now has representation of the Uni and Dawn labels, is to release albums from both.

KJELL E. GENBERG

MUNICH

Liberty/UA owns the German record copyright of the musical "Promises, Promises," by **Burt Bacharach** and **Hal David**. First German performance took place in West Berlin, April 16. German lyrics were written by **Charly Neissen**. Liberty/UA issued a single "I'll Never Fall In Love Again," by **Bibi Johns**. German title is "Die Liebe ist bei mir vorbei." . . . Hungarian singer **Jana Koncz** (Liberty/UA) recorded four titles in Munich at the end of April. Producer **Dieter Eberle** selected two Hungarian, one U.S. and one German song for Jana. In the latter half of May, a new Koncz single will be released: "Immer die anderen" (from the Chappell catalog) and "Unser Roman," written by **Rudi Bauer** and **Michael Kunze**. . . . **Michael Andriess**, press officer of Ariola Records, Munich, will leave Ariola, Aug. 31. He will work, as from Sept. 1, with MCA Records, Hamburg. . . . **Heinz Holle**, formerly managing chief of Deutsche Grammophon's German office, is now in a similar capacity with Ariola Eurodisc. . . . Ariola Munich is producing a couple of titles by **Heintje**. Heintje is 14 years old, and very soon his voice will probably break. He is hard at work recording his "child" voice before it changes.

URSULA SCHUEGRAF

DUBLIN

The newly launched Quality label, whose first single release is by **Johnny Regan & The Tumbleweeds** ("If The World Turned To Ashes"), is to issue several albums in the next few months. First will

From The Music Capitals of the World

be a singalong session, recorded at the Old Shieling Hotel, Raheny, and featuring the **Rev. Michael Cleary**. Quality will also record "Borstal Boy" star **Niall Toibin** for a spoken word album. . . . Irish-based U.S. singer, **Sharon Collen**, is appearing in "The Sound of Music" at Dublin's Gaiety Theatre.

Jim Tobin & The Firehouse will in future be managed by **Seamus Casey**, who also looks after the interests of **Joe Dolan** and the **Drifters**. Tobin, a Jim Reeves sound-alike, scored with his first single for Honey—"This Is It."

Dermot O'Brien's first single in six months is "In the Middle of Nowhere." It will be followed later this month by two LPs (on Delyse Envoy). They are "Listen, They're Playing My Song" and "The Laughing Accordion." . . . **Julie Felix**—on her first Irish tour—played the National Stadium in concert with **Danny Doyle** (May 8). . . . **Johnny McEvoy**, currently doing the rounds of the Irish dancing circuit with his country band, promoted his new single, "But That's Alright" on Televis Eireann's "Late, Late Show." . . . The **Casino Showband**, the only major band here not to have cut records, finally took the plunge with a Pye release, coupling "In the Middle of Nowhere" with "Did She Mention My Name." . . . Medidisc, the Pye-distributed company whose "How to Stop Smoking" LP has sold over 4,000 copies since December, will shortly issue an album on weight reduction.

Dolly McMahon is running a talent contest at the Old Shieling Hotel, Raheny, to find new folk-artist talent. The final will be on June 9 and the winning group, who must specialize in Irish material, will get a three-week booking at the New York Old Shieling. . . . Pye issued **Some People's** revival of "Walk Like a Man," a cut from the album "Paddy Is Dead and the Kids Know It," which includes contributions from several Irish groups. . . . **Dr. Strangely Strange**, whose first album was issued by Island last year, played dates in Galway, Limerick and Cork. . . . **Candy** celebrated their first anniversary on the road with the release of "Put Your Bell Bottoms On" (Emerald). . . . **Bill Anderson**, **Jan Howard**, **Loretta Lynn** and **Conway Twitty** appear at the National Stadium on Wednesday (20) and in Belfast the following day. . . . Dolphin issued **Tony O'Leary's** "She Meant Everything," the song he performed in this year's National Song Contest. It was written by **Joe Monks**, a member of the newly formed **Sun Valley Boys**. . . . **Geno Washington** and his **Ram Jam Band** were in for dates in Ballymena, Belfast and Dublin.

U.S. singer **Casey**, whom impresario **Bill Fuller** brought to Ire-

land to sing at the Old Shieling, debuts on Dolphin with "Ireland Calls." . . . RTE will televise the finals of the Castlebar International Song Contest in October. . . . Because of the growing interest in country music, the Rose label has decided to promote **Frank Mangin's** "Half of Me Is Gone" as an "A" side. The song was issued in November as the "B" side to "Song for a Winter's Night." . . . **Michael O'Duffy** will be guest of honor at this year's Melody Fair Festival in Avoca, Co. Wicklow, which runs for 10 days from July 17. On July 19 the Derry singer will take part in an open-air concert in Avoca with **Our Lady's Choral Society**. O'Duffy has two albums for release in the next few weeks—"A Bogsider Sings" and "The Songs of Thomas Moore" (which was arranged and produced by **Tony Hatch** and originally released in 1963). Both LPs will be on Marble Arch. . . . The **Cabaret All Stars** have changed their name to the **Spotlights**. . . . **John MacNally** guests on "The Late, Late Show" on Saturday (23). **KEN STEWART**

PARIS

CBS Disques is the first French company to produce cassettes and cartridges of the TC 8-track type. The cassettes are sold at 49.50 francs (as opposed to 32.90 francs for the ordinary cassettes) and 57 francs (as opposed to 47 francs for the ordinary cartridges). The first product comprises double-albums by **Chicago** and **Johnny Winter**. . . . **Simon & Garfunkel** (on May 3) and **Leonard Cohen** (12) made their first public appearances in France on the stage of the Olympia. Cohen has filmed three songs for a **Michele Arnaud** TV special. . . . **Marcel Amont**, whose "Amont-Tour" at the Olympia is a huge success, has accepted an invitation to extend his show for another month. On the occasion of the 50th performance—a special event in the music hall world—Olympia is planning a special celebration. Amont may take his show on a tour of Europe.

MICHAEL WAY

HAMBURG

Metronome is promoting "Voodoo Ju Ju" as a new dance in Germany. The first Voodoo recording has been issued, on the Barclay label: "Voodoo Ju Ju," with the artist **Pithecauthropus Frectus** interpreting the Afro-Haitian music. . . . "Oh Happy Day" turned out to be the most popular pop disk requested by listeners to the Hanover Fair Radio magazine. . . . According to Teldec, the two performances by the **Covent Garden Opera Orchestra**, under **Georg Solti**, in Berlin and Munich, cost 1,000,000 DM (\$275,000). Included in the performances were Verdi's "Don Carlos" and "Falstaff" and "Victory" by **Richard Rodney Bennett**. . . . To coincide with the West German tour (May 23-29) by **Herbie Mann**, Metronome has issued the LP "Concerto Grosso in D-Blues." . . . And Teldec to tie in with the tour by **Brian Auger & The Trinity Sunday** (24) to June 9, has released (on RCA) "Befour." Dates of the May tour by Auger and his group include: Wiesbaden (25), Dusseldorf (26), Cologne (27), Hamburg (28), Berlin (29), Karlsruhe (30), Nuremberg (31), and in June, Heidelberg (4), Munich (5), Zurich (6), etc. . . . On a flying visit to Teldec's Hamburg studios, Paola interrupted her Tenerife vacation to record "Ganz nah" for the German Hit Competition—Deutscher Schlagerwettbewerb.

Beginning at the Hamburg Musikhalle on May 20, **John Mayall** will make a tour of West Germany which takes in nine cities and towns. . . . Sikorsky is preparing for

the 65th birthday of the "Master of German Dance and Entertainment," **Peter Kreuder**, on August 18. . . . **Drafi Deutscher's** single, "Mit dem Kopf durch die Wand," is being featured in all the German discotheques. . . . Sikorsky has announced plans for Norwegian and Dutch versions of the single "Pierre der Clochard" by **Kirsti**. . . . **Tom Jones' "Without Love"** will be recorded in German by **Camillo Felgen**, by **Gerhard Wendland** on Philips, and by **Eberhard Juge** on Intercord. . . . Metronome has released the first LP by **Warm Dust**—"And It Came to Pass." . . . According to the Sikorsky publishing group, **Herbert Hildebrandt's** song "Mademoiselle Ninette," which is high on all the German charts, is well on the way to being a world hit. The song is also showing on charts in France, Japan, Scandinavia, South Africa and Austria. . . . Teldec announced that a repeat of a documentary recording of Wagner's "Parsifal" is to be published in July. The opera, on Decca, is conducted by **Hans Knappertsbusch**. The roles of Parsifal, Klingsor and Kundry are taken by **Wolfgang Windgassen**, **Hermann Uhde** and **Martha Moedl**. The original live recording of the Bayreuth Festival, 1951 will be priced at 49 DM (\$13.75). . . . No. 1 single for Metronome is definitely **Led Zeppelin's "Whole Lotta Love"**, followed by **Jane Birkin-Serge Gainsburg's "Je t'aime moi non plus"** and "Mighty Joe" by **Shocking Blue**. . . . Five Weeks after launching "Vergissmeinnicht—eine Stern-Stunde der Musik," the LP (on the Stern Magazine label) has passed the 500,000 mark. According to Stern, this means that \$275,000 will be presented to the "Sorgenkind," welfare action group. . . . Composer **Hans Blum** and singer **Peter Beil** have teamed up with a view to producing international hits.

TV star **Eva Pflug** has recorded her first LP. Entitled "Ich," it has music by **Udo Juergens** and **Charly Niessen** and lyrics by **Joachim Fuchsberger** and **Miss Pflug**. The record is sponsored by the radio/TV magazine, TV Hoeren und Sehen. . . . In order to look after his new Hamburg publishing firm and record producing company, **Rudi Slezak**, who since 1967 has been managing director of the Robert Stigwood Organization in London, will be coming back here to work, according to Hamburg sources. He will be working in company with **Inge Mews** and **Kirsten Junghans**. Slezak will continue to represent the Stigwood publishing interests in West Germany. . . . The West German Chancellor **Herr Willy Brandt** has donated a Prize of Honor to the winner (Deutscher Meister) of the 4th German Table Football Championship, which takes place at Whitsuntide in Bonn-Duisdorf. All the table football machines are Leonhart models. All contain, for the first time, a new 11-metre penalty device.

WALTER MALLIN

WARSAW

Polish jazz musicians participated in a Jazz Workshop organized by **Nordeutscher Rundfunk** in Hamburg. They were: **Andrzej Trzaskowski** (leader/piano), **Wlodzimierz Nahorny** (alto-saxophone), **Roman Dylag** (bass), **Ptaszyn Wroblewski** (tenor-saxophone), **Tomasz Stanko** (trumpet) and **Leszek Zadio** (alto/soprano-saxophone). Also partaking in the Workshop were musicians from the U.K., West Germany, Austria and Holland. . . . The Stilon factory in Gorzow has manufactured a new kind of tape for recording purposes. It has been invented by a group of scientific research department workers at the factory. The new tape, called Pak 35, is resistant to temperature changes and humidity, is more sensitive, and has a longer life, claims the company. In the first year, the factory will manufacture 70,000 metres of this tape. . . . Director of the Ministry of Culture's foreign department, **Boguslaw Phaza**, has signed, in Japan, a Polish-Japanese cultural agreement involving the exchange of

classical and pop musicians from both countries.

For 1971 and 1972, many appearances in Japan by Polish groups and soloists have been planned. In exchange, Japan will send to Poland in 1971 the 50-strong revue "Sochiku" from Tokyo, and the Folk Art Opera will be appearing in September of this year at the annual Festival of Contemporary Music in Warsaw. . . . Forty countries will participate in the 39th annual International Fair in Poznan (June 14-23). . . . Polish singer **Ewa Demarczyk** appeared three times (April 8-11) on TV and radio, in Geneva, with great success. . . . Famous classical pianist and professor, **Zbigniew Drzewiecki**, recently celebrated his 80th birthday. He studied in Vienna and appeared on stage at Warsaw Philharmony for the first time in 1916. From 1961 he was president of the Warsaw Musical Academy. In the 1930's, Drzewiecki was known as an ardent supporter of contemporary music. He has been connected, as a juror, with the International Chopin Competition right from its very beginning. Many of his pupils have subsequently made international names for themselves. Among these are **Adam Harasiewicz** and **Halina Czerny-Stefanska**.

ROMAN WASCHKO

MEXICO CITY

John Bush is the new vice president and general manager of Discos Capitol de Mexico, replacing **Ramon Dosal**. Bush is British and has been working for 15 years in the main office of EMI. Bush said his first priority would be to increase the Mexican record production of Discos and to be up to date with the international recordings they handle. . . . Brazilian artist **Roberto Carlos** arrived to do TV shows and nightclub performances. He also will sing in Monterrey and Guadalajara and will record for CBS. . . . RCA claims that new vocalist **Jose Jose**, who has the top hits "El Triste" and "La Nave del Olvido," have sold 200,000 copies each. Jose is promoting himself through the whole country and will tour in Central America. . . . Capitol Records has released the new Beatles album "Let It Be," which includes a special color magazine at a price of \$10. . . . **Rafael Fiacchi**, president of Cisne records, has purchased a new 8-track recording console and they are building a new studio. . . . Mexican singers **Enrique Guzman**, **Cesar Costa** and **Alberto Vazquez** returned from Ecuador, where they were filming.

ENRIQUE ORTIZ

Anita Kerr Singers

• Continued from page 62

the duo's San Sebastian Strings, of which there have been six WB distributed LP's.

In addition to her regular recording work, Miss Kerr plans to continue doing commercials for U.S. companies, but "the emphasis will be on a truly international production company," said her Swiss husband.

For the Anita Kerr Singers, a group which started out in Nashville many years ago, the leader has the option of finding three voices compatible with hers in Europe, or going to Los Angeles and using the people with whom she has been associated for the past several years.

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TOP LP'S

FOR WEEK ENDING MAY 23, 1970

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
3	3	1	PAUL McCARTNEY McCartney Apple STA0 3363					Ⓢ
15	2	2	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914					Ⓢ
8	1	3	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200					Ⓢ
15	6	4	CHICAGO Columbia KGP 24		NA			Ⓢ
4	5	5	JIMI HENDRIX, BUDDY MILES & BILLY COX Hendrix Band of Gypsies Capitol STA0 472		NA		NA	
10	4	6	BEATLES Hey Jude Apple SW 385					Ⓢ
6	7	7	STEPPENWOLF Live Dunhill DSD 50075					Ⓢ
4	8	8	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078					Ⓢ
15	9	9	GUESS WHO American Woman RCA Victor LSP 4266		NA			
7	10	10	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028		NA		NA	
3	12	11	TOM JONES Tom Parrot PAS 71037					Ⓢ
37	11	12	SANTANA Columbia CS 9781		NA			Ⓢ
6	15	13	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010					
6	14	14	TEN YEARS AFTER Cricklewood Green Deram DES 18038		NA			
38	16	15	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes-Reprise B RM 2026)					Ⓢ
8	17	16	TEMPTATIONS Psychedelic Shack Gordy G5 947		NA			
24	25	17	RARE EARTH Get Ready Rare Earth RS 507				NA	
21	19	18	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SP5 580					
4	20	19	LIVE CREAM Atco SD 33-328		NA			
19	22	20	JACKSON 5 I Want You Back Motown MS 700		NA			
2	42	★	FIFTH DIMENSION Greatest Hits Soul City 33900		NA			
12	18	22	DOORS Morrison Hotel Elektra EK5 75007					Ⓢ
26	28	23	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227					
3	35	★	JETHRO TULL Benefit Reprise RS 6400					
29	13	25	LED ZEPPELIN II Atlantic SD 8236					Ⓢ
2	51	★	RINGO STARR Sentimental Journey Apple SW 3365		NA		NA	
9	27	27	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654					
11	21	28	MOUNTAIN Climbing Windfall 4501		NA		NA	
18	23	29	FRIJID PINK Parrot PAS 71033					
32	29	30	BEATLES Abbey Road Apple SO 383					Ⓢ
6	34	31	DELANEY & BONNIE & FRIENDS On Tour Atco SD 33-326		NA		NA	
6	26	32	KENNY RODGERS & THE FIRST EDITION Something's Burning Reprise RS 6385					
4	33	33	DIONNE WARWICK I'll Never Fall in Love Again Scepter SP5 581					
7	31	34	JONI MITCHELL Ladies of the Canyon Reprise RS 6376					
1	—	★	IRON BUTTERFLY Live Atco SB 33-318					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
15	24	36	HELLO, I'M JOHNNY CASH Columbia KCS 9943					Ⓢ
13	53	★	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000		NA		NA	
24	36	38	CREEDENCE CLEARWATER REVIVAL Willie and the Poor Boys Fantasy 8397					
26	46	39	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068					Ⓢ
3	45	★	FIFTH DIMENSION Portrait Bell 6045					
13	41	41	CHARLEY PRIDE Just Plain Charley RCA Victor LSP 4290		NA			
11	47	★	JAMES TAYLOR Sweet Baby James Warner Bros.-Seven Arts WS 1843					
17	32	43	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406		NA			
1	—	★	MICHAEL PARKS Long Lonesome Highway MGM SE 4662		NA		NA	
13	30	45	NORMAN GREENBAUM Spirit in the Sky Reprise RS 6365					
8	38	46	JOHNNY MATHIS Raindrops Keep Fallin' on My Head Columbia CS 1005		NA			
95	57	47	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSD 1150 (S)					Ⓢ
2	54	★	DIANA ROSS & THE SUPREMES Farewell Motown MS 708		NA		NA	
11	49	49	VAN MORRISON Moondance Warner Bros.-Seven Arts WS 1835					
15	40	50	ARETHA FRANKLIN This Girl's in Love With You Atlantic SD 8248					
97	50	51	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250					Ⓢ
1	—	★	GLEN CAMPBELL Oh Happy Day Capitol ST 443		NA		NA	
27	37	53	JOE COCKER! A&M SP 4224					
30	56	54	CHARLEY PRIDE Best of RCA Victor LSP 4223		NA			Ⓢ
69	39	55	BLOOD, SWEAT & TEARS Columbia CS 9720					Ⓢ
29	43	56	MICHAEL PARKS Closing the Gap MGM SE 4646		NA		NA	
5	64	57	RAY CONNIF Bridge Over Troubled Water Columbia CS 1022		NA			
11	52	58	JOHN MAYALL Empty Rooms Polydor 24-4010					
21	55	59	ENGELBERT HUMPERDINCK Parrot PAS 71030					Ⓢ
32	60	60	THE BAND Capitol STA0 132					Ⓢ
20	59	61	MOODY BLUES To Our Children's Children's Children Threshold THS 1					
42	48	62	SOUNDTRACK Midnight Cowboy United Artists UAS 5198		NA			Ⓢ
7	62	63	JAGGERZ We Went to Different Schools Together Kama Sutra K585 2017		NA		NA	
52	44	64	FIFTH DIMENSION Age of Aquarius Soul City SC5 92005					Ⓢ
25	65	65	ROLLING STONES Let It Bleed London NPS 4					Ⓢ
7	67	66	LEON RUSSELL Shelter SHE 1001		NA	NA	NA	
22	61	67	B. B. KING Completely Well BluesWay BLS 6037					
14	66	68	BROOK BENTON TODAY Cotillion SD 9018		NA		NA	
27	27	69	QUINCY JONES Walking in Space A&M SP 3023					
24	70	70	LES McCANN & EDDIE HARRIS Swiss Movement Atlantic SD 1537		NA		NA	

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TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
22	71	71	COLD BLOOD San Francisco 200		NA			
28	58	72	TOM JONES Live in Las Vegas Parrot PAS 71031					Ⓢ
16	69	73	GLEN CAMPBELL Try a Little Kindness Capitol SW 389		NA			Ⓢ
37	75	74	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393					
18	73	75	MERLE HAGGARD Okie From Muskogee Capitol ST 384		NA			
11	78	76	TOM RUSH Columbia CS 9972		NA	NA	NA	
57	80	77	SLY AND THE FAMILY STONE Stand Epic BN 26456					Ⓢ
13	81	78	BARBRA STREISAND Greatest Hits Columbia CS 9968		NA			
9	79	79	FRIENDS OF DISTINCTION Real Friends RCA Victor LSP 4313		NA			
46	76	80	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058					Ⓢ
9	68	81	BADFINGER Magic Christian Music Apple ST 3364					
7	91	82	STEVIE WONDER LIVE Tajma TS 298		NA			
29	74	83	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349					
12	84	84	MARK LINDSAY Arizona Columbia CS 9986		NA		NA	
8	63	85	HOLLIES He Ain't Heavy—He's My Brother Epic BN 26538		NA		NA	
3	89	86	MELANIE Candles in the Rain Buddah BDS 5060		NA		NA	
36	92	87	JOHN MAYALL Turning Point Polydor 24-4004					
48	90	88	CROSBY/STILLS/NASH Atlantic SD 8229					Ⓢ
24	82	89	NEIL DIAMOND Touching You, Touching Me UNI 73071					
20	87	90	PLASTIC ONO BAND Live Peace in Toronto 1969 Apple SW 3362					Ⓢ
33	93	91	GRAND FUNK RAILROAD On Time Capitol ST 307		NA			
29	100	92	BOBBY SHERMAN Little Woman Metromedia MS 1014		NA			Ⓢ
7	94	93	FOUR TOPS Still Waters Run Deep Motown MS 704					
3	98	94	BEE GEES Cucumber Castle Atco SD 33-327		NA		NA	
54	96	95	CHICAGO TRANSIT AUTHORITY Columbia GP 8		NA			Ⓢ
4	72	96	B. J. THOMAS Everybody's Out of Town Scepter SP5 582					
8	101	97	GLADYS KNIGHT & THE PIPS Greatest Hits Soul SS 723					
3	123	★	BOBBIE GENTRY Fancy Capitol ST 428					
87	83	99	SOUNDTRACK Funny Girl Columbia BOS 3320					Ⓢ
10	86	100	HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4245					
27	85	101	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238		NA			Ⓢ
12	107	102	ANDY WILLIAMS Greatest Hits Columbia KCS 9979		NA			
28	111	103	STEPPENWOLF Monster Dunhill DS 50066					Ⓢ
24	95	104	KING CRIMSON In the Court of the Crimson King: An Observation by King Crimson Atlantic SD 8245		NA		NA	
3	106	105	ELVIS PRESLEY Let's Be Friends RCA Camden CAS 2408		NA	NA	NA	

Billboard Album Reviews

MAY 23, 1970



SOUNDTRACK
SOUNDTRACK—
 Patton.
 20th Century-Fox S4208 (S)

Make no mistake . . . this is a HIT album. It reveals the same guts, especially in the "Patton Speech," that the real man had. The mood of the movie is totally recaptured and many of the cuts are tone poems rather than tunes . . . some too moody to warrant much airplay. But the draw of the movie alone should provide great sales.



POP
BEATLES—
 Let It Be.
 Apple AR 34001

The Beatles latest LP serves as the soundtrack of the forthcoming film, "Let It Be," and, as produced by Phil Spector, gives the impression of a "live" performance. Included are previous winners: "Let It Be," "Get Back," the new single, "Long and Winding Road" b/w "For the Blue" and among the previously unheard material, the best are "I Me Mine," "I've Got a Feeling" and "Across the Universe."



POP
BOBBY GOLDSBORO'S
GREATEST HITS—
 United Artists UAS-5502 (S)

Bobby Goldsboro has had an impressive string of hits and "Greatest Hits" set combines the appeal of all of them. Here are "Honey," "With Pen in Hand," "The Straight Life" and eight more. Eight of the selections, including "I'm a Drifter" and "Blue Autumn," were penned by this talented artist.



POP
JOSE FELICIANO—
 Fireworks.
 RCA Victor LSP-4370 (S)

Feliciano the deft guitarist vies with Feliciano the jazzy vocal stylist, and the listener is the ultimate winner. Much Beatles material is beautifully sung and his original "Destiny" is a standout. Instrumentally he scores on "Fireworks" (adapted from Handel) and his own "Pegao." LP should be as profitable as it is artistic.



POP
PERCY FAITH ORCH.—
 Held Over!/Today's
 Great Movie Themes.
 Columbia CS 1019 (S)

Percy Faith is an arranger-conductor who's instrument technique is so easy and so appealing that every composition turned over to the Faith touch becomes a musical gem. Among the gems here are "Raindrops Keep Fallin' on My Head," "Midnight Cowboy," "East Rider" and the themes from "Z," "Airport," "Patton" and "Anne of a Thousand Days."



POP
ROGER WILLIAMS—
 Themes From Great Movies.
 Kapp KS 3629 (S)

Motion picture themes have a lot going for them these days but when Roger Williams gets hold of them they become even more potent. In this package are such themes as "Midnight Cowboy," "Hello, Dolly!," "Come Saturday Morning," "Airport," "Jean," "Windmills of Your Mind" and the recent Oscar-winning "Raindrops Keep Fallin' on My Head."



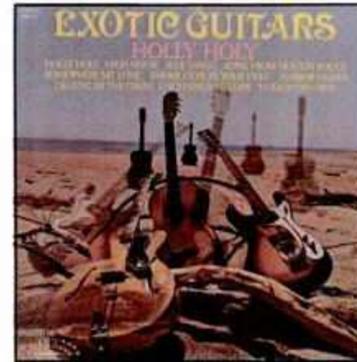
POP
SANDLER & YOUNG—
 Honey Come Back.
 Capitol ST-449 (S)

Sandler & Young hold on to their standing as one of the foremost vocal duos around today with this new package of easy and swiny rhythms. This time out their repertoire includes "Raindrops Keep Fallin' on My Head," "I'll Never Fall in Love Again," "Coco," "Midnight Cowboy" and "And When I Die."



POP
POCO—
 Epic 26522 (S)

Poco's second album shapes up as a sure-fire winner. Especially good in such country-style material as "Anyway Bye Bye" and Dallas Frazier's "Honky Tonk Downstairs," Poco is at its instrumental best in the extended coupling of "Nobody's Fool" and "El Tonto de Nadie." This unit's future is indeed bright.



POP
EXOTIC GUITARS—
 Holly Holy.
 Ranwood R8073 (S)

In the string of Exotic Guitar album successes, this one is among the best and one of the most commercial. With a tasty Bill Justis arrangement of the Neil Diamond hit, "Holly Holy," to kick it off, the program is an exceptional one. The new is blended beautifully with the old, from "Grazing in the Grass" to an updating of "Unchained Melody." Strong sales package here.



POP
THE BEST OF
HUGO MONTENEGRO—
 RCA Victor LSP-4361 (S)

This is an exciting instrumental package. It includes the "best" of Hugo Montenegro and that's a list that encompasses his click themes from movies, and the pop and rock fields. "Classical Gas," "Good Vibrations" and "Love Is Blue" are samples from the pop and rock fields, and among the film themes are "The Good, the Bad and the Ugly," "A Fistful of Dollars," "Valley of the Dolls" and "The Fox."



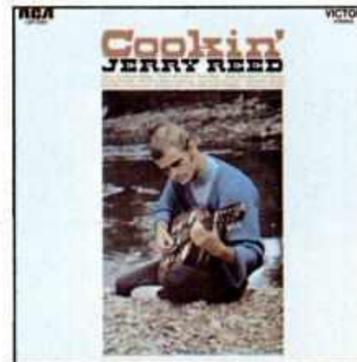
POP
BOBBY SHAD & THE
BAD MEN—
 Mainstream
 MRL-306 (S)

One of the most creative packages of late is this exceptional program adding a further dimension to rock numbers through the imaginative arrangements of Ron Frangipane. Producer Bob Shad should have an important chart item here . . . as commercial as it is artistic. The six lengthy selections include "Instant Karma," "Up on Cripple Creek" and "Pinball Wizard."



POP
HEDGE & DONNA—
 Special Circumstances.
 Capitol ST-447 (S)

The languid, sensual performance by Hedge and Donna Capers is immensely listenable, and radio programming is all they need to achieve chart status. Among the best cuts are the opening "Sunshine" (which made noise via Maceo Woods), "My God and I," an Afro-oriented medley of "Higher Country," "Uhuru," "Adunde" and the title song.



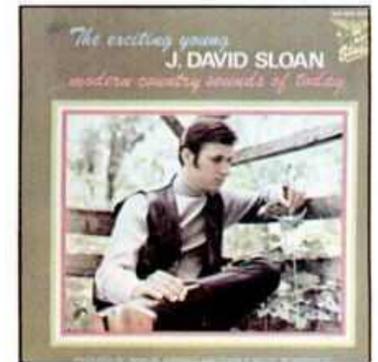
COUNTRY
JERRY REED—
 Cookin'.
 RCA Victor LSP-4293 (S)

Jerry Reed is bound for glory—even more than he has already. And if he keeps turning out albums like this one, his day of glory is not too far away. "My Next Impersonation" fits into the traditional country vein, "Plastic Saddle" grooves semi-rock, "Gomyeyonyo" is a pounding tune that deserves progressive rock airplay, as does "The Semi-Great Predictor." "Aunt Maudie's Fun Garden" is humorous.



COUNTRY
FERLIN HUSKY—
 Your Love Is
 Heavenly Sunshine.
 Capitol ST-433 (S)

A powerful package, this contains Husky's big single, "Your Love Is Heavenly Sunshine." Husky has always done pop songs well, in addition to country material, and on this record he scores with "Raindrops Keep Fallin' on My Head" and "Don't It Make You Want to Go Home."



COUNTRY
J. DAVID SLOAN—
 Modern Country Sounds
 of Today.
 Starday SLP 453 (S)

J. David Sloan, young country artist, has a good album here. It is well produced and contains some strong sides. Included are "Scarlet Sister," "Mama Lou" and "She Even Woke Me Up to Say Goodbye."



CLASSICAL
WAGNER: OVERTURE &
VENUSBERG MUSIC FROM
TANNHAUSER/R. STRAUSS:
SUITE FROM DER
ROSENKAVALLER—
 London Symphony (Leinsdorf).
 London Phase 4 SPC 21037 (S)

Erich Leinsdorf conducting the London Symphony Orchestra has captured the essence of both Wagner's "Overture and Venusberg" and Strauss' "Suite From Der Rosenkavalier."



CLASSICAL
DVORAK: SYMPHONY NO. 7—
 Israel Philharmonic (Mehta).
 London CS 6607 (S)

Zubin Mehta's exciting conducting of the Israeli Philharmonic will give this version of Dvorak's Symphony No. 7 a new sales run. It's a triumphant composition and the four movements are delivered with the passion and precision that have become Mehta's trademarks.

SPECIAL MERIT PICKS

POPULAR ★★★★★

ROUVAUN—The Time for Love Is Anytime.
 RCA Victor LSP-4360 (S)
ECOLOGY—Environment / Evolution. Happy
 Tiger HT-1008 (S)
CLAUDE THORNHILL ON STAGE 1946-47—
 Monmouth-Evergreen MES 7025 (S)
CLAUDE THORNHILL AT GLEN ISLAND CASINO
 1941—Monmouth-Evergreen MES
 7024 (S)

LOW PRICE POP ★★★★★

THE POMP AND CIRCUMSTANCE OF THE
REGIMENTAL BANDS—Alshire S-5190 (S)

CLASSICAL ★★★★★

DEL TREDICI/BATSTONE/ASHFORTH: SONG
CYCLES—Various Artists. CRI SD 243 (S)
PISTON/RUGGLES/SWANSON/HIVELY—Pol-
 ish National Radio Orch. (Strickland/
 Nodiczko)/Vienna State Opera Orch.
 (Litschauer). CRI SD 254 (S)

LOW PRICE CLASSICAL ★★★★★

SCHUBERT: DIE SCHOENE MUELLERIN—Aksel
 Schioltz. Seraphim 60140 (M)

JAZZ ★★★★★

KARL BERGER—Tune In. Milestone MLP
 9026 (S)

GOSPEL ★★★★★

RADIO BIBLE CLASS—Men of Music, Vol. 2.
 Word WST-8512-LP (S)
SMITH EVANGELIST CHOIR—A Soldier's Plea.
 King KS G-3 1094 (S)
J.T. ADAMS & THE MEN OF TEXAS—It Is No
 Secret. Word WST-8432-LP (S)
KINGSMEN—Standing Room Only. Mark V
 MV-4450 (S)

SPOKEN WORD ★★★★★

VARIOUS ARTISTS—Silhouette Segments.
 American Lutheran Church 8-8531 (S)

INTERNATIONAL ★★★★★

BANG, BAND LULU IN NEW YORK—Hilary
 RA-2024 (S)

LOW PRICE INTERNATIONAL ★★★★★

PIPE MAJOR K.G. ROE—The Skirl o' the
 Pipes. Alshire S-5187 (S)

Billboard's
"Beat"
makes Music

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	Title	Artist
1	1	EL ARCA DE NOE	Jimmy Fontana (RCA); Iva Zanicchi (RCA); Ergic Endrigo (Fermata)—Fermata
2	2	VENUS—Shocking Blue	(Polydor); The Sands (D. J.); Bisso (RCA)—Korn
3	4	CON AMOR O SIN AMOR	—Luis Aguile (CBS)—Korn
4	10	LA PRIMERA COSA BELLA	—Nicola Di Bari (RCA)—Relay
5	3	NA NA HEY HEY ADIOS	—Steam (Polydor); Carlos Bisso (RCA); Richard Anthony (Odeon)
6	7	EL ABUELO	—Alberto Cortez (M. Hall); Silvia Aguirre (Par)
7	8	A BEAUTIFUL FRIEND	—Raphael (M. Hall)
8	6	NADITA DE NADA	—Mirtha Perez (M. Hall)
9	5	LE METEQUE	—Moustaki (Polydor); Nicola Di Bari (RCA)—Korn
10	—	RAINDROPS KEEP FALLING ON MY HEAD	—Johnny Mathis (CBS); Sam Shay (RCA); B. J. Thomas (EMI)

BRAZIL

SAO PAULO (Courtesy of IBOPE)

This Week	Last Week	Title	Artist
1	1	ADEUS SOLIDAO	—Carmen Silva (RCA)
2	2	SUPERSTAR	—Murray Head (Chantecler)
3	3	RAINDROPS KEEP FALLING ON MY HEAD	—B. J. Thomas (Top Tape)
4	4	EU AMO TANTO, TANTO	—Moacyr Franco (Copacabana)
5	5	VENUS—Shocking Blue	(Polydor)
6	6	TI VOGLIO TANTO BENE	—Rossano (Philips)
7	7	LET IT BE—Beatles	(Odeon)
8	8	HOLD ME	—Baskerville Hounds (Continental)
9	9	EU NAO SOU O QUE VOCE ESTA PENSANDO	—Paulo Sergio (Caravelle)
10	10	EVERYBODY'S TALKIN'	—Nilsson (RCA)

BRAZIL

RIO DE JANEIRO (Courtesy of IBOPE)

This Week	Last Week	Title	Artist
1	1	EVERYBODY'S TALKING	—Nilsson (RCA)
2	2	RAINDROPS KEEP FALLING ON MY HEAD	—B. J. Thomas (Top Tape)
3	3	EVIL WAYS	—Santana (CBS)
4	4	THE BOXER	—Simon & Garfunkel (CBS)
5	5	ADEUS SOLIDAO	—Carmen Silva (RCA)
6	6	MA BELLE AMIE	—The Tee Set (Polydor)
7	7	HOJE—Taiguara	(Odeon)
8	8	INSTANT KARMA	—Lennon (Apple)
9	9	VENUS—Shocking Blue	(Philips)
10	10	LET IT BE—Beatles	(Odeon)

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

This Week	Last Week	Title	Artist
1	2	BACK HOME	—*England World Cap Sound (Pye)—Mews
2	1	SPIRIT IN THE SKY	—Norman Greenbaum (Reprise)—Great Honesty (Erik Jacobsen)
3	20	QUESTION	—*Moody Blues (Threshold)—Tyler (Tony Clark)
4	6	HOUSE OF THE RISING SUN	—Frijid Pink (Deram)—Keith Prose (Mike Valvand)
5	3	ALL KINDS OF EVERYTHING	—Dana (Rex)—Mews (Phil Coulter)
6	28	YELLOW RIVER	—Christie (CBS)—Gale (Mike Smith)
7	10	I CAN'T TELL THE BOTTOM FROM THE TOP	—*Hollies (Parlophone)—Abacus (Ron Richards)
8	5	DAUGHTER OF DARKNESS	—*Tom Jones (Decca)—Hush-A-Bye/Carlin (Peter Sullivan)
9	8	YOUNG, GIFTED AND BLACK	—*Bob Andy/Marcia Griffiths (Harry J)—Essex (Harry Johnston)
10	14	BRUNTOSAURUS	—*Move (Regal Zonophone)—Essex (Roy Wood)
11	7	CAN'T HELP FALLING IN LOVE	—Andy Williams (CBS)—Carlin (Dick Glasser)
12	4	BRIDGE OVER TROUBLED WATER	—Simon and Garfunkel (CBS)—Pattern (S. and G/Hales)
13	12	WHEN JULIE COMES AROUND	—*Cuff Links (RCA)—Emily/Van Lee
14	16	FAREWELL IS A LONELY SOUND	—Jimmy Ruffin (Tamlam-Motown)—Jobete Carlin (Dean Weatherspoon)
15	17	I DON'T BELIEVE IN IF ANYMORE	—*Roger Whittaker (Columbia)—Tembo (Denis Preston)
16	9	NEVER HAD A DREAM COME TRUE	—Stevie Wonder (Tamlam-Motown)—Jobete/Carlin (Henry Crosby)
17	19	RAG MAMMA RAG	—Band (Capitol)—Feldman (The Band)
18	11	GIMMIE DAT DING	—*Pipkins (Columbia)—Hair (John Burgess)

19	24	THE SEEKER	—*Who (Track)—Fabulous (Kit Lambert)
20	22	I'VE GOT YOU ON MY MIND	—*White Plains (Deram)—Cookaway (Roger Greenaway/Roger Cook)
21	13	GOOD MORNING FREEDOM	—*Blue Mink (Philips)—Cockaway (Blue Mink)
22	15	KNOCK KNOCK WHO'S THERE	—*Mary Hopkin (Apple)—See-Saw (Mickie Most)
23	25	EL CONDOR PASA	—*Julie Felix (Rak)—Pattern (Mickie Most)
24	18	TRAVELLIN' BAND	—Creedence Clearwater Revival (Liberty)—Burlington (John Fogarty)
25	26	THE FUNKY CHICKEN	—Rufus Thomas (Stax)—Chappell (Albell/Tom Nix)
26	23	WANDERIN' STAR/I TALK TO THE TREES	—Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)
27	30	GOVINDA	—*Radha Krishna Temple (Apple)—Apple (George Harrison)
28	38	HONEY COME BACK	—Glen Campbell (Capitol CL 15638)—Jobete/Carlin (Al De Lory)
29	21	I CAN'T HELP MYSELF	—4 Tops (Tamlam-Motown)—Jobete/Carlin (Holland Dozier)
30	39	UP THE LADDER TO THE ROOF	—Supremes (Tamlam-Motown)—Jobete/Carlin (Franklin K. Wilson)
31	41	DON'T YOU KNOW	—*Butterscotch (RCA)—Sunbury (Arnold, Martin & Morrow)
32	27	WHO DO YOU LOVE	—*Juicy Lucy (Vertigo)—Jewel (Gerry Gron)
33	35	ABRAHAM MARTIN & JOHN	—Marvin Gaye (Tamlam-Motown TMG 734)—R. Mellin (Norman Whitfield)
34	40	DO YOU LOVE ME	—*Deep Feeling (Page One POF 165) Dominion (R. Easterby/D. Champ)
35	31	YOU'RE SUCH A GOOD LOOKING WOMAN	—*Joe Dolan (Pye)—Shaftesbury (Geoffrey Everrett)
36	37	GROOVIN' WITH MR. BLOE	—*Mr. Bloe (DJM DJS 216)—Stephen James
37	43	DOWN THE DUSTPIPE	—*Status Quo (Pye)—Valley (John Schroeder)
38	—	KENTUCKY RAIN	—Elvis Presley (RCA)—Carlin
39	29	THAT SAME OLD FEELING	—*Picketty Witch (Pye)—Schroeder Welbeck (John MacLeod)
40	—	EVERYTHING IS BEAUTIFUL	—Ray Stevens (CBS)—Peter Maurice (Ray Stevens)
41	—	ABC	—Jackson (Tamlam-Motown)—Jobete/Carlin (Corporation)
42	32	BELFAST BOY	—Don Fardon (Young Blood)—JKA (J. Harris/Tony Colton)
43	44	MY WAY	—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
44	—	KITSCH	—*Bari Ryan (Polydor)—Ryan/Enquiry (Paul Ryan)
45	49	AMERICAN WOMAN	—Guess Who (RCA 1943)—Sunbury (Jack Richardson)
46	—	COTTONFIELDS	—Beach Boys (Capitol)—Kensington (Beach Boys)
47	—	CHELSEA	—*Sam Ford Bridge (Penny Farthing)—Carter Lewis (Carter Lewis)
48	47	MONKEY MAN	—*Maytals (Trojan TR 771)—Blue Mountain (Leslie Kong)
49	45	OUT DEMONS OUT	—*Edgar Broughton Band (Harvest)—Essex (Peter Jenner)
50	33	RAINDROPS KEEP FALLING ON MY HEAD	—Sacha Distel (Warner Bros.)—Blue Seas/Jac (Jimmy Wisner)

CANADA

(Courtesy Radio Canada)

This Week	Last Week	Title	Artist
1	1	AMERICAN WOMAN/NO SUGAR TONIGHT	—Guess Who (RCA)
2	3	EVERYTHING IS BEAUTIFUL	—Ray Stevens (Barnaby)
3	2	MR MONDAY	—Original Caste (TA)
4	6	UP AROUND THE BEND/RUN THROUGH THE JUNGLE	—Creedence Clearwater Revival (Fantasy)
5	5	LITTLE GREEN BAG	—George Baker Selection (Colossus)
6	10	VEHICLE	—Ides of March (Warner Bros.)
7	7	CECILIA	—Simon & Garfunkel (Columbia)
8	4	LET IT BE	—Beatles (Apple)
9	9	WOODSTOCK	—Crosby, Stills, Nash & Young (Atlantic)
10	—	MY BABY LOVES LOVIN'	—White Plains (Dunhill)

DENMARK

(Courtesy Danish Group of IFPI) *Denotes local origin

This Week	Last Week	Title	Artist
1	2	HER KOMMER PIPPI LANGSTRUMP	—Inger Nilsson (Philips)—Imudico
2	1	SMILENDE SUSIE	—*Birgit Lystager (RCA)—Imudico
3	3	HOUSE OF THE RISING SUN	—Frijid Pink (Deram)—Imudico

4	5	TJING TJANG GULLIE	—*Keld & Donkeys (HMV)—Imudico
5	7	KENTUCKY RAIN	—Elvis Presley (RCA)
6	4	MA BELLE AMIE	—Tee Set (Triola)—Moerks
7	6	I.O. I.O.	—Bee Gees (Polydor)—Dacapo
8	9	TRAVELLIN' BAND	—Creedence Clearwater Revival (Liberty)—Stig Anderson
9	10	DEINE TRANNE SIND AUCH MEINE	—Heintje (Philips)
10	—	JEG ER GODT TILPAS	—*Anette (Triola)—Acuff-Rose

FINLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PEPPI PITKATOSSU	—(Pippi Langstrump)—*Mari Laurila (Scandia)—Hans Busch
2	6	TUULEN TIE	—Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)
3	—	SADE (Rain)	—*Markku Suominen (Polydor)
4	4	LA MARITZA	—Sylvie Vartan (RCA)—Fazer
5	10	LET IT BE	—Beatles (Apple)
6	—	HAR KOMMER PIPPI LANGSTRUMP	—Inger Nilsson (Philips)—Hans Busch
7	7	WHOLE LOTTA LOVE	—Led Zeppelin (Atlantic)
8	5	VENUS—Shocking Blue	(Metronome)
9	3	EI KAUNIIMPAA	—*Katri Helena (Top Voice)—JKC
10	2	OTA JA OMISTA	—(Make Me An Island)—*Fredri (Philips)—Fazer

JAPAN

(Courtesy Original Confidence Co., Ltd.)

This Week	Last Week	Title	Artist
1	1	ONNA NO BLUES	—*Fuji Keiko (RCA)—Nippon Geino
2	2	ANATA NARA DOSURU	—*Ishida Ayumi (Columbia)—Nichion/Geiei
3	3	VENUS—Shocking Blue	(Polydor)—Aberback Tokyo
4	4	KOI HITOSUJI	—*Mori Shin-ichi (Victor)—Watanabe (A & M)—Shinko
5	6	THE MALTESE MELODY	—Herb Alpert & Tijuana Brass
6	14	AI NO TABIJI O	—*Uchiyama Hiroshi & Cool Five (RCA)—Watanabe
7	7	LET IT BE	—Beatles (Apple)—Tone
8	9	SUGATA SANSHIRO	—*Sugata Noriko (Crown)—Crown
9	5	AWAZUNI AISHITE	—*Uchiyama Hiroshi & Cool Five (RCA)—Ai Pro
10	12	ROJIN TO KODOMO NO POLKA	—*Hidari Bokuzen & Himawari Kitties (Polydor)
11	11	BRIDGE OVER TROUBLED WATER	—Simon & Garfunkel (CBS)
12	15	KYO DE OWAKARE	—*Sugawara Yoichi (Polydor) J & K
13	8	KOKUSAISEN MACHIAISHITSU	—*Aoe Mina (Victor)—Fuji Shuppan
14	13	TOKAI	—*Tigers (Polydor)—Watanabe
15	—	CHITCHANA KOIBITO	—*Jimmy Osmond (Denon)—A.M.P.
16	10	SHIROI CHO NO SAMBA	—*Moriyama Kayoko (Denon)—Pacific
17	19	WAKARE NO CHIKAI	—*Tsuruoka Masayoshi & Tokyo Romantica (Teichiku)—Geion
18	17	BUTCH CASSIDY AND THE SUNDANCE KID	—B. J. Thomas (Scepter)—April
19	16	DRIF NO ZUNDOKO-BUSHI	—*Drifters (Toshiba)—Watanabe
20	—	SHIROI TORI NI NOTTE	—*Hashida Norihiko & Schuberts (Express)—Ongakusha

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	4	SOMETHING'S BURNING	—Kenny Rogers and the First Edition (Reprise)
2	5	MAKE ME SMILE	—Chicago (Columbia)
3	8	HITCHING A RIDE	—Vanity Fare (Philips)
4	3	ME WITHOUT YOU	—Billy Joe Royal (Columbia)
5	1	LET IT BE	—Beatles (Apple)
6	—	I OWE, I OWE	—Bee Gees (Polydor)
7	—	KNOCK, KNOCK, WHO'S THERE?	—Mary Hopkin (Apple)
8	2	YOU KEEP TIGHTENING UP ON ME	—Box Tops (Stateside)
9	—	KENTUCKY RAIN	—Elvis Presley (RCA)
10	7	EVIL WAYS	—Santana (Columbia)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	EL TRISTE	—Jose Jose (RCA)
2	2	TE HE PROMETIDO	—Leo Dan (CBS)
3	4	CAMPOS DE ALGODON	—Cotton Fields)—Creedence Clearwater (Liberty)
4	3	LA NAVE DEL OLVIDO	—Jose Jose (RCA)
5	7	TE REGALO MIS OJOS	—Maria del Rayo (Peerless)

6	6	VENUS—Shocking Blue	(Polydor)
7	—	GOTAS DE LLUVIA SOBRE MI CABEZA	—(Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon)
8	5	NEGRA PALOMA	—Cesar Costa (Capitol)
9	—	CUANDO NOS CASEMOS	—1910 Fruitgum Co. (Buddah)
10	9	BESANDO LA CRUZ	—Marco Antonio Vasquez (Peerless)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist
1	3	BRIDGE OVER TROUBLED WATER	—Simon & Garfunkel (CBS)
2	4	GIRLIE	—Peddlers (CBS)
3	1	CHERYL MOANA MARIE	—John Rowles (CBS)
4	6	TRAVELLIN' BAND	—Creedence Clearwater Revival (Liberty)
5	9	KNOCK KNOCK WHO'S THERE	—Mary Hopkin (Apple)
6	2	SUPERSTAR	—Murray Head (MCA)
7	7	LOVE GROWS (WHERE MY ROSEMARY GOES)	—Edison Lighthouse (Bell)
8	8	MA BELLE AMIE	—Tee Set (Parlophone)
9	5	LET IT BE	—Beatles (Apple)
10	—	WASN'T BORN TO FOLLOW	—Byrds (CBS)

NORWAY

(Courtesy Verdens Gang) *Denotes local origin

This Week	Last Week	Title	Artist
1	1	LET IT BE	—Beatles (Apple)—Air Music Scandinavia
2	3	HOUSE OF THE RISING SUN	—Frijid Pink (Deram)—Imudico
3	5	UPPBLASBARA BARBARA	—Robert Karl-Oskar Broberg (Columbia)—Sonora
4	2	RAINDROPS KEEP FALLING ON MY HEAD	—B. J. Thomas (Scepter)—Sonora
5	7	TRAVELLIN' BAND	—Creedence Clearwater Revival (Liberty)—Palace
6	4	VENUS—Shocking Blue	(Metronome)—Amigo
7	6	GULL OG GROENNE SKOGER	—*Ingjerd Helen (Nor-Artist)—Norway
8	9	BRIDGE OVER TROUBLED WATER	—Simon & Garfunkel (CBS)—Bendiksen
9	—	TAKE OFF YOUR CLOTHES	—Peter Sarstedt (United Artists)—United Artists
10	8	YESTER-ME, YESTER-YOU, YESTERDAY	—Stevie Wonder (Tamlam-Motown)—Reuter & Reuter

POLAND

(Courtesy Fan Clubs Coordination Council) *Denotes local origin

This Week	Last Week	Title	Artist
1	1	LET IT BE	—Beatles (Apple)
2	2	INSTANT KARMA	—Lennon/Ono with the Plastic Band (Apple)
3	3	SOMETHING'S BURNING	—Kenny Rogers and First Edition (Reprise)
4	4	WANDERIN' STAR	—Lee Marvin (Paramount)
5	—	HOUSE OF THE RISING SUN	—Frijid Pink (Deram)
6	7	MROWISKO	—*Klan
7	5	YOUNG, GIFTED AND BLACK	—Bob Andy and Marcia Griffiths (Harry J)
8	—	LUZIE WSROD LUZIE	—*Trzy Korony
9	8	BRIDE OVER TROUBLED WATER	—Simon and Garfunkel (CBS)
10	6	LET'S WORK TOGETHER	—Canned Heat (Liberty)

PUERTO RICO

(Courtesy WKAQ-EL Mundo)

This Week	Last Week	Title	Artist
1	1	TU ME HACES FALTA	—Jose Feliciano (RCA)
2	2	SIN COMPROMISOS	—Tommy Olivencia (Inca)
3	3	LA NAVE DEL OLVIDO	—Mirtha (Velvet)
4	5	PECADO MENTAL	—Blanca R. Gil (Benson)
5	4	JUONO PENA	—Willie Colon (Fania)
6	6	A TI TE PASA ALGO	—Gran Combo (Gema)
7	7	QUE SEAS FELIZ	—Carlos J. Beltran (Velvet)
8	—	PANO DE LAGRIMAS	—Sonora Ponceña (Inca)
9	—	LA MUJER QUE TE AMA	

TOP LP's

CONTINUED FROM PAGE 68

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
22	103	106	TOMMY ROE Twelve in a Row ABC ABCS 700					
24	104	107	TOMMY JAMES & THE SHONDELLES Best of Roulette SR 42040		NA			
97	102	108	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13					Ⓢ
10	109	109	SPOOKY TOOTH/PIERRE HENRY Ceremony A&M SP 4225					
8	97	110	MANTOVANI Today London PS 572					
3	118	111	VIKKI CARR Nashville by Carr Liberty LST 11001		NA			
74	113	112	SOUNDTRACK Oliver Columbia CS 5501					Ⓢ
2	183	★	MILES DAVIS Bitches Brew Columbia GP 26		NA	NA	NA	
14	114	114	RICK NELSON In Concert Decca DL 75162		NA	NA		
5	132	★	HENRY MANCINI Theme From Z and Other Movie Themes RCA Victor LSP 4350		NA			
6	169	★	SOUNDTRACK Airport Decca DL 79173		NA	NA		
47	110	117	JOHNNY CASH At San Quentin Columbia CS 9827					Ⓢ
28	112	118	SOUNDTRACK Hello Dolly 20th Century-Fox DTCS 5103					
102	116	119	JOHNNY CASH At Folsom Prison Columbia CS 9639					Ⓢ
31	88	120	SOUNDTRACK Paint Your Wagon Paramount PMS 1001					
4	121	121	COUNTRY JOE & THE FISH C J Fish Vanguard VSD 6555		NA	NA		
50	105	122	IT'S A BEAUTIFUL DAY Columbia CS 9768		NA	NA		
10	99	123	JOAN BAEZ One Day at a Time Vanguard VSD 79310		NA			
7	108	124	FRANK SINATRA Watertown Reprise FS 1031					
67	129	125	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387					
46	127	126	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001					Ⓢ
10	130	127	FUNKADELIC Westbound 2000				NA	
7	128	128	SOUNDTRACK Z Columbia OS 3370		NA	NA	NA	
1	—	★	GINGER BAKER'S AIR FORCE Atco SD 2-703		NA			
68	117	130	SOUNDTRACK Romeo & Juliet Capitol ST 2993					Ⓢ
23	115	131	ZEPHYR Command/Probe CPLP 4510				NA	
18	122	132	QUICKSILVER MESSENGER SERVICE Shady Grove Capitol SKAO 391					
107	—	133	SIMON & GARFUNKEL Sounds of Silence Columbia CS 9269		NA	NA	NA	
51	136	134	MOODY BLUES On the Threshold of a Dream Deram DES 18025					
67	135	135	LED ZEPPELIN Atlantic SD 8216					Ⓢ

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
19	125	136	JOE SOUTH Don't It Make You Want to Go Home? Capitol ST 392					
22	137	137	CHAMBERS BROTHERS Love, Peace & Happiness Columbia KGP 20		NA	NA		
110	—	138	SIMON & GARFUNKEL Parsley, Sage, Rosemary & Thyme Columbia CS 9363					
38	139	139	TAMMY WYNETTE Greatest Hits Epic BN 26486					Ⓢ
21	140	140	PINK FLOYD Ummagumma Harvest STBB 388		NA	NA		
33	124	141	JETHRO TULL Stand Up Reprise RS 6360					
2	145	142	BEATLES In the Beginning Polydor 24-4504					
3	143	143	JERRY LEE LEWIS Best of Smash SR5 67131		NA	NA		
7	144	144	TOMMY JAMES & THE SHONDELLES Travelin' Roulette SR 42044		NA	NA		
20	134	145	DIANA ROSS & THE SUPREMES Greatest Hits, Vol. III Motown MS 702					
44	142	146	BEE GEES Best of Atco SD 33-292					Ⓢ
5	152	147	SAVOY BROWN Raw Sienna Parrot PAS 71036					
2	153	148	JAMES BROWN Soul on Top King KS 1100		NA	NA		
11	154	149	DELLS Like It Is Cadet LPS 837		NA	NA		
4	150	150	CHAIRMEN OF THE BOARD Give Me Just a Little More Time Invictus ST 7300		NA	NA	NA	
11	165	151	NINA SIMONE Black Gold RCA Victor LSP 4248				NA	
4	170	★	BOOKER T & THE MG's McLemore Avenue Stax STS 2007		NA	NA		
32	119	153	TEMPTATIONS Puzzle People Gordy GS 949					
2	197	★	TAMMY WYNETTE Tammy's Touch Epic BN 26549		NA	NA		
2	177	★	ERIC BURDON DECLARES WAR MGM SE 4663		NA	NA		
10	131	156	SOUNDTRACK Magic Christian Commonwealth United CU 6004				NA	
12	160	157	RARE BIRD Command/Probe CPLP 4510		NA	NA		
16	155	158	LETTERMEN Traces/Memories Capitol ST 390				NA	
15	147	159	SHOCKING BLUE Colossus 1000				NA	
56	163	160	JOHNNY CASH Greatest Hits Columbia CS 9478					Ⓢ
67	149	161	CREEDENCE CLEARWATER REVIVAL Fantasy 8382					
2	195	★	OLIVER Again Crewe CR 1344		NA	NA		
9	176	163	DAVID PORTER Gritty, Groovy & Gettin' It Enterprise ENS 1009		NA	NA		
11	166	164	BILL COSBY More of the Best of Warner Bros.-Seven Arts WS 1836				NA	
13	167	165	DUSTY SPRINGFIELD A Brand New Me Atlantic SD 8249		NA	NA		
7	157	166	RAIDERS (Featuring Mark Lindsay) Collage Columbia CS 9964		NA	NA		
10	172	167	CANNONBALL ADDERLEY QUINTET Country Preacher Capitol SKAO 404		NA	NA		

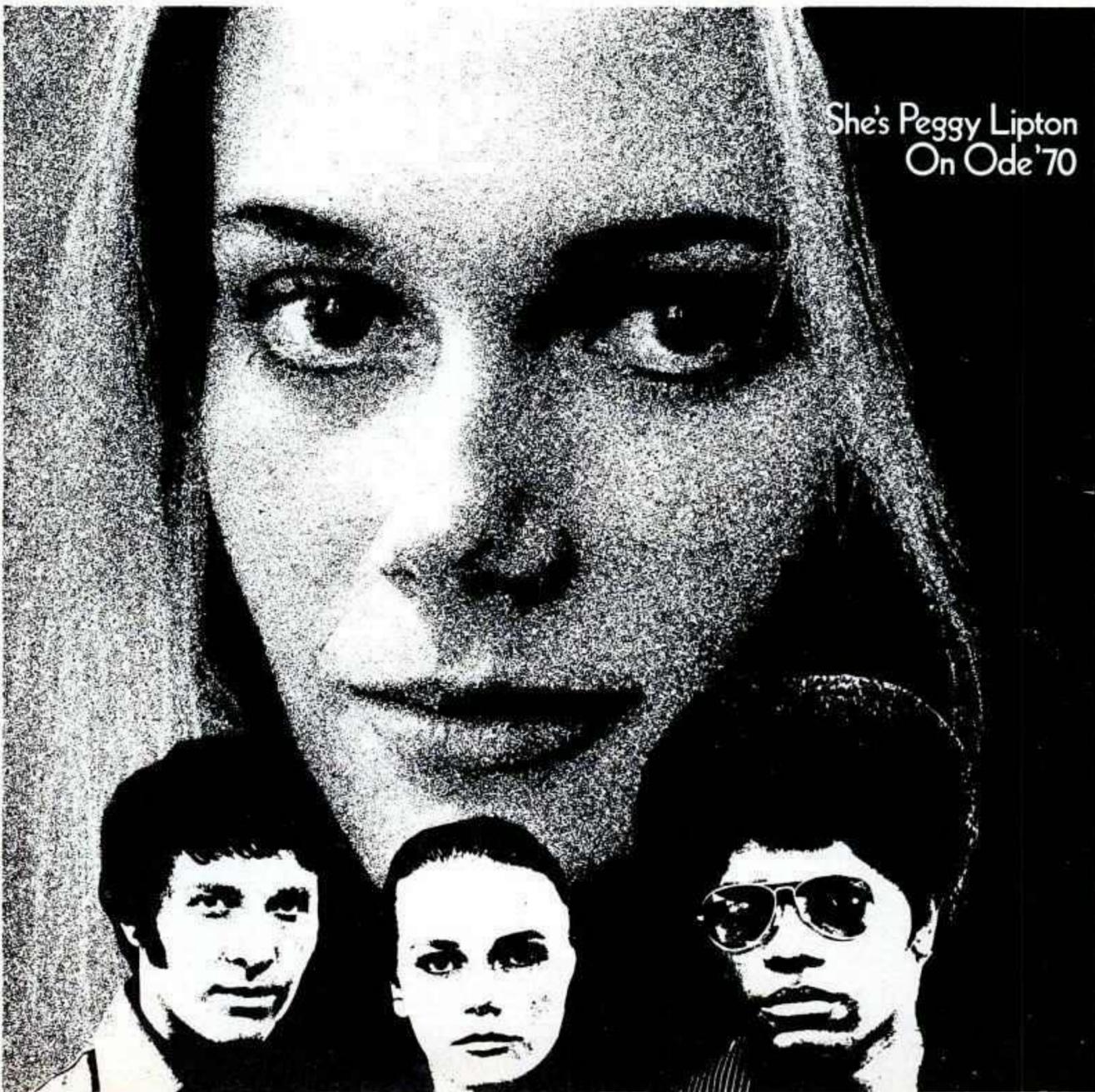
Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
6	175	168	SANDPIPERS Greatest Hits A&M SP 4246					
53	162	169	ENGELBERT HUMPERDINCK A Man Without Love Parrot PAS 71022					Ⓢ
69	158	170	PETER, PAUL & MARY Album 1700 Warner-Bros.-Seven Arts WS 1700					Ⓢ
2	173	171	IKE & TINA TURNER Come Together Liberty LST 7637			NA		
2	181	172	BUCK OWENS & SUSAN RAYE We're Gonna Get Together Capitol ST 448			NA		
110	148	173	ENGELBERT HUMPERDINCK Release Me Parrot PAS 71012					Ⓢ
11	188	174	RAMSEY LEWIS Best of Cadet LPS 839			NA	NA	
14	171	175	LULU New Routes Atco SD 33-310			NA	NA	
7	159	176	TURTLES More Golden Hits White Whale WW 7127					
19	126	177	JR. WALKER & THE ALL STARS What Does It Take to Win Your Love? Soul SS 721			NA		
19	120	178	DELTONICS' SUPER HITS Philly Groove PG 1152					
2	180	179	TEE SET Ma Belle Amie Colossus CS 1001					
12	138	180	EYDIE GORME Tonight I'll Say a Prayer RCA Victor LSP 4303			NA	NA	
3	133	181	LIGHTHOUSE Peacing It All Together RCA Victor LSP 4325			NA	NA	
2	198	182	DEEP PURPLE/ROYAL PHILHARMONIC Warner Bros. WS 1860			NA	NA	
11	141	183	ROD MCKUEN New Ballads Warner Bros.-Seven Arts WS 1937					
4	184	184	JOHN PHILLIPS Dunhill DS 50077			NA	NA	
9	156	185	ROD STEWART ALBUM Mercury SR 61237			NA	NA	
2	186	186	LONNY SMITH Move Your Hand Blue Note BST 84326			NA	NA	NA
6	151	187	SMALL FACES Warner Bros. WS 1851					
2	189	188	LENA HORNE & GABOR SZABO Lena & Gabor Skye SK 15			NA	NA	
7	—	189	WES MONTGOMERY Greatest Hits A&M SP 4247					NA
2	190	190	PORTER WAGONER You Got-ta Have a License RCA Victor LSP 4286			NA	NA	NA
4	—	191	BLOODROCK Capitol ST 435			NA	NA	
2	192	192	WAYLON JENNINGS Waylon RCA Victor LSP 4260			NA	NA	
1	—	193	MYSTIC MOODS Stormy Weekend Phillips PHS 800-342					NA
1	—	194	ORIGINAL CAST Applause ABC ABCS OC 11					NA
2	194	195	JERRY REED Cookin' RCA Victor LSP 4293			NA	NA	NA
2	200	196	TONY MOTTOLA Guitar Factory Project 3 PR 5044					NA
2	199	197	JOHNNY CASH The Singing Story Teller Sun SUN 115					NA
1	—	198	VARIOUS ARTISTS Stars of Hee Haw Capitol ST 437					NA
1	—	199	MARTY ROBBINS My Woman, My Woman, My Wife Columbia CS 9978					NA
1	—	200	JIMMY SMITH Groove Drops Verve V6-8794			NA	NA	NA

TOP LP's A-Z (LISTED BY ARTIST)

Cannonball Adderley Quintet 167	Ray Conniff 57	Grand Funk Railroad 43, 91	Led Zeppelin 25, 135	Buck Owens & Susan Raye 172	John Sebastian 27	Dusty Springfield 165
Herb Alpert & the Tijuana Brass 100	Bill Cosby 164	Norman Greenbaum 45	Lettermen 158	Michael Parks 44, 56	Bobby Sherman 10, 92	Ringo Starr 26
Burt Bacharach 23	Country Joe & the Fish 121	Guess Who 9	Jerry Lee Lewis 143	Peter, Paul & Mary 170	Shocking Blue 159	Steppenwolf 7, 103
Badfinger 81	Cream 19	Merle Haggard 75	Ramsey Lewis 174	John Phillips 184	Simon & Garfunkel 2, 133, 138	Rod Stewart 185
Joan Baez 123	Creedence Clearwater Revival 38, 74, 125, 161	Isaac Hayes 13, 126	Lighthouse 181	John P. Hammond 140	Nina Simone 151	Barbra Streisand 78
Ginger Baker's Air Force Band 60	Revival 125, 161	Jimi Hendrix, Buddy Miles & Billy Cox 5	Mark Lindsay 84	Plastic Ono Band 90	Frank Sinatra 124	James Taylor 42
Beatles 6, 30, 142	Crosby, Stills & Nash 88	Hollies 85	Lulu 175	David Porter 163	Sly & the Family Stone 77	Tee Set 179
Bee Gees 94, 146	Crosby, Stills, Nash & Young 3	Lena Horne & Gabor Szabo 188	Henry Mancini 115	Elvis Presley 105	Small Faces 187	Temptations 16, 153
Brook Benton 68	Miles Davis 113	Engelbert Humperdinck 59, 169, 173	Mantovani 110	Charley Pride 41, 54	Johnny Cash 105	Ten Years After 14
Blood, Sweat & Tears 55	Deep Purple/Royal Philharmonic 182	Iron Butterfly 35, 51	Johnny Mathis 46	Quicksilver Messenger Service 132	Johnny Cash 105	B.J. Thomas 18, 96
Booker T & the MG's 152	Delaney & Bonnie & Friends 31	It's a Beautiful Day 122	John Mayall 58, 87	Raiders 166	Johnny Cash 105	Three Dog Night 8, 39, 80
James Brown 148	Deffonics 178	Jaggerz 20	Les McCann & Eddie Harris 70	Rare Earth 17	Johnny Cash 105	Ike & Tina Turner 171
Eric Burdon & War 155	Deffonics 178	Jackson 5 122	Paul McCartney 1	Jerry Reed 195	Johnny Cash 105	Turtles 176
Eric Burdon & War 155	Deffonics 178	Jackson 5 122	Rod McKuen 183	Marty Robbins 199	Johnny Cash 105	Various Artists: Stars of Hee Haw 198
Glen Campbell 52, 73	Deffonics 178	Jaggerz 20	Melanie 86	Tommy Roe 106	Johnny Cash 105	Porter Wagoner 190
Vikki Carr 111	Deffonics 178	Tommy James & the Shondells 107, 144	Joni Mitchell 34	Kenny Rodgers & the First Edition 32	Johnny Cash 105	Jr. Walker & the All Stars 177
Johnny Cash 36, 117, 119, 160, 197	Deffonics 178	Jefferson Airplane 101	Wes Montgomery 189	Rolling Stones 65	Johnny Cash 105	Dionne Warwick 33
Chairmen of the Board 150	Deffonics 178	Waylon Jennings 192	Moody Blues 61, 134	Diana Ross & the Supremes 48, 145	Johnny Cash 105	Andy Williams 102
Chambers Brothers 137	Deffonics 178	Jethro Tull 24, 141	Tony Mottola 196	Tom Rush 76	Johnny Cash 105	Flip Wilson 37
Chicago 4, 95	Deffonics 178	Quincy Jones 69	Mountain 28	Leon Russell 68	Johnny Cash 105	Stevie Wonder 82
Joe Cocker 53	Deffonics 178					



Peggy Lipton
Wear Your Love
Like Heaven



She's Peggy Lipton
On Ode '70

OD 66001

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HOT 100

FOR WEEK ENDING MAY 23, 1970

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist (Producer), Label & Number	Wk. On Chart
1	1	1	4	AMERICAN WOMAN/ NO SUGAR TONIGHT	Guest Who (Jack Richardson), RCA 74-0325	10
2	3	4	9	VEHICLE	Idea of March (Lee Prod.), Warner Bros. 7378	9
3	8	9	10	TURN BACK THE HANDS OF TIME	Tyrone Davis (Willie Henderson), Dakar 616	10
4	7	7	16	EVERYTHING IS BEAUTIFUL	Ray Stevens (Ray Stevens), Barnaby 2011	8
5	5	14	19	CECELIA	Simon & Garfunkel (Paul Simon, Arthur Garfunkel & Roy Nale), Columbia 4-45133	7
6	4	3	2	LET IT BE	Beatles (George Martin), Apple 2764	10
7	12	16	20	LOVE ON A TWO WAY STREET	Moments (Sylvia), Stang 5102	7
8	9	13	30	UP AROUND THE BEND/ RUN THROUGH THE JUNGLE	Credence Clearwater Revival (John Fogerty), Fantasy 641	5
9	2	2	1	ABC	Jackson 5 (Corporation) Motown 1143	11
10	10	10	13	REFLECTIONS OF MY LIFE	Marmalade (Marmalade) London 20058	11
11	6	5	3	SPIRIT IN THE SKY	Norman Greenbaum (Erik Jacobsen), Reprise 0885	13
12	16	19	24	GET READY	Rare Earth (Rare Earth) Rare Earth 5012	11
13	13	15	17	FOR THE LOVE OF HIM	Bobbi Martin (Henry Jerome), United Artists 50602	11
14	17	23	32	WHICH WAY YOU GOIN' BILLY?	Poppy Family (T. Jacks), London 129	9
15	11	11	15	WOODSTOCK	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2723	9
16	15	6	6	LOVE OR LET ME BE LONELY	Friends of Distinction (Ray Cork, Jr.), RCA 74-0319	12
17	19	25	35	MAKE ME SMILE	Chicago (James William Guercio), Columbia 4-45127	8
18	21	26	41	THE LETTER	Joe Cocker (Denny Cordell-Leon Russell) A&M 1174	6
19	20	20	28	WHAT IS TRUTH	Johnny Cash (Bob Johnston), Columbia 4-45134	7
20	23	31	49	DAUGHTER OF DARKNESS	Tom Jones (Peter Sullivan), Parrot 40048	4
21	14	12	11	SOMETHING'S BURNING	Kenny Rogers & the First Edition (Jimm Bowen-Kenny Rogers), Reprise 0888	15
22	28	30	37	REACH OUT AND TOUCH (Somebody's Hand)	Diana Ross (N. Ashford & V. Simpson) Motown 1165	5
23	27	27	29	LITTLE GREEN BAG	George Baker Selection (Negrum), Colossus 112	10
24	25	36	40	COME SATURDAY MORNING	Sandpipers (Allen Stanton), A&M 1185	15
25	26	34	38	PUPPET MAN	5th Dimension (Bones Howe), Bell 800	6
26	41	58	62	MY BABY LOVES LOVIN'	White Plains (Roger Greenaway/Roger Cook), Deram 85058	6
27	18	8	5	INSTANT KARMA (We All Shine On)	John Ono Lennon (Phil Spector), Apple 1818	13
28	30	35	36	VIVA TIRADO, Part 1	El Chicano (Billy Watson & Eddie Davis), Kapp 2085	7
29	36	42	46	HITCHIN' A RIDE	Vanally Fare (Roger Easterby & Des Champ), Page One 21029	10
30	42	51	60	UNITED WE STAND	Brotherhood of Man (Tony Hiller), Deram 85059	6
31	33	57	68	SOULAIMON (African Trilogy II)	Neil Diamond (Tom Catalano), UNI 55224	4
32	37	39	48	LET ME GO TO HIM	Dionne Warwick (Burt Bacharach-Hal David), Scepter 12276	6

33	43	60	77	BROTHER RAPP (Part I)	James Brown (J. Brown), King 6310	4
34	39	62	67	LAY DOWN (Candles in the Rain)	Melanie with the Edwin Hawkins Singers (Peter Schekeryk) Buddah 167	5
35	—	—	—	THE LONG AND WINDING ROAD/FOR YOU BLUE	Beatles (Phil Spector), Apple 2822	1
36	66	—	—	THE WONDER OF YOU/ MAMA LIKED THE ROSES	Elvis Presley, RCA Victor 47-9835	2
37	31	32	34	AIRPORT THEME	Vincent Bell (Tom Morgan), Decca 32659	7
38	61	85	—	RIDE CAPTAIN RIDE	Blues Image (Richard Podolor), Atco 6746	3
39	35	38	43	HEY LAWDY MAMA	Steppenwolf (Gabriel Mekler), Dunhill 4234	7
40	49	67	76	SUGAR SUGAR	Wilson Pickett (Jerry Weiler-Tom Dowd), Atlantic 2722	8
41	47	76	81	IT'S ALL IN THE GAME	Four Tops (Frank Wilson) Motown 1164	5
42	51	53	56	LOVE LAND	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros.-Seven Arts 7365	7
43	40	40	42	OH HAPPY DAY	Glen Campbell (Al De Lory), Capitol 2787	7
44	45	47	63	THE SEEKER	The Who (Kit Lambert), Decca 32670	6
45	57	66	74	BAND OF GOLD	Freda Payne (Holland-Dozier) Invictus 9075	5
46	59	80	86	YOU GOT ME DANGLING ON A STRING	Chairmen of the Board (Holland/Dozier/Holland), Invictus 9078	4
47	53	78	94	QUESTION	Moody Blues (Tony Clarke), Threshold 67004	4
48	32	29	26	EVERYBODY'S OUT OF TOWN	B. J. Thomas (Burt Bacharach-Hal David), Scepter 12277	9
49	34	28	23	TENNESSEE BIRDWALK	Jack Blanchard & Misty Morgan (Little Richard Johnson), Wayside 010	14
50	56	59	71	THE ONION SONG/ CALIFORNIA SOUL	Marvin Gaye & Tammi Terrell (Ashford-Simpson), Tamla 54192	6
51	48	48	53	DON'T STOP NOW	Eddie Holman (Peter De Angelis), ABC 11261	8
52	81	—	—	HEY, MISTER SUN	Bobby Sherman (Jackie Mills), Metromedia 188	2
53	65	72	73	OPEN UP MY HEART	Dells (Bobby Miller), Cadet 5667	6
54	55	64	69	CINNAMON GIRL	Gentrys (Knox Phillips), Sun 1114	6
55	63	65	88	MISSISSIPPI QUEEN	Mountain (Felix Pappalardi), Windfall 532	6
56	62	79	—	BABY HOLD ON	Grass Roots (Steve Barri), Dunhill 4237	3
57	64	74	75	FARTHER ON DOWN THE ROAD	Joe Simon (J.R. Ent. Inc.), Sound Stage 7 2456	6
58	54	55	59	HUM A SONG (From Your Heart)	Lulu with the Dixie Flyers (Jerry Weiler-Tom Dowd, Arif Mardin) Atco 6749	5
59	73	90	—	INTO THE MYSTIC	Johnny Rivers (Lou Adler), Imperial 66448	3
60	72	—	—	WHOEVER FINDS THIS, I LOVE YOU	Mac Davis (Jerry Fuller), Columbia 4-45117	2
61	75	83	85	I CAN'T LEAVE YOUR LOVE ALONE	Clarence Carter (Rick Hall), Atlantic 2726	7
62	76	—	—	CHECK OUT YOUR MIND	Impressions (Curtis Mayfield), Curtom 1951	2
63	77	—	—	COME TO ME	Tommy James & the Shondells (Tommy James & Bob King), Roulette 7076	2
64	50	49	39	COME RUNNING	Van Morrison (Morrison-Moranstein), Warner Bros. 7383	8
65	—	—	—	GIMME DAT DING	Pipkins (John Burgess), Capitol 2819	1
66	83	—	—	MISSISSIPPI	John Phillips (Lou Adler), Dunhill 4236	2
67	46	44	45	MISS AMERICA	Mark Lindsay (Jerry Fuller), Columbia 4-45125	8

68	44	43	44	THE GIRLS' SONG	Fifth Dimension (Bones Howe), Soul City 781	8
69	52	50	51	CHICKEN STRUT	Meters (Marshall E. Sehorn-Alton Toussaint), Josie 1018	8
70	80	86	—	GO BACK	Crabby Appleton (Don Gallucci), Elektra 45687	3
71	71	77	79	WELFARE CADILAC	Guy Drake (Don Hosen for Trip Universal), Royal American 1	14
72	74	81	84	MY WAY	Brook Benton (Arif Mardin), Cotillion 44072	6
73	—	—	—	WHO'S GONNA TAKE THE BLAME	Smokey Robinson & the Miracles (N. Ashford & V. Simpson), Tamla 54194	1
74	—	—	—	SPIRIT IN THE DARK	Aretha Franklin (Jerry Weiler, Tom Dowd & Arif Mardin), Atlantic 2731	1
75	78	92	—	I CALL MY BABY CANDY	Jaggerz (Sixxus Prod.), Kama Sutra 509	3
76	—	—	—	I WANT TO TAKE YOU HIGHER	Sly & the Family Stone (Sly Stone), Epic 5-10450	1
77	85	—	—	SO MUCH LOVE	Faith, Hope & Charity (Van McCoy-Joe Cobb), Maxwell 805	2
78	—	—	—	I WANT TO TAKE YOU HIGHER	Ike & Tina Turner & the Ikeettes (Ike Turner), Liberty 56177	1
79	79	—	—	KILLER JOE	Quincy Jones (Creed Taylor), A&M 1163	2
80	—	—	—	BALL OF CONFUSION (That's What the World Is Today)	Temptations (Norman Whitfield), Gordy 7099	1
81	95	95	—	IF YOU DO BELIEVE IN LOVE	The Set (T.S.R. Prod.), Colossus 114	3
82	82	91	—	BABY I LOVE YOU	Little Milton (Calvin Carter), Checker 1227	3
83	—	—	—	MAMA TOLD ME (Not to Come)	Three Dog Night (Richard Podolor), Dunhill 4239	1
84	—	—	—	FREE THE PEOPLE	Delaney & Bonnie & Friends (Jerry Weiler-Tom Dowd), Atco 6756	1
85	84	84	91	LUCIFER	Bob Seger System (Hideout Prod.), Capitol 2748	6
86	92	96	—	SWEET FEELING	Candi Staton (Rick Hall), Fame 1466	3
87	87	—	—	RED RED WINE	Vic Dana (Ted Glasser), Liberty 56163	2
88	—	—	—	MAN OF CONSTANT SORROW	Ginger Baker's Air Force Featuring Denny Laine (Jimmy Miller), Atco 6750	1
89	86	89	93	DARKNESS DARKNESS	Youngbloods (Charles E. Daniels), RCA 74-0342	4
90	90	100	—	AND MY HEART SANG (Tra La La)	Brenda & the Tabulations (Van McCoy & Gilda Woods), Top & Bottom 403	3
91	91	—	—	LET THIS BE A LETTER (To My Baby)	Jackie Wilson (Carl Davis & Eugene Record), Brunswick 55435	2
92	99	—	—	THAT SAME OLD FEELING	Fortunes (Noel Walker & Billy Davis), World Pacific 77937	2
93	98	—	—	COTTAGE CHEESE	Crew (B. Monaco), Ameret 119	2
94	96	99	—	SHE DIDN'T KNOW (She Kept on Talking)	Dave Dee Warwick with the Dixie Flyers (Dave Crawford), Atco 6754	3
95	—	—	—	AIN'T THAT LOVING YOU (For More Reasons Than One)	Luther Ingram (Johnny Baylow), KoKo 2105	1
96	97	—	—	I WANT TO (Do Everything for You)	Raelettes (Ray Charles), Tangerine 1006	2
97	—	—	—	WESTBOUND #9	Flaming Ember (Stagecoach Prod.), Hot Wax 7003	1
98	100	—	—	THAT SAME OLD FEELING	Picketty Witch (John MacLeod), Janus 118	2
99	—	—	—	SPILL THE WINE	Eric Burdon & War (Jerry Goldstein), MGM 14118	1
100	—	—	—	FREEDOM BLUES	Little Richard (R. Blackwell & R. Penniman), Reprise 0907	1

HOT 100—A TO Z—(Publisher-Licensee)

ABC (Jobete, BMI)	9	Hitchin' a Ride (Introse, BMI)	29
Ain't That Loving You (For More Reasons Than One) (East/Memphis, BMI)	95	Hum a Song (From Your Heart) (Walden/Creeley, ASCAP)	58
Airport Theme (Shamley, ASCAP)	37	I Call My Baby Candy (Sixxus Revival/Kama Sutra, BMI)	75
American Woman (Dunbar, BMI)	1	I Can't Leave Your Love Alone (Fame, BMI)	61
And My Heart Song (Tra La La) (One Eyed Soul & McCo, BMI)	90	I Want to (Do Everything for You) (Free, BMI)	96
Baby Hold On (Trousdale, BMI)	56	I Want to Take You Higher (Daly City, BMI)	76
Baby I Love You (Metric, BMI)	82	I Want to Take You Higher (Daly City, BMI)	78
Ball of Confusion (That's What the World Is Today) (Jobete, BMI)	80	If You Do Believe in Love (Legacy, BMI)	81
Band of Gold (Gold Forever, BMI)	43	Instant Karma (We All Shine On) (Macklen, BMI)	27
Brother Rapp (Part I) (Dynafone, BMI)	33	It's All in the Game (Romick, ASCAP)	41
California Soul (Jobete, BMI)	50	Killer Joe (Andante, ASCAP)	79
Cecilia (Charing Cross, BMI)	62	Lay Down (Candles in the Rain) (Kama Sutra/Amelanie, ASCAP)	34
Check Out Your Mind (Cameo, BMI)	43	Let It Be (Macklen, BMI)	4
Chicken Strut (Rhinalander, BMI)	59	Let Me Go to Him (Blue Seas/Jac, ASCAP)	18
Cinnamon Girl (Cotillion/Broken Arrow, BMI)	54	Let This Be a Letter (To My Baby) (Dakar/Julio-Brian/BRC, BMI)	32
Come Running (Van-Jan, ASCAP)	64	Little Green Bag (Legacy, BMI)	91
Come Saturday Morning (Famous, ASCAP)	24	Love Land (Wright/Gerst/Tamerslane, BMI)	23
Cottage Cheese (Yugoth/Forty Tunes, BMI)	93	Love on a Two Way Street (Gamb, BMI)	42
Darkness Darkness (Pigroot, ASCAP)	89	Love or Let Me Be Lonely (Porpetto, BMI)	16
Daughter of Darkness (Feistad, BMI)	20	Lucifer (Gear, ASCAP)	85
Don't Stop Now (Merlin/Harrithon, BMI)	51	Make Me Smile (Aurelius, BMI)	17
Everybody's Out of Town (Blue Seas/Jac, ASCAP)	48	Mama Liked the Roses (Press, BMI)	36
Everything is Beautiful (Ahab, BMI)	4	Mama Told Me (Not to Come) (January, BMI)	83
Farther on Down the Road (Blackwood, BMI)	57	Man of Constant Sorrow (Casseroles, BMI)	88
For the Love of Him (United Artists/Teeger, ASCAP)	13	Miss America (Viva, BMI)	67
For You Blue (Harrisons, BMI)	35	Mississippi (Achemy, ASCAP)	66
Freedom Blues (Payton, BMI)	100	Mississippi Queen (Upfall, ASCAP)	55
Free the People (Lee Feist, ASCAP)	84	My Baby Loves Lovin' (Dunbar, BMI)	28
Get Ready (Jobete, BMI)	12	My Way (Spanks/Dun C., BMI)	72
Gimme Dat Ding (Duchess, BMI)	45	No Sugar Tonight (Dunbar, BMI)	1
Go Back (Mcmeem, BMI)	70	Oh Happy Day (Kama Ripps/Edwin R. Hawkins, ASCAP)	30
Hey Lawdy Mama (Trousdale, BMI)	39	The Onion Song (Jobete, BMI)	43
Hey, Mister Sun (Green Apple, BMI)	52	Open Up My Heart (Pisces/Chevis, BMI)	53
		Puppet Man (Screen Gems-Columbia, BMI)	25

Question (TRO-Anderson, ASCAP)	47
Reach Out and Touch (Somebody's Hand) (Jobete, BMI)	27
Red Red Wine (Tallyrand, BMI)	82
Reflections of My Life (Waltus, ASCAP)	10
Ride Captain Ride (ATM, ASCAP)	38
Run Through the Jungle (Jondora, BMI)	8
The Seeker (Track, BMI)	4
She Didn't Know (She Kept on Talking) (Williams, BMI)	8
Something's Burning (BnB, BMI)	94
So Much Love (McCoy, BMI)	21
Soulaimon (African Trilogy II) (Prophet, ASCAP)	77
Spell the Wine (Far Out, BMI)	31
Spirit in the Dark (Pundit, BMI)	99
Spirit in the Sky (Great Honesty, BMI)	74
Sugar Sugar (Kirschner, BMI)	1
Sweet Feeling (Fame, BMI)	84
Tennessee Birdwalk (Back Bay, BMI)	49
That Same Old Feeling (January, BMI)	98
That Same Old Feeling (January, BMI)	92
The Long and Winding Road (Macklen, BMI)	35
Turn Back the Hands of Time (Dakar/Jadan, BMI)	3
United We Stand (Balwin-Mills, ASCAP)	30
Up Around the Bend (Jondora, BMI)	8
Vehicles (Ideas, BMI)	2
Viva Tirado (Part I) (TRO-Ludlow/Amestoy, BMI)	28
Wellfare Cadillac (Bull Fighter, BMI)	71
Westbound #9 (Gold Forever, BMI)	19
What Is Truth? (House of Cash, BMI)	97
Which Way You Goin' Billy? (Gone Fishin', BMI)	14
Whoever Finds This, I Love You (BnB, BMI)	60
Woodstock (Sigomb, BMI)	15
Who's Gonna Take the Blame (Jobete, BMI)	73
The Wonder of You (Dutchess, BMI)	36
You Got Me Dangling on a String (Gold Forever, BMI)	46

BUBBLING UNDER THE HOT 100

101. MORE THAN I CAN STAND	Bobby Womack, Mini 32093
102. LOVE LIKE A MAN	Ten Years After, Deram 7329
103. COTTONFIELDS	Beach Boys, Capitol 2765
104. YOU, ME & MEXICO	Edward Bear, Capitol 2801
105. FRIENDS	Feather, White Whale 253
106. LONG LONESOME ROAD	Shocking Blue, Colossus 116
107. LAY A LITTLE LOVIN' ON ME	Robin McNamara, Steed 724
108. I WANNA BE A FREE GIRL	Dusty Springfield, Atlantic 2729
109. YOU KEEP ME HANGIN' ON/HURT SO BAD MEDLEY	Jackie DeShannon, Imperial 66452
110. I SHALL BE RELEASED	Rick Nelson, Decca 2676
111. SOME BEAUTIFUL	Jack Wild, Capitol 2742
112. BOOGIE WOOGIE COUNTRY GIRL	Southwind, Blue Thumb 111
113. WHAT AM I GONNA DO	Smith, Dunhill 4238
114. I THINK I LOVE YOU AGAIN	Brenda Lee, Decca 32675
115. ARE YOU READY	Pacific Gas & Electric, Columbia 4-45158
116. OH MY MY	Monkees, Colgems 66-5011
117. HEIGHO HO PRINCESS	Neon Philharmonic, Warner Bros. 7380
118. PEOPLE AND ME	New Colony Six, Mercury 73063
11	

A Super Smash Single by...

Ten Years After **Alvin Lee**
and
Company

LOVE LIKE A MAN

from their Chart LP "Cricklewood Green"



7529



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

134

LAST WEEK

106

*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

*MIGUEL RIOS—A SONG OF JOY (Himno a la Alegria) (4:45)

(Writers: Orbe-De Los Rios) (Barnegat, BMI)—A beautiful performance with the melody based on the last movement of Beethoven's Ninth Symphony, this Canadian smash is sure to meet with the same acceptance here and ride to the very top of the best selling charts. Flip: "El Rio" (2:40) (Irving, BMI). **A&M 1193**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*JAY & THE AMERICANS—TRICIA (2:54)

(Prod. Yaguda, Vance & Kupersmith) (Writers: Barry-Kupersmith) (Unart/New Life, BMI)—The recent release by Andy Kim proves a smooth and exciting follow-up to the group's "Capture the Moment" winner, and should ride even higher on the Hot 100. Flip: "Do I Love You" (Hill & Range/Mother Bertha, BMI). **United Artists 50683**

*LETTERMEN—SHE CRIED (3:12)

(Prod. Al De Lory) (Writers: Richards-Daryl) (Trio, BMI)—The trio comes up with a smooth follow-up to the recent "Hang On, Sloopy" chart rider with this exceptional revival of the Jay & the Americans' hit of the past. First rate performance and production. Flip: "For Love" (2:25) (Grey Fox, BMI). **Capitol 2820**

*CUFF LINKS—ROBIN'S WORLD (2:44)

(Prod. Paul Vance-Lee Pockriss) (Writers: Vance-Pockriss) (Emily/Vanlee, ASCAP)—The Cuff Links hit the Top Ten of the Hot 100 with their "Tracy," and have continued to make their mark on the sales charts with follow-ups. This bouncy rhythm item is certain to bring them back to a high spot. Flip: "Lay a Little Love On Me" (2:45) (Emily/Vanlee, ASCAP). **Decca 32687**

DELFOINCS—TRYING TO MAKE A FOOL OF ME (2:58)

(Prod. Stan & Bell Prod.) (Writers: Bell-Hart) (Nickel Shoe, BMI)—Hot on the heels of their recent Top Ten winner "Didn't I (Blow Your Mind This Time)," the Delfonics offer a sure winner for both pop and soul markets. This rocker should keep them riding high on the charts. Flip: (No Information Available). **Philly Groove 162**

JOHNNIE TAYLOR—STEAL AWAY (3:15)

(Prod. Don Davis) (Writer: Hughes) (Fame, BMI)—Taylor is at his best with this smooth and soulful rock ballad that will prove an even bigger success than his recent "Love Bones." Top production work by Don Davis. Flip: (No Information Available). **Stax 0068**

*JERRY NAYLOR—MIND EXCURSION (2:11)

(Prod. Sonny Knight) (Writers: Andreoli-Poncica, Jr.) (Kama Sutra, BMI)—Naylor broke through on both the Hot 100 and Easy Listening charts with

his "But For Love" hit, and this follow-up will carry him even higher. It's a smooth revival of the Tradewinds hit of a few years back and Naylor's performance makes it a winner. Flip: (No Information Available). **Columbia 4-45170**

THE ORIGINAL CASTE—NOTHING CAN TOUCH ME (Don't Worry Baby, It's Alright) (2:55)

(Prod. Dennis Lambert & Brian Potter) (Writers: Lambert-Potter) (Cents & Pence, BMI)—The group that brought fame to "One Tin Soldier" has come up with another first rate rock ballad that will bring them back to the charts in short order. Flip: (No Information Available). **T. A. 197**

FRANKIE AVALON—COME ON BACK TO ME, BABY (2:44)

(Prod. Jackie Mills) (Writer: Bahler) (Lucon/Sequel, BMI)—Avalon returns to the disk scene with a potent rocker that should have no trouble winning programming and sales acceptance. It's a sure bet for the Hot 100 honors. Flip: "Empty" (2:11) (Sunbeam, BMI). **Metromedia 181**

NICK LAMPE—FLOWER GARDEN (3:05)

(Prod. Ahmet Ertegun & Jackson Howe) (Writer: Lampe) (Only Love/Cotillion, BMI)—Exceptional initial solo outing for Lampe is loaded with sales and programming potential and should prove an immediate chart rider. Good performance and material. Flip: "Life of a Child" (2:56) (Only Love/Cotillion, BMI). **Cotillion 44066**

ALIVE AND KICKING—TIGHTER, TIGHTER (2:45)

(Prod. Tommy James-Bob King) (Writers: James-King) (Big Seven, BMI)—Written and produced by Tommy James and Bob King, this rocker is sure to bring the new group right to the fore. A top performance combined with top material makes this a programming must, with sales sure to follow. Flip: "Sunday Morning" (3:24) (Big Seven, BMI). **Roulette 7078**

TONY BURROWS—MELANIE MAKES ME SMILE (3:04)

(Prod. Tony Macaulay) (Writers: Mason-Macaulay) (January, BMI)—Here's an easy beat rocker that is loaded with programming and sales appeal, and there's an exceptional vocal performance thrown in for good measure. Headed straight for a high spot on the Hot 100. Flip: "I'll Get Along Somehow Girl" (3:24) (Vaudeville, BMI). **Bell 884**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*ANDY WILLIAMS—One Day of Your Life (2:30) (Prod. Dick Glasser) (Writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI)—Williams turns in one of his best performances with this easy beat Neil Sedaka and Howard Greenfield rhythm ballad and it's loaded with Hot 100 and Easy Listening potential. **Columbia 4-45175**

*FRANK SINATRA—What's Now Is Now (4:00) (Prod. Bob Gaudio) (Writers: Gaudio-Holmes) (Devalbo/Sergeant, ASCAP)—Culled from his "Watertown" LP, this beautiful ballad penned by Bob Gaudio and Jake Holmes is sure to prove a middle-of-the-road programming must. **Reprise 0920**

*NANCY WILSON—This Girl Is a Woman Now (3:05) (Prod. David D. Cavanaugh) (Three Bridges, ASCAP)—Miss Wilson turns in a first rate performance of the recent Gary Puckett & the Union Gap hit and is sure to garner much in programming and sales. **Capitol 2831**

THE ARBORS—OMKALONA River Bottom Band (2:25) (Prod. Roy Cicala & Lori Burton) (Writer: Gentry) (Shayne, ASCAP)—The Arbors had a big hit last year with their treatment of "The Letter," and this revival of the Bobbie Gentry rhythm gem is sure to bring them back to the Hot 100. **Date 2-1672**

*PETER NERO—Company (2:29) (Prod. Wally Gold) (Writer: Sondheim) (Valando/Sondheim, ASCAP)—Nero is one of the very first to come up with a recording of the title tune from Broadway's latest hit musical, and it should prove a much-in-demand item . . . programming and sales-wise. **Columbia 4-45167**

*JOHNSTONS—Streets of London (3:08) (Prod. Richard Gorrehrer) (Writer: McTell) (TRO/Andover, ASCAP)—Good group with a refreshing sound make this rhythm item a winner for the best selling charts in both Hot 100 and Easy Listening areas. **Sire 4119**

*CY COLEMAN—Sunny (2:26) (Prod. Cy Coleman & Bob Morgan) (Writer: Hebb) (Portable, BMI)—The Bobby Hebb classic gets a powerful work-out by Coleman, and should quickly work its way to the Easy Listening and Hot 100 charts. **Notable 1104**

CANADA GOOSE—Higher & Higher (2:54) (Prod. Jerry Ragovoy) (Writers: Jackson-Smith) (Jalynne, BMI)—Jackie Wilson's hit of the past gets a potent updating via this performance by a good new group, and it's loaded with Hot 100 potential. **Tonsil 0002**

*BUZZ CASON—Billy Freedom (2:29) (Prod. Buzz Cason) (Writers: Cason-Buffett) (Cason, ASCAP)—The writer-producer has turned performer, and this latest outing is one of his strongest. His first for the label, it is loaded with programming and sales potential. **Creative Workshop 7001**

*GILBERT PRICE—Gatherin' Sweet Moss (2:54) (Prod. Harold Wheeler) (Writers: Carr-Albert) (Pincus & Sons, ASCAP)—A smooth rhythm ballad with an equally smooth performance by Price makes this a sure contender for sales honors. **Columbia 4-45164**

FIRST NATIONAL NOTHING (featuring J. Marks)—Purple Song (3:35) (Prod. John McClure) (Writers: Marks-Kuhner) (Music Machine, BMI)—One of the most unusual disks of the week, this delightful ditty could prove a left field winner and bring the group Hot 100 fame. **Columbia 4-45153**

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BUCK OWENS & HIS BUCKAROOS—THE KANSAS CITY SONG (2:17)

(Prod. Ken Nelson) (Writers: Owens-Simpson) (Blue Book, BMI)—Owens penned this rousing item with Red Simpson, and it's sure to keep him at the top of the country charts. It's a potent contender to equal and surpass the success of his current chart rider with Susan Raye "Togetherness." Flip: "I'd Love to Be Your Man" (2:16) (Blue Book, BMI). **Capitol 2783**

MERLE HAGGARD—JESUS, TAKE A HOLD (2:16)

(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—Haggard follows up his recent "Fightin' Side of Me" with a moving performance of solid material that should bring him right back to the No. 1 spot on the Country charts. First rate performance and production. Flip: "No Reason to Quit" (2:34) (Shade Tree, BMI). **Capitol 2838**

BILL ANDERSON & JAN HOWARD—SOMEDAY WE'LL BE TOGETHER (2:46)

(Writers: Fuqua-Beavers-Bristol) (Jobete, BMI)—Motown has come to Nashville . . . and this powerful treatment of the Supremes pop hit is sure to prove a country smash as performed by the successful duet. Should be heading straight for the No. 1 spot on the country charts. Flip: "Who Is the Biggest Fool" (2:18) (Moss-Rose, BMI). **Decca 32689**

WILBURN BROTHERS—COUNTRY BOY (2:27)

(Writer: Cannon) (Sure-Fire, BMI)—A rousing country winner that is sure to ride right to the top of the country charts. The Brothers turn in a first-rate performance and the material can't be beat. Flip: "Lilacs in Winter" (2:41) (Maple, ASCAP). **Decca 32683**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

WILMA BURGESS—Lonely For You (2:37) (Singleton, BMI). **DECCA 32684**

GEORGE KENT—Doogie Ray (2:58) (Newkeys, BMI). **MERCURY 73066**

MELBA MONTGOMERY—Elroy Crossing (3:19) (Return, BMI). **CAPITOL 2825**

CHARLIE WALKER—Let's Go Fishin' Boys (The Girls Are Bitin') (1:59) (Green Grass, BMI). **EPIC 5-10610**

BOBBY WAYNE—The Way His Woman Does (2:37) (Central Songs, BMI). **CAPITOL 2826**

GRANDPA JONES—Trouble in Mind (2:23) (Leeds, ASCAP). **MONUMENT 1203**

BOBBY BOND—Houston Blues (3:08) (Acuff-Rose, BMI) **HICKORY 1566**

JAMIE KAYE—I Don't Wanna Play House (2:25) (Gallico, BMI). **METRO-MEDIA 178**

TOP 20

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

SOLOMON BURKE—IN THE GHETTO (3:16)

(Prod. Mac Davis) (Writer: Davis) (Presley/BnB, BMI)—The recent Elvis Presley pop hit is given an emotional and powerful soulful reading by Burke who will surely bring it to the top of the soul charts. Written and produced by Mac Davis, Burke's treatment is classic. Flip: "God Knows I Love You" (Metric, BMI). **Bell 891**

SLY JOHNSON—ONE WAY TICKET TO NOWHERE (2:27)

(Prod. Piece of Piece) (Writers: Daniels-Moore) (Ja-Dan/Midday, BMI)—Johnson rode both the Hot 100 and Soul Charts with his recent "Is It Because I'm Black" hit, and this rhythmic follow-up will prove even more successful. First rate performance and material. Flip: "Kiss by Kiss" (2:30) (Jaylene/Midday, BMI). **Twilight 134**

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

FREDDIE SCOTT—I Shall Be Released (2:40) (Dwarf, ASCAP). **PROBE 481**

KOOL & THE GANG—Let the Music Take Your Mind (2:50) (Stephanye, BMI). **DE-LITE 529**

COME ON BACK, FRANKIE!



It's
Frankie Avalon

It's been a little while since you've heard from him on record, but he was looking for the right shot. Now he's found the right spot, the right company, the right producer, the right song. And we're very proud to announce the release of his right on single—

"COME ON BACK TO ME BABY" MMS 181

On Metromedia Records



Where he belongs.

Produced by Jackie Mills
for Wednesday's Child Productions

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Pilferage on Rampage— 'Hiding' Campaign On

NEW YORK — Pilferage is rearing its ugly head again. Reports have been coming in to Billboard from record stores that pilferage of record albums, tapes and singles has become so uncontrollable that it has become absolutely necessary to put all merchandise behind the counter.

To combat pilferage, John Schreiber, who runs Jay's in Rochester, N.Y., suggests that someone make available permanent stick-press apply stickers, about 2-by-4 inches showing the front and back of each album cover. "These," he said, "can be placed on divider cards so the customer can 'see' the record before buying it."

It's Schreiber's opinion that these stickers could be subsidized by the record compa-

nies. He believes that the stickers would also be helpful in the selling of catalog albums. He said, "The customer wants to know what's what. He has a right to know, and there is presently no way for him to find out. We, in the record industry owe it to ourselves and the public to start giving 'customer service' not self-service. It is getting increasingly difficult to give the proper service because of the pressures of monopolies, pilferage and cost of operation."

Faraday Suit vs Cap Trial Due

TECUMSEH, Mich.—Faraday, Inc., here is preparing to continue with a lawsuit against Audio Devices Division of Capitol Industries, Inc., following a decision May 13 by a South District Court of New York judge who threw out Capitol's summary judgement and counter lawsuit.

Faraday claimed that Capitol has not been paying royalties on a Faraday patent on a lubricant that allows an 8-track cartridge to continue to turn without being rewound. Faraday is seeking payment on back royalties and assurance from Capitol that future payments will be made. Fred Kluin, president of Faraday, said the company does not know how much royalties are due, but expects this to be brought out in the trial. No date has been set for the trial.

The lawsuit seeks to find out if Capitol has been using the lubricant patented by Bernard Cousino of Faraday about 10 years ago. The suit against Capitol was filed two years ago, but has been delayed until recently.

ABKCO's Earnings Up

• Continued from page 10

sulted from the company's management of the Beatles' Apple group of companies. ABKCO was appointed exclusive business manager of the Beatles' Apple group in May 1969.



LEO JAFFE, right, president of Columbia Pictures Industries, presents the Bell Records album, "Everett Dirksen's America," to President Nixon at the White House. Looking on are the late Senator Dirksen's wife, and son-in-law, Sen. Howard Baker (R.-Tenn.). Bell Records is a division of Columbia Pictures Industries.

AM RECORDS ADDS 4 STORES

LOS ANGELES—American Records, a discount chain of 10 stores, is expanding. With stores in the Los Angeles and Orange County locations, the firm plans to open four additional outlets within the ensuing weeks, reports Jack Warfield, newly named general manager for the chain.

American Records, which specializes in selling \$4.98 albums for \$2.98 was formed four years ago. It sells 8-track CARtridges and cassettes for \$4.98.

FCC Probing New Payola Issues

• Continued from page 1

agement," recording companies paid the performance fees of the entertainers under contract to them, when the artists appeared on the WPIX-TV show. The payment was "in return for a suitable credit (identification)," recording companies paid the performance fees of the entertainers under contract to them, when the artists appeared on the WPIX-TV show. The payment was "in return for a suitable credit (identification) at the end of the show."

Forum alleges that the New York station made no sponsorship identification at all on the shows during 1963 and 1964,

and from 1965 into 1967, when the show went off, WPIX merely announced that talent appearances were "arranged through" various record or publishing companies. Forum holds that the anti-payola law requires announcement that the appearances were "paid for or furnished" by the companies.

The challenging Forum submitted an affidavit from Clay Cole about the check-swapping arrangements, and accused WPIX of canceling Cole's "Scene Seventy" show in retaliation, just nine days after Forum filed its initial plea with the commission.

In answer to the various charges, WPIX said the canceling of Cole's show was a routine management decision involving scheduling. WPIX says the Cole affidavit provided no proof in the way of names or dates to support his charges. The station management insisted that it had told all personnel to supply the

Hodges, Saxophonist Great, Dies at 64 of a Heart Attack

NEW YORK — John Cornelius Hodges, Johnny Hodges, the Rabbit, alto saxophonist with the Duke Ellington orchestra since 1928, died of a heart attack last week. He had just returned from a Far Eastern tour with the band.

Only baritone saxophonist Harry Carney, who joined in 1926, has longer service with the Ellington band. Hodges did leave Ellington for a brief period in 1951 to lead his own small group—he had a hit with "Castle Rock"—but rejoined in 1955.

Ellington always reserved a special spot for him in his concerts. Hodges would stand in the spotlight, impassive, eyes open ("counting the house," Ellington once said) restating his claim to be, along with Benny Carter and Charlie Parker, one of the three great alto saxophone soloists in jazz.

Hodges was born July 25, 1906, in Cambridge, Mass. Mostly self-taught, he did receive lessons from the late Sidney Bechet — Hodges also played soprano — and joined a Chick Webb band briefly before starting his long tenure with Ellington. His was one of the tones and talents that Ellington built his orchestra around.

Hodges made his last recording in April with Oliver Nelson for Flying Dutchman.

Aretha Franklin in Las Vegas Date

NEW YORK—Aretha Franklin makes her first personal appearance in almost a year when she opens a two week engagement at the International Hotel, Las Vegas, June 1.

She is also set for a European tour that includes filming a television special, "Aretha in the Holy Land" in Israel.

proper sponsorship identification from the start of the show's check-swapping arrangement, which WPIX says began in 1964, not in 1963 as Cole's affidavit claimed. WPIX claims it is accepted industry practice to say a performer's appearance was "arranged by" a record company.

The FCC hearing on the WPIX-TV case will also take up Forum's charge that the New York station, which reaches four states and has an audience of over 18 million, is not giving best service to the varied communities served by its broad coverage.

Columbia Record Club, Mico Sign to Distribute Hobbit

LOS ANGELES — Hobbit Records has signed with the Columbia Record Club and with Mico Industries of the Philippines for distribution. Both pacts are for three years.

International Management Combine (IMC) owns the label which has released three LP's in the U.S. These LP's, "Rockin' Foo," "Sapphire Thinkers" and "Plain Jane," will be the initial product offered by the two new licensees.

The Columbia Club will introduce the Hobbit line in its July mailer, according to Pat Sheeran, an IMC official who negotiated both agreements. "Rockin' Foo" will be the first LP available through the club.

It will take about two months before the Hobbit line is ready for sale in the Philippines. Hobbit product is licensed in the U.K. and on the Continent to EMI. IMC is working on developing licensing pacts in Mexico and South America.

The company's soundtrack expert Neely Plumb will leave for Europe Monday (18) to complete two projects and to scout film scores for Capitol Records in Italy.

Sound 80, Moog Tie

MINNEAPOLIS—The Sound 80 Systems Division of Sound 80, Inc., has acquired the Midwest distribution rights of Moog Synthesizers and components for the R.A. Moog Co. The company will be one of five national distributors of Moog products and will cover all sales and services in North and South Dakota, Nebraska, Iowa, Kansas, Missouri, Illinois, Wisconsin and Minnesota. Sound 80 will also offer coordinated creative services for those companies who wish to design and develop programs for the equipment's use.

Blast Hits KPFT-FM

NEW YORK — Pacifica Radio, KPFT-FM, Houston, has gone off the air for six weeks following a dynamite blast, May 12, termed "sabotage" by arson investigators. The station has received numerous threats since it went on the air March 1. Damage was estimated at \$25,000. The Pacifica station is a non-commercial, subscriber supported station with sister stations in the Berkely-San Francisco area, Los Angeles and New York. Larry Lee, KPFT-FM manager, said the station's purpose was to educate listeners and to air programs that other stations "won't, don't or can't use. Nothing will stop us from broadcasting in Houston."

According to Lee, the station has experienced a "climate of repression and distrust, which young people, who built the station, are attempting to combat."

Miami U. Course For Music Execs

MIAMI—The University of Miami has slated a refresher course June 10-14 for music industry executives. Topics will range from U.S. copyright law and music publishing to mechanical and performing rights. Dr. Alfred Reed, professor of music at Miami and a former executive editor of Hansen Publications, will teach the course. Fee is \$100. Courses run 9 a.m.-12:15 p.m.



BONES HOWE joins the Fifth Dimension in accepting the group's Grammy for "Aquarius," judged the best record of the year. The "ceremony" took place while the group was performing at Caesars Palace in Las Vegas. The group received word of its award following the announcement on the Grammy Awards telecast over NBC.

Al De Lory
plays
The Theme from

M * A * S * H

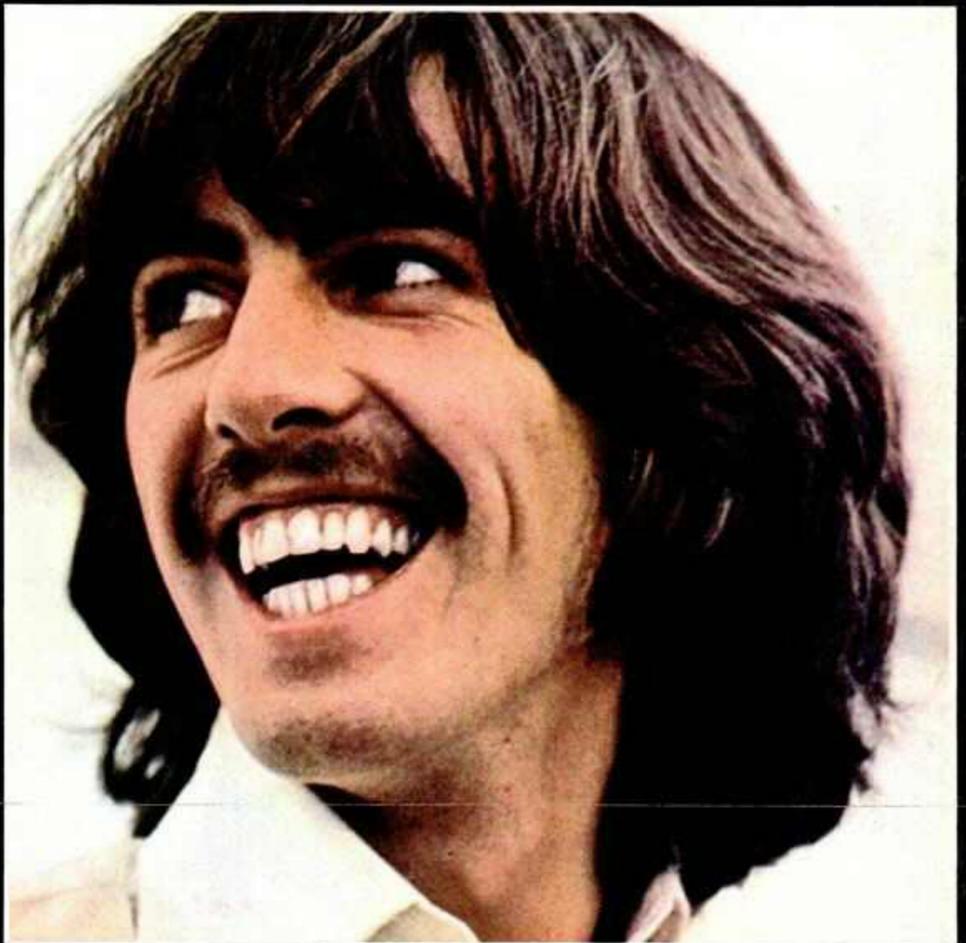
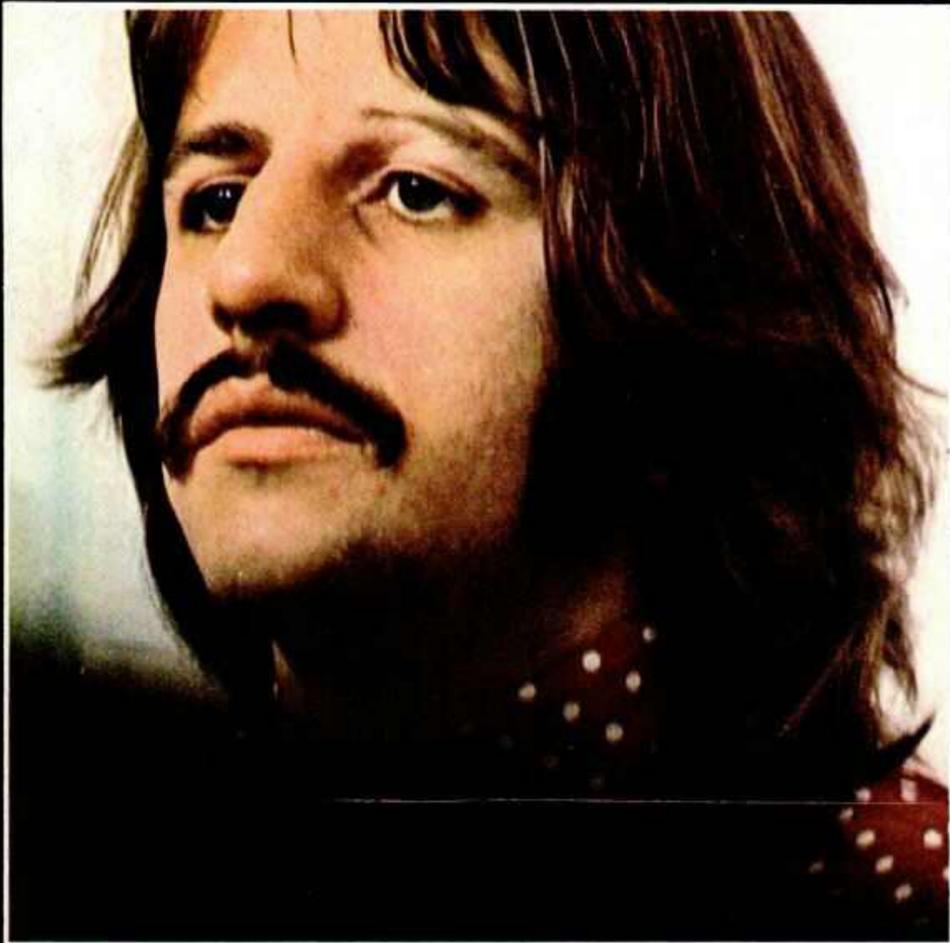
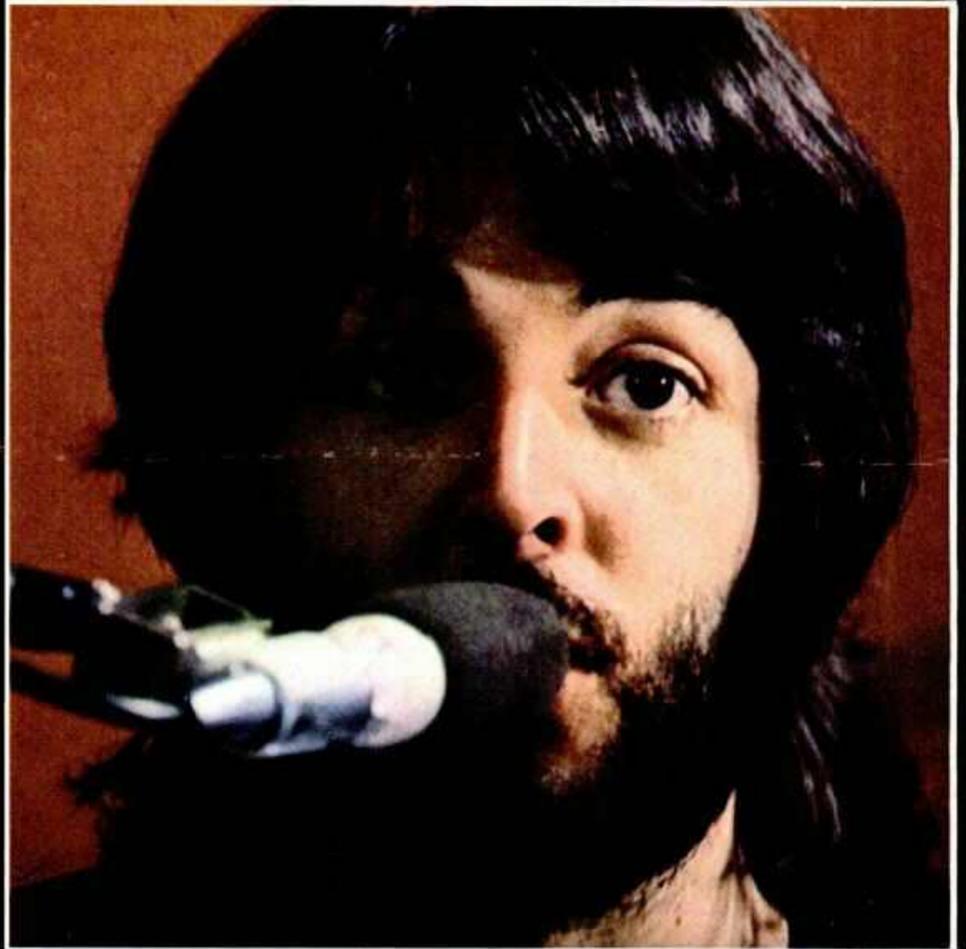
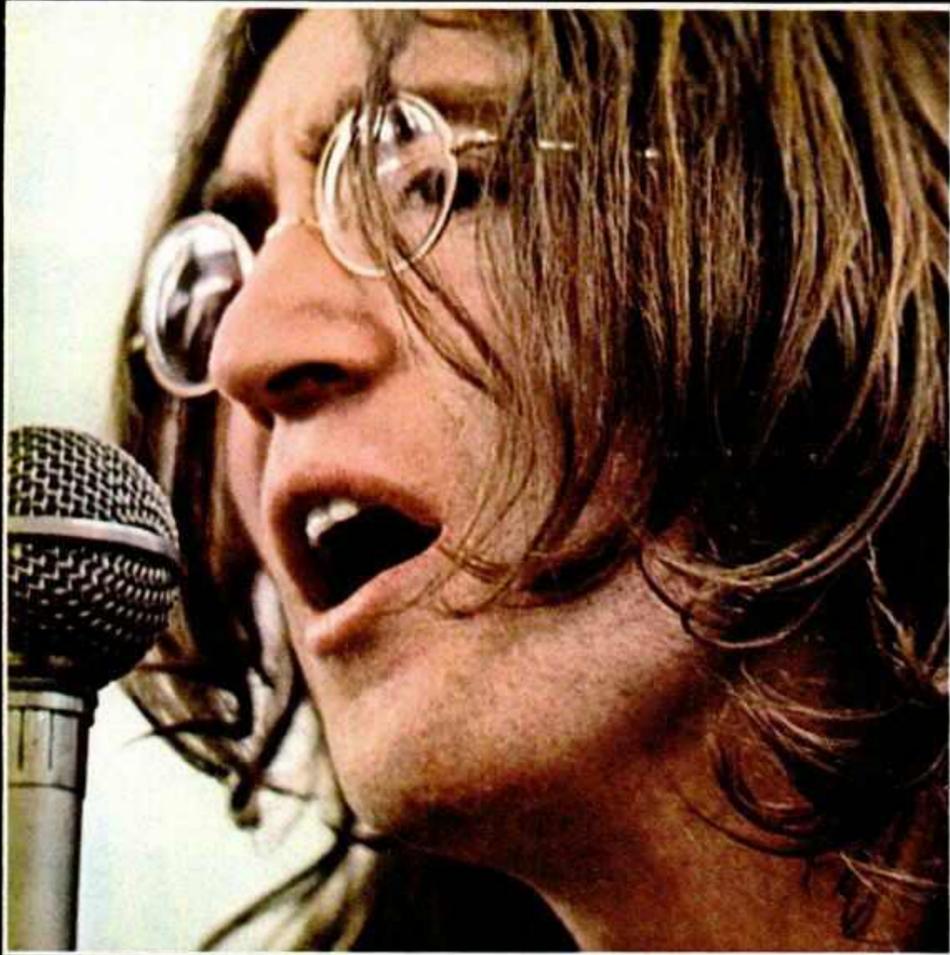


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