

# Billboard

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SEVENTY-SIXTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 53 TO 56

## DGG to Widen Foreign Focus In Pop Step-Up

By FRED KIRBY

NEW YORK — Deutsche Grammophon (London) Ltd. will broaden its activities here to develop properties with international marketability. DGG will delve into such areas as films, Broadway and off-Broadway to acquire acts and publishing firms with worldwide potential.

Roland Rennie, chairman and managing director of the new  
*(Continued on page 10)*

## 26 Tunes in Remo Fest

By GERMANO RUSCITTO

SAN REMO — Twenty-six songs and 52 singers will compete in the 20th San Remo Song Festival, February 26-28.

Due to restrictions imposed by the Italian Singers' Union (CISAS/UCI), only four non-Italian singers will participate in the festival: two residents in Italy, U.K.'s Mal (RCA) and U.S. Rocky Roberts (Durium), plus French Antoine (Vogue).  
*(Continued on page 62)*

## RCA's In-Depth Promotion

NEW YORK — RCA Records is opening its coffers to give each release a tailor-made advertising and promotion treatment. According to Bill Lucas, RCA's manager of advertising and promotion, "more money of the total advertising budget will be going directly to advertising and sales promotion."

The new advertising and promotion concept was launched with the February release for which RCA laid out the most extensive advertising and sales promotion push in its history. "It's a long-range concept," Lucas said, "and will be continued with every forthcoming monthly release."

Under Lucas' new format, individual LP's will be supported with varying degrees of adver-

## Will Pull Line—Atlantic's Threat to Pirate Handlers

By MIKE GROSS

NEW YORK—Atlantic Records is taking a dramatic step in the industry's campaign to stamp out unauthorized tape duplicators. The company has notified the distributors of its Atlantic, Atco and Cotillion labels that they will lose the lines if they are discovered to be handling pirated tapes.

The distributors were told by Atlantic to "make certain that none of this product finds its way into your inventory. If we should obtain concrete evidence of any of our distributors, or of any outlets affiliated with one of our distributors, handling any of the unauthorized tape, we will consider it as sufficient reason to immediately cease doing business with them."

In addition, Atlantic told its distributors to alert their per-

sonnel to the gravity of the piracy situation and to instruct them to get all possible pertinent information in the event they come into contact with any pirated tapes or distributors of pirated product.

Bob Kornheiser, Atlantic's vice president in charge of tape sales, told the distributors that the company is seriously concerned about the problem of piracy and that it is taking some positive steps to try to put an end to these activities. He said, "We have been and we are continuing to cooperate with the investigative and legal staffs of both the Recording Industry Association of America and the Harry Fox office, as well as both federal and local district attorneys. We will pursue all possible avenues of legal recourse, both civil and criminal, in our efforts to deter the unauthorized appropriation of our property."

### Legal Action

Kornheiser also noted that Atlantic will take all possible legal steps to secure its interests

in regard to collection of copyright fees, royalties, punitive damages and criminal prosecution.

Meantime, the RIAA is stepping up its activities against the tape pirates. It plans to demonstrate to Congress the urgency of antipiracy legislation which is now part of the revised Copyright Law and which still has to be voted upon. Henry Brief, executive secretary of the RIAA, said that the organization is now considering the possibilities of separating the count-

*(Continued on page 8)*

## EMI Increases LP's to \$4.79—5% Return Out

By BRIAN MULLIGAN

LONDON — EMI Records will increase the recommended price on its pop albums by 30 cents. This will bring the price up to \$4.79. The new price schedule will go into effect Monday (2).

This is the first manufacturer-imposed price rise since July, 1963. EMI will also scrap the 5 percent return allowance but will give dealers a 3 percent increase in discount.

*(Continued on page 6)*

## NEC: Rules & Rhubarbs

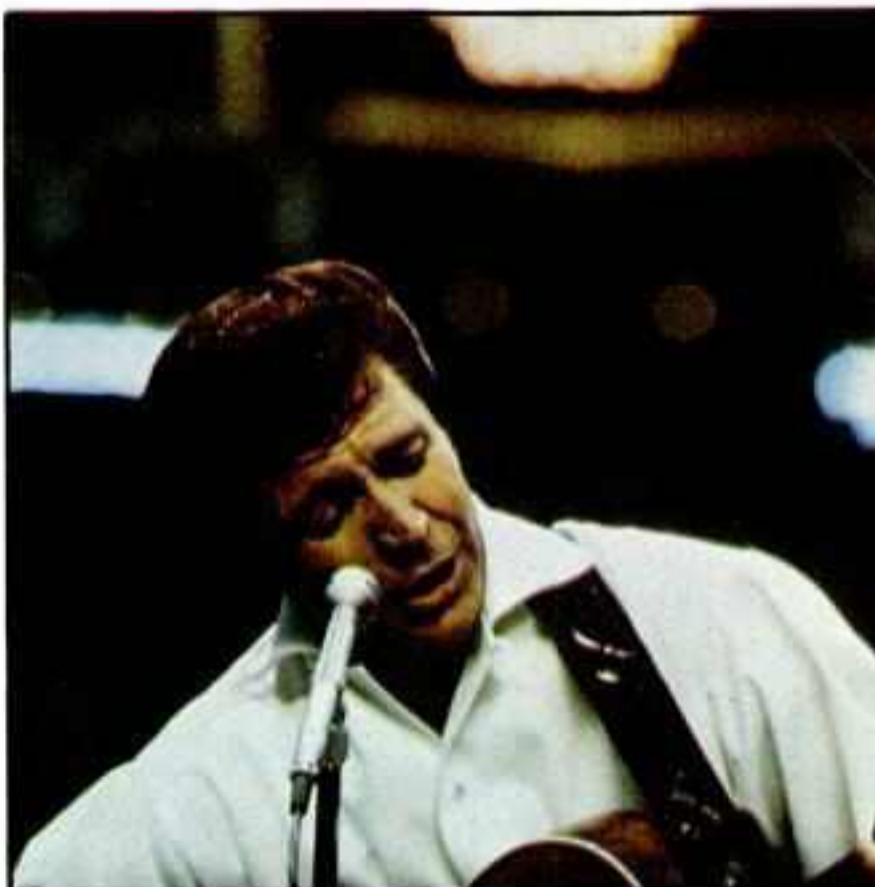
By BOB GLASSENBERG

MEMPHIS — The 10th Annual National Entertainment Conference introduced many controversial changes during the four-day meet here Feb. 15-18. For the first time the 1,000 delegates composed of college students and booking agents were asked to sign letters of intent

when booking acts on the campus. It was an effort by the NEC to gain a firm commitment from both the booking agents and college students attending the conference for placing artists on the campus.

In previous years, the students  
*(Continued on page 74)*

Discos Musart  
Mexico City  
A 20th Anniversary  
Profile  
See Center Section



The new Sonny James album, "It's Just a Matter of Time," released last week on Capitol Record and Tape, is named after Sonny's 21st #1 Country single in a row! It's just a matter of time now before "It's Just a Matter of Time" (ST 432) goes to #1 on the Country Album Charts!

(Advertisement)



Ray Peterson: "Missing You" is the mood he successfully conveys while singing this, plus some of his giant hits such as "Tell Laura I Love Her," "Goodnight My Love" and "The Wonder of You." Proof that he is as contemporary now, as he was eight years ago, is self evident in his renditions of newer material. Of particular interest is "Love the Understanding Way." Ray Peterson for yesterday . . . today . . . and no doubt, tomorrow. Uni 73078.

(Advertisement)

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Produced by James William Guercio, who's done some pretty good things for the circulation of Blood, Sweat & Tears and Chicago.

On Columbia

Produced by James William Guercio



# NAM MYOHO RENGE' KYO

**The Lighthouse plays for peace: "The Chant (Nam Myoho Renge' Kyo)" #47-9808.**

The basic chant of the Shoshu Buddhist movement (meaning "the sound of the universe brings inner happiness and world peace"). A new musical sound for the Lighthouse, already picked by Gavin and the trade magazines. Getting airplay in New York, Los Angeles, Boston, Washington, D.C.—and that's just the beginning.



**It's news when The Friends of Distinction release a new single. It's not news when it hits the charts.**

Expect another smash with "Love or Let Me Be Lonely" #74-0319 with another fine production by Ray Cork, Jr. From their upcoming album, "Real Friends."

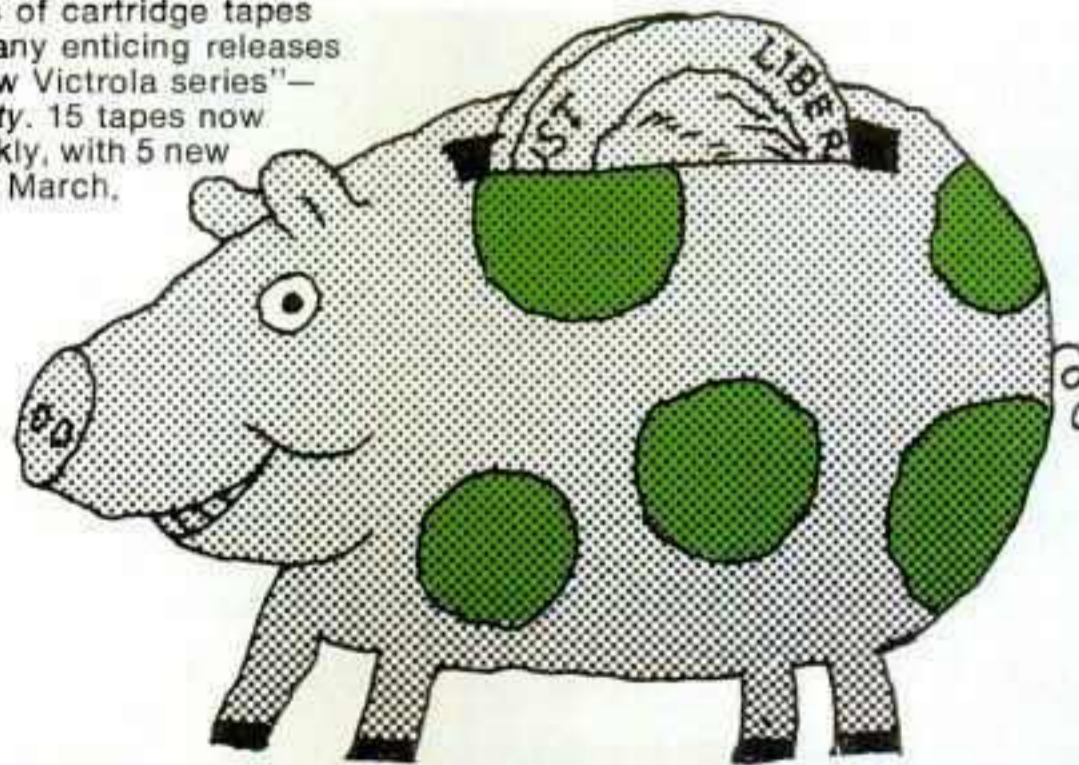


**Henry Mancini: his sound is his signature again on "Theme from 'Z!' "**

Single getting strong sales, heavy airplay in 12 major markets as film "Z" opens across America. Latest LP, "Six Hours Past Sunset," continues very well. Another Mancini plus: three Grammy Award nominations for "Love Theme From Romeo & Juliet."

**RCA Victrola: now, Stereo 8 classical Tapes bargain-priced for today's mobile market. \$4.95 suggested list price.**

Great names in music, like Munch, Reiner, and Toscanini. "Collectors of cartridge tapes will find many enticing releases in (this) new Victrola series"—High Fidelity. 15 tapes now selling briskly, with 5 new releases in March.



**One great thing about "Minnie's Boys" is that Jane just recorded a big song from it.**

"He Gives Me Love" #74-0316 is one of those slow, burning ballads that could have been written just for Miss Morgan. (It's from the new play about the Marx Brothers.) Watch for her new album, too: "Jane Morgan In Nashville."



**When was the last time "The Last Supper" broke you up? Welcome Ace Trucking Company.**

Top improvisational comedy groups are as scarce as grass at a policeman's ball. The Ace Trucking Co. is one of America's best—and their new LP will cut across diverse consumer markets. You've seen them on the Tom Jones Show; they'll also be with Jones in Vegas and other choice places.



**This is Browning Bryant. He looks like the boy next door—but he sounds like the hottest new pop singer in America.**

**Meet your new dinner companion in the Empire Room of New York's Waldorf: Eddy Arnold.**

If you're coming into Manhattan Feb. 23-Mar. 7, now you know where to take her 'til the wee small hours. Eddy's never sounded better—or more contemporary.



**The newest things going on, are going on RCA Records and Tapes**



## Taylor Bows Label— In Deal With King

NEW YORK — CTI Records has been launched here by Creed Taylor, who was formerly associated with A&M Records. Taylor had been producing jazz, jazz-pop, and other types of records for A&M under a special production deal. With Vic Chirumbolo as director of sales and marketing, Taylor has just released two albums on his new label, a folk-rock LP featuring Kathy McCord and an album featuring Hubert Laws, recorded mostly in Memphis.

The label has already signed a three-year contract with King Records of Japan calling for 12 albums a year in that country. The first releases in Japan will be in April. Taylor is now negotiating arrangements with record companies in other parts of the world for distribution.

CTI Records will immediately be available in two series. The 1000 series will feature pop material and retail for \$4.98. The 6000 series will feature jazz and retail for \$5.98. Freddie Hubbard will be the first jazz artist featured and his album is due out this week.

Other artists signed to the label include Billy Vera and a group called Flow, a progressive rock group which recently appeared at the Fillmore East. Vera is co-partner with Taylor in a publishing company known as March Hare Music and will be writing for that firm as well as starring as an artist on CTI.

Taylor also operates Three Brothers Music and Char-Liz Music.

First single on CTI will be "Let It Be" by Laws, which has just been shipped. Taylor is now seeking masters to purchase. "I would sincerely like to find some more product—especially soul, rock, and country music produced in the South," he said.

Handling promotion West of the Rockies will be Ray Lawrence. CTI will control its own 8-track and cassette distribution through its record distributors. Chirumbolo, who previously was with Uni Records, said he had all but three markets already signed up for distribution.

## Holland Peace Fest On, Off And Now in Maybe Stage

NEW YORK — Promoter Sid Bernstein's proposed music-peace festival, set for Appeldoorn, Holland, in August, had an off-on history last week. Said Bernstein: "Early last week we received a shock announcement that the Mayor and police department of Appeldoorn had issued a veto stopping the festival."

Bernstein then issued a press statement through his Dutch organization asking if any other Dutch city or town would be interested in acting as host for the three day, mid week festival.

"As a result of this we re-

## RCA Sets Special Products Depts in Vast Streamlining

NEW YORK — RCA Records has streamlined its organization setup by establishing special music product centers, each with a director responsible for conception, creation and merchandising of product. "These changes," said Norman Racusin, president of RCA, "are designed to meet the growing complexities and ever-accelerating changes in the music business in the '70's."

The reorganization was made under the direction of Rocco Laginestra, RCA executive vice president. Irwin Tarr, formerly division vice president, marketing, will take over the newly-

created post of division vice president, planning. Laginestra described the position as a "broad scope planning function geared to modern methods of research, evaluation and forecasting which in the future will enable RCA Records to allocate its resources and efforts in the most effective and profitable ways." Laginestra said that Tarr's new responsibility will be divorced from the day to day operations of the division.

Jack Burgess, formerly division vice president, sales, will take over as division vice president, marketing, replacing Tarr.

The establishment of product lines, each headed by a general manager, said Laginestra, was dictated by the increasing segmentation of the record market, and the objective that RCA be strongly represented in every product area.

Harry Jenkins, division vice president, record operations, will

be responsible for country music, and Chet Atkins, division vice president, a&r, Nashville, (head of RCA's Nashville operations), will continue to report to Jenkins.

Joseph E. D'Imperio, division vice president, will be in charge of pop music. Laginestra will serve as acting manager of hard rock music. The company is interviewing candidates to fill the hard rock post.

Peter Dellheim will serve as acting manager for classical music.

Buzz Willis will head the rhythm & blues category, and will report to Jenkins.

Laginestra said each of the executives would supervise the activities of personnel assigned for the purpose of conceiving, creating and merchandising the product so that merchandising will meet the specific needs of the particular product involved.

(Continued on page 8)

## Govts 'Backing' U.S. Trades' Soviet Tour

NEW YORK — The upcoming goodwill tour of the Soviet Union for U.S. music and record traders, has picked up unofficial support from high government officials of both countries. This was disclosed by John C. Woram, RCA recording engineer, and a member of the advisory board of the Citizens Exchange Corps which is sponsoring the tour.

According to Woram, although the trip is a purely private effort of the CEC (which is a non-political organization), neither government can become

actively involved in it.

The CEC is also making efforts to take along at least one popular entertainer who would give free public concerts to Soviet citizens. Woram feels that if this effort succeeds it would help even further in fostering a better understanding between the two nations. At least one entertainer has expressed his willingness to make the trip, but details are still being worked out.

Meanwhile, the CEC has launched an impressive promotion drive to encourage as many people as possible in the music industry to make the trip. On Feb. 20, John Woram was a

(Continued on page 6)

## Rare Bird Tour of U.S. Set

NEW YORK — Associated Booking Corp. has arranged an American tour for Rare Bird, British record act recently released here on the Probe label. Arrangements to tour the act in key markets during April were quickly crystallized as a result of excitement resulting from new album and single.

Released on the Charisma label in England, the single "Sympathy" quickly climbed to No. 38 on the British charts. Probe chief Joe Carlton said that the album "Rare Bird" sold 40,000 in several weeks and he is now releasing the "Sympathy" single.

The American tour, which necessitated cancellation of other acts because of exchange restrictions, will include concert locations, college auditoriums and the Fillmore East and West.

Entailing a travel schedule of

between three and four weeks, the act will visit New York, Los Angeles, Chicago, Detroit, Boston, Philadelphia, Texas, Memphis and other cities.

## Chess on Coast; Eyes New Vistas

LOS ANGELES — Chess Records, traditionally based in Chicago, has opened a local office to get into new areas of music. The move also allows the GRT Corp., Chess' parent firm, to consolidate Chess and GRT Records into one combined sales and administrative force.

"The entry of Chess into the West Coast market is significant," said Richie Salvador, Chess' executive vice president, in that "there is a vast contemporary music market on the West Coast that could easily thrust Chess into today's musical direction."

GRT Records will now utilize the Chess distribution network for the most part, plus its sales organization. Merchandising, promotion, sales, a&r and marketing will be initiated through Chess' Chicago headquarters, with Chess personnel in the Midwest maintaining close contact with staffers here.

"The purpose of the consolidation is to continue our emphasis on product and promotion and to provide these primary activities with the strongest possible sales and merchandising support," said Alan J. Bayley, GRT Corp. president.

The new Chess office will seek out contemporary, underground and motion picture

music, with the entire Chess organization moving into the country, pop and Broadway cast areas.

Marshall Chess, the label's president and Salvador, are

## MGM's Custom Pressing Drive

BLOOMFIELD, N.J.—MGM Records' pressing plant, capable of pressing more than 150,000 albums and singles per day, is launching a drive for increased custom work, according to David J. Jacobson, president of the MGM Merchandising Corp. To implement services for custom clients, Frank Cocchiaraley, general manager of the factory, has named Barry Ruegg as director of customer service; Ed Budd, director of physical distribution, and Art Fitzharris, director of manufacturing.

The factory is equipped to provide services ranging from cover art, jacket printing, labels, and shrink wrapping either in the plant or through outside sources. In addition, the custom record department has facilities to provide direct mailing to radio stations across the nation.

presently looking for personnel for the local office. "We're trying to enhance our image as a complete musical label, not merely an r&b and jazz company," Salvador said. Artists signed to Chess will record on the Coast, with plans to open a 16-track recording facility here.

The "new" Chess plans to sign independent production deals to get into new musical areas. Its diversification plans were recently initiated by signing an exclusive distribution pact with Wayne Moss and Charlie McCoy's Pumpkin Music in Nashville, to produce country records and signing distribution agreements with London-based Head Records and Philadelphia-based Neptune Records.

Chess contemplates a New York office for early 1971.

## Nat'l Sound Lines

NEW YORK — National Sound Marketing has added additional lines to those it already represents. The new ones include Shelby Singleton's Sun product on 8-track; Jubilee on LP's and tape, Nashville Records on LP's and Bowman Equip-

ment. National Sound, which has moved to 240 W. 55th St., has added five more salesmen.

## TEAC to Open Holland Office

SANTA MONICA, Calif.—The TEAC Corp., has opened a office in Amsterdam which will serve as a distribution and service center in Europe. The decision to form the new, wholly owned subsidiary follows the the worldwide acceptance of TEAC's musical instruments for the consumer audio, professional audio and data acquisition categories.

The Amsterdam operations will be headed by Tomoma Tani, executive vice president of the TEAC Corp. Hiroaki Ogawa has been appointed general manager.

TEAC, giant instrument and tape hardware maker, will continue to maintain its European center in Wiesbaden, West Germany. Tani indicated that the company plans to embark on a major marketing effort in Europe in the near future.

## NIXON DISK ON POLLUTION

NASHVILLE — President Nixon is now on Monument Records, and every governor, representative and senator will receive a complimentary copy.

The Smubs have cut a record, "Unpollution." The short side is an instrumental; part two, a 4:49 version, contains excerpts of Nixon's State of the Union Address dealing with the pollution problem.

Monument promotion man Tex Davis is in Washington to present a copy to lawmakers and will mail copies to the state governors.

For More Late News  
See Page 74



# New Sound Search Paying Off

By CLAUDE HALL

NEW YORK—As the Search for the New Sound, launched Feb. 1, begins to roll on more than 200 Top 40 radio stations coast to coast, several radio stations are reaping bonus results through public service ventures and tie-ins with local businesses.

WHHO in Hornell, N.Y., set out to raise funds for the local YMCA, which is suffering financial difficulties. Station manager Don Fox said the "response to the Search has been fantastic." The station will sponsor two battle of the bands—one for groups with members under 18 years old and the other for groups with members 18 years old and older. The events have been scheduled for March 6 and 7, with proceeds going to the YMCA.

Joe Finan, program director of KTLK in Denver, said the Search is getting a "very favorable response in Denver." In addition, representatives of the Tea Council of the U.S.A. have visited Denver to create extra publicity behind the Search. Both the Denver Post and the Rocky Mountain News are printing stories and will do additional stories as the Search continues. KTAK printed information about the Search

on its playlist, asking groups to visit the station for entry blanks.

Working closely with WPOP program director Dan Clayton, Council scored quite heavily with newspaper publicity about the Search in Hartford, Conn.

### Promotions Roll

KNOE-FM in Monroe, La., tied the promotion with C&O Electronics. Bill Tanner, station manager of KNOE-FM, said he was working with C&O's Hugh Youngblood on the promotion. The Search is also being exposed on a daily morning variety show on KNOE-TV — "Good Morning, Ark-La-Miss." Tanner is recording the groups in the television station's studios, that we felt at least one group deserved special attention whether they won in the national competition or not." He pointed out that the Cornerstone, now scoring across the nation with "Holly Go Softly" on Liberty Records, was a local group.

In Eau Claire, Wis., program director Steve Kane said that WBIZ has been airing both the pre-recorded promotion furnished in the kit provided by Billboard as well as its own promos. The station is distributing the entry blanks through local record stores. "We are also making them available at a local recording studio which is also going to award free studio time to the best group from our area," Kane said.

Jay Sands said WAEB, in Allentown, Pa., is running a one-minute spot twice per hour round the clock and "the response here locally has been fantastic."

WCFR program director Ron Bastone, Springfield, Vt., said that the station will hold its

## ARNOLD GETS GOLD PLAQUE

NEW YORK — RCA Records' Eddy Arnold will be presented a gold plaque commemorating sales of more than 60 million records. The award will be made during his two-week engagement at the Waldorf-Astoria's Empire Room beginning Monday (23).

new sound competition in early March with between five-to-eight bands competing selected from those entering. Local winners will receive cash prizes, plus equipment. The winner will also receive a contract from local independent record producer Milan Rhodell, who has produced for such labels as Epic, Capitol, Mercury and Dot.

## NARAS' Atlanta Dinner Lines Up Entertainers

ATLANTA — Joe South, Tony Joe White and Clarence Carter will entertain at the first NARAS banquet ever held here, March 11 at Municipal Auditorium

Atlanta-Born Ray Stevens, who made it big in Nashville, and Steve Alaimo, will be co-MC's. The announcements were made by Phil Walden, chairman of the banquet, and his co-chairman, Bunky Odom.

Larry Goss will lead the orchestra. The banquet will be held at the American Motor Hotel.

Presentors will be Tom Dowd, Ray Whitley, Ronnie Thompson (mayor of Macon, Ga.), J.R. Cobb, Gwen Kesler, Jerry Wexler, Joe South, Tony Joe White, Billy Joe Royal, Buddy Buie, Mrs. Otis Redding, Johnnie Taylor, Eddie

## Nominees to Pitch in Talent at Grammys

NEW YORK—Many of this year's Grammy nominees have been lined up to entertain at the NARAS shows in New York, Los Angeles, Chicago, Nashville and Atlanta. The shows and the award presentation will run simultaneously in the five cities on March 11.

Already set to perform at the Los Angeles dinner in the Cen-

tury Plaza are Bill Medley, Henry Mancini, Oliver, Mac Davis and Sergio Mendez & Brasil '66. In addition, Bill Cosby will act as master of ceremonies, and music will be supplied by the Les Brown band.

New York, which will be staging a theatrical-type presentation in Lincoln Center's Alice Tully Hall, has lined up four performers, with more to come. Set at press time were three Grammy nominees: Miles Davis, B.B. King and John Denver. Also set are the Voices of East Harlem. Merv Griffin will emcee, and Dick Hyman will lead a 30-piece orchestra.

Nashville, which moves its ceremonies into Municipal Auditorium this year, will present two nominees: B.J. Thomas and Lynn Anderson, plus Jack Palance, and the Imperials. Don Tweedy will direct the orchestra.

Chicago, still in the stages of lining up its entertainers for the show at the Ambassador West Hotel, has set Regis Philbin as emcee and Kenny Soderblom will handle the music.

Atlanta, newest of the NARAS chapters, has set Ray Stevens and Steve Alimo as master of ceremonies and Larry Goss as musical director for the ceremonies to be held at the American Motor Hotel.

## Octave, France Deal on Garner

NEW YORK — Erroll Garner has assigned his product on the Octave label for France to Polydor Records. The French company acquired exclusive rights to Garner's "Up in Erroll's Room" album and will continue to sell the Garner product it formerly acquired through MGM.

Hispavox Records will release the Garner album in Spain. Octave also has made releasing deals with Pye Records in England, MPS in Germany, and Triola in Scandinavia. The French rights also will include French-speaking affiliates of Polydor in North Africa.

Garner is preparing for a concert tour of Europe in April and May.

## London Sets 19th Mantovani Month Promo

NEW YORK—London Records has begun its 19th annual "March Is Mantovani Month" promotion, which incorporates the new "Mantovani Today" album and a push on the London 52-album Mantovani catalog.

The promotion includes merchandising aids, including display pieces, slicks, minicover glossies, special Mantovani catalog order pads and ad mats for local newspaper advertising. The new album features new pop material. All of his previous albums have scored chart successes.

The artist, who concluded his 14th annual two-month U.S. tour in December, is planning a 15th annual tour to begin in September. London's entire staff of home office and regional aid district sales and promotion executives will participate in the drive. An especially large distribution of promotional copies of the "Mantovani Today" LP also is planned.

## 'Never Love Again' Master to Atco

PHILADELPHIA — Atco Records has acquired the master of "Never Love Again" by Holly Maxwell from the Smit-Whit label. The deal was set by Sam Shisant of SRS Enterprises, and Henry Allen, Atco vice president in charge of promotion, and Jerry Greenberg, head of pop promotion.

Floyd, Candi Staton and Rick Hall.

The newly formed Atlanta chapter also announced its board of governors. Jack Geldbart, Wade Pepper, Don Carroll, Phil Walden, Gwen Kesler, Mary Tallent, Bill Lowery, Larry King, Pierce LeFevre, Bob Harrison, Martin Sauser, John Barbee, Jerry Vandeventer, Mike Clark, Maurice LeFevre, Rod Kinder, Bunky Odom, Joseph Carrier, Zenas Sears, Sam Wallace, Rick Cartey, Buddy Buie, James Cobb Jr., Bob Richardson, Guy Waldron and Jack Martin.

Bill Lowery, president of the Atlanta chapter, and Phil Walden were named national trustees, with Wade Pepper and Cotton Carrier named as alternates.

## WB's Talks on Foreign Buys

LOS ANGELES — Warner Bros. is negotiating with a number of international record companies about acquisitions.

Two of these companies are Ariston and RiFi, both in Italy. Phil Rose, WB's international director, confirms that the company has been talking with foreign companies for the past two years regarding the company's plans to expand into individual countries as individual market needs are faced.

WB operates its own Canadian creative and distribution firm in Canada and has a creative services office in London.

Depending on how negotiations continue, WB could begin

making its first international expansion moves within six months or within this year.

WB's purchases are dependent on what's available to it and what its market needs are in each nation, like strong distribution or a good creative office working in the native language.

"Most of the people we've talked with recognize us as an international company," said Rose, "and we have to be involved in all markets of the world."

Rose and Nesuhi Ertegun, Atlantic's vice president, have been discussing joint overseas ventures, since both firms are owned by Kinney National Services.

## Oscar Candidates Listed In the Musical Categories

LOS ANGELES — Burt Bacharach's score from "Butch Cassidy and the Sundance Kid" landed Oscar nominations in two musical categories in last week's Academy Awards competition.

Bacharach's score made the top five in the best original score category, and the song "Raindrops Keep Fallin' on My Head," with lyrics by Hal David, was among the five best song candidates. B. J. Thomas' single version on UA has been a major chart record.

The other individual songs were "Come Saturday Morning" by Fred Karlin and Dory Previn from "The Sterile Cuckoo"; "Jean" by Rod McKuen from "The Prime of Miss Brodie"; "True Grit" by Elmer Bernstein and Don Black from "True Grit" and "What Are You Doing the Rest of Your Life?" by Michel Legrand and Alan

and Marilyn Bergman from "The Happy Ending."

Best original score candidates in addition to "Butch Cassidy" include: "Anne of the Thousand Days," by Georges Delerue; "The Reivers" by Johnny Williams; "The Secret of Santa Vittoria" by Ernest Gold and "The Wild Bunch" by Jerry Fielding.

In the best score from a musical, the candidates are: "Goodbye Mr. Chips" by Leslie Bricusse, adapted by Johnny Williams; "Hello, Dolly!" adapted by Lennie Hayton and Lionel Newman; "Paint Your Wagon" adapted by Nelson Riddle; "Sweet Charity" adapted by Cy Coleman, and "They Shoot Horses Don't They?" adapted by John Green and Albert Woodbury. (The composer, lyricist and adapter are eligible if the music was written

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**It's good to know  
that you were right.  
Especially when some-  
body else tells you.**

"The next time Columbia Recording Star, Billy Joe Royal, plays Las Vegas you can be looking for him in the main room. He's formidable and a stylistically defined talent, and a forcible bid for major stardom in the Elvis-Tom Jones league. Royal has the basic ingredients necessary: he's young, good looking, virile, gracious in manner and sings with verve and vitality."—Mark Tan, *Hollywood Reporter*

Billy Joe Royal has a new single, called "Me Without You." (4-45085) It was written by the same writer who put down the good words to "Cherry Hill Park." And needless to say, it's sung by the same, winning Billy Joe.

**Billy Joe Royal, "Me Without You" on Columbia Records** 

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# Blue Thumb Forms Ethos Label As Kickoff in Education Market

By ELIOT TIEGEL

LOS ANGELES — Blue Thumb is entering the educational market with the formation of Ethos Records. "We want to make the album a peripheral aid to the textbook," said Blue Thumb's general manager Don Graham.

The year-old company plans to reinvest monies from Ethos projects into education. First effort from Ethos will be a four-record box set of field recordings done recently by Emil Richards during a five-month tour around the world.

Working with portable tape equipment, Richards was granted entry into religious and spiritual temples in India, Asia and Africa. "His music encompasses such cultures as Persia, Bali, India, the Himalayas and parts of North Africa," Blue Thumb's president Bob Krasnow said.

Richards had mentioned his trip to Krasnow who showed interest in a package of authentic, ethnic music from cultures which Americans have shown an interest in. Richards' initial rea-

son for the trip was to meditate with the Maharishi in India. But through newly made friendships, he was given access to people and places and allowed to tape their ceremonies and cultural activities.

The four records — all in stereo—will be accompanied in the box set by an explanation booklet. Target date for release of this material is in April, with the price of all Ethos albums around \$2.49, according to Krasnow.

Ethos will be developed for projects which have both entertaining and educational value. The \$2.49 price is to make the material available to all interested persons. "And," added Graham, "to also show that it's not a totally commercial venture."

Blue Thumb's domestic distributors will handle Ethos, but Graham has begun investigating

supplementary and special distribution means to get the label into the educational market. The company plans offering Ethos to all school levels.

Graham has begun contacting book publishers and the LP which could be sold through regular book stores and campus outlets. Copies of the album will be sent to major literary supplements, music reviewers, music appreciation and music history teachers on various educational levels plus collegiate broadcasters and newspaper/magazine editors.

Graham is also pursuing several other education-oriented LP ventures. He spoke of reinvesting part of the profits from these special LP's into valid "modes of communication and education." One such form would be UHF television. Why not invest in sponsoring programming for UHF? he asked.

# Executive Turntable

Claus R. Petermann, head of International Music Consultants (IMC), New York, named head of sales and marketing, Polydor Records, Canada. Michael Von Winterfeldt takes over as general manager at IMC, an independent liaison office for DGG, Germany, and Philips, Holland. Winterfeldt joined DGG 12 years ago as sales promoter for international repertoire. He was formerly marketing manager at DGG's German operation before coming to New York. . . . Keith Colley will head up the newly opened Eastern regional office of 4-Star Music and Challenge Records, as part of the general expansion of the company. Writer, producer and artist, Colley has been with 4-Star/Challenge for several years in California. . . . Bob Weinberg appointed national sales manager for CGC Records. He is a former Midwest regional manager for the company, working out of Chicago. Previously he worked as a branch manager for Liberty. Replacing Weinberg in Chicago is Jack Leiner, who worked in record distribution in the Milwaukee area.

## UNICEF OKs 'BABY' LINK

NEW YORK — UNICEF has authorized the linking of the song "There's a Baby" with the organization's purposes and objectives. The song is the introductory cut on the "On the Seventh Day" album, written and produced by Alan Bernstein and Victor Millrose for Mercury Records.

Bob Reno of Mercury was advised by UNICEF that the organization "would not only authorize, but would deeply appreciate any opportunity that you may find to encourage disk jockeys and performers to link the song with the objectives and purposes of UNICEF."

## Soviet Tour Backing

Continued from page 3

guest on Mike Levine's "Open Mike" program over Radio Station KDKA in Pittsburgh. Woram spoke for several minutes about the trip, and public response is reported to have been very good. Here, the proposed tour is being plugged on WNEW by William B. Williams.

The trip, which will include visits to recording and film studios in Moscow, Leningrad, East Berlin and Prague, is designed to give persons in the music and recording industries an opportunity to receive firsthand information on the latest musical techniques developed by Iron Curtain countries. It is scheduled to run from April 4-25 and will cost just under \$1,000.

## EMI Price Boost

Continued from page 1

Classical albums will go up by 13 cents to \$5.40, and reel-to-reel tapes will go up 30 cents to \$5.22. The price of singles and cassettes will remain unchanged.

Other major companies in the U.K. are expected to follow EMI.



SMITH

COLLEY

GALLINGER

TESSLER

Marv Helfer, executive director, national sales and merchandising, Dunhill Records, now heads the sales force, with Dennis Laventhal overseeing national sales. Joe Carbone functions as East Coast sales manager, Julie Zimand as West Coast sales manager and Marty Hirsch, Midwest sales manager. The situations are part of a new sales executive structure announced by Jay Lasker, Dunhill president. . . . William D. Gallinger named manager of sales for the Education and Training Products Unit of Motorola Systems Inc. Gallinger will be in charge of the distribution of CBS Electronic Video Recordings to companies and institutions for training, education and entertainment.

\*\*\*

Carl Davis appointed vice president of Brunswick Records. He originally joined the company in 1967 as independent producer. Davis will continue to work out of Chicago. . . . Kevin Butler named professional manager for Blendingwell Music and Sister John Music, affiliated to Cashman, Pistilli and West. Butler was formerly with 4-Star Music and Kebar Music. . . . John Smith, Stax Records' statistician and market analyst, appointed to the newly created position of administrative assistant to executive vice president Al Bell. He joined the company in June last year. . . . Jack Tessler named director of sales and marketing at Craig Braun Inc., the record industry advertising-promotion and merchandising agency. Tessler was formerly international promotion and merchandising manager, CBS, and executive administrator, Mills Music.

\*\*\*

Murray Baker named general professional manager, Edward B. Marks Corp., joining from Roosevelt Screen Gems Music Corp. where he was professional manager. Baker also worked with the Big Three Music Corp. In 1943 he was one of the founders of Burke and Van Heusen Music, with Bing Crosby as a partner. . . . Maurice Clark, former managing director of Jewel Music, rejoins

(Continued on page 74)





Hey Everybody

Stop for a moment just to see where you're going,

If you're sure that that is what you want to know.

Now that you think that the end is worth knowing,

Back to the start is where you want to go.

Hey, Everybody is **JUST ABOUT THE SAME,**

**JUST ABOUT THE SAME.**

Hey, when you finally see from where we came,

Ask me a question and I'll give you your answer.

Are you part of everybody? Yes you are.

Where do you think all these people have come from?

Are you their brother? Well, I guess you are.

Hey, Everybody is **JUST ABOUT THE SAME,**

**JUST ABOUT THE SAME.**

When you finally see **from** where we came.

**THE ASSOCIATION**

(The New Single From Warner Brothers)



# Signings Step Up MGM Country Pace

NASHVILLE — MGM Records stepped stronger into the country music field last week with the signing of three new artists and the re-signing of Hank Williams Jr., Tompall & the Glaser Brothers, and Shep Wooley. Mike Curb, president of the record label, also signed Billy Walker, Mel Tillis, and Lamar Morris.

The label will launch a special promotion behind each single and album. First in line will be a campaign centering on Williams' new "Sun Country" syndicated television show which

is being aired on KTXL-TV in Sacramento, and KSAT-TV in San Antonio. The new "Sunday Morning" album featuring Williams will be promoted through in-store displays calling attention to the TV show as well as the album. Slides on a TV screen will show a background of the LP, with an overlay announcing playing time and date.

The newest album by Tompall and the Glaser Brothers is the soundtrack album of "tick . . . tick . . . tick." The group is now on a personal appearance tour promoting the album and the movie.



MGM RECORDS furthered its program of "MGM Country" with the signing of five major artists. Standing from left to right are B.J. McElwee, of the Nashville office; Ben Colder, Billy Walker, Lamar Morris, Hank Williams Jr. and Mel Tillis. Seated are Jim Vienneau, of the Nashville office; Mike Curb, president of MGM Records and Buddy Lee of the Buddy Lee Talent Agency in Nashville.

## Polydor Will Distribute Blue Horizon in the U.S.

NEW YORK—Blue Horizon Records, British label specializing in blues-oriented material, will be distributed in the U. S. by Polydor Records beginning March 1. The agreement was concluded by Seymour Stein, Blue Horizon's American director, and Jerry Schoenbaum, Polydor's U. S. chief.

Featured on Blue Horizon's initial release are Duster Bennett, Otis Spann, Jellybread and "Blues Jam in Chicago." These LP's are scheduled to be shipped during the first week in March. Also being readied for release

is the Chicken Shack's new album, "Stamp," which is scheduled for the last week in March to coincide with the group's initial U. S. tour.

Richard Vernon, co-owner of Blue Horizon with Mike Vernon, is planning to visit the U. S. at the beginning of March to supervise the label's American kickoff. Mike Vernon is expected to arrive at the end of March to supervise the Chicken Shack tour and to arrange sessions with several Blue Horizon American artists, including George Smith, Otis Spann and Bacon Fat.

## Two New LP Acts Unveiled At Epic's Special Meeting

MEMPHIS — Epic Records unveiled two of their newest album acts during a specially called meeting to present blues-rock singer Brenda Patterson and Indian rock group, Redbone before the press and members of the National Entertainment Conference Feb. 15.

Larry Cohn, vice president of Epic, premiered Miss Patterson's album, "Keep on Keepin' On," and the album by the Indian group, "Redbone."

Playing backup for Miss Patterson's album included members of the Redbone group, Lolly Vegas, Pat Vegas, Pete DePee and Tony Bellamy.

It was the second time in recent weeks that Cohn let it be known that Epic has moved into Memphis in a big way to develop talent, writers, producers then put them in a showcase.

He is working with Bettye Berger, president of Continental Artists booking agency, and Donnie Dortch, vice president of the agency, in his search for midsouth talent.

Cohn recently signed country singer Gene Simmons; producer-arranger Charlie Chalmers; and singers Donna Rhodes and her sister, Sandy.

## BUDDAH GOES COLLEGIATE

MEMPHIS — Buddah Records capitalized on the National Entertainment Conference here last week by distributing more than 1,000 copies of a specially pressed two-LP set promoting its artists. Neil Bogart, vice-president of the label, said the album set featured both a series of past hits such as "Oh Happy Day" by the Edwin Hawkins Singers, but several new unreleased records. Attending the conference from Buddah were Joe Fields, Ron Weisner, Richard Robinson, Bob Jackson and Soozin Kazick.

## New Depts Set In RCA Move

• Continued from page 3

He added, "Each of these men will specialize in his own particular market to the extent that the albums released fit a need of that market. In many instances he will have to find new ways of producing and promoting his product also."

In explaining the new concept, Racusin said, "No textbook organization chart of solid lines and boxes can adequately describe this operating technique since it involves maximum utilization of manpower and talent. Its inherent characteristics are extreme flexibility and expansibility of personnel responsibilities rather than limiting them as most traditional organization charts do.

Each of the product lines will draw on the resources of RCA's services-advertising, marketing, public affairs, business affairs, etc.

## RECORD REVIEW

### Atl's 'Best of' Displays Names At Jazz Best

NEW YORK — Atlantic has taken six of their top selling jazz names and compiled a "The Best of . . ." series. In the case of Ray Charles, John Coltrane and the Modern Jazz Quartet, they provide a valuable insight into their work of a decade - and - more ago. The Charles set is all instrumental, mainly small group and includes a classic "How Long Blues" aided by vibraharpist Milt Jackson.

Jackson naturally crops up in the MJQ album which mixes live, studio and soundtrack recordings from 1956 to 1966. Similarly the Coltrane set includes some milestones in the late tenor saxophonist's career—"My Favorite Things" and "Giant Steps."

The rest of the issue features Eddie Harris, Herbie Mann and Mose Allison—still very much Atlantic artists. Mann gets two versions of his hit "Comin' Home Baby"—one the celebrated Newport Jazz Festival set—on his album. Allison has a well varied set of piano-vocal blues reaching back to 1962 whereas Harris, on tenor and varitone amplification, only goes back to 1965 for his gospel-influenced set. IAN DOVE

# U.S. & Soviet Enter a New Cultural Exchange Contract

WASHINGTON — The cultural exchange between the U.S. and the Soviet is going into high gear again, after a year's hiatus engendered by the Vietnam war. A recently signed pact calls for exchanges of five (up from three) full-scale performing arts attractions, a new maximum of 40 exchange students and a new maximum of 20 exchange professors. Also in the improved two-way cultural agreement, there will be exchange of one national exhibit, plus individually arranged exchanges of films, sports events, cultural visitors and promotion of tourist travel in the two countries.

The Russians have already launched the Moscow Philharmonic Orchestra's first appear-

ance here, and other shows will reportedly include the Moiseyev Dance Ensemble, the Bolshoi Opera and Ballet, the Circus on Ice and the Omsk Choir and Dance Group. In exchange, the U.S. is expected to negotiate Soviet tours for Duke Ellington and band, the Harkness Ballet, the stunningly new era black-white Alvin Ailey Dance Theater, the Holiday on Ice company, and the University of Michigan Chamber Choir.

The recent agreement, good for two years retroactive to January of this year, was signed by Soviet Foreign Ministry of Cultural Relations Director Nikolai M. Lunikov and U.S. assistant Secretary of State for European Affairs, Martin J. Hillenbrand.

## Moves Sparking A&M Pub's Fast Growth as Intl Firm

LOS ANGELES — Irving/Almo Music, A&M's publishing complex, has become a major international company in just four years.

Within the past several months it has made five moves: picked up administration in the U.S. and Canada of Skyhill and Tarka Musics, owned by Denny Cordell and Leon Russell; acquired Frank Werber's SFO publishing companies; developed an association with Island Music of England; acquired Brian Wilson's Sea of Tunes, and acquired U.S. and Canadian representation for all of Chrysalis Productions English groups.

Under terms of the Island Music deal, Irving/Almo obtains rights to material from Dave Mason (formerly of Trat-

fic); Stevie Winwood (formerly of Blind Faith); Jim Capaldi, Jimmy Miller, Blind Faith, Jimmy Cliff, Gary Wright, and Desmond Dekker.

By acquiring Brian Wilson's company, I/A picked up material created during the early surfing days and right through to the Beach Boys' "Pet Sounds" LP.

Among the acts covered in the Chrysalis deal are Jethro Tull, Ten Years After, Savoy Brown and Blodwyn Pig. Terry Ellis and Chris Wright own the production company.

A&M's ties with Cordell and Russell relate to their work with Joe Cocker. Cordell produced his first A&M LP, with the duo co-producing his second album and Russell writing his chart hit, "Delta Lady."

As a result of buying Werber's copyrights, I/A now has early material by Mike Stewart, John Stewart and Dino Valente, including the latter's "Let's Get Together."

Chuck Kaye has been I/A's general manager and A&M's publishing activities director since 1966 when he joined the Herb Alpert-Jerry Moss operation. Assisting Kaye are professional directors David Nelson and Allan Rider, administrative director Dick Steward; Betty Spector in copyrights and administration, and country music specialist Gary Polizzi.

## W. Coast ASCAP Meeting Feb. 25

LOS ANGELES — The semi-annual West Coast membership meeting of ASCAP will be held at 5 p.m. Wednesday (25) at the Century Plaza Hotel. ASCAP president Stanley Adams will officiate.

## NARM PARLEY TO SEE 'JOY'

NEW YORK — "Joy," the off-Broadway musical, will be presented at the opening night party of the NARM convention on March 20 at the Americana Hotel in Bal Harbour, Fla. The party will be hosted by RCA Records, which recently released the original cast album. Featured in the cast of "Joy" are Oscar Brown Jr., Jean Pace and Sivuca.

## BEATLES TUNES ON SULLIVAN

NEW YORK — "The Ed Sullivan Show" on CBS-TV Sunday (1) will be devoted exclusively to music composed by the Beatles, showing the impact of the British group during the last six years, not merely as performers but as songwriters. Besides the Beatles, appearing will be Dionne Warwick, Steve Lawrence, Eydie Gorme, Peggy Lee and Duke Ellington. Ellington will compose especially for the show a new concerto based on Beatles songs.

## Atlantic War

• Continued from page 1

erfeiting and pirating portions of the bill from the over-all Copyright Law so that Congress can move on it more quickly.

On another front, the RIAA will increase its efforts on the state level to make counterfeiting and pirating a criminal offense. New York and California are the only states, so far, that have criminal statutes regarding counterfeiting and pirating. They are regarded as civil offenses in the other states.

Brief also noted that piracy has become so rampant that "we can no longer restrict our legal action to the duplicators alone. Henceforth," he added, "we're going to attempt to make the distributor and retailer involved in the selling of pirated tapes as guilty as the duplicator."







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A.L.

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ABC	39 1/4	33	761	37 1/4	35 1/4	35 1/2	— 1/8	
Amer. Auto. Vending	20 3/8	8 1/4	36	8 3/4	8 1/8	8 1/4	— 1/4	
Ampex	49 7/8	32 1/2	1534	41 1/2	38 1/2	39 5/8	— 1 1/8	
Automatic Radio	43	18 1/4	213	19 1/4	17 3/8	17 3/8	— 1 7/8	
Auto. Ref. Assoc.	122 1/2	97 1/2	1031	114 3/4	98	101	— 12 1/2	
Avnet	36 1/2	10 5/8	403	11 1/4	10 3/4	10 7/8	+ 1/8	
Capitol Ind.	56 1/4	29	57	48	45 1/8	48	+ 2 7/8	
CBS	59 1/2	41 5/8	456	44 1/2	43 1/2	44 1/4	+ 1/2	
Columbia Pictures	42	23 1/4	138	24 1/4	22 3/4	23	+ 1/8	
Craig Corp.	24	10	258	10 5/8	9 1/4	9 1/4	— 1 1/4	
Disney, Walt	156	69 7/8	318	158	149 1/2	155 3/8	+ 4 3/8	
EMI	8 7/8	5	294	6 1/2	6 3/8	6 3/8	Unch.	
General Electric	98 1/4	69	1935	70 1/4	67 3/8	69 1/2	— 1 1/2	
Gulf & Western	50 1/4	16 5/8	748	18 3/8	16 3/8	18	+ 1	
Hammond Corp.	23	11 3/4	183	12	11 1/4	11 3/4	— 1/4	
Handyman	45 1/2	29	346	47 3/8	43 3/8	46	+ 2	
Harvey Group	25 1/4	8 1/2	21	8 7/8	8 3/8	8 5/8	+ 1/8	
Interstate United	35	11 1/8	410	13 3/4	12 5/8	13 1/8	— 3/8	
ITT	60 1/2	46 1/4	1156	57 3/4	56 1/4	57 3/4	+ 1	
Kinney Services	39 1/2	19	883	30 3/8	28 3/8	30 1/4	+ 1 1/4	
Macke	29 1/2	14 1/2	130	17 1/2	16 5/8	17 1/8	+ 1/4	
MCA	44 1/2	18 3/4	807	22 7/8	20 1/2	21 1/2	— 1/4	
MGM	44 1/2	21 1/4	199	22 1/2	20 3/8	22 3/8	+ 1 1/8	
Metromedia	53 3/4	15 1/2	208	19 5/8	17 1/2	18 5/8	+ 1 1/4	
3M (Minn. Mining Mfg.)	118 1/2	94	878	109 7/8	102 7/8	108 3/4	+ 5 1/2	
Motorola	166	102 3/4	698	130 3/4	122	128	+ 5 1/2	
No. Amer. Phillips	59 3/4	35 1/4	356	46 7/8	43 1/4	46 1/2	+ 3 1/4	
Pickwick Internat.	55 1/2	32	35	51	49 3/4	51	+ 3/4	
RCA	48 1/2	29 3/8	1856	30 1/2	29 1/4	30 1/8	+ 5/8	
Servmat	49 1/2	24 1/2	632	26 3/4	23 1/2	26 1/8	+ 1 1/2	
Superscope	54 3/4	17	189	37	32 5/8	36 7/8	+ 4 1/8	
Telex	159 1/2	117 1/4	3293	137 3/4	126 1/8	129 7/8	— 3 7/8	
Tenny Corp.	30 3/4	11 1/2	369	12 1/4	9 3/4	10 5/8	— 1 3/8	
Trans American	38 3/4	19 7/8	1911	21 3/8	20 1/4	20 3/4	+ 1/4	
Transcontinental	27 3/4	13 3/8	4809	17 3/8	14	17 3/4	+ 1 1/8	
Triangle	37 3/8	14 7/8	37	16 1/8	15 1/2	15 1/2	Unch.	
20th Century-Fox	41 3/4	14 7/8	866	16 3/4	15	16	+ 1/2	
Vendo	32 3/8	14 1/2	39	14 3/4	14 1/4	14 5/8	Unch.	
Viewlex	35 1/2	19 3/4	513	23 3/8	21	22 3/4	+ 1 1/2	
Wurlitzer	23 1/2	13	7	13 1/2	13 1/8	13 3/8	+ 1/8	
Zenith	58	29 1/2	594	34 1/8	31 3/8	33 3/8	+ 1 3/8	

OVER THE COUNTER*	As of Closing Thursday, February 19, 1970			Week's High	Week's Low	Week's Close
	High	Low	Close			
ABKCO Ind.	13 1/2	10	11 1/2	17 3/4	17	17
Alltapes, Inc.	8 3/4	8 1/8	8 3/8	10 1/4	9 3/8	9 3/4
Arts & Leisure Corp.	7 1/2	7	7 1/4	5 3/8	4 1/2	5 1/2
Audio Fidelity	2 3/4	2 1/4	2 1/4	3 1 1/8	31	31
Bally Mfg. Corp.	19	17 1/2	17 1/2	19	19	19
Cameron Musical	2 1/2	2	2 1/2	6	4 3/4	5 3/4
Cassette-Cartridge	15 1/2	14 1/2	15	7 1/2	6 1/2	7
Certron	22 1/2	21 1/2	21 3/4	9 3/8	8 1/4	9 3/8
Creative Management	13 3/4	13 1/4	13 1/4	1 1/4	1	1 1/8
Data Packaging	23 1/2	22 1/2	23	27	17	17 1/2
Dict-O-Tape, Inc.	4 1/4	3 3/4	3 3/4	9 1/2	7	7
Faraday, Inc.	9 1/2	9	9	7	6	6 1/2
Fidelitone	4 1/2	4 1/4	4 1/2	5 1/2	5 1/4	5 3/8
GRT Corp.	23 1/4	22	21 1/2	6 1/2	5 1/2	6 1/4
Goody, Sam	12	11 1/4	11 1/2	5 5/8	4 3/4	5
ITCC	5 1/2	4 1/2	5 1/4	8 3/4	5 3/4	8 3/4
Jubilee	9 3/8	8 3/4	9	2 5/8	1 1/2	1 5/8
				2 1/4	1 3/4	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.

## RCA's In-Depth Promotion

Lucas also plans to step up the company's advertising/promotion involvement in the college market. He'll be holding talks soon with college media specialists on how best to direct his advertising/promotion tools at

college radio, college newspapers and college record stores. "Each market," Lucas said, "is multilayered and we're going to give each album an original hook so that we can go after each layer with an individual approach."

Lucas is being assisted in his division by Jack Maher, advertising manager; Bernie Berman, sales promotion manager; Pat Kelleher, artists promotion; and Gustl Breuer for Red Seal.

## Decca Names Segovia Month

NEW YORK — Decca Records has designated March as "Segovia Month." A full-scale advertising and promotion campaign has been specially designed to support Andres Segovia's complete Decca catalog of records and tapes, including the new release, "Castles of Spain," which was recorded this past December in Madrid.

Segovia's entire stereo catalog will be available for the first time in cassette, cartridge and open reel tape form. The Segovia tape catalog, previously 11 units, will now number 23.



GARY USHER, center, points to Danny Cox billboard on Sunset Strip in Los Angeles being constructed as part of Together's Danny Cox promotion. Watching the progress is Cox, left, and Tom Ray, Transcontinental Distributing promotion man. Cox is on a cross-country promotion tour for his Together LP, "Birth Announcement."

## Col's 10 New Audio Products

NEW YORK — Columbia Records will introduce 10 new models to its Masterwork Audio Product line in a series of coast-to-coast meetings. The new spring line includes radios, tape recorders, 8-track equipment, and a new "Century Series" of ultra-high quality components.

Milton Selkowitz, director of the Masterwork Audio Products division, pointed out that although there was a general industry decline late in 1969, Masterwork showed its sharpest gains during the same period, and achieved a significantly increased share. Selkowitz attributed Masterwork increases to the heaviest promotion campaign in Masterwork's history.

## Lewis Promotes Month by Chess

CHICAGO — To help promote Ramsey Lewis Month through Chess Records, Lewis has been taping interviews here, appearing on television, and conducting interviews with members of key newspapers and the college press. He is also preparing a personal letter to

## Embers' Kruger in U.S. On Film, Pub, Disk Talks

NEW YORK — Jeff Kruger, president of Ember Records, is in the U.S. to negotiate film, publishing and disk deals. In addition to heading Ember, an international combine of record companies and music publishing firms, Kruger heads Hillbrow Productions, a motion picture company.

Kruger's visit will include side trips to Toronto to take part in the launching of Ember Records in Canada through Transworld and to Jamaica where he'll meet with Leslie Kong, producer of Ember artist Desmond Dekker.

Kruger will also go to Hollywood for talks on "Head of

State," which will be Hillbrow's first major release in 1970. The film is financed by Ember in coproduction with German associates.

Kruger's music firms include Sparta Florida Ltd., Editions Musicales Catalogue (jointly owned with Eddie Barclay), International Music of Italy, Kenwood Music, and Hillbrow Music. Kruger publishes works by the Moody Blues, Foundations, and represents Glen Campbell's publishing outside the U.S. and in Canada, Norman Newell, John Barry and Hal Shaper.

In the U.S., Ember Records is distributed by Buddah Records.

## DGG to Widen Its Foreign Focus in Pop Mart Step-Up

Continued from page 1

operation, was here last week for meetings with two other directors, Jerry Schoenbaum, head of Polydor Records in the U.S. and Horst Schmolzi of Hamburg, head of international a&r pop music for DGG.

While new artists will continue to be developed nationally by their domestic DGG and Polydor operations, the new set-up will be involved in international promotions and in international commercial propositions.

This change in pop thinking follows a pattern in operation by international classical firms, including DGG, whereby commercial success is estimated on an international basis by the parent firm, while national

organizations still are primarily interested in success within their own countries.

The wider thinking is prompted by such facts as strong sales by the Tony Williams Lifetime in Japan, and the recording of many European artists, including acts from Scandinavia and the Netherlands in English. Polydor's Savage Rose, for instance, is a Danish group that performs in English.

Tiger, a Japanese group, was recorded in England, but, although the pressing was in English, Japanese sales soared. Rennie noted the virtual disappearance of the successful cover record in a domestic language of a foreign hit, since the foreign disk is registering international sales.

Rennie, Schoenbaum and Schmolzi will meet six times a year, but will be in constant touch for acquisitions and other activities between meetings. This committee has the authority to decide on the commercial ability of a property internationally. This new operation has a strong stake in the pop field throughout the world and will be based accordingly.

## Manufacturers' Chart Predictions

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

### ATLANTIC

GREATEST LOVE—Judy Clay, Atlantic 2697  
YOU CAN'T KEEP A GOOD MAN DOWN—Tyronne Davis, Dakar 615  
WHAT CAN I TELL HER—J. P. Robinson, Alston 4583

### AVCO EMBASSY

LOLLIPOP—Plum Run, Avco Embassy AVE 4511  
I WHO HAVE NOTHING—Liquid Smoke, Avco Embassy AVE 4522

### BRITE-STAR

SANDY CASTLES—Clouds, Northland 4567  
BORN TO WALK ALONE—Tilfer Chastain, Reflector 2003  
PAUSE—Loretta Kay, Northland 2043

### COLUMBIA

ME WITHOUT YOU—Billy Joe Royal, Columbia 4-45085  
BUT FOR LOVE—Jerry Naylor, Columbia 45-45106  
ODDS & ENDS—Johnny Mathis, Columbia 45-45104

### DOUBLE SHOT

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

### F.E.L.

COME ALIVE—Ray Repp, F.E.L./Flair 5-072  
COLD CATHEDRAL—John Fischer, F.E.L./Flair 362  
MARIACHI MASS—Harry V. Lojewski, F.E.L./Flair 382

### FLYING DUTCHMAN

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

### INTREPID

9 TO 5 (Ain't My Bag)—Underground Sunshine, Intrepid 75019  
CANDY IN THE MORNING—Ivory Junction, Intrepid 75018  
MY BABY'S MISSING—Gene Faith, Virtue V-2512

### JEWEL/PAULA

I FEEL A CHILL—Ted Taylor, Ronn 40  
DADDY NEVER BUILT A PLANE—John B. Noble, Paula 1221  
HIS AND HERS—Tony Douglas, Paula 1220

### MGM

I WALKED OUT ON HEAVEN—Hank Williams, Jr., MGM 14107  
IRMA JACKSON—Tony Booth, MGM 14112  
ROUND ROUND ROUND—Clingers, MGM 14110

### OPOSSUM

YOU'RE ALMOST OUT OF MY MIND—Jan Hurley, Opossum 1001  
I'M IN THE DOGHOUSE NOW—Frank Perry, Opossum 4004  
LET ME KILL THE BOTTLE, BARTENDER—Dick Ronk & the Revenuers, Opossum 4054

### SSS INTERNATIONAL

CRYING IN THE STREETS—George Perkins, Silver Fox 18  
GOLDEN GUITAR FLOWER—Harlow Wilcox & the Oakies, Plantation 45  
DOES ANYBODY KNOW WHAT TIME IT IS—Copper & Brass, Amazon 7

### SOUL PO-TION

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

### STONEGATE

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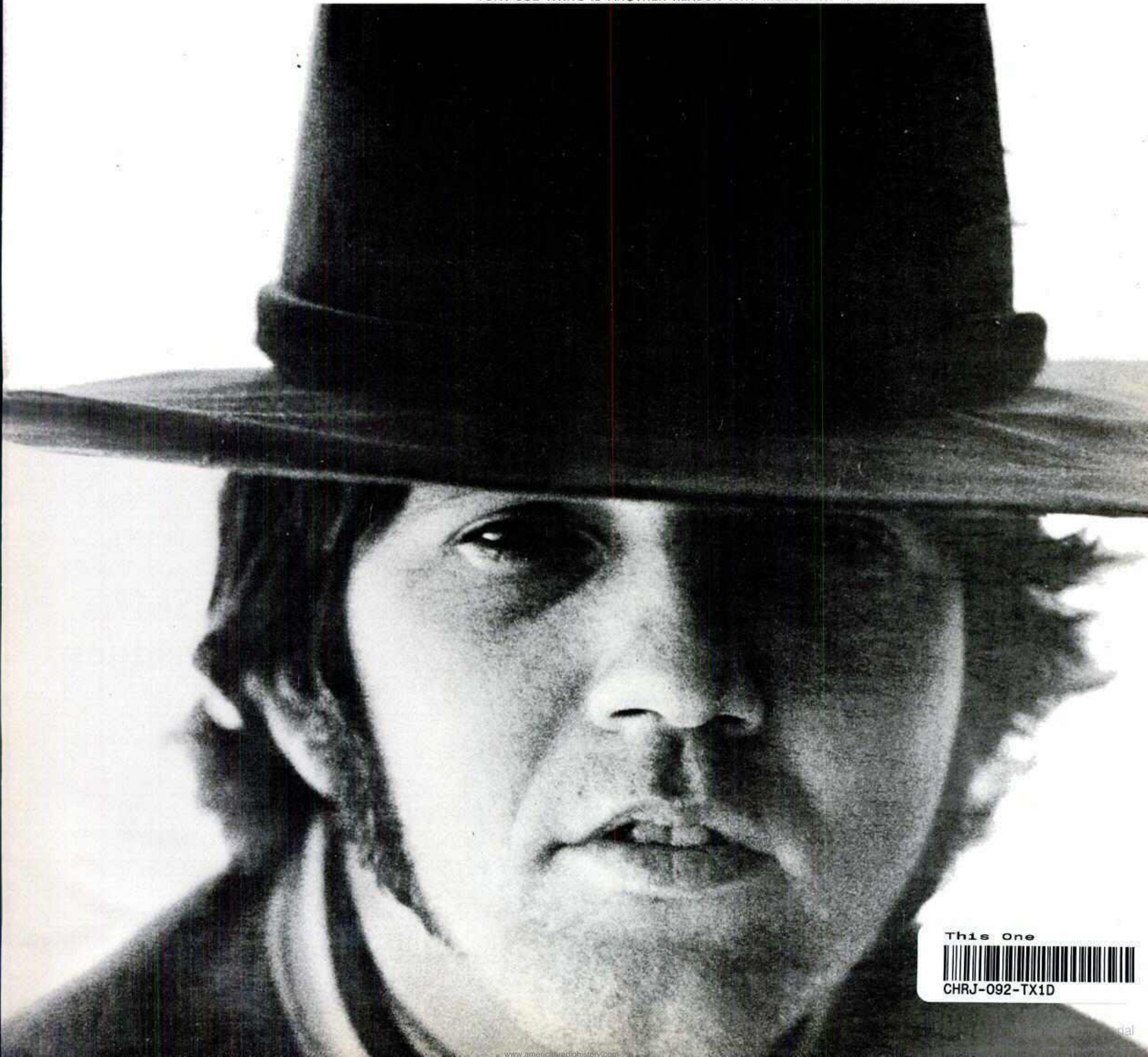
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This One



CHRJ-092-TX1D



# Tape CARtridge

## The Cassette Comes on Strong at AAMA Show

NEW YORK—Everyone at the Automotive Accessories Manufacturers of America (AAMA) show here last week was talking cassette.

Renewed excitement was generated by Detroit's unofficial willingness to accept cassette systems as optional equipment. (Chrysler is planning to offer a Philips cassette record-playback unit in 1971 models).

Detroit's acceptance—be it official or unofficial—of the cassette configuration may be the single most important influence for cassettes.

But quietly and efficiently, and with little ballyhoo, 8-track manufacturers are talking, too.

What they're saying is that "there is no question that 8-track systems are, and will continue to be for some time, the money maker in the auto tape concepts.

The automotive division of Motorola Consumer Products, for instance, devoted its exhibit entirely to 8-track equipment. Oscar Kusisto, director of the Motorola division that produces 8-track equipment for Ford Motor Co., is convinced that 8-track is the only functional system for auto use.

Except for Motorola, however, virtually every producer of auto tape equipment at the show was either exhibiting cassette equipment or announced

plans to introduce cassette units in the near future.

There is a strong feeling that technological progress in resolving cassette problems has accelerated in the past year. For one thing, a number of auto tape producers say the automatic reversing feature now being applied by a few manufacturers will become standard.

Bell & Howell, for one, introduced an automatic reversing cassette playback unit. And California Auto Radio displayed two continuous play auto cassette models, one with AM/FM radio.

But many are still "hedging-their-bets" on cassette auto equipment taking the play away from 8-track. The 8-track system is still the bread-and-butter product foremost.

Other developments at the show included:

—There are reports that Motorola Consumer Products will have an auto cassette unit next year.

—While cassette producers are gearing for a major push in auto circles, many are watching a development that could hinder cassette progress: 8-track equipment is becoming less expensive.

—Lear Jet is thinking of introducing a cassette player.

—Selectron International is of-

(Continued on page 18)

## Mfrs Push to Make 1970 Yr. of 8-Track Portables

By BRUCE WEBER

LOS ANGELES — There's more than a smidgen of truth to all that talk about 1970 being an 8-track portable player year. And most retailers who skim product dossiers are likely to decide that a flood of good portable equipment will be on the marketplace this year.

Firmly stated, for instance, is a determination by hardware producers to develop an 8-track stereo portable market.

Because of its compactness, fidelity, transportability and price, 8-track portables are finding a new retail haven. Dealers are beginning to talk about 8-track portables.

While continuing to pour cassette hardware into the marketplace, many manufacturers are beginning to turn to portable equipment to supplement lines.

### Capitol Line

Capitol, which has been out of the 8-track field for some time while concentrating on building a line of cassette units, is considering some 8-track models.

The company is working on a portable AC/DC 8-track unit, plus several other 8-tracks with radio combinations. "The sturdy portables lend themselves to our kind of selling through regular record channels," said Oris Beucler, Capitol's special markets department vice president. "We are not set up to sell high-priced gear, but the 8-track portables do have a good price range."

Peerless Telerad, a New York based manufacturer, is adding several 8-track portables to its line, including those with radio combinations. With one 8-track model on the market (PSP-444), Harvey Over, company president, sees an entire new market in this field. "We're gearing up for a major thrust in portables this year."

Atlas-Rand's hardware division also plans to get fully involved in stereo portable 8-track (and cassette) units. Harold Rosen, vice president and manager of Atlas-Rand distributed products, plans to introduce a portable line at the June Consumer Electronics Show in New York.

Rosen is thinking of marketing about five portable 8-tracks, ranging from \$59 to \$159. The units will be radio combination models, with one being a multiplex.

Belair, specialists in the portable stereo market, has a broad range of portable stereo 8-track equipment, including units with radio and multiplex combinations.

The company has jumped ahead of the field in marketing portable equipment, with heavy emphasis on rack jobber support, radio-TV promotions and giveaways, emphasis to the specialty retailers, and creative merchandising-marketing programs.

### 'On Fire'

"The portable market is on fire," said Ed Mason, Belair president, and we expect this year to again surpass all our sales goals. "We're preparing a new line of portable stereo products to show our confidence in the market."

"Young people may be the reason for the big surge in por-

table players," explained Mason. "They're able to take the units to the beach, sporting events, in the car or even on boats."

"Portability is a prime factor in Southern California, for instance, where car-bound commuters jam freeways and the society is on-the-go."

Lear Jet Stereo also is doing well with portables. Jim Gall, marketing vice president, said: "There are no blue skies in the statement that our business in portables is booming. The dol-

lar volume has ballooned beyond our wildest expectations."

Automatic Radio also joined the portable parade with a stereo 8-track with AM/FM and FM multiplex (model PEX-1032).

There was a time when you could count the number of manufacturers producing 8-track stereo portables on one hand—Lear Jet and Belair. Not any more. It has become very crowded. Belair and Lear Jet pioneered a market, and now want in.

## Motown Sees Tape Sales Up 25% in '70

DETROIT — What business slump?

Motown's Mel DaKroob marketing director, expects the label's tape sales to increase about 25 percent this year. "And that's a conservative estimate," he says.

Last year Motown sold more than 2.5 million units of 8-track and cassette tapes, with the latter configuration only under the label's marketing direction for the last six weeks of 1969.

With both configurations now receiving the full Motown promotion-merchandising-marketing treatment, feels DaKroob, sales should noticeably perk up, especially in cassettes.

Off the last six weeks of 1969, when Motown sold more than 400,000 cassettes, DaKroob sees close to a 100 percent increase in that configuration over a full year's projection.

Unlike many in the industry, he feels the \$6.98 price tag on both cassettes and 8-track cartridges is healthy. "If the product is good," he said, "why not ask the consumer to spend \$6.98?"

Motown does not see any reason to join a growing trend in offering budget tapes. "Why?" asked DaKroob. "We don't have a budget record line, so why should we have a low-priced

tape series."

DaKroob is still a firm believer in "long box" tape packaging despite an industry trend away from the merchandising tool.

Motown was the only label firmly committed to the "long box" packaging concept, and only offered tapes in that manner. It finally had to pull back when other record manufacturers failed to support that packaging concept.

"Eventually," DaKroob said, "the industry will return to the long box. It's the ideal marketing tool. Many racks and distributors are using their own versions of long boxes now, including several major racks."

After making an initial try at offering Motown product only in long boxes, the label now services accounts with the regular 8-track slip cases and the plastic cassette box.

DaKroob's attention is now focusing on releasing albums and tapes on a simultaneous schedule to take best advantage of merchandising tools, promotions and marketing concepts. "We're about two weeks off on our release schedule," said DaKroob, "but we feel the gap can be narrowed down to about two days. We're working very closely with our duplicators on that score."

## Gen'l Music Shifts To EVR Cartridges

ATLANTA, Ga. — The General Music Corp. has ordered the conversion to EVR cartridges of the first music courses to be offered on this format. Announcement of the order was made jointly by Leonard Elliott, chairman of the board of General Music, and Robert E. Brockway, president, CBS Electronic Video Recording Division.

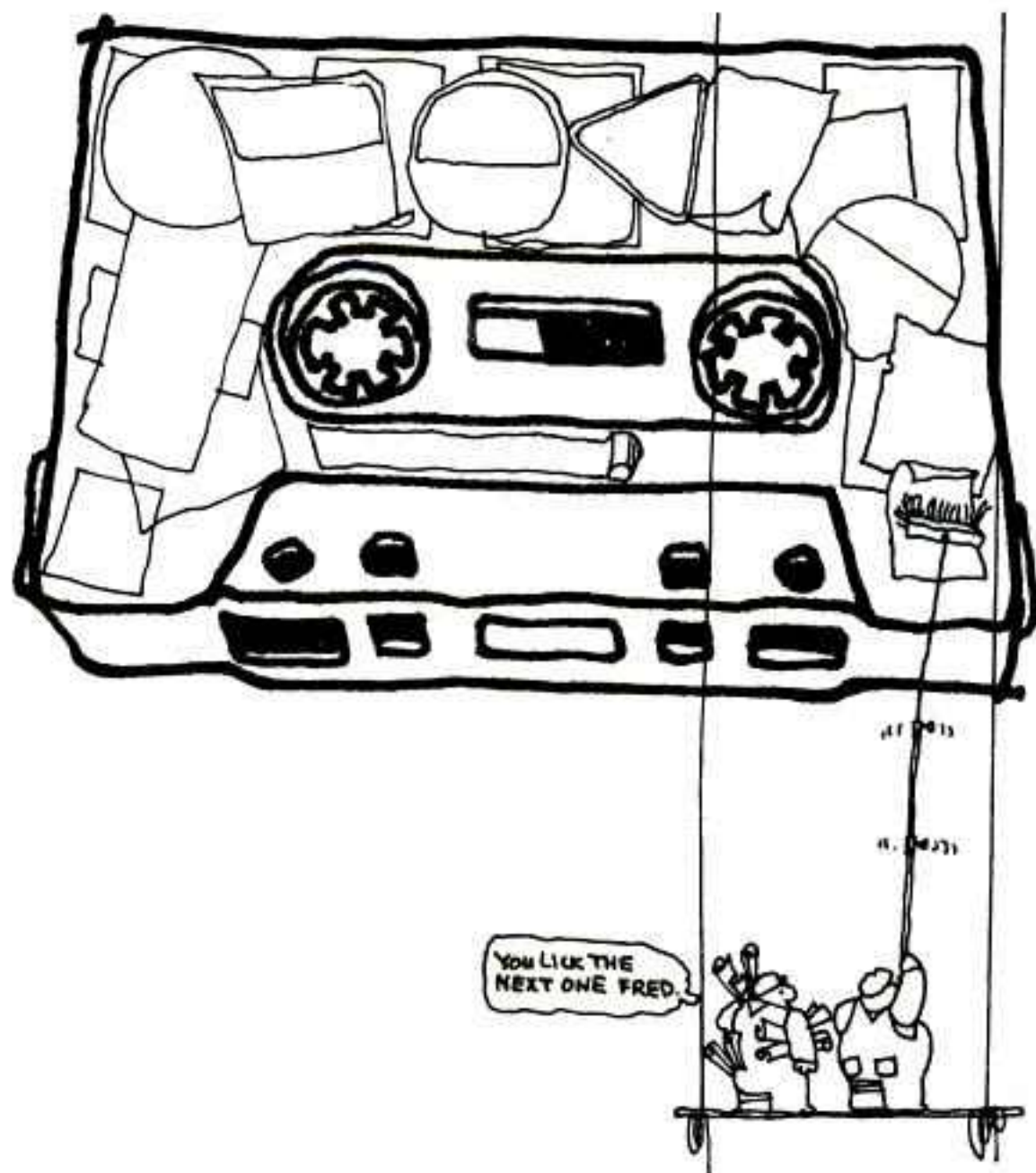
General Music is a designer, producer and marketer of audio visual music educational systems for schools and community youth programs, offering curricula in both general and specific areas of music education.

In announcing his company's plans to convert a number of its courses to the EVR format, Elliott said, "We see the EVR system as an excellent means of supplementing present music

instruction in schools. We view EVR as an ideal way of making our course material more diversified, and of enabling users to tie in economically with existing school television systems."

Elliott added that General Music was especially pleased with the total flexibility EVR makes possible since it adapts as easily to a single television set as to an entire closed circuit network. General Music also plans to include production of a variety of music courses especially designed for the EVR format.

In other news from the CBS Electronic Video Recording Division, Terrence C. O'Connor has been appointed midwestern district sales manager for the company. His district includes Michigan, Ohio, Indiana and Kentucky.



## We get plastered a lot.

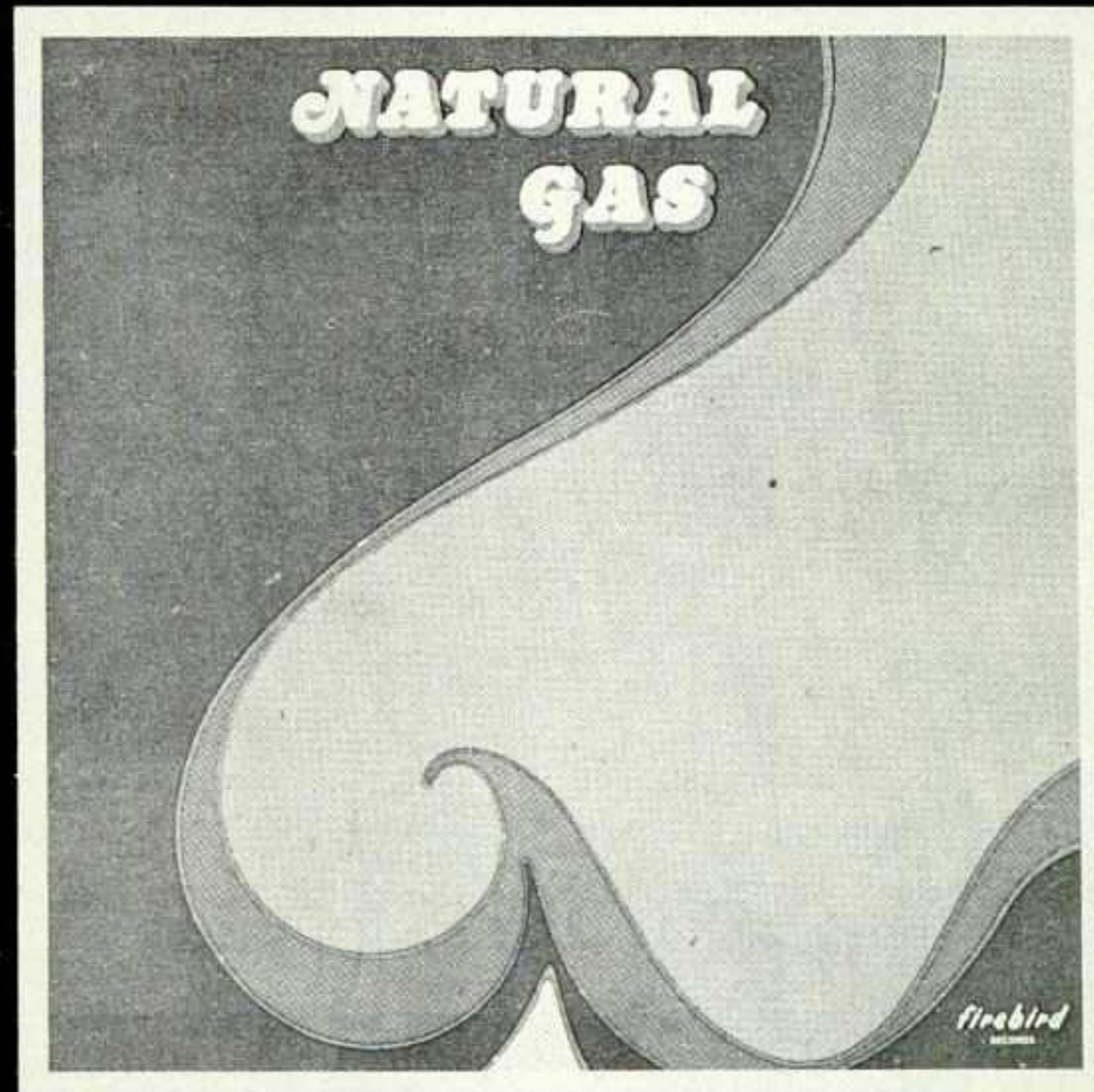
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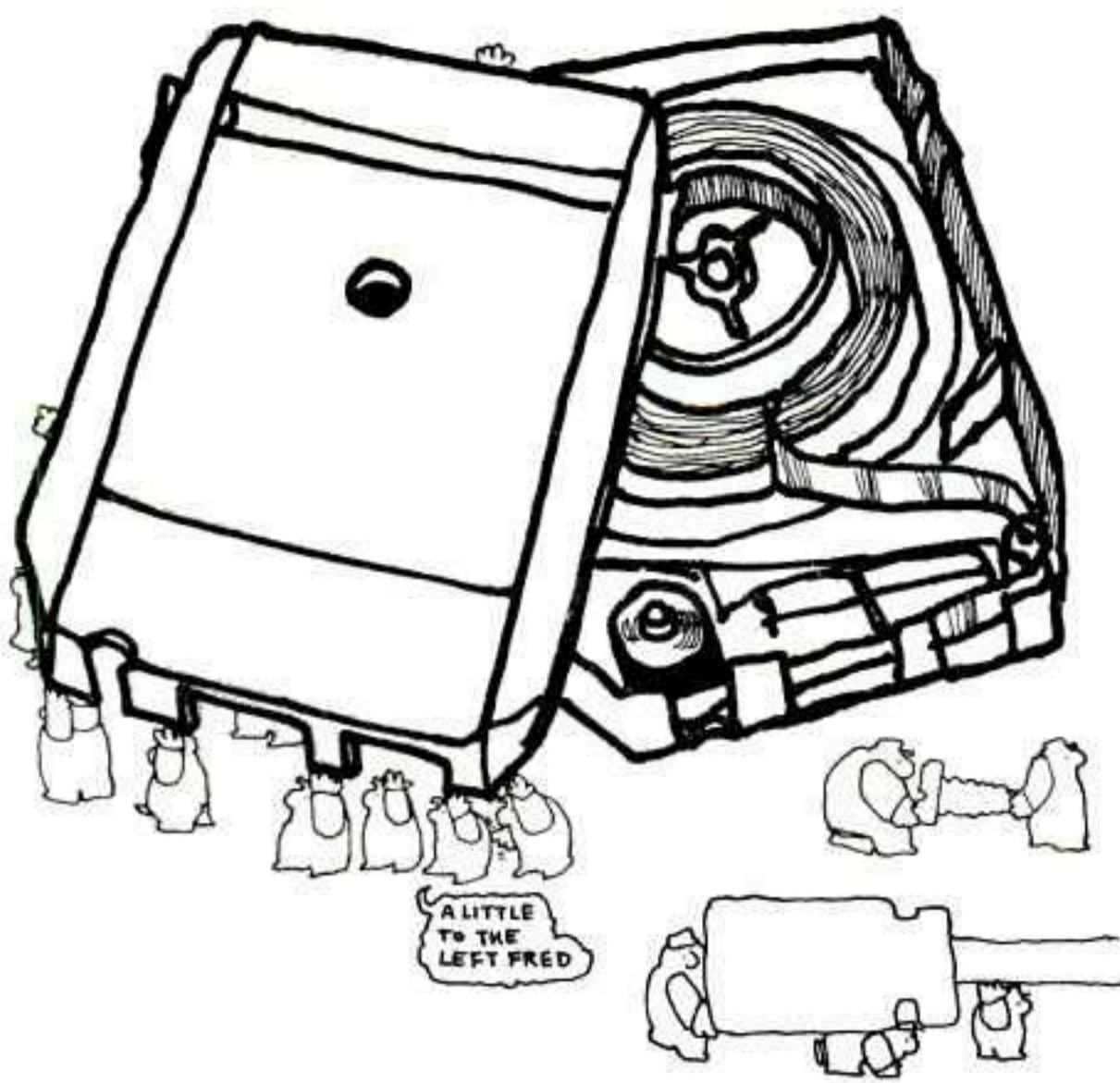
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## Tape CARtridge

# Automotive Specialists Map 3d Tape Center in Black Area

By ELIOT TIEGEL

LOS ANGELES—With two stores servicing the black community, automotive specialists Al Brotsky and Ed Zions are now planning to open a third stereo tape center in still another black area of the city.

The two partners are negotiating for a vacant lot around Pico and LaBrea Blvds., which would put them in the middle of what is a high income section of the black community. Al and Ed's first two Big Sound Corners are located in downtown Los Angeles and in Compton, a neighboring city.

The Compton store, opened last summer, is a three-man operation, and any future Big Sound Corners will also be designed to meet this overhead concept. Brotsky admits the company has done a turnabout in its expansion thinking as a result of being able to put up this kind of store.

The nation's downward business spiral over the past six months caused Zions and Brotsky to hold back their expansion plans. But they now feel they can open other stores because they can put a ceiling on their overhead.

Brotsky and Zions feel they can do a monthly volume of \$20,000 with two salesmen in a new location. The Compton store is presently doing \$15,000 to \$17,000 a month, Brotsky claims, selling a complete array

of prerecorded music, home players, other auto accessories and blank tape.

The Sound Corners are selling less than one percent of their volume in blank tape, but "that is indicative of something which is starting to move. One year ago we had a zero percentage in blank tapes."

Blank tape for cassettes appeals more to Compton customers than their inner city brethren. "The people in Compton are more price conscious," Brotsky explains.

Last January the company reduced its prerecorded music to sell for \$4.98 and 8-track and cassettes sell for \$5.98. Business went up when the price went down.

### 75% of Business

Eight-track accounts for 75 percent of the company's music business, with 4-track 20 percent. Six months ago 4 and 8 were split evenly sales-wise. The company has been stocking up on jazz and soul in 4-track from Muntz to build up a good inventory, explains Brotsky, since Muntz is getting out of the music business (a comment he

made several months ago in Billboard.)

The Big Sound Corner has orders with Muntz for its new 4 and 8-track record/player, which Brotsky feels will spark new interest in blank tapes. The two store operation already feels the impact of blank tape sales in these two configurations.

In the hardware field, the company plans taking on four auto cassette models from Aiwa around March 15 as an addition to its present player representation from Muntz, Craig, Motorola and Lear. In the home field, Muntz, Craig and Topp are the three main lines offered providing three configuration coverage.

"The black community is completely involved in tape equipment," Brotsky said. Having noticed that there is some traffic from the city's Mexican-American community, the two partners are talking about opening a store in East Los Angeles once the Pico and LaBrea store is in operation. The East Los Angeles area is a leading population center for Spanish-speaking people.

# Lib/UA Information Program Launched

LOS ANGELES—Liberty/UA executives have begun offering information—not advice—to foreign licensees in matters of tape cartridges.

The campaign was initiated at the company's recent second international licensees meeting outside Cannes by marketing director Lee Mendell who spoke on the company's growth history with taped music.

Phase two of the educational program is underway with Earl Horwitz, the tape division's general manager, conducting meetings on the Continent with licensees.

Whereas Mendell spoke in generalities about Liberty's involvement in the American tape cartridge industry, Horwitz is going into specific areas and trying to pinpoint attitudes and results of the company's programs.

Liberty/UA has just hired a tape department head for its London company who will be responsible for launching the firm's tape program in England.

Horwitz's trip to Munich last week to talk tape with Liberty/UA's representatives from Germany, England, France and Italy, is an extension of Mendell's own discourse into the company's tape history.

Horwitz's trip is designed to answer specific questions about how a tape division can operate, with each licensee gaining information relevant to his own market.

Representatives from around 20 nations attended the licensee meeting, with a number not yet in the tape business. However, most companies are preparing to enter the tape market, according to Mendell.

Mendell's talk was designed to offer a surface view of Liberty/UA's own tape achievements. "We didn't make an attempt to proselytize and we didn't go in and wave product at this meeting," he said.

Mendell told the licensees

what Liberty and other companies have done and left it up to each company to decide on the validity of the information. "If you want to apply it, apply it," we told them. "You are your own experts."

Mendell said the licensees asked probing, intelligent questions like the ratio of cassette to 8-track, what 4-track means, problems in quality control, where the market is going, who are today's customers and what kind of product is considered for release.

Liberty/UA's move to set up tape management executives in Europe—with England being the first country where this has happened—is a major move in developing an organization devoted to the expansion and nurturing of the cartridge industry on an international concept.

## Audiovox's Converter

NEW YORK — The Audiovox Corp. has developed a new unit which converts any stereo CARtridge tape player into an AM/FM/FM Multiplex Stereo receiver. The unit, called Travelmate, weighs 19 ounces and is inserted into the player's tape cartridge opening. It electronically couples with the tape player's own magnetic pickup and transmits through the unit's stereo amplifier and loudspeakers.

When removed from the player, the Travelmate continues to play utilizing its own self-contained power, loudspeaker and retractable antenna. A hide-away handle enhances the unit's portability.

Other features of the new mini unit include a lamp to guide the listener to stereo stations, choice of local or long distance tuning, and jacks for stereo phones or loudspeakers. The Travelmate lists at \$59.95.

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# How to Go Public by Really Applying, All Tapes' Style

By EARL PAIGE

CHICAGO—All Tapes, Inc. has proved that there is a solution to the dilemma of selling out to a rack giant on the one hand, or on the other, capitalizing to a point where the small tape supplier can compete with the rack conglomerates.

All Tapes went public.

Founded six years ago by Eddie Yalowitz and Kent Beauchamp, primarily as an open reel tape wholesaler, the firm is not typical of most tape suppliers. But All Tapes does typify many tape companies now experiencing steady growth and the problem of capitalizing that growth.

The key factor in going public?

"Be sure your audits are certified," Beauchamp said. "We were fortunate in that our company enjoyed pretty steady growth, we paid our taxes, we had clean books and we didn't go crazy depreciating our inventory. The only hole really was our lack of certified audits.

"If you want to go public you must have two consecutive years of certified auditing. We were fortunate in that it didn't take a lot of time to do a back certification and dig up the bodies. Between the time we decided to go public and the final approval only seven and a half months elapsed.

#### Tremendous Work

"Aside from the need for certified audits, you need to hire a tremendously diligent lawyer, accountant and underwriter because there is a tremendous amount of work involved," Beauchamp said the amount of money required to go public depended largely upon the deal

that is worked out with the underwriter.

Obtaining certified audits isn't so much a question of additional money, Beauchamp said, as it is obtaining the services of a competent auditor who is willing to put his name on record with the Federal government. "You have to decide if you are going to play by the rules. Once that auditor certifies your records it's like guaranteeing the gold in Fort Knox."

Turning to the decision to go public, he said:

"Like a lot of small companies in the tape business, we had some very attractive offers from companies wanting to acquire us. But we started thinking about all the people who had worked so hard for us during the years. Basically, we have a bunch of young guys who have worked very hard and the deal we could give them through our going public was a hell of a lot better than by selling out.

"The second factor was the consideration of those who had invested money in our firm from the beginning. Eddie and I had some money to start out with but relatives and friends came through with some really substantial sums. There were no interest payments and no notes. Although we paid off our debts in six months as it turned out, we considered how best we could reward those whose generosity had made our success possible.

"Finally, we saw that the only way to move the business further was to obtain sufficient financing. When you talk about putting in conveyor belt equipment and sprinkler systems and all the other things involved in

expansion you are talking about a substantial amount of capitalization."

#### 250,000 Shares

All Tapes (OTC) offered 250,000 common shares. The firm is an umbrella for Royal Disc Dist., Inc. (founded in 1964), Rapid One Stop Service, Inc. (1968) and All Tape Dist., Inc. (founded later in 1968). One aspect of the firm's unique evolution can be appreciated in the fact that initially it was a supplier of open reel tapes—one of the first Ampex Stereo Tapes distributors — and only recently it became one of Ampex Record Corp.'s outlet for disks.

As a tape and record rack jobber, the firm offers a complete rack service in 8-track, cassette, open reel and disks. As a record wholesaler, it has numerous lines including Atco Records, Deutsche Grammophon Records, Polydor Records, Prestige Records, Buddah Records, Bang Records, Jubilee Records and some 60 to 70 lines. As a one-stop, the firm is steadily building an album servicing business. The firm employs over 80 people.

In one respect, All Tapes has "backed into" the tremendous expansion seen in prerecorded music retailing and is now a total supplier of software. This has made for some interesting twists. For example, one camera dealer doing well in cassettes was convinced by All Tapes that he could sell 8-track cartridges, too. In another instance, an electronics store handling only tape, was advised to put in a stock of 300-500 LP's.

Beauchamp summed it up: "We can go any direction a retailer wants to go."



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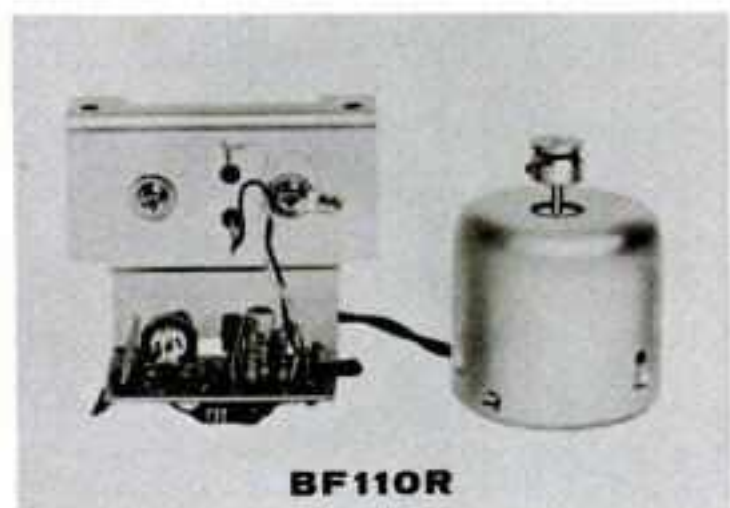
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- BF110R Single speed (2000rpm). With electrical governor motor. For tape recorders.
- BF200R Single speed (2200rpm). For car recorders & players.
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- VM250B Single speed (3600rpm). For auto tuners.



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## Cassette Auto Mart Seen Zooming

By RADCLIFFE JOE

NEW YORK — A major American cassette manufacturer has predicted that the cassette auto market is on the verge of developing into something very significant.

Wybo Semmelink, Norelco's vice president in charge of the Home Entertainment Products Division, made the statement while speaking recently on the growth and development of the cassette in this country.

Dispelling rumors that the cassette's bid for entry into the automobile market had run into serious difficulties, Semmelink disclosed that at least one major car manufacturer had placed an order for cassette equipment which will be offered as an option in future models.

He said rumors that the car buying public was largely dissatisfied with the cassette's performance as an automotive unit because of fragility, lack of proper fidelity and absence of continuous loop, were, for the main part, untrue. Semmelink added that most auto cassettes, particularly those manufactured by Norelco, meet the rigorous standards set by the automotive industry. "This is more than can be said for many 8-track units now available," he said.

Semmelink pointed out that it must be remembered that the cassette, unlike its 8 and 4-track counterparts, was developed as a home entertainment unit, and is still very much in its embryonic stage in the automotive field.

"Until recently, we at Norelco have been concentrating on improving the cassette's versatility as a home entertainment unit, and were not overoccupied with the automotive market," said Semmelink. "We have, since our introduction of the cassette into this country in 1964, made tremendous improvements on such technical flaws as poor

fidelity and slow tape speeds.

We have reduced much of the wow and flutter in the units, and can today boast of frequencies of up to 10,000 Hertz. With the use of the Dolby System and Cronyn tape, along with improved playback heads, we feel there will be little difference in the future, in the sound of the cassette and a stereo record, he added.

### Kinks Ironed Out

Semmelink said now that these kinks had been ironed out, his company can turn its attention to the automobile market, which had long been secondary to the home entertainment market. He said that this year the Norelco auto cassettes had been displayed at automotive shows in New York and other cities with very good responses.

He is convinced that the cassette as a car unit has everything going for it. "One of its greatest advantages is its size," he said. "Units are compact and fit snugly into an automobile's dashboard, and the number of prerecorded cassettes which can be carried around in the glove compartment of the car is considerably more than other configurations."

Semmelink is very confident about the future growth of the entire tape market. He feels that sales this year will be good in spite of industry scares over the state of the nation's economy.

He said that in Norelco's case, the sum total of stocks on order placed in January this year equals that placed during the same period in 1969. He added that much of Norelco's business was done with lower priced items and feels confident that if a slump does occur in the economy, it would not be likely to seriously affect his organization.

However, he thinks that the first six months of this year will be best for sales, with the

second half just about average.

"We are keeping a weather eye on the economy," said Semmelink, "but we have no intention of allowing wariness to lead to despair."

Semmelink sees the cassette making increasing inroads in education and communications, and assures that its potential in this area is virtually limitless. "Still," he added, "there will always be tremendous demands for it as an entertainment unit, and its use in the field of education will not trigger any decrease of this demand." Semmelink feels that if anything is likely to hurt the prerecorded cassette, it is its present high cost. "The present price should come down," he said.

The Norelco official is not very concerned about the flood of low end, inferior, foreign-made tape equipment which is flooding the U. S. market and bringing headaches to manufacturers and dealers alike. "These will all soon fade off the scene," he said confidently. "The consumer today is more sophisticated and discriminating than ever before, and they will not be tricked by low-priced inferior goods," he said.

Semmelink also feels that the cassette will not obsolete 8-track nor vice-versa. Nor will tape obsolete records. "There is room for both the tape and the disk, and there is also room for both configurations of the tape," he said.

## Ampex Microcassette Is Clicking With Young

NEW YORK—Ampex Stereo Tapes (AST) has registered a marked increase in the popularity of its \$1.98 microcassettes among young buyers. According to Jules Cohen, AST's national marketing manager, the big attraction of the innovation introduced less than two years ago is that they carry four of the recorded artists' top songs.

Cohen said that although the microcassette, an abbreviated version of the LP cassette album, was originally designed to compete with the single record release, the unit is now way ahead of its disk counterpart. "The reason for this is that although the disk is cheaper, yet it usually has but one strong tune as compared with the four top songs you get on micros.

Cohen cited one example of this, the newly released Tom Jones microcassette which offers, "I Can't Stop Loving You," "Love Me Tonight," "I'll Never Fall in Love Again" and "Twist and Shout." Each of these tunes has reached the "Top 100" charts in recent months.

AST's January releases include Aretha Franklin, Creedence Clearwater Revival, Three Dog Night, Englebert Humperdinck, Led Zeppelin, and Judy Collins. The tunes they sing were selected from their most recent top tunes heard on Top 40 AM/FM and underground radio stations across the nation. One Atlantic/Ampex variety micro re-

lease contains, "People Got to Be Free," by the Rascals; "White Room," by Cream; "I Started a Joke," by the Bee Gees; and "Hey Jude," by Wilson Pickett.

Cohen said that although most micro cassette selections are rock favorites aimed specifically at the teen-age market, yet parents of the very young can also get selections from "Peter Rabbit," "Little Red Riding Hood" and other children's stories.

The AST official added that even though the price and content of the micros are their greatest attraction, packaging is also partly responsible for the

(Continued on page 74)

## Ampex Opens Duping Plant in U.K.; Drive Set

LONDON — The opening of a U.K. duplicating plant and a major drive into the Continental cassette market were announced in London last week by Ampex Stereo Tapes, which started its European operation last September.

With an expected capacity of 1,000,000 cartridges and 1,600,000 cassettes per year, the new plant is to be located "in the London area" and will be used in addition to the Nivelles, Belgium, factory, where Ampex's European prerecorded product is currently duplicated.

"We have several sites under consideration but, as yet, nothing has been finalized," said Gerry Hall, Ampex Stereo Tapes, Europe, general manager. "When operational, the company will provide product for both the home and overseas market."

### AAMA Show

• Continued from page 12

fering a combination stereo 8-cassette player, with the cassette portion housing an automatic reversing feature.

—Continuous loop cassettes will enable cassette producers to enhance their propaganda pitches to auto manufacturers.

The company's entry into the cassette market will be at the beginning of April and is to comprise a 100-title release of middle-of-the-road and pop albums. Further releases will follow at roughly quarterly intervals, gradually building up to monthly releases.

The company's U.K. cartridge catalog, which also includes product from RCA, CBS, EMI, Pye and Warner-Reprise, at present stands at about 500 titles, with the next release again in April. Thereafter additions will be made monthly.

Earlier this year, Ampex revealed it is to also enter the disk market. Negotiations are expected to begin soon with European distributors for the marketing of Ampex and Lizaid record product in the U.K. and on the Continent.

"Apart from providing new sources of recordings for tape, the record company will be developed in its own right for a variety of audiences," said Larry Harris, president of Ampex Records. "The company is a logical extension of the corporation's growing involvement in the music business."

Disks produced by Ampex will also be available in tape form.

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## Tape Happenings

Ampex will receive tape rights in the U.S. and Canada to some of the music produced by Music Enterprises Inc., of Houston. Music to Ampex will be on the Wet Soul and Double Bayou labels. . . . Rose-Wood of California, Redondo Beach, is offering a cassette storage carousel (model 950) that holds 40 tapes. . . . Construction has started on new corporate headquarters for GRT Corp. in Sunnyvale, Calif. The 50,000-square-foot structure will be completed in June, with administrative offices and engineering facilities to be housed in the two-story building. . . . Radiant

is offering a pocket-sized cassette portable recorder/player (micro 100) at \$109.95. . . . North American Philips is exhibiting at the Master Photo Dealers and Finishers Association show in Philadelphia, March 1-5. . . . Cassette Corp. of America is introducing a pin-type, preleadered cassette that has two features: lubricated steel pins and two flanged guide rollers in the tape loop. These provide a flat "tape pancake" in all operational modes and a better controlled wind and rewind, reducing the chance of crosstalk, according to company spokesmen.

## BEST SELLING Billboard Tape Cartridges

### 8-TRACK

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

This Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	15
2	2	ABBEY ROAD Beatles, Apple 8XT 383	19
3	3	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	10
4	5	TOM JONES LIVE IN LAS VEGAS Parrot M79831 (Ampex)	14
5	4	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023-50068	10
6	9	SANTANA Columbia 1810 0692	18
7	8	LET IT BLEED Rolling Stones, London M72167 (Ampex)	9
8	10	JOHNNY CASH AT SAN QUENTIN Columbia 1810 0674	30
9	11	EASY RIDER Soundtrack, Reprise BRM 2026	12
10	14	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023-50066	10
11	6	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco TP 33-250 & Ampex 8250	40
12	16	THE BAND Capitol 8XT 132	5
13	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	1
14	—	HELLO, I'M JOHNNY CASH Columbia 1810 0826	1
15	17	PUZZLE PEOPLE Temptations, Gordy G8 1949	11
16	7	BLOOD, SWEAT & TEARS Columbia 1810 0552	40
17	—	TRY A LITTLE KINDNESS Glen Campbell, Capitol 8XT 389	1
18	—	ENGELBERT HUMPERDINCK Parrot 8T 79830 (Ampex)	1
19	19	JOE COCKER! A&M 8T 4224	4
20	—	CHICAGO Columbia 18 80 0858	1

### CASSETTE

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

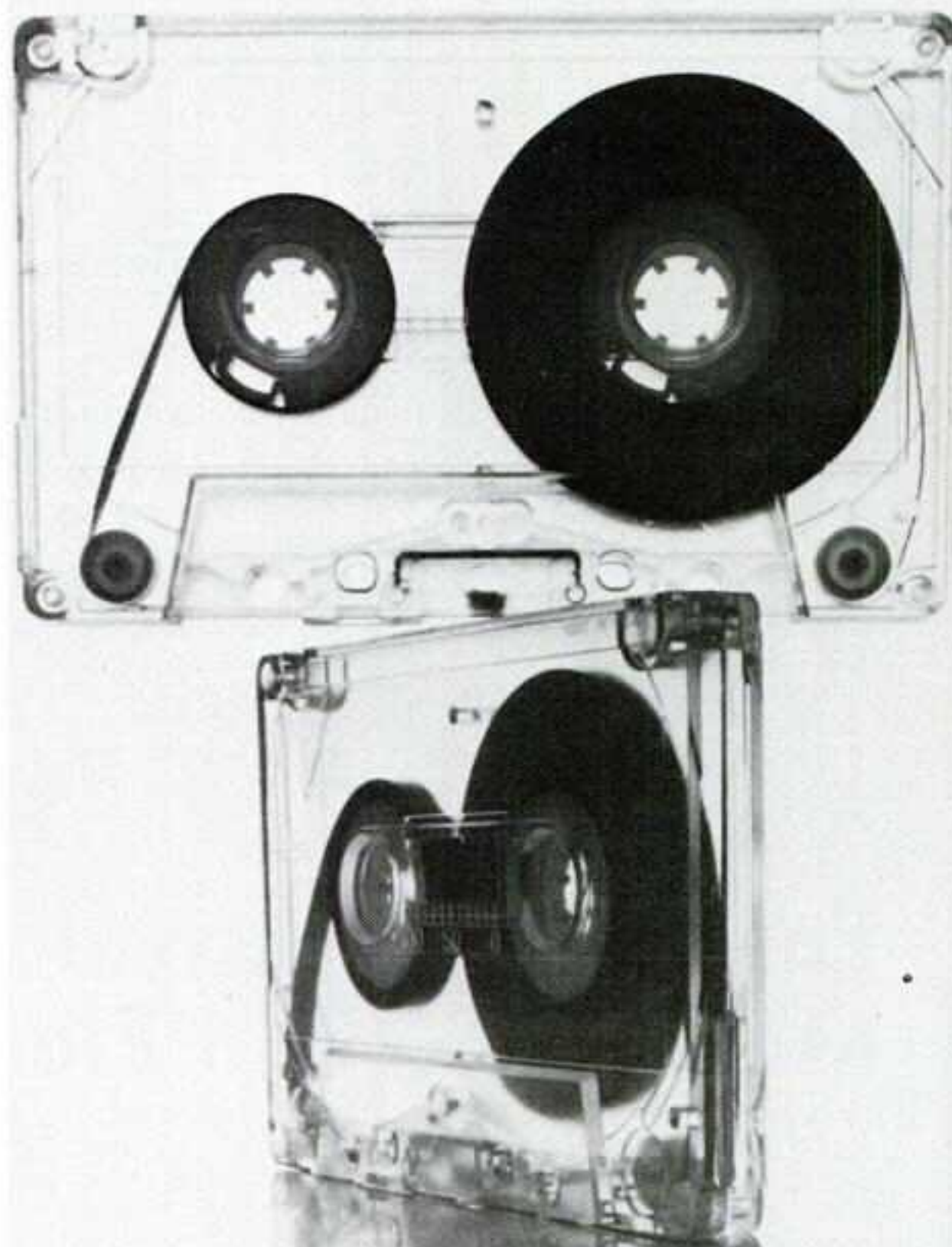
This Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple 4XT 383	18
2	2	LED ZEPPELIN II Atlantic C5 8236 & Ampex 58236	12
3	5	BLOOD, SWEAT & TEARS Columbia 1610 0052	25
4	3	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	9
5	4	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco C5 33-250 & Ampex 5250	39
6	6	TOM JONES LIVE IN LAS VEGAS Parrot M79631 (Ampex)	9
7	7	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 550068 & GRT 5023-50068	7
8	12	SANTANA Columbia 1610 0692	12
9	11	MONSTER Steppenwolf, Dunhill-Ampex 550066 & GRT 5023-50066	2
10	10	LET IT BLEED Rolling Stones, London M57167 (Ampex)	5
11	8	JOHNNY CASH AT SAN QUENTIN Columbia 1610 0674	23
12	9	ENGELBERT HUMPERDINCK Parrot X 79626	3
13	13	JOE COCKER! A&M C5 4224	9
14	14	STAND Sly & the Family Stone, Epic N 16 10186	2
15	—	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 580	1

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Say You Saw It in Billboard



## Walden Adding Underground & Pop to Its Signing Vistas

NEW YORK—Walden Artists and Promotions, firm based in Macon, Ga., is shooting for a multifaceted look for the seventies. The firm, which developed as specialists in the soul field, has established a new policy of signing acts in the underground and pop fields.

New acts signed to Walden include the Allman Brothers

Band, Tony Joe White, Livingston Taylor, Johnny Jenkins, Ginger Thompson and the Boogie Chillun. Oscar Toney Jr., Doris Duke and Swamp Dogg are further artists to be added to Walden's soul stable.

Alan Walden, 26-year-old president of Walden, said, "Since my brother Phil resigned to develop his specific interests in

management and recording, we continued to follow the format he had established with soul and r&b artists that built our reputation. However, we have always been conscious of the multiple tastes of the public. While we are and always will be into the soul bag, we are, nevertheless, here to supply a service and must, therefore, give our customers what they want."

Bunky Odom, previously with the Arnold Agency in Atlanta, has joined Walden and will be working within the agency to expand its booking outlets; this will cover television, theater tours, colleges and festivals, both abroad and in the U.S.

Artists signed exclusively to Walden are Johnnie Taylor, Percy Sledge, Arthur Conley, Oscar Toney Jr., Clarence Carter, Candi Staton, Eddie Floyd, Doris Duke, the Precisions, Al Green, Johnny Jenkins, Jimmy Hughes, Betty Lavette, Z.Z. Hill and the Boogie Chillun.

The Allman Brothers is booked in conjunction with Associated Booking Corp. and Tony Joe White in conjunction with the William Morris Agency.

Alan Osborne, also a newcomer to Walden, will primarily be responsible for booking college dates.

## Indoor Woodstock Fest to Make Tour

NEW YORK—Mike Quatro, independent promoter, and Russ Gibb, owner of the Grande Ballroom in Detroit, will bring an "indoor Woodstock festival" to between 10 and 15 cities that have not had previous pop festival events.

Set for the kickoff show in the series on March 7 at the Kiel Auditorium in St. Louis are Steam, Stooges, Amboy Dukes, Cradle, Rotary Connection, Chuck Berry, Country Joe & the Fish, and Frost.

Other cities being set up, and acts being used, are Cincinnati Gardens, Cincinnati, March 26, with Joe Cocker, Savoy Brown, MC-5, Amboy Dukes, Cradle, Frost, Stooges, Lemon Pipers,

and others; Aragon Ballroom, Chicago, March 27, with the Byrds, Muddy Waters, and other local acts; Kansas City, March 29, no acts set yet; Maple Leaf Gardens, Toronto, April 18, show will be comprised of American and Canadian acts.

Acts have not yet been set for "festivals" in Boston (April 20), Detroit (April 25), Baltimore (June 20) and New York (June 27).

Agents or managers in placing their acts with these shows should call Quatro at 313 886-3362, Detroit. Also slated for approval are light shows and public relations men.

## Easter Pop Festival March 27-29 in Fla.

MIAMI—Concerts Inc. will stage Wintersend, a major pop festival on Easter Weekend, March 27-29, in South Dade County, about 15 miles from Miami.

Among the acts signed for the festival are Canned Heat, Mountain, Country Joe & the Fish, Grateful Dead, Ritchie Havens, Sweetwater, Ike & Tina Turner, Johnny Winter, Steve Miller, John Mayall, Little Richard, Ten Years After, B.B. King and Joe Cocker.

Wintersend, which will occupy a 650-acre site, will have two large recreation areas each with its own showers, toilets, water trough, barbecue pits, concessions, shops, bazaars, medical facilities and a general store. Both areas will serve free food 24 hours a day.

Experimental and underground films will be shown in

each area from 3-6 a.m. Barry Reischman is creating the event's environmental and visual design. Part of the festival will carry an American Indian motif with 40 Indians from New Mexico participating.

Tickets will be \$20 for the entire festival with no single-day tickets sold. Shelly Kaplan, who produced last summer's Atlantic City's Pop Festival, is project coordinator.

Recreation areas and free food service will be open to ticket holders starting with the weekend preceding the event. Concerts Inc. also has made arrangements with a travel agent to provide a substantial discount on round-trip bus transportation from Northeastern college areas.

Doctors from the Miami area will operate a central hospital and four satellite hospitals on the grounds. Security will be provided by the Hog Farm and Trans Love Energies, who will be directed by several security chiefs who worked at the Woodstock Festival.

## Stone the Crows Will Tour U.S.

BOSTON — Stone the Crows begin their U.S. tour at the Boston Tea Party Thursday (5) through Saturday (7). The Polydor Records group will tour the U.S. through April 18, when they play the Santa Monica (Calif.) Civic Auditorium.

Other dates already set are Detroit's Easttown Theater, March 20-21; Chicago's Auditorium Theater, March 22; Stony Brook (N.Y.) University, March 25; New York's Fillmore East, March 27-28; Immaculate High School, Somerville, N.J., March 31; Capitol Theater, Portchester, N.Y. April 4; Philadelphia's Academy of Music, April 5; San Francisco's Fillmore West, April 9-12; and San Diego, April 17.

## Talent In Action

### SLY & THE FAMILY STONE

Madison Sq. Garden, New York

Sly & the Family Stone didn't need to sing "Stand" at their Madison Square Garden concert Feb. 13 to get an audience of 20,000 to its feet, standing on the floors, on chairs, on arms of chairs. The capacity crowd snapped to life as soon as the Epic recording group stepped on stage. Their set included most of their hits, drawing equal cheers for each one, from "Dance to the Music" to "Thank You." The throbbing excitement was there, the rich textural harmonies were there, the balanced sound, even at a mighty volume. But the beauty of the evening was more than the music; it was the overpowering rush of good will and enjoyment that bounced back and forth between the stage and the audience.

Preceding Sly's set were two supporting groups, Fleetwood Mac and the Grand Funk Railroad. Reprise's Fleetwood Mac deserves a smaller hall to play in. Much of their clarity and subtlety was lost in the rumble and echo that are hard to overcome in a massive auditorium.

Capitol's Grand Funk Railroad succeeded in generating excitement they were aiming for, and occasionally their playing even bordered on music.

NANCY ERLICH

### FIFTH DIMENSION

Philharmonic Hall, New York

Is it really possible that there's a pop group around today that can never do wrong? This seems to be the case with the always exciting Fifth Dimension, just recently signed to Bell Records.

They are equally at home in nightclubs, open air stadium and on stage in concert halls around the world. And once again they proved their winning ways with an audience at Lincoln Center's Philharmonic Hall, Feb. 14. Their material is always as good as their treatment of it, or maybe it's the other way around. In either case, they treated the enthusiastic audience to their own special brand of excitement, as they romped, pranced and danced till their effervescent energy bubbled out into the aisles. They can sing the "Declaration of Independence" and make it come across, or dazzle with a rousing medley of their hit singles which are even more appealing performed live. The remarkably talented quintet drew a standing ovation with their "Aquarius/Let the Sunshine In" which was especially effective with its inventive lighting. And when they encored at the end of the show with another chorus of "Sunshine," it proved a fitting closer.

Warner Bros. recording star Turley Richards opened the first half of the concert and did little to prepare the audience for the excitement to follow.

JOE TARAS

### BOBBY VINTON

Copacabana, New York

Bobby Vinton, a veteran young performer, had a smashing, congenial opening at the Copacabana, Feb. 16. Vinton drew heavily on his steady list of Epic Records hits, including the current "My Elusive Dreams" and also sang other top-flight material, such as "Raindrops Keep Falling on My Head." The first song successfully played a tape deck along with the supporting live musicians. A high point was Vinton's acknowledging of the track's use before repeating the last chorus.

Of his old numbers his "Mr. Lonely," probably the strongest number of the show, was powerful and still moving. A medley of songs in foreign languages was another big point as was "Mama Don't Know," in which he played

clarinet, organ, saxophone and trumpet. Vinton's amiable manner in talking to the audience helped contribute to the good spirits in the club during his performance. The show was opened by comedian Sandy Baron.

FRED KIRBY

### THE DOORS

Auditorium Theater, Chicago

The Doors just couldn't put it together on Feb. 14 despite playing for nearly two hours in both shows. The first show was clearly superior to the second, which was drowned in the ocean of free verse by singer Jim Morrison.

The first show was highlighted by "When the Music's Over," and "Soft Parade" from the group's albums on Elektra Records. The group, featuring Robbie Kreiger on guitar, Ray Manzarka on organ, and John Densmore on drums, also did several numbers from its new album, "Morrison Hotel."

The second show found Morrison and the rest of the group to be in two separate worlds. Although fine instrumentally, especially Densmore, Morrison frequently got caught up in his own lyrics, mixing lines from different songs, and generally confusing everyone. The concert closed, appropriately, with "The End," featuring a strong solo by Manzarka.

GEORGE KNEMEYER

### HAMILTON FACE BAND

Bitter End, New York

The Hamilton Face Band, stronger than ever, had a good opening set Feb. 18 to begin its run at the Bitter End. The group, now on Bell Records, gives all five members opportunities to shine. Included are Lenny Laks, a fine lead vocalist; Steven Margoshes, a flashy, intense pianist; and Ruth Underwood, a surprisingly solid drummer. Completing the quintet are two other highly capable musicians, guitarist Ronnie Seldin and bass guitarist Alan Cooper.

Some of the best numbers were from the unit's new Bell album, including its title song, "Ain't Got No More." Also from the album were "Who Did You Fool Today" and "Ghost of a Highway Child." "Who Did You Fool Today" was one of the numbers where Laks was aided on vocals by Margoshes. Seldin also joined in vocally. During the set, Laks played saxophone and trumpet. The show opened with a good set by Glenn Leopold, an improving young folk singer with good original material.

FRED KIRBY

### ASTRUD GILBERTO

Rainbow Grill, New York

Brazilian-born singer Astrud Gilberto returned to New York last week and painted a storybook picture, in song, of her native country for an appreciative audience of first-nighters at the Rainbow Grill on Feb. 16.

The smoky-voiced "Queen of Bossa Nova," on Verve Records, singing tunes like "In My Solitude," "Girl From Ipanema," "A Day in the Life of a Fool," and many other old favorites from the Antonio Carlos Jobim songbook, dispelled the wintry chill outside with a warm and welcoming picture of the Copacabana and Ipanema beaches of Rio, the country's rollicking Mardi Gras, and the beauty of friendliness of the Brazilian people.

Miss Gilberto's style and repertoire have not changed much over the years, but she remains a consistently good entertainer with the knack of personalizing a song in such a way that every male in the audience gets the feeling she is singing especially for him.

For her concerts at the Rainbow

(Continued on page 26)

## Signings

Jerry Butler re-signed with Mercury for five years. . . . Vanguard's Frost signed with Mike Quatro, Inc., of Detroit, for personal management. . . . (Little) Jimmy Dempsey, guitarist, joined Plantation, who will issue an album by him soon. . . . Pat Boone to Capitol, where "Now I'm Saved" is his first single. . . . Warner Bros. Grateful Dead to International Famous for representation in all fields. . . . Dick Holler signed with Atlantic, who plan an album early in summer. . . . The Righteous Brothers re-signed with (Continued on page 37)

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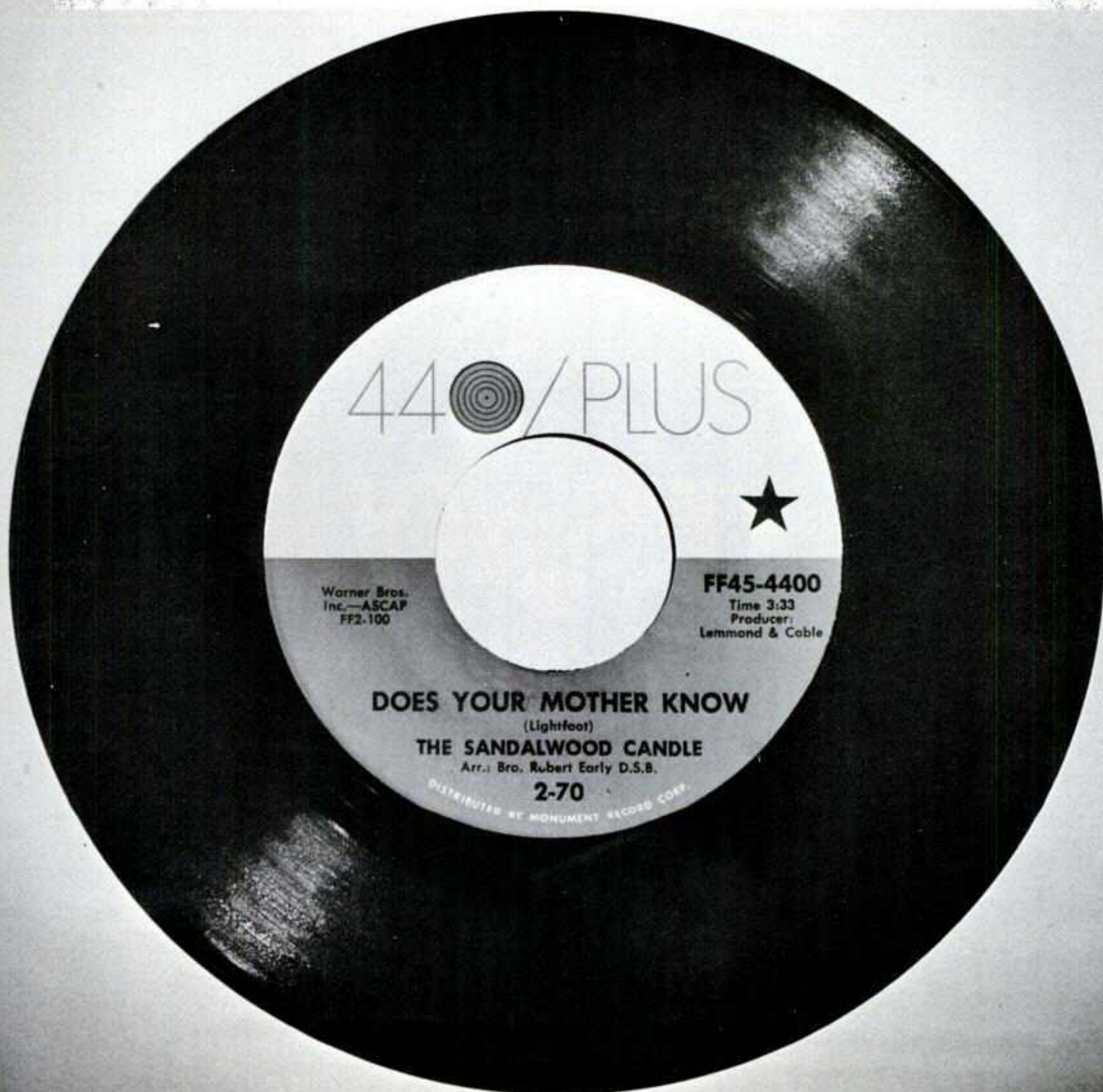
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## Sly Date: Many Words, Little Music

By MILDRED HALL

WASHINGTON—Sly & the Family Stone and their management, Goody Good Productions, set a new record in bad performances here last week. The group arrived nearly five hours late for their Constitution Hall appearance, gave the fans scarcely more than 30 minutes of playing. They took off without as much as a pax vobiscum to the devotees who paid between \$5.50 and \$7.50 a ticket to the oversold concert.

As a result of the general mismanagement and oversell of tickets, when some 3,800 of the audience crammed the hall, the doors were closed on hundreds who milled around outside, many holding tickets. Crashers broke through, a melee de-

veloped outside the hall, with rock-throwing and about \$1,000 in damage. A number of arrests were made by the more than 80 policemen called to quiet things down.

As a result, the DAR-owned Constitution Hall may henceforth be closed to rock concerts—an unfortunate backward step for the staid Capital, which had moved a long way when it permitted rock groups to play in the hallowed Constitution Hall. Two prospective February and March concerts by rock groups and stars have reportedly already been cancelled.

The audience within the Hall remained patient throughout the long wait, in spite of overcrowding, airlessness, and a

stage only occasionally peopled by a disk jockey or two, and brief appearances by a would-be comic, and a local group. Crashers and seat-snatchers made it impossible for anyone to leave his seat, and management made no attempt to straighten things out, beyond ordering everyone to stay in the Hall, or forfeit his right to come back in.

What aggravated even the devotees of the Sly group was a report that their plane was actually not even scheduled to leave New York until well after the 7 p.m. time set for the Washington concert to start. Further delays compounded the lateness.

The experience is becoming so common, the oversell and the delays by artists and managements so callously repeated, that the observers here marvelled that the rock audience patience lasts so long under the abuse. But a fair number of the disillusioned Washington audience were heard to say they'd had it with live rock concerts by groups and stars who deliberately foster suspense by showing up hours late, then give a short performance and take a fast walk off the stage.

Demands by some to get their money back when 11 and 11:30 p.m. rolled around were met with refusals. Representatives of the Goody Good New York productions firm, who sponsored the concert, reportedly refused to refund money or give any reason for the refusal.

## Oliver Is Set for a Global Tour of Dates, TV, Promos

NEW YORK—Oliver, Crewe Records artist, has been lined up for a worldwide tour of concert and television engagements and promotional appearances. He leaves March 8 for England, where he'll take part in a series of press meetings and TV dates in conjunction with the release of "Jean," under a new deal Crewe signed with Pye Records.

Following his engagements in England, Oliver plans to visit Italy, France and Germany in

additional promotion and concert appearances. He will also cut "Jean" in Italian, French and German. He then flies to Australia, where he'll tour from March 23 to April 7. Concerts in Japan are also in negotiation to follow directly after the Australian dates.

During his recent trip to Europe, where he scored at the MIDEM convention, Oliver stopped off in Madrid to take part in ceremonies kicking off a contest to find a "Jean" from Spain. The winning girl contestant, who will be given the title of the Spanish personification of "Jean," will be flown here for a round of promotional events, as the guest of Oliver and Crewe Records.

## 3 Form Company to Supply Promo, Marketing Services

NEW YORK—John Knodle, Dan Desmond and Tom Gelardi have set up National Promotion & Marketing Corp., a firm designed to supply in-depth promotion and marketing services to record manufacturers, music publishers and artists. Knodle will be the firm's president, while Desmond and Gelardi will carry the title of vice president.

The NPM will operate, at the start, out of three key markets—Chicago, Detroit and Atlanta—to service accounts on the radio, television, retail, rack, one-stop and distribution levels. Knodle will work out of Chi-

cago, Gelardi will handle the Detroit market, and Desmond will take over Atlanta after closing out his affairs in St. Louis.

Before forming NPM, Knodle had been district promotion manager for Capitol Records in Chicago for six years; Gelardi had been district promotion manager for Capitol in Detroit for 13 years, and Desmond had been with Heilicher Brothers in Minneapolis for five years and assistant general manager of Commercial Music in St. Louis for the past year.

## Slocum House In Expansion

NEW YORK—Bob Slocum and Gil Munroe, president and vice president of Slocum House, the publishing firm, have established a personal management firm as well as a record label. The personal management firm will be known as STA, and the label will be called Cherry Records. Their first two recording artists are singers Al Vino and Alex Beaton, who were signed by Cherry a&r man, Jerry Bruno.

Slocum and Munroe are known primarily as publishers who have such projects as the magazines Showbill and Guider and the new Ringling Bros. and Barnum & Bailey 100th anniversary Circus magazine.

## Swift's 14-City Promotion Tour

NEW YORK—Decca Records has sent its latest artist, Jonathan Swift, on a 14-city promotion tour. Swift is the discovery of Paul Vance and Lee Pockriss (the Cuff Links, et al) and has just cut his first single, "The Kiss," for Decca.

The tour covers Baltimore, Washington, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Milwaukee, Chicago, St. Louis, Kansas City, Houston, Ft. Worth, Dallas, and his hometown of Detroit.

Swift's first Decca album will be released shortly.

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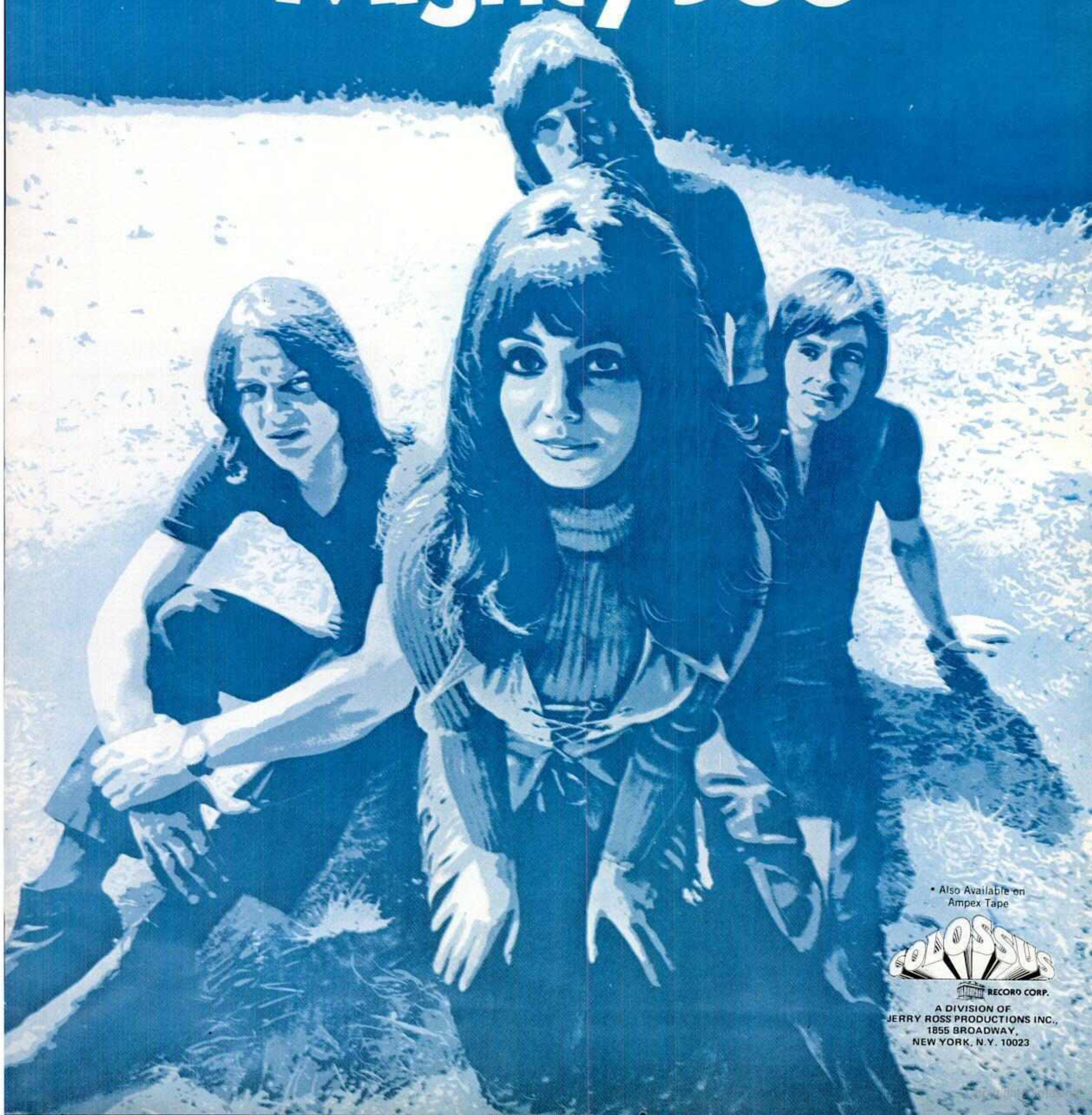
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# From The Music Capitals of the World

(DOMESTIC)

## CINCINNATI

Larry and Ann Vincent are sporting a new release on their Pearl Records label. Ditty is titled "Jingle Jangle Joe (Pride of Kokomo)." Larry, well known in Midwestern nitery circles for his comedy pianistics, has been forced out of action recently by a back ailment, but expects to resume work soon. Pearl Records is located in Park Hills, Ky., just across the Ohio from here. . . . Tommy Wills, head of Airtown Records, was at Rusty York's Jewel recording studio here last week to produce a single on **Dumpy (Piano) Rice**.

Lee Castle and his Tommy Dorsey orchestra boys lost personal belongings and a saxophone, all valued at \$4,365, to thieves who cracked their bus on a parking lot here last week. Castle estimated his loss alone at \$3,174. . . . Peggy Rogers, former manager of Dick Clark's Midwest office here, has shifted to Santa Barbara, Calif., where she is assistant manager of KGUD Radio.

The **Cowsills** were in for a concert at Music Hall Sunday (15), sponsored by Station WSAI, with an ice storm playing havoc with the box office. For a get-away number they introduced their new MGM release, "II x II" (Two by Two). . . . Judy Collins stops off for a single date at Music Hall here in March. . . . Jim Tarbell's Ludlow Garage, local progressive rock nitery, had the following talent for February: **Herbie Mann, Wilbur Longmire, Grand Funk Railroad, Lemon Pipers, Savoy**

**Brown, Neil Young, Taj Mahal and Cold Blood.** Spot has been drawing good crowds, with a \$3.50 tariff at the door.

TV producers **Jerome (Tad) Reeves** and **Al Fisher** used the Taft Broadcasting facilities here last Wednesday (18) to produce a pilot on a new show of interest to women, featuring **Jani Gardner**, local author and newspaper woman. Planned is a five-day-a-week, 30-minute show with guests. Reeves was executive producer of the syndicated **Dennis Wholey** TV-er which recently went off the air. . . . **Danny Scholl**, former nitery and musical comedy singer who has been heard on several major labels in the past, is now a public information officer for **Roger Cloud**, auditor of the State of Ohio. Scholl was forced to quit his showbiz career several years ago when he suffered three strokes over a two-year period. He has been invited to speak and sing at the White House March 4 by **President Nixon**. **BILL SACHS**

## NEW YORK

Polydor's **John Mayall**, Blues-Way's **B.B. King**, and Columbia's **Taj Mahal** play Fillmore East March 13-14. . . . **Pat Paulsen** has been signed by Mobil Oil Co. for a new series of commercials. The contract runs through 1971. . . . Verve's **Astrud Gilberto** is playing the Rainbow Grill through March 11. . . . **Roger Kellaway** will compose the score for Arena Productions' "The Shooting Gallery," a feature for NBC-TV. . . . Cotillion's **Ronnie Hawkins** re-

turns to Canada during a month of globe-trotting to promote his new album. . . . **Al Knopf**, vice president of Local 802, American Federation of Musicians, will be 1970 chairman of the Musicians & Bandleaders Division of the United Jewish Appeal of Greater New York.

Oracle's **Jaime Brockett** opens a four-night stint at the Main Point, Bryn Mawr, Pa., Thursday (26). . . . **Vic Dana** is recording a new Liberty album with sessions arranged by **Al Capps** and produced by **Ted Glasser**. . . . **Jimmy Case** and **Red Wilcox** have formed Showcase Talent/Management Agency at 1057 W. Broad St., Falls Church, Va. . . . Blue Note's **Elvin Jones** makes his film debut in "Zacharia," a **George Englund** production for ABC Pictures Corp. Jones replaces **Blind Faith's Ginger Baker**, who withdrew because of illness. . . . **Alfred Brown** has been signed as musical director for the ABC-TV March 22 special "Harry and Lena," which will star **Harry Belafonte** and **Lena Horne**.

Columbia's **Don McLean** will be featured Friday (6) at a folk music concert sponsored by the New York Pinewoods Folk Music Club in the auditorium of P.S. 41, 116 W. 11th St. . . . Scepter's **Dionne Warwick** will entertain at the Radio-Television Correspondent's Association dinner Thursday (26) at Washington's Shoreham Hotel. . . . **Steve Tudanger** has signed with Pineywood Productions, Ltd. as writer, singer and producer. . . . **Joe Lauer** and his wife have become parents of a girl, **Suzanne**, born at University Hospital. . . . **Maya Angelous**, who recorded an album of original poetry readings for GWP Records, is the author of "I Know Why the Caged Bird Sings," which is being published by Random House.

Crewe's **Julius La Rosa** has signed for four appearances during the coming year at the Concord Hotel in the Catskill Mountains,



JANUS RECORDS introduced Funkadelic to the New York press and disk jockey corps with a performance at Ungano's Feb. 16. After the performance the Funkadelic surround **Marv Schlachter**, front row, third from left, president of Janus, and **Armen Boladian**, far right, head of Westbound Records. The group's first album, "Funkadelic," has been released on the Westbound label, which will be distributed by Janus.

with the first engagement set for March 28. . . . Jubilee's **Happenings** have recorded "Maureen" for the soundtrack of Allied Artists' "Paddy," a film which will premiere in New York next month. . . . **The World's Greatest Jazz Band** is in an extended engagement at the Roosevelt Grill. . . . Decca's **Brenda Lee** will appear on ABC-TV's "The Johnny Cash Show," Wednesday (4). . . . Columbia's **Chambers Brothers**, Polydor's **Ten Wheel Drive** with **Genya Ravan**, and Elektra's **Rhinoceros** appear at Felt Forum, Friday (27). Slated for Sunday (1) are Warner Bros. **Association**, Columbia's **Byrds**, Buddah's **Sha Na Na**, and Vanguard's **Frost**.

Elektra's **Holy Modal Rounders** have written the original score for the play "Operation Sidewinder,"

which will be presented by **Alvin Ferleger**. The group also will perform their score in the show, which opens March 12 at the Vivian Beaumont Theater. . . . **Mort Shuman**, formerly of "Jacques Brel Is Alive and Well and Living in Paris," has taken over the lead of the revival of the Brecht-Weill "Mahogony," which opens Wednesday (4) at the Anderson Theater. Atco has original cast rights to the **Carmen Capalbo** production. . . . Reprise's **Kenny Rogers & the First Edition** are taping an "Andy Williams Show" for March 28 airing.

Reprise's **Sammy Davis** performs at Philharmonic Hall, Friday (27) and Saturday (28). . . . Atco's **New York Rock & Roll Ensemble** are taping "Something Else" and

(Continued on page 37)

## Star of Hair

# Robin McNamara

is Jeff Barry's latest discovery . . .

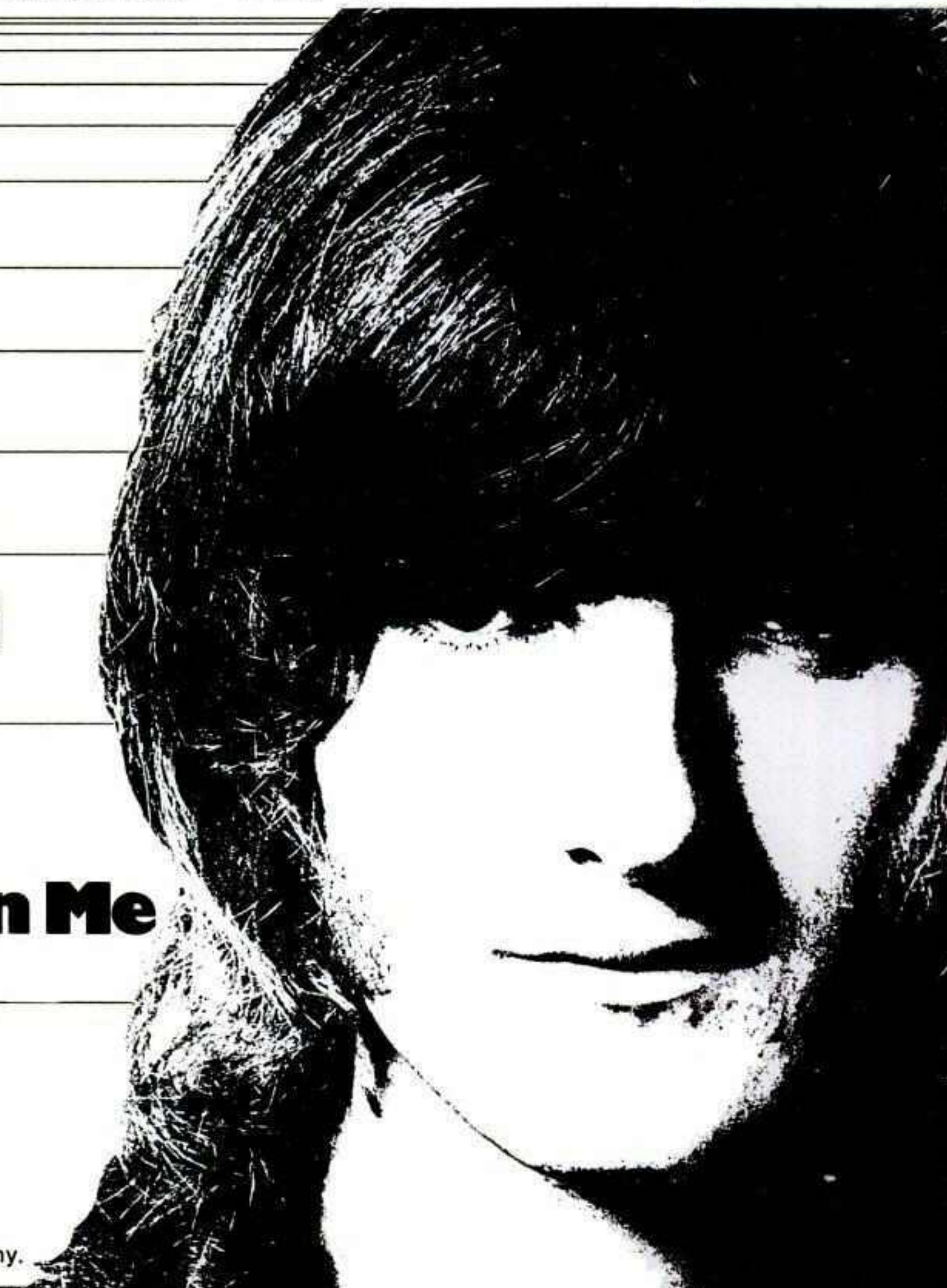
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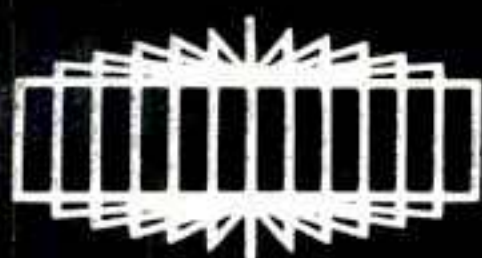
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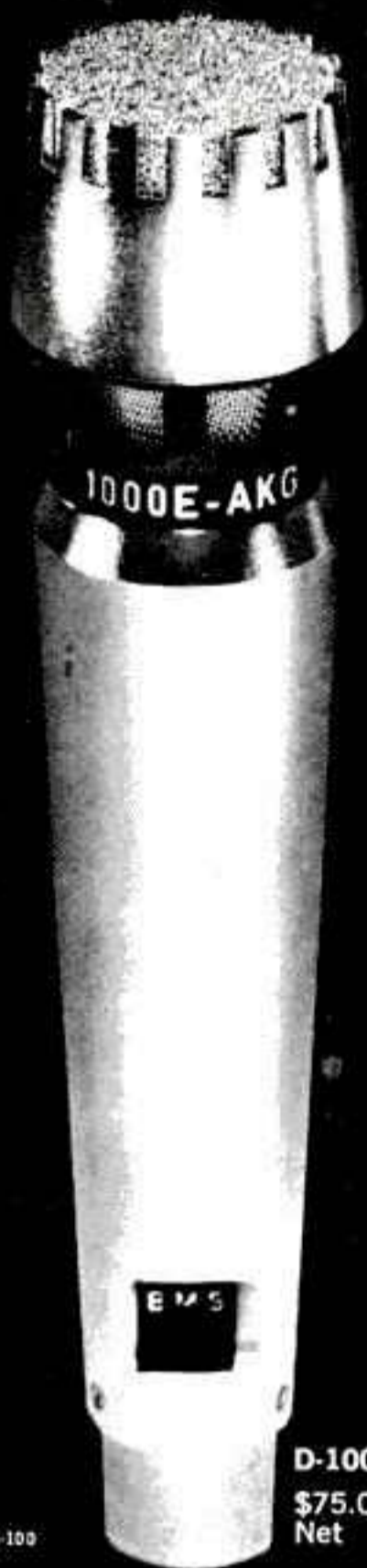


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## Talent

# Agency Spurs Pop in Nashville

NASHVILLE — Hallelujah Talent is a relatively new agency in Nashville, but it is fast becoming an important part of the pop scene here. Hallelujah is working exclusively with rock and pop groups and is constantly increasing its roster of high quality acts. General manager Bobby Smith pointed out that the agency now has 15 exclusive acts, 17 non-exclusive and between 45 and 50 associated acts.

## L.A. TIGHTENS FEST CONTROL

LOS ANGELES — Mayor Sam Yorty has signed an ordinance tightening police controls over rock festivals. The police commission now has the authority to require the posting of a bond to cover estimated additional costs of staging an outdoor musical event, plus liability insurance for any possible neighborhood damage.

The commission may also regulate hours, the number of employees, sanitary and parking facilities, minimum seating and the manner of ticket selling.

The agency has been in operation for three months and has worked steadily to develop an organization that will benefit both the agency and the acts, while still maintaining a close relationship between agents and clients. Smith said, "We saw the great potential of Nashville becoming a major pop center as well as being the country music capital of the world. At the time we began operations, there was really no one working with the young groups in the area, so we decided to do something about it. As an example, we had 26 groups working Feb. 14. Now we are in the process of negotiating recording contracts for some of our top acts and hope to help all of our people achieve the highest amount of success possible."

Hallelujah Talent is now booking acts into clubs and shows in 15 states, with a large concentration of talent going into the Boston and New York area. Smith also said that he is always looking for new acts and has incorporated facilities into his office space for auditioning purposes. His office is located at 1105 Bell Grimes Lane in Nashville.

## Talent In Action

• Continued from page 20

Grill, Miss Gilberto is backed by a bossa nova orchestra comprised of flutes, cymbals, guitars and a couple of unique Afro-Latin instruments integrated with conventional instruments.

RADCLIFFE JOE

### AMBERGRIS

Bitter End, New York

Ambergris, a potentially interesting nine-man rock group with a Paramount Records LP soon to be released, was a bit overwhelming in the small club setting of the Bitter End on Feb. 1. Four brasses and a violent drum tended to drown out the more interesting things going on with the rest of the group, particularly Billy Shay's lead guitar. The group only began to look as if they were enjoying themselves toward the end of their set, with their beautiful "Sunday Lady."

Opening the show at the Bitter End was folk/country singer Paul Seibel, who records for Elektra. Seibel's masterful songwriting is simple without being elementary, and complex without being cluttered. His songs use the country idiom but are not dependent on it, and show an unusual and enviable honesty.

### DELANEY AND BONNIE & FRIENDS MASON PROFFIT

Auditorium Theater, Chicago

It took a while, but Delaney and Bonnie & Friends finally got the audience moving Feb. 14. The first group, Mason Proffit, also played a good set.

Despite help from super sideman Eric Clapton, the audience was listless, obviously waiting to be impressed by the group. The only spark of life came during Clapton's song, "I Don't Know Why," featuring a fine guitar solo by the former member of Cream. The audience responded toward the end during "Coming Home," the group's single on Atco Records, and a medley of rock and roll tunes from the 1950's.

Mason Proffit opened the show with a fine blend of country and rock music. With a sound similar to the Byrds, but more hard, it took the crowd on a country trip, featuring pedal steel guitar and electric banjo. Mason Proffit's final number was a rousing country tune similar to the music from "Bonnie and Clyde." The group has no recording contract, but this should change soon based on the group's performance. The concert was sponsored by 22nd Century Productions.

GEORGE KNEMEYER

## YARBROUGH SETS SCHOOL ON UNDERPRIVILEGED KIDS

NEW YORK—Glenn Yarbrough, Warner Bros. Record artist, has established a school for underprivileged children called SCHOLE. Yarbrough is currently on a national tour interviewing the first group of children and performing concerts, most of the proceeds of which will help support the \$1 million project.

Located in the San Bernardino mountains in California, SCHOLE will be headed by Dr. John Sage.

Yarbrough, who planned to retire in 1969, has rescheduled his booking and intends to perform until the school's goals are met and the school is self-sufficient. At that time, he will become a SCHOLE teacher.

Proceeds from his Warner Bros. albums will also help in the financing of the school.

## WGJB Spurs New Swing Jazz at Roosevelt Grill

NEW YORK — Manager Dick Gibson, who, via the World's Greatest Jazz Band, introduced jazz into the Roosevelt Grill last year, feels the venture "has turned the corner." Audience response to the idea was better than expected, he said, and the advertising budget had been increased to add further stimulus.

The WGJB is currently at the Grill with the addition of trombonist Kai Winding to the group, playing their familiar middle-period, danceable brand of jazz on standards and current chart material.

New York exposure for the Project 3 Records group has also led to increased bookings, including a recent Las Vegas engagement that proved successful.

Intermission group at the Grill is a specially put together quartet co-fronted by Toots Thiel-

man on harmonica and guitar, and Dick Hyman on various keyboards. This follows the Gibson policy of using something more than just elevator music during the intervals.

When the WGJB exit the room to fulfill other commitments, Gibson will continue to place another similarly styled band in their place. Again the reception given the Roy Eldridge-Eddie Condon band last month proved encouraging.

Another sign of the rebirth of this kind of jazz—essentially from the thirties and forties—is the opening of Sunday night sessions at Uncle John's Straw Hat, mining the rich vein of jazz musicians who play in either recording sessions or pit bands. Producer of these sessions is CBS' Frank Driggs, who recently took over from Jack Bradley.

IAN DOVE

## 4 Seasons Click in Memphis

MEMPHIS — The Four Seasons brought their hit act and hit recordings to the Mid-South Coliseum in Memphis to the delight of more than 5,000 people in a concert for Memphis State University Feb. 13.

Some of the most popular songs of the 1960's were revived as Frankie Valli, the Seasons' lead singer, went through such mellow songs as "Dawn" and "Sherri," during the concert.

The group also scored with such hits as "Working My Way Back to You Babe," "Can't Take My Eyes Off of You," "Oh Happy Day," "Mary Anne," and "Big Girl."

On Feb. 14, Jerry Lee Lewis brought Country Caravan No. 14 to the Coliseum on a rainy night and pulled in about 5,000

persons as he went through some of his biggest early hits including "Great Balls of Fire," "Roll Over, Beethoven," and some of his latest modern country music including "One Minute Past Eternity."

The Caravan had Carl Smith, Bobby Wright, Charlie Rich, Lynn Anderson, Bill and Kathy Wilburn and Roy Drusky and his band.

### RANDY HALL

formerly of United Sound International, after successful concerts in the Pasadena, Los Angeles, San Bernardino and San Francisco areas, is scheduling a pop festival in San Francisco June 20th. Starting time is twelve noon until dusk with biggest talent possible and at the lowest prices ever.

More pop concerts are now being scheduled for after the June pop festival with such talent as: Canned Heat, John Mayall, Lee Michaels, Dr. John the Night Tripper, Savoy Brown Blues Band, Alice Cooper, etc.

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## Concerts Aid Ghetto Areas

NEW YORK — Three days of concerts to benefit Coalition Venture Corp. are scheduled for Felt Forum Friday (27) (Chambers Brothers, Ten Wheel Drive with Genya Ravan, Rhinoceros), Saturday (28) (Jerry Butler, the Impressions, Jr. Walker & the All Stars), and Sunday (1) (the Association, Byrds, Sha Na Na, Frost).

There will be two shows each day (Friday and Saturday nights and Sunday afternoon and evening) presented by Gurland-Kaufman International Ltd. Proceeds will help Coalition Venture to provide advertising and promotional services to small businesses in ghetto areas at cost to the owners. The agency will be called Ad Venture.

## Harper Starts U.S. Tour on W. Coast

NEW YORK—Roy Harper, British singer whose "Flat Baroque and Berserk" LP has just been released on Harvest Records, began a six week tour of the U.S. on Feb. 17 at the Troubadour in Los Angeles. Harper is the first Harvest artist to tour the U. S. Harvest, a new British-based label, is distributed here by Capitol.

Harper follows his Los Angeles debut with dates in New York and other cities.

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# Radio-TV programming

## Album Play on Top 40 on Upswing; Tape Sales Poll

NEW YORK — The trend toward programming albums on Top 40 stations as if they were hit singles has taken an upswing and not only have many major market program directors begun to keep close tabs on album sales in their markets, but one station has launched surveys into 8-track CARtridge and cassette sales to better program for its listeners.

WIXY in Cleveland, KROY in Sacramento, WFIL in Philadelphia, WPGC in Washington, and WHYY in Montgomery, Ala., are making extensive use of albums now in programming. And WIXY's program director Bill Sherard is not only checking out albums sales, but

surveying stores on cassette and cartridge sales on the basis that young adults are a major market for them and these are the hard core of his audience.

Several other radio stations are deeply involved in album cuts as programming material; the pioneer station in this aspect would be WMEX in Boston where programmer Dick Summer obtains about 15-20 percent of his programming from albums. KRLA in Los Angeles had been very heavy into albums, but backed off with the departure of program director Doug Cox. KRIZ in Phoenix, programmed by Pat McMahon, is strong in albums.

These albums include pro-

gressive rock, but the vast majority are not necessarily "acid" records. WIXY has four to five albums on its playlist and Sherard said cuts from these albums are played just like hit singles—all day long. The station played the Crosby, Stills & Nash album for a long time and "will probably go back on it because it's still selling in Cleveland."

Too many program directors are playing album cuts just to diversify their programming, Sherard said. "But I use them to reinforce the sound of WIXY. We don't ordinarily play just the cuts that were popular hits . . . because I don't believe in playing albums just to play albums. First, we find out what albums are selling—and this is still a difficult situation." He mentioned checking with the national offices of record companies to find out that both the Crosby, Stills & Nash album and the Led Zeppelin album had sold more than 50,000 copies each in Cleveland.

Because of the growing sales of cassettes and cartridges, WIXY is checking stores that sell them. "And each week Chuck Dunaway, Marge Bush, and I are visiting four or five different one-stops, distributors, and stores. We spend half an hour or so, learning about what each of these businesses handles so we can better evaluate our telephone calls for our singles survey each week."

Miss Bush does the survey  
(Continued on page 32)

## Hip Rock's the New Word for WMUM-FM

PALM BEACH, Fla.—WMUM-FM, a 100-000-watt stereo operation owned by Knight Quality Stations, will launch a progressive rock format here March 1, it was announced last week by Tom McMurray, director of programming for the multi-station chain. Miami, Ft. Lauderdale and Palm Beach all are in the prime coverage area of the station, which was formerly known as WWOS-FM.

Geoff Fox, who'd been with Knight Quality's WSAR in Fall River, Mass., national headquarters of the chain, will be program director of the new operation. Mike Zhier and Brian Halgren are among the initial air personalities signed by the station. The old WWOS-FM had been a 24-hour easy listening station that devoted two hours a night to classical music. It's new image will be "mother."

McMurray said the format change comes only after extensive market research and there

had been a definite programming gap in the market. "We'll play all kinds of music that's good music, though we'll stay away from bubblegum sounds."

For a while, McMurray will be strongly involved in the music aspects of the station. He stressed that the station would be the real thing—"no hype."

## WJIM GOES EL FORMAT

LANSING, Mich.—WJIM, 1,000-watt station here, is dropping its Top 40 format to become an easy listening music station within the next five to six weeks. The station goes to 250 watts at night with a non-directional signal. Program director is Bryan Halter. Further details on the programming change were not known at press time.

## WAPE Fined \$9,000 For Dance Promotion

By MILDRED HALL

WASHINGTON—A Jacksonville, Fla. station has been tapped for a \$9,000 fine by the Federal Communications Commission for violations in connection with the WAPE "Dance Calendar" promotions, and the activities of its deejays. The station is also accused of violating the lottery rule of providing an automobile drawing for paying customers at the dances promoted by the station.

The FCC, in a sharp letter to management, says certain WAPE deejays styled themselves collectively as "In-Man Promotions," and accepted payments from dance promoters for the broadcast of announcements on the "WAPE Dance Calendar." Announcements for dances in and around Jacksonville were carried on the program. The station logs did not identify the sponsors who paid for the announcements.

FCC investigation found that the payment for the deejay "In-Man" was disguised as a

fee for his personal appearance at a dance advertised on the station calendar. But fees for personal appearances of deejays at dances not promoted on the calendar were much smaller. Dance promoters told FCC they understood that payment of the larger fee was a "prerequisite to being mentioned on the Dance Calendar."

The FCC also suspected conflict of interest in the fact that the station's chief engineer and acting operations manager, Isaac Lee, selected music to be played over the station on the Dance Calendar program while he was with the "In-Man Promotion" group.

The Commission said it was taking into account the untimely death of Wm. J. Brennan, of Brennan Broadcasting, the founder and owner of WAPE and of WBAM, Montgomery, Ala., in not holding his widow to blame. Mrs. Brennan has applied for permission to transfer ownership to SIS Radio Inc.



MUSIC DIRECTOR TONY PIGG and operations director Stef Ponek of progressive rock station KSAN-FM in San Francisco, with the Creedence Clearwater Revival during filming at the station of the first show of National General's syndicated TV "In Concert" series. From left, Stu Cooke, Doug Clifford, sitting; Tom Fogerty, John Fogerty, Pigg, Ponek.

## Payment for Usage Seminar Highlight

CHICAGO—The controversial topic of payments regarding use of music on radio will be main event of the ninth annual Mark Century Seminar this year held in conjunction with the annual convention of the National Association of Broadcasters here. The breakfast meeting, which was attended by more than 400 broadcasters last year, will be held April 6 in the morning at the Conrad Hilton Hotel.

Problems and areas of misunderstanding on royalties paid to the three performing rights societies—BMI, ASCAP, and

SESAC—will be discussed. The panel of speakers will include Herman Finkelstein, general counsel of ASCAP; Sidney Kaye, chairman of the board and general counsel of BMI; and Sidney Guber, director of marketing services for SESAC. Milton Herson, president of Mark Century Corp. and the Music Makers Group, will host and moderate the event.

Admission is by invitation only and on a first-come-first served basis by writing Mark Century Corp., 1345 Avenue of the Americas, New York, N.Y. 10019.

## WDEE Vs WEXL—Can the Newcomer Beat Traditional?

By CLAUDE HALL

DETROIT — What happens when two radio stations of comparable signals compete with each other in a major market in a country music format? The answer may soon develop here as WDEE marches into fray against WEXL, which has been a country music station since around 1962.

Slowly, but surely, in many markets good facilities are coming along in new country music formats and busting the hold of small-wattage or daytime only stations. Only in a few markets have daytime stations or small wattage stations been able to hold their own against the bigger newcomers . . . and largely only because of the growing role of FM, which these stations use to extend their broadcast day.

But here in Detroit, two 24-hour AM stations are now waging war against each other. On one side, the more traditional station—WEXL—which believes it has established a strong listening habit in Detroit. On the other, WDEE (the former WJBK, a rock station before it switched) is perhaps a little more expansive in its approach and willing to play popular, though country-oriented, records in its format.

WDEE has the advantage, if you talk to Chuck Renwick, regional radio program manager who's responsible for markets

such as Toledo, Cleveland, and Detroit in the Storer Broadcasting chain. "WDEE has a far superior signal," Renwick said.

But WEXL, said program director Bill Mann, "has a fairly good signal in comparison to WDEE in spite of their 50,000 watts. Too, we've got the image in the market. As far back as 1933, this station has a 'Sagebrush Melodies' program featuring country music."

### Go Further

WDEE claims that WEXL still has commercial religion on Sunday, which doesn't help its country music image one bit. "In addition," said Renwick, "WDEE will be aggressive in its promotion—running television spots and newspaper advertising. We'll also be sponsoring our own concerts. We'll swamp them out in promotions and the quality of our personalities. But, in order to be successful, we feel that WDEE has to go further than that. It's more than just beating another country music station. We don't think our audience on WDEE will come Top 40 and middle-of-the-road stations as well as the potential country music fans in Detroit. But WDEE will not be zeroing in on strictly a country music audience. I'm not sure that the country music audience, as such, exists anymore, especially in a market of this size," he said, pointing out that listeners

in general were more sophisticated today. "And there are a lot of No. 1 country music stations who've certainly gone beyond the normal boundaries of country music fans for their audience . . . in a sense, creating additional country music fans."

To counter WDEE in the market, WEXL is not doing anything different, said Mann. "We're going along pretty much the same as always. That's one of the problems that WDEE has had over the years . . . they've never stayed long with anything. The past six months, under the call letters of WJBK, they were a rock station. For the eight or nine months before that, they were playing good music. One thing I can't understand is why they don't stay with any particular format long. But I do think that their going country music is good for country music business. It might wake up agencies to the fact that country music is important, considering that two stations are fighting for the audience."

### Adjustments

WEXL, however, has made some adjustments in its programming. Mann said that the format has been tightened up some. And the psychology of having competition has been good for the WEXL air personalities. "So, we're probably sounding better  
(Continued on page 30)



# WDEE Vs WEXL—Can the Newcomer Beat Traditional?

• Continued from page 29

than before." WEXL has about 50 records charted, but plays 65, plus album cuts and oldies. The station checks out singles sales to some extent. "The biggest problem about singles sales in the area is that only certain stores will carry them. And even those that do carry country music singles don't have all of the records."

WDEE will feature a "pretty broad playlist," said Renwick. "We'll probably publish a playlist of the top 40 records. Already, we're presenting it on the air. But we're working with a playlist that includes up to 100 records." One of the things that WDEE is doing in order to build up a rapport quicker with Detroit listeners is that each deejay goes on the phone for a half hour after doing his radio show. During this half-hour, he takes requests and chats with listeners. He's free to insert these requests into his program the next day. Besides the singles, WDEE airs between 40-60 current and recent album cuts. The major 40 records, of course, gets more-frequently played.

WDEE has just installed a package of jingles created at Spot Productions in Dallas. Production of the sound of the station is something between an easy listening and a contemporary approach, said Renwick. The deejays have now began to pull their own records, although for the first five or six weeks the station was on the air with its country music format, all of the records were slated for them. Renwick said that all of the deejays had done a "lot of homework" about country music. Now, they do their own shows within certain guidelines. These guidelines include pacing in terms of tempo and a mixture between modern sounds like those of a Glen Campbell and traditional country sounds like those of a Stonewall Jackson or Faron Young. "WDEE plays the traditional things that occurs in today's hit lists . . . though the trend is toward the modern sounds," Renwick said. To put a balanced sound together at WDEE, the deejay would play two or three of the modern-sounding records, then a Wanda Jackson; then two or three more of the modern-sounding records and a Faron Young. Album cuts are used to pick up the pace . . . to bring up the

tempo. Then there are guidelines to put a separation between records that have the same kind of stories. For example, to keep a song about Carolina from being back-to-back with a song about Oklahoma. "It's what we call a 'thinking jock's format,'" said Renwick. "And so far we're getting pretty good response on the telephone. Those half-hours that the deejay spends on the phone after his show gives us a pulse of who's switching from other stations to us and how many of them are hardcore country music fans."

On Feb. 11, the station sponsored an agency party for all local time buyers, advertisers and the press. LeRoy Van Dyke and his band performed. Other country artists on hand to spread the word about country music included Jeannie C. Riley, Lynda K. Lance, Nat Stuckey, Tom T. Hall, and Hank Williams Jr. WEXL will probably not go so "modern" as WDEE. In fact, WEXL program director Bill Mann believes that Ernest Tubbs and Kitty Wells are vitally important to its programming. "I think you have to play them or

you'd lose your country identity," said Mann. Jimmy Martin won't get exposed that much, nor the harder bluegrass sounds of the Osborne Brothers and Flatt & Scruggs. "But we do play their softer sounds. The truth is that there's just not that much pure bluegrass being put out today."

The overall sounds of WEXL seems to be good, Mann said, "from what people tell us. Of course, listeners around Detroit have never had anything with which to compare us. The competition might pick up some listeners, but I think we'll keep the vast majority of them. And I don't think they'll pick up listeners from other formats because the other stations in Detroit—the Top 40 and the easy listening stations—are playing Glen Campbell and Eddy Arnold."

WDEE-FM also plays country music—the stereo country music package distributed by International Good Music out of Bellingham, Wash. This package is aired 6 a.m.-5 p.m., at which point the FM station duplicates the AM. WDEE-FM signs off at midnight at present.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

The annual convention of the National Association of Broadcasters will be held April 5-8 at the Conrad Hilton Hotel in Washington. Billboard magazine will have a suite there—Rooms 2105-06. I'd like to invite everyone attending the convention and everyone within range to drop by. . . . Tom Joyner, station manager of WJNC in Jacksonville, N.C., joins WQIK in Jacksonville, Fla., March 14 as program director and will be re-vamping the 50,000-watt operation.

\*\*\*  
Ted Brown departs WNEW, New York, to join WNBC, New York. . . . Greg Crawford has joined WTBY, Waterbury, Conn. . . . Scott Ross, former assistant music director at WINS in New York back in the days when it was a rocker, is now host of a syndicated semireligious show produced out of Ithaca, N.Y. . . . William (Dan) Harley has been appointed manager of request-formatted WTVR, Richmond, Va.; he'd been general manager of WPEO in Peoria, Ill.

. . . Nat Asch, program director of WNEW-FM, N.Y., is slated to become general manager of KMET-FM, Metromedia progressive rock station in Los Angeles.

\*\*\*  
Warren Palmer is the new program director of soul-formatted WOKS in Columbus, Ga. . . . WFSO in Pinellas Park, Fla., has promoted John Moore, otherwise known as Paxton Quigley, to music director. The station plays a lot of progressive rock. . . . Dick DiAndrea, air personality at WFBG, Altoona, Pa., has been appointed news operation manager of the station. . . . The December/January Hooper for San Francisco shows KDIA as the No. 1 station between 7-11 p.m. Sunday through Saturday with an 11.9 KABL and KGO both have 11. KNBR is next with a 7. And surprise! KSN-FM, progressive rock station is next with 6.4 while KFRC has 5.8 and KYA has 5.8. KSN-FM even has a 3.5 in Total Rated Time Periods, which tops its AM counterpart—KNEW, an easy listening station which has 3.3.

\*\*\*  
Frank Mooney, KWIX, Moberly, Mo., 65270, seeks to locate as many Missouri-born entertainers as possible who could tape a brief message of congratulations for the station on its 20th anniversary of the 50th golden anniversary of radio. . . . Jerry Baxter has left WNEE in Detroit to join CHUM in Toronto. . . . Winning the Purple Toadstool Award for telling what all of those air personalities had in common is Dave Henderson, who called up from WJCO-TV, Jackson, Mich. Dave once worked with Robin Walker somewhere, so he knew that the only thing Walker had in common with Tom Clay was that they were both Jack the Bellboy 10,000 years ago at WJBK in Detroit. Also got a quick telegram from Joe (The Bellboy) Summers Moreco, Detroit, saying: "Please send Purple Bellcap in place of Toadstool." I don't think there's any such thing as a purple bellcap. Joe. Also heard from the real Robin Walker, now at WIRE, Indianapolis. Henderson, incidentally, is going back to radio. He'll be doing news at

(Continued on page 32)

# Programming Aids

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

## HOT 100

WVBR-FM, Ithaca, N.Y., music director & personality George Hiller reporting; BP: "Gotta Hold on to This Feeling," Jr. Walker & the All Stars, Soul; BP: "Fancy," Bobbie Gentry, Capitol; BLP CUT: "Bye Bye Love," (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WLBK, DeKalb, Ill., music director & personality Jerry Halasz reporting; BP: "No Time," Guess Who, RCA; BH: "All I Have to Do Is Dream," Glen Campbell & Bobbie Gentry, Capitol; BLP CUT: "Winter World of Love," Engelbert Humperdinck, London. . . . WCSB-AM, Boston, music director Kenneth Rokes reporting; BP: "Evil Ways," Santana, Columbia; BH: "Together," Illusion, Steed; BLP CUT: "Johnny B. Goode," Johnny Winter, Columbia. . . . WPTS, Pittston-Wilkes-Barre, Pa., music director Rick Shannon reporting; BP: "Time to Get It Together," Country Coalition, ABC/Bluesway; BH: "Celebrate," Three Dog Night, Dunhill. . . . WSUA, Albany, music director & personality Eric Lonschein reporting; BP: "Celebrate," Three Dog Night, Dunhill; BH: "Never Had a Dream Come True," Stevie Wonder, Tamla. . . . WNIU-AM, DeKalb, Ill., music director Curt Stalheim reporting; BP: "Lay Lady Lay," Ferrante & Teicher, UA; BH: "Baby Take Me in Your Arms," Jefferson, Janus; BLP CUT: "Carpenters Offering," Carpenters, A&M. . . . WWCO, Waterbury, Conn., music director Jerry Wolfe reporting; BP: "Celebrate," Three Dog Night, Dunhill; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. . . . KATY, San Luis Obispo, Calif., The Shadow reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Oh Well, Pt. I," Fleetwood Mac, Reprise. . . . WBEC, Pittsfield, Mass., music director & personality Paul Delaney reporting; BP: "Gotta Get Back to You," Tommy James & the Shondells, Roulette; KBBQ, Burbank-Los Angeles, Calif., music director & personality Corky Mayberry reporting; BP: "The Tom Green County Fair," Roger Miller, Smash; BH: "Irma Jackson," Tony Booth, MGM; BLP CUT: "Thank You for Loving Me," Brenda Byers, MTA. . . . WLLL, Lynchburg, Va., music director & personality Dave Freer reporting; BP: "The Declaration," Fifth Dimension, Bell; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy. . . . WICH, Norwich, Conn., program director Bob Craig reporting; BP: "Love Grows," Edison Lighthouse, Bell; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Cecilia," (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WAIR, Winston-Salem, N.C., music director & personality Mike Craft reporting; BP: "All I Have to Do Is Dream," Bobbie Gentry & Glen Campbell, Capitol; BH: "Give Me (Just a Little More) Time," Chairman of the Board, Invictus; BLP CUT: "Bridge Over Troubled Water" (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WDCR, Hanover, N.H., music director Mark Dillen Stitham reporting; BP: "Love Grows," Edison Lighthouse, Bell; BH: "If I Never Knew Your Name," Vic Dana, Liberty; BLP CUT: "Bridge Over Troubled Water" (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WXTO-FM, Grand Rapids, Mich., personality Ed Matusak reporting; BP: "Oh Well, Part I," Fleetwood Mac, Reprise; BH: "Whendegal the Warlock," the Ruggys, Amazon; BLP CUT: "Back in the USA," The MC5, Atlantic. . . . WMCJ, West Long Branch, N.J., music director

& personality Greg Monkowski reporting; BP: "Mr. Soul," the Road, Kama Sutra; BH: "Travelin' Band/Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BLP CUT: "Beatles Again," Beatles, Apple. . . . WICB, Ithaca, N.Y., music director & personality Ron Kobosko reporting; BP: "Minstrel From Gault," Ritchie Havens, Stormy Forest; BH: "Open My Eyes," Nazzy, SGC; BLP CUT: "Gimmie Shelter," Rolling Stones, London. . . . KODE, Joplin, Mo., music director & personality Ted W. Stillwell reporting; BP: "Something's Burning," Kenny Rogers, Reprise; BH: "Holly," Jerry Hays, Crazy Horse.

## PROGRESSIVE ROCK

KATY, San Luis Obispo, Calif., personality The Shadow; BP: "Walking Through the Country," Grassroots, Dunhill; BH: "Oh Well, Pt. I," Fleetwood Mac, Reprise. . . . WTAL, Melbourne, Fla., music librarian Kim Connors reporting; BP: "I'll Be Home" Nilsson, RCA; BH: "1984," Spirit, Ode; BLP CUT: "Deja Vu," Crosby, Stills, Nash, Taylor, Young and Reeves, Atlantic. . . . WNTN-AM, Newton, Mass., music director & producer John Gorman reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Cinnamon Girl," Neil Young, Reprise.

## EASY LISTENING

KTHO-AM-FM, South Lake Tahoe, Calif., program director Bill Kingman reporting; BP: "How Do You Start Over," Roy Orbison, MGM; BH: "Brighton Hill," Jackie DeShannon, Imperial; BLP CUT: "Colours of Love," Hugo Montenegro, RCA. . . . KTTT, Springfield, Mo., music director Ray Shermer reporting; BP: "Never Had a Dream Come True," Stevie Wonder, Tamla; BH: "All I Have to Do Is Dream," Campbell/Gentry, Capitol; BLP CUT: "Aquarius Let the Sun Shine In" (Get Together), Andy Williams, Columbia. . . . WSB, Atlanta, Ga., music librarian Chris Fortson reporting; BP: "Theme From 'Z,'" Henry Mancini, RCA Victor; BH: "Sally With the Light Brown Hair," Tim McCabe, Laurie. . . . WBCM, Bay City, Mich., music director and personality Jack Hood reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Always Something There to Remind Me," R. B. Greaves, Atco; BLP CUT: "Little Woman" (Groovy), Sandy Nelson, Imperial. . . . WVIM, Vicksburg, Miss., music librarian Bobby Davidson reporting; BP: "A Friend in the City," Andy Kim, Steed; BH: "Fancy," Bobbie Gentry, Capitol. . . . KSPR, Springdale, Ark., music director Dave Sturm reporting; BP: "Blossom Dear," Guy Marks, Randor; BH: "Easy Come, Easy Go," Bobby Sherman, Metromedia; BLP CUT: "Proud Mary" (Images), Dean Christopher, Mainstream. . . . WGR, Buffalo, N.Y., music director Larry Anderson reporting; BP: "Don't Worry Baby," the Tokens, Buddah; BH: "Brighton Hill," Jackie DeShannon, Imperial; BLP CUT: "The Kaempfert Touch," Bert Kaempfert Orch., Decca. . . . WLDS, Jacksonville, Ill., announcer & music director Paul E. Lowery reporting; BP: "Instant Karma," John Ono Lennon, Apple; BH: "Arizona," Mark Lindsay, Columbia. . . . WSPR, Springfield, Mass., program director Budd Cain reporting; BP: "Waiting," Nilsson; BH: "Until It's Time for You to Go," Neil Diamond.

(Continued on page 33)

# Progressive Rock Is Bowed by WATO-FM

OAK RIDGE, Tenn. — WATO - FM, whose signal covers the University of Tennessee as well as the residential area of employes working at four atomic energy plants, has launched a progressive rock format. Program director Bill Martin said that an automation system had been designed by Lloyd Smith, director of engineering for the RAU Radio Station chain, that allowed extreme flexibility in programming. "It doesn't sound automated at all. And, in announcing the records, we let the mistakes or flubs stay in to give the station a live sound," Martin said.

Records are sometimes back-announced, and sometimes announced in front. There's only about one-and-a-half seconds between records. In order to give listeners in the area something different in programming, the station puts on new hard-sounding records as soon as they come in and slates them three times a day, trying to help build local sales for the records. Announcers on the station besides Martin include Dave Brown and occasionally Allan Crockett. From 6-11 a.m., the sound is kept soft, usually by playing records like "White Room." After that, the sound goes harder. The station is on the air 18 hours a day, stereo.



A NEW SOUND FROM  
**RONNIE DOVE**



**"CHAINS OF LOVE"**

**DIAMOND D-271**

A JERRY ROSS Production

Arranged by CHUCK SAGLE



SHELBY SINGLETON MUSIC, INC. AND AFFILIATES, NASHVILLE, U.S.A.



# Selling Sounds

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

## WEEK OF 2-6 FEB.

**MAYFAIR RECORDING STUDIOS**, New York, LT 1-2178—general manager **Phil De Meo** reporting: **Billy Davis** of McCann-Erikson finishing up eight weeks on "Esso/Enco" Makes Your Car Feel Young for radio/TV. . . . **Deed Meyer** working on "Cheerios" for Dancer, Fitzgerald & Sample. . . . **Stanley Kahan**, of Sherman-Kahan Assocs. supervising spots for "General Telephone" & "Strohs Beer" for Doyle, Dane & Bernbach. . . . **Chico & Berg** recorded & mixed "Kent Cigarettes" Spanish version. . . . **Billy Davis** of McCann-Erikson in with "Loves Bread-Hawaii" & "First National Bank of Oregon."

★ ★ ★

**GAVIN & WOLOSHIN, INC.**, New York, PL 1-6020—**Sid Woloshin** reporting: Miles Laboratory (Alka-Seltzer): **Sid Woloshin & Kevin Gavin** composed music and lyrics for a film entitled "Conji." **Ken Hanson** directed and produced and **Doris Ostrom** was the writer. Music was recorded at Aura Recording. . . . Volvo a local radio spot. Done for Van Leeuwen Advertising, Inc., of New Haven, Conn. Writer and arranger was **Ellen Starr**. Recorded at Aura Recording. . . . Pepsi-International: did 60, 30, 20, 10 sec. radio & TV spots. **Larry Weiss** sang vocal. **Tommy Newsome** arranged. Produced for J. Walter Thompson Co.

★ ★ ★

**COURIER-EMPIRE RECORDING**, Fremont, Ohio, 419-332-4775—President **Robert T. Brown** reporting: Commercials for Croghan Colonial Bank. Jingle arranged and produced by **James Larvick** and **Robert Brown** for Jimbo Productions. . . . Commercial for Joseph's Department Stores. Jingle arranged and produced by **Robert Brown** and **James Larvick** for Jimbo Productions. Vocal by **Kathy McCarthy**. Instrumental background by **Don Harlan**, **Garry Coleman**, **Tim Roos** and **Scott Krauss**.

★ ★ ★

**AUDIO ADVERTISING PRODUCTIONS**, Fort Lauderdale, Fla., 564-5008—Artist: The Heroes of Cranberry Farm." Producer: **Bill Stith**. Material "Big City Miss Ruth Ann." . . . Artist: **Frank Bishop**. Producer: **Bill Smith**. Material: "Aquarius"/"My Horoscope." (Original) Material: Arranged by **David P. Chiodo** for Shadow Recording. . . . Artist: "Ewing Street Times." Producer: **Bob Flecher**. Material: Original. . . . Artist: "The Purple Underground." Producer: Shadow Recording Staff. Material: Original.

★ ★ ★

**MBA MUSIC**, New York—MBA Music Inc. is pleased to announce the Exclusive Representation for Commercials of "Ten Wheel Drive" with **Genya Ravan**. The details of the arrangement were worked out by **Richard Simon**, of **MBA Music**, and managers **Billy Fields** and **Sid Berstein**. Ten Wheel Drive records of Polydor records. William Morris Agency is the Booking Agency.

★ ★ ★

**SHERMAN-KAHAN RUNS MUSICAL GAMUT FOR DOYLE, DANE & BERNBACH**—**Gary Sherman** and **Stanley Kahan** created music for five new General Telephone radio spots for Doyle, Dane & Bernbach. Calling upon country music artists Johnny Cash, George Jones and Eddy Arnold and Soul Artist Joe Tex. In additional activity for Doyle, Dane & Bernbach, they created rock music for three Strohs Beer radio and TV spots. The agency producer for General Telephone was **Shirley Walker**. She was joined by **Don Abramson** to co-produce the Strohs Beer spots.

★ ★ ★

**SHERMAN-KAHAN SING FOR CERTS**—Peter, Paul & Mary and the Fifth Dimension, **Gary Sherman** and **Stanley Kahan** of Sherman-Kahan Associates handled music chores for Certs on two new spots. **Arnold Eidus** was agency producer for Ted Bates.

★ ★ ★

**NATIONAL RECORDING STUDIOS, INC.**, PL 7-6440—**Glen Osser** recording musical spots for Burger King and Lucky Charms. **Arnold Eidus** of Ted Bates supervising music sessions for Viceroy, Certs and Trident. **Norm Richards** for Greyhound. **J. Cunningham Cox** producing jingles for Wah Wah Foods. **Frank Lewin** scoring the background music for the new feature "Harry." . . . The Film Center: SSC&B recording and mixing Breck spots. Needham, Harper & Steers mixing Betty Crocker commercials. Applebush in with Canada Dry and Kool-Aid. Cascade Pictures mixing Half & Half spots.

★ ★ ★

**VARIETY SOUND CORPORATION**, New York, 594-7536—**Warren Allen Smith** reporting! Artist: **Otis Mathew**. Arranger & Writer: **Arthur Braun**. Label: Exotic Records. Songs: "Precious Little Love" b/w "Experience of Love."

★ ★ ★

**ARDENT RECORDINGS, INC.**, Memphis, Tenn., 324-5368—Publicity Director **John S. King** reporting: **William Bell** worked on Mitti Collier's new release for Peachtree Records. . . . **Lee Wilder** produced entire new jingle packages for WCAO Baltimore and WMPS Memphis. . . . **Alan Jones** recorded a new single by the Newcomers for Stax Records. . . . **Willie Mitchell** mixed Ann Peebles and Dennis LaSalle releases for the Hi Label. . . . **Bobby Manuel** and **Alan Jones** produced an underground instrumental album for Stax Records.

# Up, Up & Away With Airlines

By DAVID B. PERRY

NEW YORK—Airlines have budgeted an unprecedented \$100 million in radio-TV advertising this year. To insure their investment in the broadcast media several are spending very heavily to buy pop songs for their commercials. Exclusive one-year rights to a song can exceed \$50,000 although most licensing falls in the \$15,000-\$30,000 range. Price is usually determined by the song's current strength and by the degree of alteration necessary in the lyric line. The composer and publisher often retain the power to accept or reject the final adaptation of their property.

Among airlines the heaviest user of copyrighted music is United, which has just introduced a new series of commercials based on John Denver's "Jet Plane." United's agency, Leo Burnett Co., in Chicago, has previously leased such songs as "Take Me Along," "Let's Get Away From It All," and "My Little Corner of the World." Alan Fennell of the Harry Fox Agency finds Burnett "very current and very contemporary-minded" and expects them to continue as heavy users of pop music material.

Eastern Airlines has just debuted a commercial series entitled "The Wings of Man" based on classical music. After an intensive review of available repertoire, Eastern's agency, Young & Rubicam, selected those works that could achieve the desired "regal, soaring and majestic" motif of the campaign. Among the pieces chosen were Satie's "Trois Gymnopédies," Moussorgsky's "Boris Goudonoff," and "Gate of Kiev," as well as Strauss' "Zarathustra," better known as the sound score from the film "2001: A Space Odyssey." Music director Buck Warnick contracted Robert Russell Bennett to adapt several of the works for the Eastern spot and to compose an original score in the style of Claude Debussy when a desired piece of Debussy music became unavailable. Nearly all the Eastern music was recorded at Media Sound with a 54-piece orchestra. The rest was recorded by the 100-piece London Philharmonic.

## Jingle of Year

Jingle of the year award among airlines is universally conceded to Pan American and its agency, J. Walter Thompson. All Pan Am music is handled by Kevin Gavin and Sid Woloshin, proprietors of one of Madison Avenue's blue-chip jingle houses. The song, "For Once in a Lifetime" was composed by Woloshin and Warren Pfaff, a producer at Thompson. Gavin spent his summer abroad recording the jingle in 15 languages for foreign markets. The basic tracks were put down in Rome's International Studios and the vocals were recorded in the appropriate countries. For the domestic market, Gavin and Woloshin have produced 25 versions of the song. Artists such as the Lettermen have recorded for Pan Am and have released an extended version of the jingle as an album cut. Most of Pan Am spots are recorded at Aura Studios with engineer Alan Mirchin, who also accompanied Gavin to Europe to handle the technical end of recording the foreign version.

American Airlines, though not a heavy user of pop music, has designed a series of commercials

around the song "Moonlight Bay." In addition, inside the plane American offers each passenger a set of earphones and a series of taped programs selected by the Billboard staff.

TWA and its "Up, Up and Away" commercials prepared by Foote, Cone & Belding were the first significant step in this trend. Rights to the Jim Webb song were obtained here through

the Harry Fox Agency. One stipulation in the contract was that the commercials would not be released until the Fifth Dimension's single was off the charts. Agency music director Bob Nash considered over 90 ways to retain the essence of the song while cutting it from 3 minutes down to 58 seconds. Final orchestrating was handled by Nash and Art Harris.

# Album Play on Top 40 on Upswing; Tape Sales Poll

• Continued from page 29

Tuesday and Dunaway takes it home and evaluates it. On Wednesday, there's a meeting between Bush, Dunaway, Sherard, and WIXY general manager Norman Wain to determine the playlist. The station is getting less and less subjective about putting records on the playlist, Sherard said. Only about three-to-six new records are added each week.

## Which Are Popular

Regarding albums, after finding out which albums are selling, "Then you have to determine which cuts are the most popular. If we can't find out from the record stores, sometimes we can find out from the record companies. Otherwise, I make a subjective decision myself," Sherard said.

WIXY has four or five albums on its list. Album cuts are slated about twice a show.

At WFIL in Philadelphia, program director Lee Sherwood is creating an image of playing albums. Air personalities announce, "From the album . . ." on singles that were either lifted from albums in the first place or are now available in albums. The station looks at album sales, but not as thoroughly as singles sales. Play of real album cuts, which Sherwood admits is a trend, range from one or two per hour to four or six. But these are not necessarily progressive rock. In fact, many of them are by Gary Puckett and groups like the Temptations. These cuts are picked by the personal choice of either Sherwood or an air personality. Sherwood praised George Michaels as being exceptionally good at music.

At any rate, because it now announces, "From the album . . ." kids are no longer calling up the station and asking why WFIL isn't playing albums.

At KROY in Sacramento, program director Johnny Hyde said the entire album by Simon & Garfunkel was being treated just like a single. "Rather than play just their 'Bridge Over Troubled Waters,' we're playing every cut, rotating each cut as if it were a single. We played a cut every hour and 40 minutes for the first week." Use of albums in programming is growing and "if a program director has been in the business this long and can't judge which cuts to play, well . . ."

## Cuts After 7 p.m.

Big Wilson, program director of WPGC in Washington, slates a lot of album cuts after 7 p.m. These are chosen by air personalities and are generally the most commercial cuts. "We've got a lot of guys here who really know what they're

doing in regards to music," he said. Basically, however, these albums were originally brought to the attention of Wilson through hit singles by the group.

WHYY in Montgomery, plays a lot of album cuts and program director Bob Baron checks local record stores to find out what's selling in albums, "though you just can't get reports on albums like you can on singles." Baron listens to all albums and these are introduced to the air personalities at weekly meetings. A cut—"New York Boy"—from a recent Neil Diamond album on Uni Records became a smash in Montgomery, although it was never released as an album, Baron said.

WMEX in Boston, according to Dick Summer, obtains 15-20 percent of its programming from albums. WCBS-FM in New York is heavy into albums, most of them by Top 40 artists.

# Vox Jox

• Continued from page 30

WJIM in Lansing, Mich., very soon now.

Steve Atkins, who'd been at WTBC in Tuscaloosa, Ala., is now at WHYY, Montgomery. . . . Jimmy J, a local resident, has joined WBOK, New Orleans soul station. . . . Steve Clark, who'd been at WOR-FM in New York, and Bob Lewis, who'd been at WABC-FM in New York, are both on the air at WCBS-FM in New York. Also at WCBS-FM is Sebastian Gary Adler, working as an engineer for Bobby Wayne. Adler had been a personality at KDKO, Denver. . . . Bob Wallace, who'd been with WISM, Madison, Wis., is now program director of KRCB, rock outlet at Council Bluffs, Iowa.

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Sam Holman has left WOHO  
(Continued on page 36)



MICHAEL XANADU (Frank "Bo" Woods Jr.), who mixes progressive rock, blues, folk, country and jazz, along with a sophisticated line of down-home rapping at Cincinnati's WEBN-FM.



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Billboard is read by nearly every air personality, program director and station manager in the nation. Results are guaranteed. The cost is only \$15 for two times, but, because of the lowest cost, payment should be enclosed with the advertising copy. Send to:

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## POSITIONS OPEN

Heavy station in Seattle looking for a Giant-of-a-Morning man. If you have the pace, production and ability to entertain, send tape and resume to Box 0205, Radio-TV Job Mart, Billboard.

WOKW, Brockton, Mass., seeks a 1st phone. The format is MOR. Working conditions are pleasant. Great situation for young married professional. Contact program director Jack Sullivan.

KLWW, contemporary station, seeks good morning personality who's capable of keeping a show moving and being entertaining. Good pay. Stability. But we want a man who can think. Willing to consider a small market man wishing to move up. Tape and resume immediately to program director John Long, KLWW, P.O. Box 878, Cedar Rapids, Iowa 52402.

Contemporary station in Albany, N.Y., capital city of New York State, needs evening air personality. This is an excellent position and opportunity for a young professional who desires a challenge. Good starting pay. Send tape and resume as soon as possible to program director J.W. Wagner, WPTB, 4243 Albany St., Albany, N.Y. 12205.

Top-rated medium market adult-contemporary seeks self-starter news director. Fast-paced operation emphasizes mobile news and actualities. Salary open for right man. Send tape, resume to Lee Thomas, KLMS, Box 1804, Lincoln, Neb. 68501.

Program director needed fast for 24-hour up tempo easy listening FM station in one of nation's major markets. Experienced professionals may call 215-TR 8-1500 and ask for Mr. Kay, station manager of WWDB-FM, Philadelphia.

10,000-watt modern country music station, No. 1 in the market for three years, is looking for a young, aggressive, knowledgeable country PD. We want a man who can maintain what we have established, without making drastic changes, yet who can embellish the sound and keep abreast of radio's constantly changing techniques. Prefer family man who wants a home. Ticket useful, but not necessary. No drifters need apply. Write Box 0209, Radio-TV Job Mart, Billboard.

Immediate opening for announcer. Full-time MOR adult station. Must be draft exempt, have 3d endorsed, and minimum of 1 year exp. Send aircheck and resume to WKEU, Griffin, Ga.

An opportunity exists at this adult music station for a good second in command, first-class ticket holder. If you have the experience and know-how, please contact C. Mills at 203-227-5133 or write: The Westport Broadcasting Co., Box 511, Westport, Conn. 06880.

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.

## MENTION BILLBOARD WHEN ANSWERING ADS.

Wanted: Announcer for summer work as Demolition Derby announcer and advance man. Must be available to travel as we perform at county fairs in Ohio, Indiana, Illinois, etc. College student with training preferred. State salary minimum first, letter, send photos and other details to: Variety Attractions Inc., P.O. Box 2276, Zanesville, Ohio 43701.

WMBD Radio, 43-year-old MOR CBS affiliate, is looking for experienced production director AM, FM, TV audio. Prefer at least two to three years solid radio background. On camera exp. helpful, but not necessary; voice quality, character voices, and creativity given great consideration. Call or write: Mr. Darrel Jones, operations manager, WMBD, 212 S.W. Jefferson Ave., Peoria, Ill. 61602, or call 309-676-0711.

KOOO Big Country Radio in Omaha, Neb., looking for 1st ticket DJ for afternoon drive shift. No maintenance, just good production, and know country radio. Good starting pay with a growing chain. Send tape and resume to Frank Lee, Operations Director, KOOO, Box 37 W.D., Omaha, Neb.

One of the nation's top broadcast chains is looking for an exceptional personality in Top Five market. If you believe in FM radio and in the emergence of what used to be known as progressive rock, and would like to program your own show with imagination and love, then send tape, resume and track record to Jerry Stevens, program director, WMMR-FM, 19th & Walnut Sts., Philadelphia, Pa. 19103.

## POSITIONS WANTED

1st phone D.J., electronic engineer wants to return to progressive rock FM. Chris Kidd, Box 3672, S. Lake Tahoe, Calif. 95705.

Fourteen years at same major station in Baltimore. Am now looking. Currently doing drive time. Experienced all formats but looking for more personality station. Have proven ratings in Baltimore. Let's talk. Call (301) 655-4723.

Top 40 program director (DJ), winning personality, proven to hold ratings, induces perfection and co-operative work, knows music. 3rd class, employed now 500,000+ market, married, 27. (Specialize—new or changing to top 40.) Radio modernizing for the 70's in mind. (513) 631-5428.

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on news and production, experienced in copy writing and sales. Good voice, strong personality, has "Major Market Sound." For tape and resume call (601) 483-5029.

Add a touch of "Tom Jones" to your air waves. British deejay, exp. in all time slots, now available. Write Lee Mason, 84 1/2 Livingston, Celoron, N.Y. Or call: 716-488-6754.

P.D.-air personality with 1st ticket. Crack copy, sharp production, highly experienced and available now. Get ratings and a professional sound. Phone: 312-491-1081.

Now in small New England Market and getting nowhere. Experience in MOR, classical, rock, production, and news. First phone. Want work anywhere near Boston. Write Box 0207, Radio-TV Job Mart, Billboard.

First phone, easy listening pd., six years in radio with experience also in college basketball play-by-play. Works hard for good salary and position. Young. Family. Excellent references. Prefer Southwest, but will consider elsewhere. Contact Paul Lancaster, 1-915-532-5791.

Now available for one of the major 50 markets. Mature, professional Top 40 deejay and/or PD with exp. in medium markets. Not a time & temp man, but not a mouth either. Exp. in production. 1st ticket. Contact Harold Hines, 1 Parkview Dr., Bowling Green, Ky. 42101. Or call 502-843-4810.

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.

Somewhere in radioland, there is a manager pulling his hair out because he needs an experienced operations-program manager, but just can't find one. He wants a man who knows programming, traffic, MOR music, production, FCC, rock and news. He wants to leave the internal operation of his station to this individual so he can concentrate on sales. If you are this manager and there are only three hairs left on your head, call Dennis at 1-215-692-3131 now so we can get together and make your station what you want it to be. Call only between 10 a.m. and 5 p.m. and ask for Dennis. Want permanency and opportunity to grow. Married and draft exempt. Let's do our thing together. Now.

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.

Country music is my thing. Give creative music presentation; write and produce selling copy. Like to run combination music-telephone show on all-nighter. Prefer Pacific Northwest market. Write Box 0211, Radio-TV Job Mart, Billboard.

Available June 1! 1st phone, 9 years' experience in all formats, currently teaching college broadcasting. Seeking position as program director, news director, DJ, or position with opportunity for management. Know music. Excellent at production, play-by-play. Prefer Southeast. Write: Box 0217, Radio-TV Job Mart, Billboard.

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.

Radio artist—3d class ticket with B. E. Formerly ABC and MBS performer in New York City. College grad (UofP). Pleasant speaking and singing voice, pianist. "1001 Songs From Memory." Top singing commercial writer, ASCAP songwriter. Now in Palm Beach radio with singing wife partner and single in cocktail lounges. Seeks greater opportunity in larger southern market. Lanny Grey, P.O. Box 772, W. Palm Beach, Fla. (305) 655-3580.

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 Nagle St., Bound Brook, N. J. 08805.

Presently general sales manager seeking medium market in Ohio, Indiana, Michigan or Ill. Three years' experience in broadcasting media. Vet. 25, dependable, aggressive. Available after March 9. Contact: Box 0216, Radio-TV Job Mart, Billboard.

12 years' experience radio news and sports. Currently FM news director. Want to relocate. Prefer inside actuality, OP's man, or reporter. Durocher talks to me, Namath, H.H.H., and other national figures. Let me talk with you, too. My blindness no handicap. See for yourself. Tape available. Write Billboard, Box #0200, 165 W. 46th St., N.Y. 10036.

I've 5 yrs. exp. as DJ in a small market. Would like to now move into a medium market. Info and audition tape available upon request. If I may be of service, please contact Randy Gallher at 904-771-2905 or write me at 3907 Angol Place, Jacksonville, Fla. 32210.

Pleasant Afro cultured radio personality aspirant. Presently earning first-class radio telephone-broadcast license. Has sincere interest in challenging soul or Top 40 format announcing job. Lee Parker, Box 1821, Atlanta, Ga. 30301.

John Paul Jones, 419-479-3808. Ambitious, dependable, hard working; single, 24, draft exempt. DJ—country, rock, or MOR. Sports-caster—play by play and 15-minute show daily. News—very authoritative. Desire position in Great Lakes multistation market. Call or write 2034 Giant, Toledo, Ohio 43606.

When it comes to a job, Billboard has proven time and time again that it can out-perform any other publication.

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. 60646, or call 312/675-7084.

Got a station and want to make it go country? Got a country station and want to make it go? Want to hear a major market success story? Want to build a successful organization? Want to find the man who can spearhead it for you? Write Box 0225, Radio-TV Job Mart, Billboard.

Shane. Married. Two children. Stable. Professional dependable. Successful as a programmer in six markets—took five stations to No. 1, another to No. 2. Background includes Top 40 and country music. Seeking program director position, but willing to consider air personality position in medium or large market. Call Shane at 801/363-1048 or write: 1480 W. Gillespie, Salt Lake City, Utah 84104.

Rated "X" (for exceptional!). Dynamic, aggressive, creative air personality who can not only turn your station on to a whole additional volume of listeners, but build a driving image for the station. 4 years' experience on air, capable production man, 3d phone, draft exempt. Extensive knowledge of pop music. Call: 201/356-8488 or write: Ed Osborne, 293 Nagle St., Bound Brook, N. J. 08805.

LOUD, EMOTIONAL, FAST-MOVING jock that knows Top 40 music and loves it. Seeks position with Top 40 station. Prefer teen audience slot. 1st ticket. Call 606-528-2539.

Aha! Now you've reached the ad you've been waiting for! Well, don't just stare—call or write or something! Five years' rock background; wild mind; production; oldie nut; audience pleaser. Write copy, FCC 3rd. Medium markets and up only, please. Mike Jarmus, RD No. 2, Box 172, Englishtown, N. J. 07726. Phone 201/462-2784.

Then came Ric! 5 yrs.' exp. in Top 40 and upbeat MOR; bright, exciting, sound; smooth, tight board; strong production; excellent references; third endorsed; military completed; 24, married, not a drifter; interested in: Northeast, Southeast, Midwest; available now. Call 212-896-5159, or write: Ric Nicastro, 63-149 Alderton St., Rego Park, N.Y. 11374.

First phone personality seeks contemporary AM or FM stereo deejay position with production duties in one of the major 50 markets. Six yrs.' exp. as dj, md, pd in 400,000-plus market. 25. Draft free. Excellent ratings and references. Call Don B. Williams, 316-942-3560.

Sorry, but I just refuse to believe there are no announcer openings in Metro New York area. After endless ads, nothing from Jersey, Connecticut, or suburbia. How come? There must be at least one station from these looking for experienced 1st phone. News/DJ combo. Available now. 516-791-6557. Larry Kay, 58 Fairview Ave., Valley Stream, Long Island, N.Y. 11581.

"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.

I've been in broadcasting since 1961. I'm working at present. I have a good job and make good money, but I need a change. I've done as much as I can with my present employer. I have been writing and reading news for the last two years. I feel at home with production and special events. Have several radio documentaries to my credit. Also Pulsarated No. 1 morning show. I would like to relocate in South Florida—my home. Will consider all offers unless you are one of those \$90-a-week stations. If so, don't write. If not, write Les Leland, Box 0224, Radio-TV Job Mart, Billboard.

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 Mosler, 2534 N. Drake, Chicago, Ill. 60647.

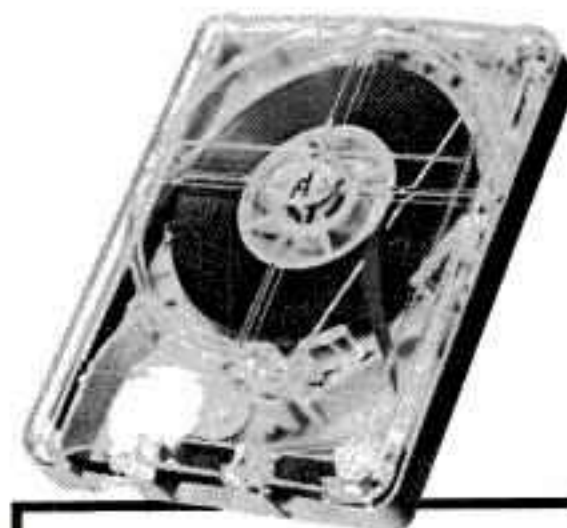
Anyone looking for a heavy? Write: Box 0214, Radio-TV Job Mart, Billboard.

# Programming Aids

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## COUNTRY

WTCR, Ashland, Ky., program music director **Gregg Elliot** reporting; BP: "My Woman, My Woman, My Wife," Marty Robbins; BH: "Honey Come Back," Glen Campbell. . . . KGKN, Kansas City, Mo., program director **Teddy-O Cramer** reporting; BP: "She's Hungry Again," Bill Phillips, Decca; BH: "Running Bare," Jim Nesbitt, Chart; BLP CUT: "Muddy Mississippi Line," Bobby Goldsboro, UA. . . . WUBE, Cincinnati, Ohio, music director & personality **Bob Tiffin** reporting; BP: "The Pool Shark," Dave Dudley, Mercury; BH: "Honey Come Back," Glen Campbell, Capitol. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "Running Bear," Jim Nesbitt, Chart; BH: "Northeast Arkansas Mississippi County Bootlegger," Kenny Price, RCA; BLP CUT: "Las Vegas Lament" (Big in Vegas), Buck Owens, Capitol. . . . WKMF, Flint, Mich., program/music director & personality **Jim Harper** reporting; BP: "Lord Is That Me," Jack Greene, Decca; BH: "It's Not How Long," Kay Kemmer, Musicor; BLP CUT: "I May Never Pass This Way Again" (Waylon), Waylon Jennings, RCA. . . . WMQM, Memphis, Tenn., program/music director & personality **Art Scott** reporting; BP: "If You Can't Stand the Heat," Joyce Murry; BH: "Irma Jackson," Smokey Roberds. . . . KTLW,



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## WBCR to Be 1st College Radio To Get 'Outside' Consultation

BROOKLYN — WBCR, Brooklyn College Radio, will take a major step in the college radio market when it becomes the first station to be consulted by an outside firm, Delrez Radio Productions. The consultation began Feb. 15, according to Frank Suarez, executive vice president of Delrez. "Campus radio can compete with a city's major stations if the college station is willing to expand legally into the areas of off campus carrier current or low power transmitting," said Suarez.

Lenny Bronstein, the station's music director, thinks the move is a "natural," because "we already have good coverage on campus and Brooklyn area news. We play the hits and break the hits. And we feel the local Chamber of Commerce and newspapers will help us a great deal." Plans are to place carrier current transmitters in "every conceivable area," according to Suarez. This includes all the local businesses, banks, and "wherever else we can." The more transmitters placed, the wider the range of the station.

WBCR has been programming Top 40 with an emphasis on underground. There are also classical, jazz, and experimental segments in the format. The format will be changed to emphasize the Top 30 records of the week and choice albums.

Delrez feel that this is the only way to compete in the New York market. "WBCR is not yet a major station," said Suarez. "So we will have to play familiar records. When people are turning their radio dial, they will hear us and tune us in because they hear something familiar." Delrez Productions will serve as consultant to a panel of WBCR representatives who review all new records weekly. Bronstein will still be music director and have final word. The station will probably not be breaking as many new records as before, but eventually, after the station receives recognition from the Brooklyn community, WBCR will probably go back to a format paralleling its old style.

### Not Full Potential

Suarez feels that college radio is not operating to its full potential. "It is a relatively young field and still in the growing stages. We will inject programming tools into the format to shape the sound of the station and aim that sound at our target audience of young people and young adults. The air personalities and others working at the station will benefit greatly from this expansion. They will be heard not only on the campus, but throughout the borough of Brooklyn and eventually throughout New York

City. This will give them confidence. They will be starting in a major market. It has never been done before."

Promotion for the carrier current station will be an "all out effort," according to Suarez and the station's founder and president Fred Horowitz. "We want to sell it to the stores involved in the youth market in the Brooklyn area," Horowitz said. "It will be a hip form of Muzak, which all the youth oriented stores will want."

Suarez and his company are consulting free. "It is kind of a hobby. There are no strings attached." Delrez will also concentrate on strengthening the station's signal, which is already very good. They have donated the services of Douglas Lann who will act as chief engineer with WBCR's existing chief engineer, Jerome Kaufman. "I know I can learn a great deal from Doug," Kaufman said. "And this is not the kind of opportunity that happens every day. It is one thing to read books on the subject and then execute. It is another thing to have someone there to help who has been doing it for a long time and who can be right there to improve your technique and guide you through the rough spots. I am really looking forward to exchanging ideas and creating new roads in good sound."

(Continued on page 51)

## What's Happening

By BOB GLASSENBERG

The annual meeting of the Associations of College Unions-International will be held at the Shamrock Hilton in Houston, March 22-25. The meeting is expected to draw 900 representatives from 600 colleges on the North American continent and other parts of the world. In attendance will be directors, managers, and program directors of college unions. Discussions will center on the various problems confronting the unions and see new equipment available for use in all facets of union activity.

Boaz Sharon of Tel Aviv and the University of Texas took first place in the college division for pianists at the Midland-Odessa National Young Artist Competition. He will receive a cash award and two guest appearances with the Midland-Odessa Symphony in March. Sharon also won first place for pianists in a competition sponsored by the Texas Music Teachers Assn. He will now compete in a five-state regional contest held in Ft. Worth March 13-14, by the Music Teachers National Assn. Sharon, an Israel citizen, studied at the Royal Conservatory of Mons in Belgium, where he received the Pro Arte Medal from the Belgian government. He has also won first prize in the 1968 Jean International Piano Contest in Spain. Congratulations and good luck.

### Format Change

WAUP-FM at the University of Akron in Ohio, has changed its format from easy listening to folk/progressive music seven hours a day and six days a week. The only other station in the area which offers anything close to this type of music is automated and fed from the "Love Package" of ABC-FM New York. Take notice all distributors. WAUP-FM would like to start receiving records which fit the new format.

### Joint Hookup

There will be a three-way hookup between WREK-FM, Georgia Tech, WOUB, Ohio University and WNYM, NYU, on Thursday (5). The show will feature the presidents of the school and three student representatives from each school. The discussion will center on campus unrest and the problems of the schools

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The first recipient of the National Association of Broadcasters Fellowship at the Harvard University Graduate School of Business Administration is Clyde Ernest Lindsay, Harvard '69. The fellowship is sponsored by the NAB and will be given annually to a black student in the Harvard Business School. Lindsay's list of accomplishments is lengthy. Suffice it to say that he served as an editor on the Harvard Crimson and the Harvard Journal of Negro Affairs. He was also a reporter-intern for Newsweek magazine during the summer of '69. Lindsay is looking forward to spending the summer employed in the broadcasting field through the efforts of the NAB. Right on, brother.

### Campus Programming Aids

WLVR, Lehigh University, program director & personality James Cameron reporting; BP: "The Long Winding Road," Beatles, Apple; BH: "Down by the River," Neil Young, Reprise; BLP cut; "Teddy Bear," Beatles, Apple. . . . WRNV, Annapolis, Md., personality Double Oog reporting; BP: "Gotta Get Back to You," Tommy James & the Shondells, Poulette; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BLP CUT: "Vicooria (Arthur)," Kinks, Reprise. . . . WHCB, Lehman College, station manager & personality Harris Semegram reporting; BP: "Until It's Time for You to Go," Neil Diamond, Uni; BH: "The Thrill Is Gone," B.B. King, BluesWay; BLP CUT: "Space Oddity," David Bowie, Mercury. . . . WSHA-FM, Shaw University, music director Gerald Williams reporting; BP: "Gotta Hold on to This Feeling," Jr. Walker & the All Stars; BH: "California Girl," Eddie Floyd. . . . WVBU, Bucknell University, music director Stephen P. Selinger reporting; BP: "Travelin' Band/Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Cotton Fields Back Home," Willie & the Poorboys-Creedence Clearwater Revival, Fantasy. . . . WRSE-FM, Elmhurst College, program director Dan Smith reporting; BP: "Let It Be," Beatles, Capitol; BH: "He Ain't Heavy He's My Brother," Hollies, Epic; BLP CUT: "Let's Work Together," Wilbert Harrison, Sue. . . . WWKS-FM, Western Illinois University, Tim McCartney reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BLP CUT: "Here Comes the Sun," -Abbey Road-Beatles, Apple. . . . WPGH, University of Pittsburgh, assistant music director Rick Cohen reporting; BP: "Ma Belle Amie," Tee Set, Colossus; BH: "No Time," Guess Who, RCA; BLP CUT: "Gimme Shelter," -Let It Bleed- Rolling Stones, London. . . . WXAC-FM, Albright College, Personality Bill Moyer reporting; BP: "Celebrate," WOCC, Oswego Col-

(Continued on page 57)

## The College Sound: An Analysis

By JIM HOFFMAN, Music Director

In past years, there has been much talk over the question: "What is the college sound?" Of course, all of the responses are opinion, however, only some are valid.

Not all college stations program some form of contemporary music. WSIU-FM, at Southern Illinois University in Carbondale, programs MOR. They want to serve the entire area, not just the university. However, the commercial station in Carbondale also programs MOR.

But in most cases, the "College Sound" is made up of rock music. The problem comes when one tries to separate the rock into "College Sound" and "Non-College Sound." So, what does one do?

In a college community, just like any other, the college station programmer encounters every kind of opinion. A recent happening on the southern Il-

linois campus has been a presentation of the old "Flash Gordon" series. Maybe, college radio would be successful if it scheduled the "Lux Radio Theater," or the "Jack Benny Show."

In continuous programming, one process would be to go by the charts, and just play the hits. But does the Top 40 format go over on the college scene?

Other stations rely on the music director's opinion. An example is WKC at Kendall College, in Evanston, Ill. At that station, the music director, Jay Arbetman, selects only music that fits his sound. Whether they sell or not is a different matter.

Nevertheless, one of the most popular ideas is to take that survey every week. Program director Rick Sallinger, at WPGU in Champaign, relies on the telephone. For the second week of February, he came up with: Je T'aime Moi Non Plus," by Serge Gainsbourg and Jane Birkin; "Honky Tonk Women" by Ike & Tina Turner; and "The Draft Resister" by Steppenwolf, in his top 10 requested songs. Meanwhile, for the same week, WNIU at DeKalb listed: "Without Love"-Tom Jones; "Arizona"-by Marc Lindsay, and "Winter World Of Love," by Engelbert Humperdinck in their top 10. I maintain that you can't put Tom Jones next to "Draft Resister" without motivating the dial changers into action.

The record industry recognizes the college market as a worthwhile venture. Recently, Andy Janis of Paramont/Chicago stated that the college radio potential is excellent. And that fact is obvious since WIDB receives fine service from the record

companies. At WIDB, we receive fine service from both big labels like RCA and Columbia and the local distributors. It's not just the large college stations that receive good service. WKC received good service, yet their total population in the dorms is well under 300 people. Obviously, college radio has the potential to serve its audience with any kind of music.

There are the more abstract ideas, like those of Wayne Julian at Liberty/UA in Chicago. Wayne once suggested to me that WIDB program music by the weather. He claimed that the weather puts you into a mood which determines what music you want to hear. He is right to an extent. However, it's not just the weather, but the total environment in which one lives that determines the music which one likes to hear.

What music fits the College Environment? Here at WIDB

(Continued on page 51)

## Campus Dates

Blood, Sweat & Tears appears at Colorado State University in Fort Collins Sunday (1), and Florida State University in Tallahassee, Friday (6). John Mayall, Polydor artist, plays SUNY at Stony Brook, N.Y., Saturday (7). Clark Terry will play Texas Tech University in Lubbock, Thursday (5) through Saturday (7).

Your Own Thing plays at the

(Continued on page 57)

## Best LP's

The following is a list of the top selling albums at the Discount Record Store on South Indiana Ave., Bloomington, Ind., Indiana University. John Klum reporting:

1. Simon & Garfunkel, "Bridge Over Troubled Water," Columbia CS 9914
2. Chicago, "Chicago," Columbia KGP 24
3. The Band, "The Band," Capitol STAO 132
4. Moody Blues, "In Search of a Lost Chord," Deram Des 18017
5. Laura Nyro, "Laura Nyro," Verve 3020
6. Grand Funk Railroad, "Grand Funk," Capitol SKAO 406
7. Rolling Stones, "Let It Bleed," London NPS 4
8. Tim Buck, "Blue Afternoon," Straight STS 1060
9. Frank Zappa, "Hot Rats," Reprise 6356
10. Steve Miller Band, "Your Saving Grace," Capitol SKAO 331
11. Fifth Dimension, "Aquarius," Soul City 92005
12. Jefferson Airplane, "Volunteers," RCA LSP 4238
13. It's a Beautiful Day, "It's a Beautiful Day," Columbia CS 9768
14. Neil Young, "Everybody Knows This Is Nowhere," Reprise 6349
15. Pink Floyd, "Ummagumma," Harvest STBB 388

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## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:

"YOU'RE RIGHT,  
RAY CHARLES"

JOE TEX  
(ATLANTIC)



By ED OCHS

**SOUL SLICES:** Everybody's still talking about those backlash blues. As some blacks talk of taking legal action against it, others deny it really exists, and still others figure out ways to exploit it. **Del Shields**, before pressure persuaded him to resign as executive secretary of NATRA, was investigating for a criminal conspiracy that might be effecting an economic boycott against soul music. **Major Bill Smith** in Ft. Worth, Tex., says "I don't really believe there is a big backlash, it's just that the business runs in cycles, and the big soul cycle of a few months back is beginning to fade." Smith also points at black covers of pop songs by white artists who aren't played on soul radio, adding "on soul programming it seems to be the color of the artist rather than the quality of the record." To which **Alan Leeds** of Pittsburgh says, "Black programmed stations are in no way obligated to integrate their playlists as are so-called Top 40 stations. Black stations are granted operating privileges from the FCC on their basis of service to the black community while pop stations are obligated to widen their format to include all of the community." Leeds likened a black station playing "white" music to a heart specialist wasting his time treating "patients with common colds." **Don Wallace**, a deejay for WBOW radio, Terre Haute, Ind., claims that the music says it best and plays "Message From a Black Man" (pick your version—the **Natural Four**, **Whatnauts** or **Motown's Spinners**). No matter what the verdict on the alleged soul backlash, says Wallace, the outcome will still mean progress for blacks. On the other hand, a promotion director for a recording studio recently told a Billboard reporter that the studio is becoming so diversified that the problem is not so acute. "We are not affected," he said, "sound is so different—it's not like any other sound." So in the collision of opinions, anything goes. **Guy Draper**, who managed and produced the **Unifies** to chart stature, is battling **Jerry Butler** for rights to the group, now split like a hung jury between Draper and Butler, and the name Unifics. "It's a shame," mourned Draper, "that at a time like this, when unity is everything, blacks are fighting blacks." As I said, anything goes.

★ ★ ★

**FILETS OF SOUL:** **Melvin Van Peebles**, alias "Brer Soul," is back again on A&M with his own special brand of soul slices set to heavy jazz background. His second album for the label is titled "(A Slave) Ain't Supposed to Die a Natural Death." . . . Chess is currently in the middle of **Ramsey Lewis** month, whose 25 albums have sold over four-and-a-half million copies. Chess has released two new albums by the jazz great simultaneously. . . . Cotillion has picked up a hot master from the Baltimore-Washington area to keep the soul-gospel field alive. The disk, "God Gave Me a Song," by the **Interdenominational Youth Choir** of Washington, D.C., is featured on the album, "Save Thyself." The album and the single were formerly on the Century Records label. . . . **George Tindley's** "Wan-Tu-Wah-Zuree" disk is the heaviest chart item from Wand in a while. . . . **Leon Haywood** is rebounding on Capitol with "I Wanna Thank You." . . . **Leon Thomas**, who composed and sang the lyrics on **Pharoah Sanders** "Karma" masterpiece, has his own album, "Spirits Known and Unknown," on **Bob Thiele's** Flying Dutchman label. . . . The **Jackson Five** is ready to hit hard with their flip, "Who's Loving You." . . . Motown will not rest on the Jackson's Five's powerful debut and will strike the market with the **Spinners'** version of "Message From a Black Man." The **Originals** have already established their hit tag with "The Bells," heading straight for the top 10. . . . Instrumentals are bidding for a comeback with chart records by **Donny Hathaway**, **Cannonball Adderley**, **Les McCann & Eddie Harris**, and **Willie Henderson** on Brunswick, who's out to make the "Funky Chicken" a dance craze. Somebody is bound to buy up the name for a fried chicken franchise. . . . Motown has 15 albums on the soul charts, five out of the top 10. . . . There are 31 soul records on the pop charts this week. . . . **Ron Johnson**, program manager of KALF soul radio in Mesa, Ariz. (just outside of Phoenix), called **SOUL SAUCE** to tell us that the local backlash is trying to buy the station to knock soul out of Phoenix. Johnson is desperately trying to raise the \$50,000 needed to keep soul alive in that town. All inquiries should be made to Johnson at KALF (602) 964-5641. Do you read **SOUL SAUCE**?

## BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	THANK YOU (Falettin Me Be Mice Elf Agin) Sly & the Family Stone, Epic 5-10555 (Stone Flower, BMI)	8	25	35	COME TOGETHER Ike & Tina Turner, Minit 32087 (Maclen, BMI)	4
2	2	PSYCHEDELIC SHACK Temptations, Gordy 7096 (Jobete, BMI)	6	26	29	THE GHETTO Donny Hathaway, Atco 6719 (Don-Pow, Peer, BMI)	8
3	3	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove 161 (Nickel Shoe, BMI)	7	27	15	IF WALLS COULD TALK Little Milton, Checker 1226 (Jalynne, BMI)	10
4	5	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	7	28	40	CALIFORNIA GIRL Eddie Floyd, Stax 0060 (East/Memphis, BMI)	2
5	7	DO THE FUNKY CHICKEN Rufus Thomas, Stax 0058 (East/Memphis, BMI)	7	29	23	TAKE IT OFF HIM AND PUT IT ON ME Clarence Carter, Atlantic 2702 (Fame, BMI)	5
6	4	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	13	30	—	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars, Soul 35070 (Jobete, BMI)	1
7	21	CALL ME Aretha Franklin, Atlantic 2706 (Pundit, BMI)	3	31	31	BOLD SOUL SISTER Ike & Tina Turner, Blue Thumb 104 (Placid/Rococco, BMI)	10
8	8	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board, Invictus 9074 (Gold Forever, BMI)	6	32	32	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol 2698 (Zawinul, BMI)	8
9	9	THE THRILL IS GONE B. B. King, BluesWay 61032 (Grosvenor House, ASCAP)	9	33	18	HOW CAN I FORGET YOU/GONNA GIVE HER ALL THE LOVE I'VE GOT Marvin Gaye, Tamla 54190 (Jobete, BMI/Jobete, BMI)	7
10	12	OH WHAT A DAY Dells, Cadet 5663 (Last Go Round, BMI)	6	34	36	IF I LOSE YOUR LOVE Detroit Embers, Westbound 156 (Bridge Port, BMI)	6
11	6	I WANT YOU BACK/WHO'S LOVING YOU Jackson 5, Motown 1157 (Jobete, BMI)	15	35	43	24 HOURS OF SADNESS Chillies, Brunswick 755426 (Dakar/BRC, BMI)	3
12	39	IT'S A NEW DAY James Brown, King 6292 (Dynatone, BMI)	2	36	—	IT'S GONNA TAKE A LOT Manhattans, DeLuxe 115 (Zira, BMI)	4
13	16	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191 (Jobete, BMI)	3	37	48	FUNKY CHICKEN Willie Henderson & the Soul Explosions, Brunswick 755429 (Dakar/BRC, BMI)	2
14	17	THE BELLS Originals, Soul 35069 (Jobete, BMI)	3	38	25	SLIP AROUND Charles Hodges, Calla 168 (Jamf, BMI)	5
15	14	LOVE BONES Johnny Taylor, Stax 0050 (East/Memphis, BMI)	12	39	27	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	7
16	11	MOON WALK, PART I Joe Simon, Sound Stage Seven 2651 (Cape Ann, BMI)	9	40	42	STEALING LOVE/WHEN TOMORROW COMES Emotions, Volt 4031 (Birdies, ASCAP/East/Memphis, BMI)	6
17	13	I'M JUST A PRISONER Candi Staton, Fame 1460 (Fame, BMI)	9	41	41	YOU ARE MY SUNSHINE Dyke & The Blazers, Original Sound 90 (Peer Int'l, BMI)	6
18	20	GOOD GUYS ONLY WIN IN THE MOVIES Mel & Tim, Bamboo 109 (Cachand/Patchal, BMI)	4	42	47	YOU SAY IT Al Green, Hi 2172 (Jec, BMI)	4
19	19	MESSAGE FROM A BLACK MAN Whatnauts, A-1 Wo 1-A (Jobete, BMI)	4	43	45	CALL ME LATER Foxy, Double Shot 145 (Big Shot, ASCAP)	3
20	26	KEEP ON DOIN' Isley Brothers, T-Neck 914 (Triple 3, BMI)	4	44	44	COLD DUCK/COMPARED TO WHAT Les McCann & Eddie Harris, Atlantic 2694 (Hargrove, BMI/Lonport, BMI)	2
21	22	GOTTA SEE IF I CAN'T GET MOMMA (To Come Back Home) Jerry Butler, Mercury 73015 (Chevis/McCoy, BMI)	6	45	46	THE CAT WALK Village Soul Choir, Abbott 2010 (Arden, BMI)	5
22	10	IF YOU'VE GOT A HEART Bobby Bland, Duke 458 (Don, BMI)	6	46	—	GROUNDUP Gloria Taylor, Silver Fox 19 (McLaughlin, BMI)	1
23	28	TO THE OTHER WOMAN Doris Duke, Canyon 28 (No Exit/Wally Roker, BMI)	2	47	—	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BMI)	1
24	24	THE TOUCH OF YOU Brenda & the Tabulations, Top & Bottom 401 (One-Eyed Soul, BMI)	11	48	—	CONCRETE RESERVATION Syl Johnson	1
				49	—	TIME Edwin Starr, Gordy 7097 (Jobete, BMI)	1
				50	50	AWAYS SOMETHING THERE TO REMIND ME R. B. Greaves, Atco 6726 (Blue Seas/Jac/Ann Rachel, ASCAP)	2

## Vox Jox

• Continued from page 32

in Toledo and is at KNEW in San Francisco, probably doing on-the-air work. . . . **Marty O'Hara** has been promoted to operations manager of WPIX-FM, easy listening station in New York. . . . **Larry Ford** has left WCRO, Johnstown, Pa., to do the all-night show on WEEP in Pittsburgh. . . . **Lee Hanson** has been appointed general manager of WDIA, soul station in Memphis; **Bert Ferguson** has been promoted to president. Hanson had been general manager of WNBC, New York.

★ ★ ★

**Mike Gross**, talent editor of Billboard, was listening to WCBS-FM in New York one morning last

week and heard **Bobby Wayne** do a spot about the Broadway musical "Gantry." He telephoned Wayne and told him that the show had already folded. Wayne, who went on the air, explaining that he just predicts the future, not the past. Tsk, tsk. That's a copout, Bobby. . . . At WDUX in Wau-paca, Wis., you'll find **Tim Grant**, **Dell Viney** who just came from WFAB in Fort Atkinson, Wis., **Buddy Young** who just came from WTAL in Tallahassee, Fla., and weekend man **Dan Hansen**. Grant need two copies of every single and easy listening album—one for each studio. Funny thing is: RCA keeps sending him country stuff.

★ ★ ★

**Lee Douglas**, who has been

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

**Charlie Van Dyke** of San Francisco's KFRC was in Dallas week of Feb. 16 to do some commercial spots. That's what he said, anyway.



Billboard SPECIAL SURVEY For Week Ending 2/28/70

## BEST SELLING Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	I WANT YOU BACK Jackson 5, Motown MS 700	7	25	21	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	14
2	2	PUZZLE PEOPLE Temptations, Gordy GS 949	21	26	26	GOLDEN HITS, VOL. II Dionne Warwick, Scepter SPS 577	18
3	4	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	12	27	29	HURT SO BAD Nancy Wilson, Capitol ST 353	12
4	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	34	28	30	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	7
5	10	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	3	29	23	NITTY GRITTY Gladys Knight & the Pips, Soul SS 713	19
6	5	DIANA ROSS & THE SUPREMES GREATEST HITS, VOL. III Motown MS 702	7	30	35	R. B. GREAVES Atco SD 33-311	8
7	7	WALKING IN SPACE Quincy Jones, A&M SP 3023	12	31	19	ON BROADWAY Diana Ross & the Supremes & the Temptations, Motown MS 699	12
8	8	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	13	32	36	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	4
9	9	FEELIN' GOOD David Ruffin, Motown MS 696	9	33	33	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227	33
10	12	AIN'T IT FUNKY James Brown, King KS 1092	3	34	17	LOVE IS BLUE Dells, Cadet LPS 829	28
11	13	STAND Sly & the Family Stone, Epic BN 26456	44	35	37	FIRST TAKE Roberta Flack, Atlantic SD 8230	5
12	6	COMPLETELY WELL B. B. King, BluesWay BLS 6037	10	36	34	TOGETHER Diana Ross & the Supremes with the Temptations, Motown MS 692	19
13	16	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	10	37	32	LED ZEPPELIN II Atlantic SD 8236	9
14	11	ICE ON ICE Jerry Butler, Mercury SRS 61234	23	38	40	ABBEY ROAD Beatles, Apple SO 383	6
15	15	SANTANA Columbia CS 9781	11	39	39	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	41
16	28	TODAY Brook Benton, Cotillion SD 9018	2	40	38	IT'S A MOTHER James Brown, King 1063	21
17	14	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031	15	41	49	BEST OF THE IMPRESSIONS Curtom 8004	2
18	18	BABY I'M FOR REAL Originals, Soul SS 716	7	42	43	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	5
19	24	LET IT BLEED Rolling Stones, London NPS 4	6	43	45	LIGHTSIDE/DARKSIDE Dick Gregory, Poppy PYS 60-001	7
20	20	GET READY Rare Earth, Rare Earth RS 507	6	44	44	LOOK-KA PY PY Meters, Josie JOS 4011	4
21	22	DELPHONICS SUPER HITS Philly Groove PG 1152	15	45	47	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149	43
22	25	DOWN HOME STYLE Brother Jack McDuff, Blue Note BST 84322	12	46	41	AT HOME WITH O. C. SMITH Columbia CS 9908	20
23	27	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	7	47	42	MY CHERIE AMOUR Stevie Wonder, Tamla TS 296	21
24	31	I LOVE YOU Eddie Holman, ABC ABCS 701	5	48	—	GOING UP David T. Walker, Revue RS 7211	1
				49	—	LIKE IT WAS Dells, Cadet LPS 837	1
				50	—	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	1



TOMMY SMALLS, seated, Jubilee's vice-president in charge of soul, welcomes Jimmy Bishop, left, of Jimmy Bishop Productions, to the label's new Zero-In on Soul campaign. Honey & the Bees, who decorate the signing linking Bishop with Jubilee, have recorded the first disk under the new agreement, "Make Love to Me," on the Josie label. Bishop, vice president and program director of WDAS in Philadelphia, formerly hit the charts with a string of successes by Barbara Mason on his Arctic Records label.

## From The Music Capitals of the World

(DOMESTIC)

• Continued from page 20

"The Della Reese Show," while on the West Coast. . . . Audio Fidelity has retained three independent publicity men: Howard Bedmow out of Chicago, Lenny Salomone out of Los Angeles, and Herb Rosen out of New York. . . . Metromedia's Him He & Me have signed for several appearances on the "Upbeat" show. . . . Mary Jane, the president of Mary Jane Public Relations, Inc., has given birth to a son. . . . Warner Bros.' James Taylor plays the Village Gaslight, Friday (6) through Sunday (8).

FRED KIRBY

### LOS ANGELES

Charles Aznavour will record a second LP in English for Monument titled "A Man's Life." The label has just issued the single "My Hand Needs Your Hand," by the vocalist in English. Aznavour is performing the majority of his songs in English during his present U.S. concert tour. The new LP will feature for the first time Aznavour's English interpretations of several of his own songs. Vocalist's first English LP for Monument was "Of Flesh and Soul." Hobbit Records, the record arm of IMC Productions, has released debut LP by Plain Jane & Sapphire Thinkers, with Plain Jane also being featured on the single "Who's Driving This Train."

Love's next LP will be recorded in England for Blue Thumb. Label president Bob Krasnow was slated to attend the initial recording sessions last week during the band's concert tour. The LP, the second for the label, is scheduled for a summer release. Krasnow planned to hire a European producer to oversee the project.

MGM will distribute Four Star's new Quad label. Quad has a projected release of 12 singles and three LP's for the year, with initial product by the Siler Brothers and Richard Williams. The new label will handle all film and TV soundtracks for future Four Star Productions. . . . Police Records has been formed by Denny Hall with its first single "Alcatraz," performed by the Nashville Hawaiian Revue.

ARTIST DOINGS: Cannonball Adderley's next LP for Capitol will be a live performance cut at the Rev. Jesse Jackson's Chicago church during an "Operation Breadbasket" function. It is Adderley's fourth LP for Capitol under Dave Axelrod's aegis. Royalties from the LP will be donated by Adderley to Operation Breadbas-

ket, a function of the Southern Christian Leadership Conference. New to Adderley's group is bassist Walter Booker.

Cajun fiddler Doug Kershaw has finished two songs, "Ballad of Joe Cain" and "Matthew" for ABC Pictures' "Zachariah." . . . Steve Goldman will produce Gary Puckett's first solo LP for Columbia using Roger Kellaway charts. The LP will be cut on both Coasts because Puckett and the Union Gap are currently working personal appearances. . . . Trini Lopez' new TV special, "I Dream of Trini," will be distributed in the U.S. for Four Star Entertainment Corp. It was filmed at the Waldorf-Astoria Hotel in New York.

Ray Charles produced the instrumental side of Billy Preston's new Apple single while George Harrison handled "All That I've Got," the vocal. . . . Folk writer/singer Jackson Browne has affiliated his Open Window Music with Mickey Goldsen's Criterion Music. Approximately 75 percent of Goldsen's income is from pop and contemporary music, although his company is noted for its strong Hawaiian catalog. Goldsen's contemporary writers include Joey Cooper, John Gallie and Doug Haywood.

ELIOT TIEGEL

### SAN FRANCISCO

It's a Beautiful Day just finished recording a second album for Columbia at Pacific High Recording. The Grateful Dead and Cat Mother & the All-Night Newsboys, who recently moved to the area from New York, have booked time at PHR in March. . . . Jerry Butler opened at Mr. D's Feb. 13. . . . Sonny & Cher will be at the Fairmont Hotel's Venetian Room until March 12. . . . Cop-a-Tune Publishing Co. has been formed by Richard Olsen, former member of the Charlatans, the first hip rock band in San Francisco. . . . Cop-a-Tune is representing Darryl DeVore, pianist on the Charlatans' LP for Philips Records. . . . Elektra artist Judy Collins has scheduled three Bay Area concerts: San Francisco Civic Auditorium (20), San Jose Civic Auditorium (21) and Berkeley Community Theatre (22). . . . The proposed site of the "Monterey World Pop Festival," slated for March 21-23, has been changed because state legislators opposed the event. Festival promoters, Mediametrics Inc., say they intend to continue making plans for the show but have not disclosed a new site. GEOFFREY LINK



WE THREE, the Stax/Volt songwriting team of left to right, Homer Banks, Bettye Crutcher and Raymond Jackson, have accounted for \$6 million in sales during their first year together, with songs like "Take Care of Your Homework" and the "Who's Making Love" as million sellers. In their usual style of togetherness, the team has written an article about songwriting with some professional tips to aspiring young songwriters. Copies may be obtained by writing Stax Records, Press & Information Department, 926 E. McLemore, Memphis, Tenn. 38106.

## Signings

• Continued from page 20

Verve, who is issuing "Re-birth," and album, and "Po, Folks," a new single.

Your Father's Mustache signed with United Artists, where their first single is "There's Enough to Go Around" from the film "Gaily Gaily." . . . Morganmasondowns, Don Cooper and Don Crawford, all managed by H.B.S., Inc., signed with Roulette. . . . Cotillion's Lord Sufetch signed with J.L. Caulfield Enterprises, Ltd. . . . Laura Green, co-star of "Putney Swope," joined Sherman-Kahan Associates for the production of a series of albums and singles. . . . Harley Hather's Enterprises will produce Junction for MGM. . . . Firebird's Natural Gas signed with the William Morris Agency for representation. . . . Franco Avorio, Italian singer, to Russell Records.



# CLASSIFIED MART

## PROMOTIONAL SERVICES

**NATIONAL RECORD PROMOTION AND Publicity, Pressing.** No job too small. Consultation; questions answered re: recording, publishing, distribution. Morty Wax Promotions, 1650 Broadway, N.Y.C. CI 7-2159. tfn

**NATIONAL RECORD PROMOTION**—publicity—national record distribution—complete recording facilities—masters leased. Showay, Inc., 818 18th Ave. So., Nashville, Tenn. 37203. Phone (615) 256-6351. mh28

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R. R. MUSIC, 663 5th AVE. RECORDS pressed, promotion, distribution. Contact above, N.Y.C. 10022, or call PL 7-3638. fe28

**ULTRA HOT 100 JOX TALK INNOVATING** two of Top 20 Jox in America. \$20. Includes song intros, gags, etc. Supply short. For \$10 can obtain a farout Hot 100 pro job name. Dan Rapp Jr., 822 Northwood Blvd., Fort Wayne, Ind. 46805. fe28

## BUSINESS OPPORTUNITIES

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**LYRIC WRITER SEEKS MUSIC WRITER** or arranger for collaboration in successful venture. Write John Shimkus, 1742 Diamond, San Diego, Calif. 92109. fe28

## SITUATIONS WANTED

**EXCELLENT FEMALE VOCALIST** seeking to join serious, aggressive folk/rock/contemporary group or trio, 914-623-5682 or Box 601, Billboard, 165 W. 46th, New York, N. Y. 10036. fe28

**22-YR.-OLD SINGLE MAN** desperately seeks advice and help to enter recording industry. Will accept any position with record company in N.E. Write G. Comeau, CMR-786, Shaw AFB, S.C. 29152. fe28

## PROFESSIONAL SERVICES

**DUKE TINTLE—BMI COMPOSER**—pianist has new song material available. Write for demos, Duke Tintle, Box 823, Butler, N. J. 07405. fe28

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**D.J. ONE LINERS! WRITE FOR "FREE"** samples, and also receive details on: California Aircheck Tapes, FCC Tests, Voice Drop-Ins, D.J. Source Guide, and much more! Command, Box 26348-B, San Francisco, Calif. 94126. fe28

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**MODELS—NEW FACES—ACTRESSES.** Production company now casting for a series of exploitation films. Highest rates paid for exceptional talent. Phone for appointment. Century Cinema Corporation (212) 586-1723, ask for Mr. Miror. mh7

**MORNING MONDAY FOR DENVER** MOR, or Rock O.K. Send tape to Ev Wren, 7075 W. Hampden, Denver 80227. tfn

**NAUGHTY SONGS FOR THE NIGHT** Club Pianist. A folio of comedy gag songs in lead sheet form. \$10. Donn Preston Productions, 1859 Henrietta, Birmingham, Mich. 48009. fe28

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**NEW RECORDING COMPANY WANTS** Rock, Soul type writers only. Groups—submit demo. Partnership available. Pleasantville Record Productions, 1065 Field Ave., Detroit, Mich. 48214. tfn

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**WANT JUKEBOX AND GAME ME-**chanic. Must be good. The man we are looking for will be working with 3 other mechanics. Country route, both route and shop work. Must be sober. Please give your home phone number. Write: England Amusement Co., P.O. Box 236, Purdy, Mo. 65734. fe28

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**FREE CIRCULAR—TAPE CARTRIDGES.** Country Records. Mac Wiseman, J. E. Malner, Hylo Brown, Uncle Jim O'Neal, Box A-B, Arcadia, Calif. 91006. mh14

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**PHASOR—5 KW. 4 TOWER INCLUDES** 5 R.F. amp. meters, 10 Johnson variable inductors, 2 large fixed inductors, and many mica capacitors. Phone WTRU, Muskegon, Mich. (616) 733-2126. Ask for Gerry Heykoop. Total price \$600. fe28

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**THANK YOU! 7" MINI-LP STOCK** reduced. Let's clear warehouse now! Stars—Labels, Pop, Rock, Soul, Jazz, Comedy, Broadway, 350 titles—50¢ each. Sample package spells \$\$. Free catalog. Baskase Products, 6324 N. Campbell B. Chicago 60645. mh14

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PAYMENT ENCLOSED  BILL ME

# TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	4	27	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079 (Charing Cross, BMI)	3
2	1	1	1	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273 (Blue Seas/Jac/Morris, ASCAP)	9
3	9	9	18	ALWAYS SOMETHING THERE TO REMINI ME R. B. Greaves, Atco 6726 (Blue Seas, ASCAP)	5
4	7	8	31	NEW WORLD COMING Mama Cass Elliot, Dunhill 4225 (Screen Gems-Columbia, BMI)	5
5	5	6	10	RAINY NIGHT IN GEORGIA Brook Benton, Corillion 44057 (Combine, BMI)	8
6	2	2	2	WITHOUT LOVE (There Is Nothing) Tom Jones, Parrot 40045 (Tro-Suffolk, BMI)	9
7	6	4	4	HONEY COME BACK Glen Campbell, Capitol 2718 (in litigation)	7
8	8	10	11	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	8
9	11	15	27	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	6
10	3	3	6	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	8
11	10	5	3	WINTER WORLD OF LOVE Engelbert Humperdinck, Parrot 40044 (Donna, ASCAP)	12
12	15	28	—	I CAN'T HELP FALLING IN LOVE WITH YOU Al Martino, Capitol 2746 (Gladys, ASCAP)	3
13	17	30	—	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	3
14	30	—	—	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	2
15	26	—	—	KENTUCKY RAIN Elvis Presley, RCA 47-9791 (Presley/S-P-R, BMI)	2
16	32	—	—	TEMA HARBOUR Mary Hopkin, Apple 1816 (Major Oak, ASCAP)	2
17	16	11	5	TRACES/MEMORIES MEDLEY Letterman, Capitol 2697 (Low-Sal BMI/Gladys, ASCAP)	11
18	21	26	32	IF I NEVER KNEW YOUR NAME Vic Dana, Liberty 56150 (Diamond, BMI)	5
19	22	37	—	PETER AND THE WOLF Charles Randolph Green Sounde, Ranwood 864 (Brookhaven, BMI)	3
20	18	14	14	MALTESE MELODY Herb Alpert & the Tijuana Brass, A&M 1159 (Roosevelt, BMI)	6
21	19	19	21	BABY TAKE ME IN YOUR ARMS Jefferson, Janus 106 (January/ Welbeck, BMI)	6
22	20	17	16	EARLY IN THE MORNING Vanity Fare, Page One 21-027 (Duchess, BMI)	16
23	34	38	—	EASY COME EASY GO Bobby Sherman, Metromedia 177 (Screen Gems-Columbia, BMI)	3
24	24	34	40	EVIL WAYS Santana, Columbia 4-45069 (Oleta, BMI)	4
25	33	33	35	CONVERSATIONS Florence Henderson, Decca 732619 (Maribus, BMI)	5
26	25	16	17	ARIZONA Mark Lindsay, Columbia 4-45037 (Kangaroo, BMI)	10
27	35	39	—	STAY AWHILE Jerry Vale, Columbia 4-45043 (Regent, BMI)	3
28	29	35	39	LOVE STORY Peggy Lee, Capitol 2721 (January, BMI)	4
29	23	21	22	GOD ONLY KNOWS Vogues, Reprise 0887 (Irving, BMI)	5
30	12	7	7	BLOWING AWAY Fifth Dimension, Soul City 780 (Tuna Fish*, BMI)	7
31	—	—	—	CAN'T HELP FALLING IN LOVE WITH YOU Andy Williams, Columbia 4-45094 (Gladys, ASCAP)	1
32	13	13	12	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 12265 (Blue Seas/ Jac/Twentieth Century, ASCAP)	18
33	14	12	9	WALKIN' IN THE RAIN Jay & the Americans, United Artists 50605 (Screen Gems-Columbia, BMI)	15
34	39	—	—	UNTIL IT'S TIME FOR YOU TO GO Neil Diamond, Uni 55204 (Gypsy Boy, ASCAP)	2
35	36	—	—	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings/Rivers, BMI)	2
36	—	—	—	BRIGHTON HILL Jackie DeShannon, Imperial 66438 (Unart Music, BMI)	1
37	—	—	—	NORWEGIAN WOOD Sergio Mendes & Brasil '66, A&M 1164 (MacLen, BMI)	1
38	—	—	—	SOUTHTOWN U.S.A. Lawrence Welk & His Orch., Ranwood 866 (Gallico, BMI)	1
39	—	—	—	MAMA A RAINBOW Steve Lawrence, RCA 74-0303 (Sunbeam, BMI)	1
40	—	—	—	WHY DOESN'T LOVE MAKE ME HAPPY Lesley Gore, Crewe 338 (Saturday, BMI)	1

\*In litigation

Billboard SPECIAL SURVEY For Week Ending 2/28/70





**DISCOS MUSART**  
**20th Anniversary**





Heartiest Congratulations to  
DISCOS MUSART S.A.  
on their 20th Anniversary and  
the Inauguration of the new  
Musart-Tower

Many Thanks for a  
Wonderful Association  
Throughout the Years

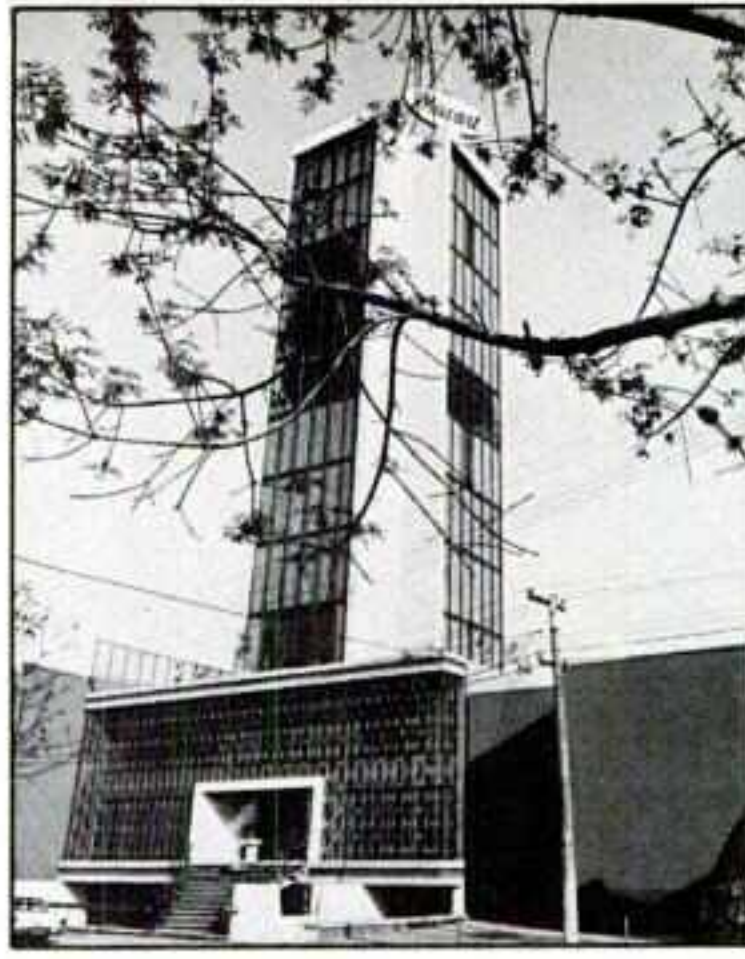


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**EDITORIAL MEXICANA de MUSIC INTERNACIONAL, S.A. (EMMI) MEXICO CITY. MARIO ALVAREZ, MGR.**





## SALUTE TO MUSART RECORDS

### On Their 20th Anniversary and Inauguration of the Musart-Tower

# THE RECORD INDUSTRY IN MEXICO

Compiled by EDUARDO C. BAPTISTA, pioneer and founder.

- 1921**—Compañía Fonográfica Victoria, SA is born to sell imported records along with acoustical phonograph players assembled locally. These phonographs were wound by hand.
- 1922**—The first printed catalog comes out for the customers, offering a few types of acoustical phonographs and imported Okeh and Odeon 78 rpm records.
- 1925**—I saw the need to establish in Mexico the first record factory. I go to New York and buy the machinery available at that time: acoustical recording devices, electrical plating, waxes and a mill to mix shellac compound for 78's. A few months after this very small plant was in shape to produce its first records, the electrical recording system began in the industry. Therefore, it was necessary to develop electrical cutters locally for the recording industry and, of course, it took a great amount of experience to develop an acceptable product. Among the first artists who recorded in our improvised studio included Pedro Vargas, Guty Cardenas, Agustin Lara, Alfonso Ortiz Tirado and others.
- 1928**—Unfortunately, the earthquakes in this year destroyed the factory and a great part had to be reconstructed again with a lot of effort due to the many problems in this new industry and above all the lack of capital. Nevertheless, Baptista's iron will to go forward was the reason to continue with the same.
- 1930**—After years of struggling some good news was received: the labels, Olympia and Nacional, manufactured in Mexico were awarded a silver medal at the Exposición Iberoamericana de Sevilla, España.
- 1933**—I join efforts with Gustavo Klinckwort and together we establish the Peerless factory and our own nationwide distribution set up in Mexico.
- 1934**—The first synchronized records are made for motion pictures.
- 1935**—RCA Victor comes to Mexico, founding a complete organization which, of course, included studio, factory facilities and distribution throughout the country. Now, Peerless had competition from another label manufactured in the country.
- 1940**—Klinckwort and I started to build a new plant for Peerless for a triple production increase (four presses). After a year World War II broke out and the Mexican market climbed up considerably, making this new plant insufficient for a couple of years. During the war days it was very difficult,

if not impossible, to buy machinery and shellac to make the 78 compound, so three shifts were programmed by 1944. Even so, the production was not sufficient for the market and there was no need for any salesmen on the road. Imagine—we ever requested the customers to send scrap in order to receive new records!

- 1946**—Columbia Records built a complete plant in Mexico and competition grows. Their first local records by Los Panchos had a great acceptance. The Second World War was over and the record market keeps going up in Mexico.
- 1947**—I decide to retire and sell my 50 percent of Peerless to my partner Klinckwort. After a year of inactivity I find that I must keep engaged in the record industry and start to build a new record company (with my son Eduardo) which was called at that time Pan Americana de Discos, SA, now Discos Musart, SA. Again, it was a hard beginning but with more experience acquired throughout the years.
- 1948**—In Los Angeles, California, I signed an exclusive contract for the manufacturing and distribution in Mexico for Capitol Records with its president Glen E. Wallich. This happy association lasted for 17 years and until Capitol decided to establish their operations in Mexico.
- 1950**—In October Musart releases its first LP (10") manufactured in Mexico with the late artist Beatriz Murillo. This was actually the first long play record made in Latin America.
- 1956**—The EMI group signed a contract with Musart for their catalogs. This association lasted for nine years.
- 1961**—Musart enlarges and rebuilds all its complete facilities and through the 60's the market increases considerably with Musart taking its share.
- 1969**—It was necessary due to the growth of the company to think about new buildings so, we started early in this year to construct the Musart-Tower and adjacent studios.
- 1970**—This year we are proud to announce the inauguration of our new Musart-Tower, celebrating our 20th Anniversary in the record industry. We are very happy to be among the first record companies in Mexico, but we know that we have many years ahead of us that require our best efforts and dedication. I have been in the record business for over 55 years and although I have dedicated a lifetime, one must learn new things every day.



Eduardo C. Baptista, chairman, Musart



Sr. Eduardo L. Baptista, president

## Great and Constant Effort To Develop and Grow

I am very proud to inaugurate the Musart-Tower at the initiation of the 70's and also the celebration of our 20th Anniversary in the record industry.

Looking back 20 years ago, I remember with certain nostalgia the first years of our company when we had only a few records to offer in the always highly competitive market. Hard working and more or less consecutive hits made it possible to penetrate in the record world. It took a great and constant effort to develop and grow in sales.

We have become one of the leading record companies in Mexico and other countries with

representations throughout the world. We also represent many foreign companies.

Our future plans include the expansion to manufacture cartridges, cassettes and other products in order to keep increase with the growth of the company. All of this progress is due to team work and I must recognize the ability of all people that collaborate with me.

I feel very pleased to know that throughout the years as record manufacturers we have taken happiness to many people in the world through the music which is the international language.

**EDUARDO L. BAPTISTA, president, Musart**



**ZAFIRO/NOVOLA**

**congratulate to their friends**

**of**



**Mexico**

**on their 20th Anniversary**

Zafiro/Campomanes 10/Madrid/SPAIN

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AND**

**MUSICAL TAPES, INC.  
EXCLUSIVE DISTRIBUTORS**

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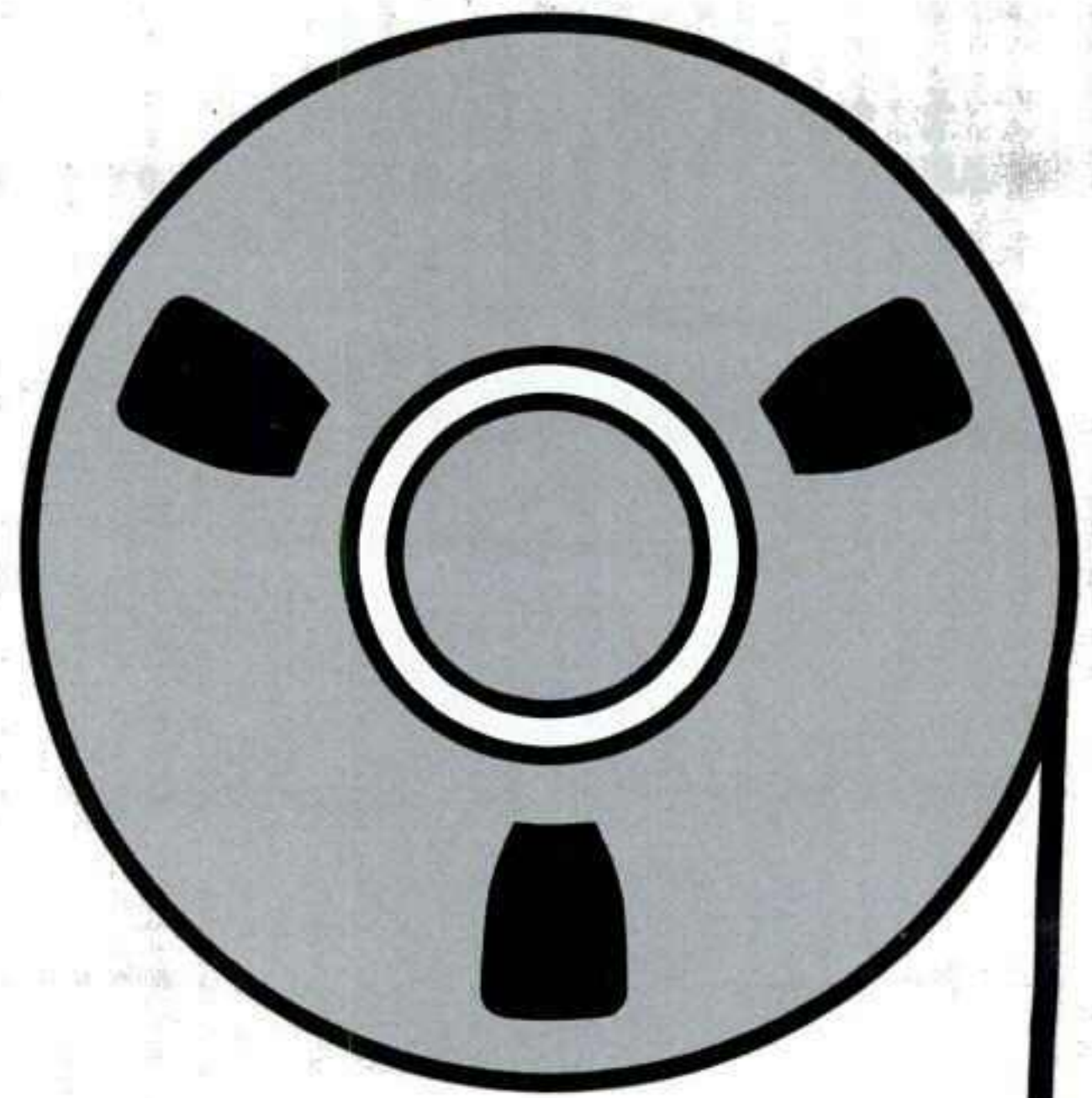
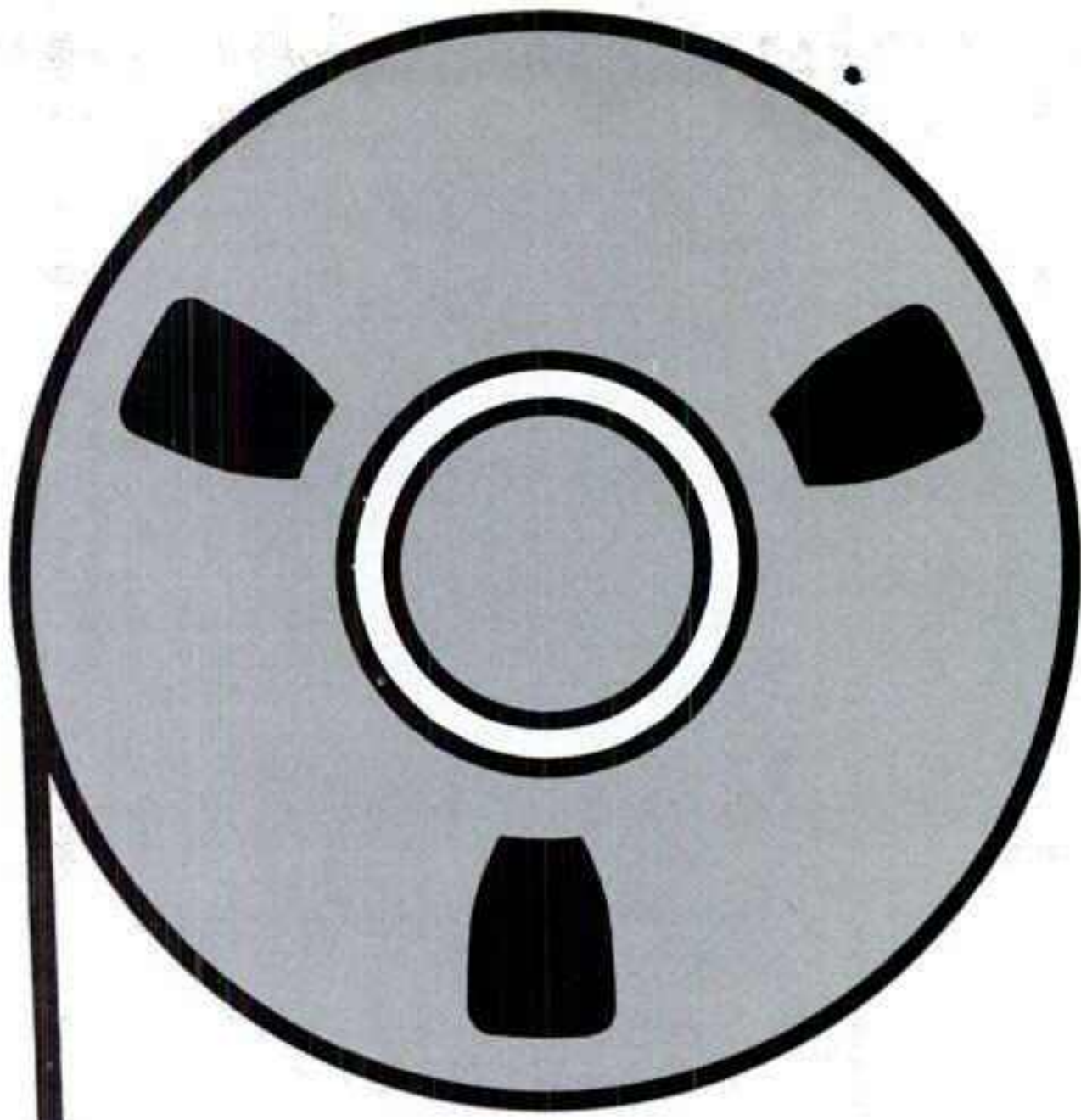
**ON THE INAUGURATION  
OF THEIR NEW MUSART TOWER  
AND 20th ANNIVERSARY**



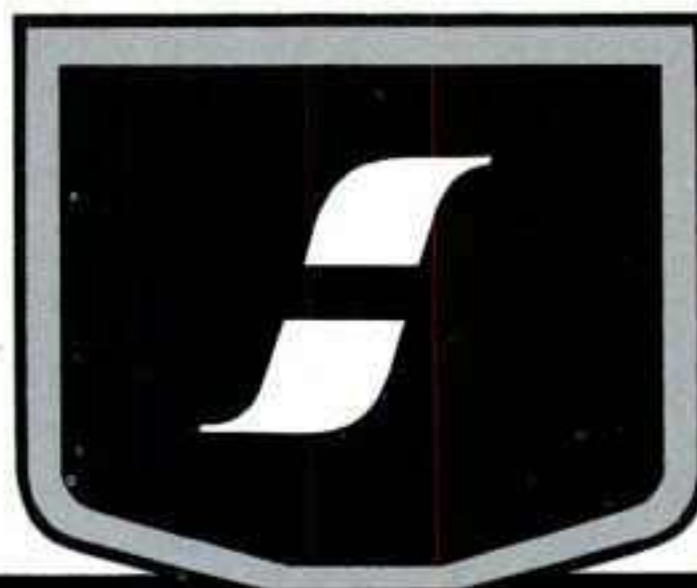
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Hialeah, Florida 33011





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# Musart's Facilities—Among Most Modern In Industry

By LUIS ARTURO GIL, vice president, architect



Luis Arturo Gil, vice president

The manufacturing process that Musart Records uses in their product is the most modern in the world. For this reason the production quality of Mexican records can be compared with the best manufactured in the world.

Musart Records has built two recording studios equipped and designed using the most advanced techniques. Studio A has the capacity to accommodate an orchestra of 45 musicians; Studio B, smaller in size, can be used for voice setting up.

In the constructing of both studios, materials were used that guarantee perfect acoustics and total insulation of external noises. They were designed by well-known specialists. To equip them, the most advanced high quality consoles, monitors and tape recorders were obtained.

These studios are in hands of an excellent team of artistic directors and specialized engineers. The record system is performed by means of four stages, occasionally using up to 14 microphones simultaneously.

The functions of the art department are: design and presentation of record covers and the production of the promotional material such as posters, postcards, pamphlets, etc.

Musart Records covers are in Offset and Neptuno Publicity (a subsidiary of Musart) who received the originals which will serve the manufacture of these important elements for record selling.

The promotion department uses all modern means of communication. And far that, it has been divided in three offices: radio, television and the press.

The radio office attends all broadcasters in the country by means of a permanent service of new records.

Salesmen visit all broadcasting companies. This office also keeps current correspondence with the stations in order to be kept up to date on programming changes, personnel changes, hits of Musart artists and other activities. It also organizes promotional campaigns and attends to requests made by broadcasters.

The television office created the first musical program in color in Mexico City and has reached its third anniversary.

This program is transmitted nationally and is recorded in different parts of the Mexican Republic.

Afterward, it is also transmitted in Central and South American countries and in Los Angeles, New York, Miami, Chicago and San Antonio. This office also organizes different promotions through different national television links.

Finally, the press office is in charge to help all reporters giving them all sort of communications, news of interest, distributing bulletins and letting them know about Musart material. It also organizes cocktail parties, dinners and meetings covering Musart public relations with the national press.

The International Department receives samples of our records from our companies who operate in all the world and according to the popularity of an artist or to the possibilities that the artistic director may think feasible, releases either one record or a series.

Selection is carefully done.

The facts that are taken in consideration are principally the public for the selection and the imagination of the artist director in choosing the composition.

The department also takes care to export the national material, distributing it in the different companies of other countries licensed by Musart.

Also the international department takes care of the promotion of its material by means of radio and of specialized publications in this field or any other broadcasting means. Each launching is supported by a strong promotional and public relations campaign.

The sales department reflects in a precise form all the activities of the rest of the departments of Musart. The artist's fame, the manufacturing, the marketing of the selection, promotion effectiveness and the proper distributions are facts that put all together, raise or lower sales.

This department has been organized by the marketing manager who has long experience working with Musart since it was founded.

The assistant manager of this department coordinated a team of 16 salesmen who carefully call all customers in the country without omitting a single place where a record store could be located no matter how far it may be. Some of our salesmen live in the interior of the country. Naturally they know the media in which they work.

## MUSART RECORDS ADMINISTRATION BOARD

Eduardo L. Baptista, president; Luis Arturo Gil, vice president



José Luengo Macías,  
marketing manager



Guillermo Acosta Segura,  
artistic direction manager



Jesús Acosta Segura,  
promotion and publicity manager



Antonio Maza,  
production manager



José Valdivia,  
art manager



Eduardo Zárate,  
comptroller



# DISCOS MUSART AWARDS

## THE GOLDEN CLOVER

TO ITS BEST SELLING ARTISTS

# 1969

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LUCHA VILLA

FLOR SILVESTRE

MIKE LAURE

CHELO Y SU CONJUNTO

OLGA GUILLOT

HILDA AGUIRRE

EMILY CRANZ

ANTONIO AGUILAR

MASSIEL

THE CREEDENCE CLEARWATER  
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LOS ARAGON

CARLOS CAMPOS

LALO GONZALEZ "PIPORRO"

ALBERTO VAZQUEZ

MONNA BELL

CARMELA Y RAFAEL

JIMMY SANTY

LOS CAMINANTES

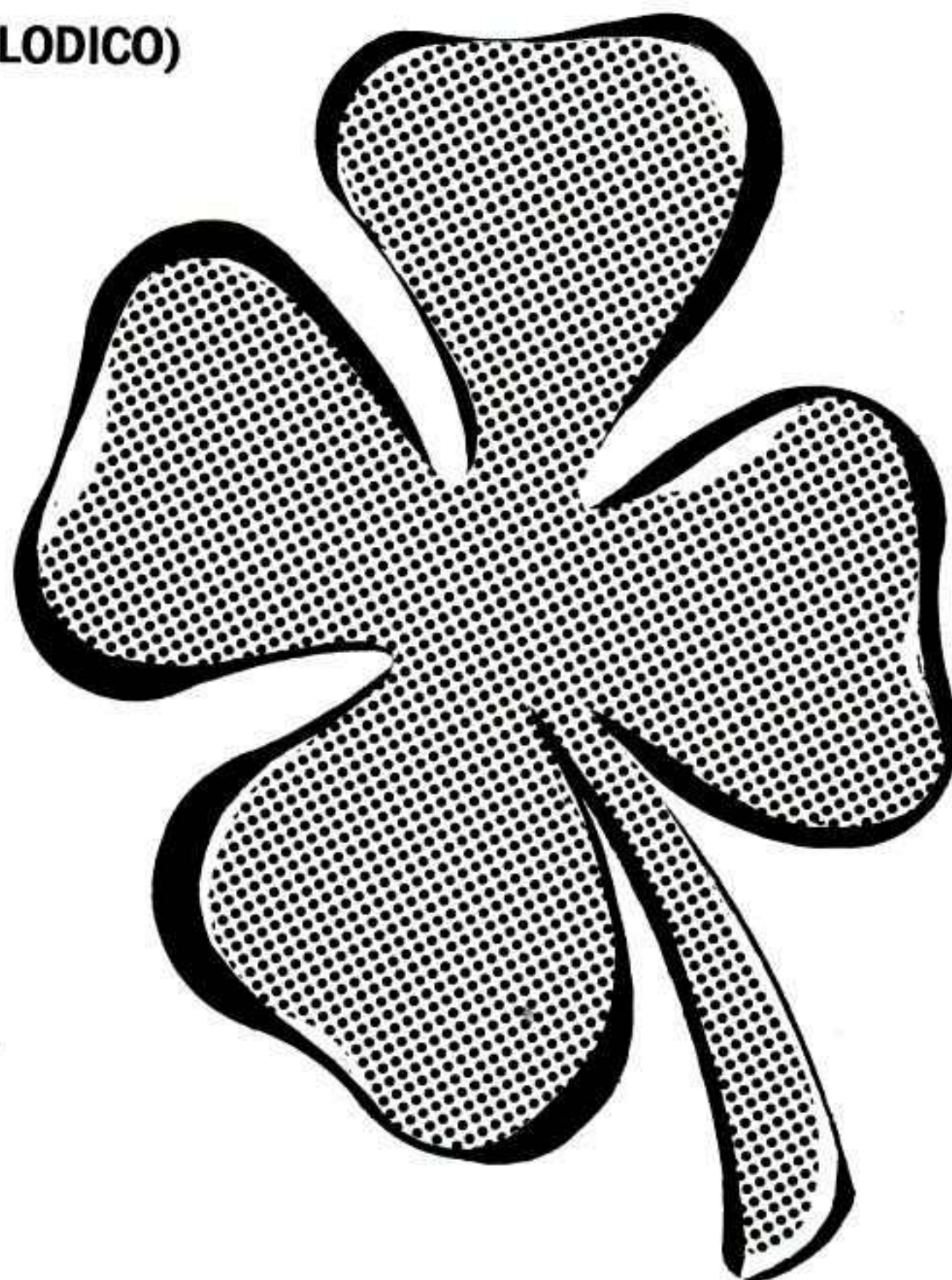
LOS YORSY'S

LOS VLAMER'S

THE VENTURES

ANICETO MOLINA

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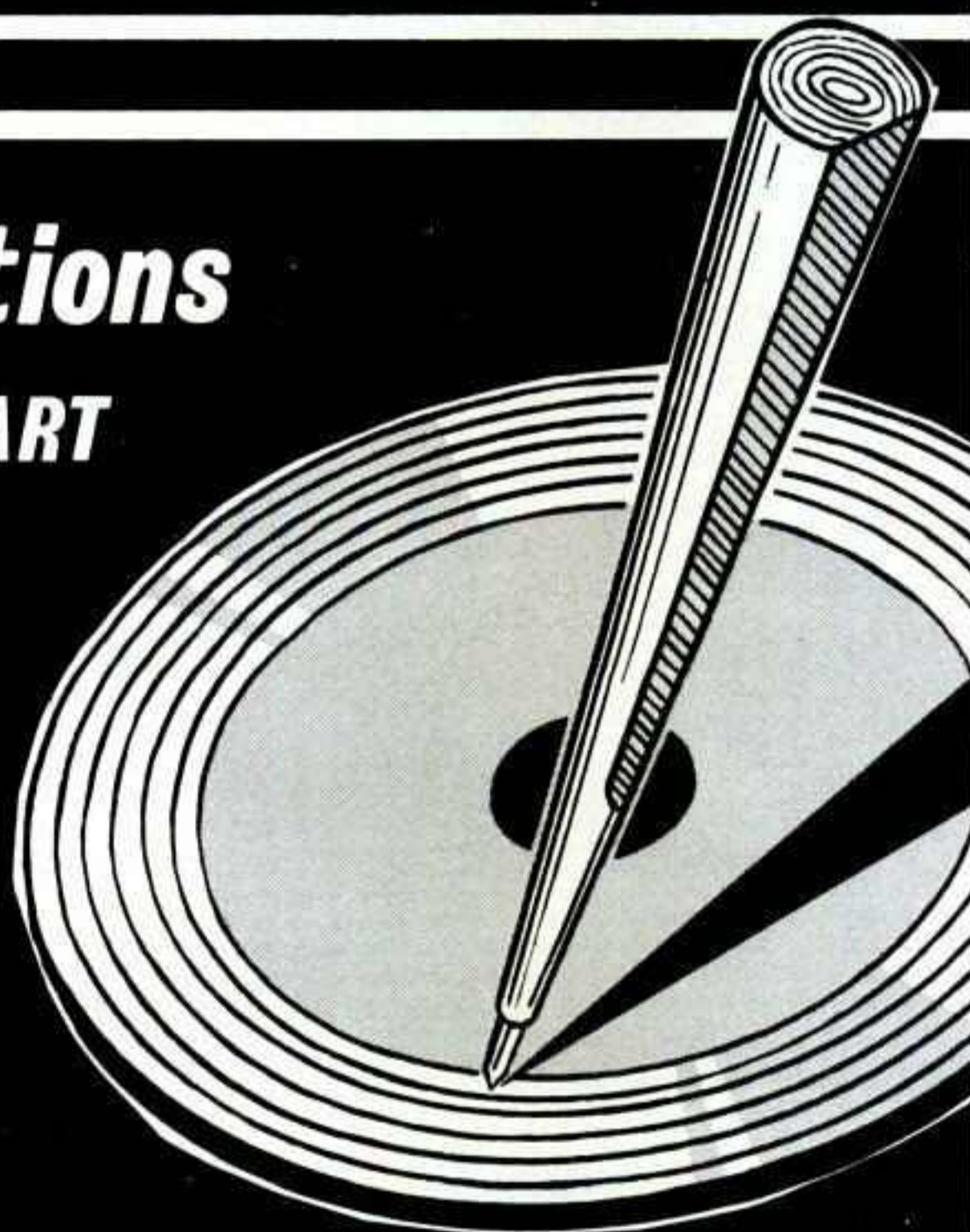
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***ON THEIR***

***20<sup>th</sup>***

***ANNIVERSARY***

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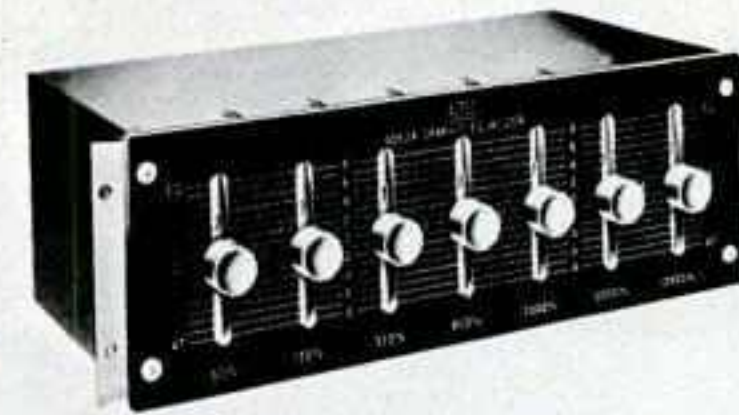
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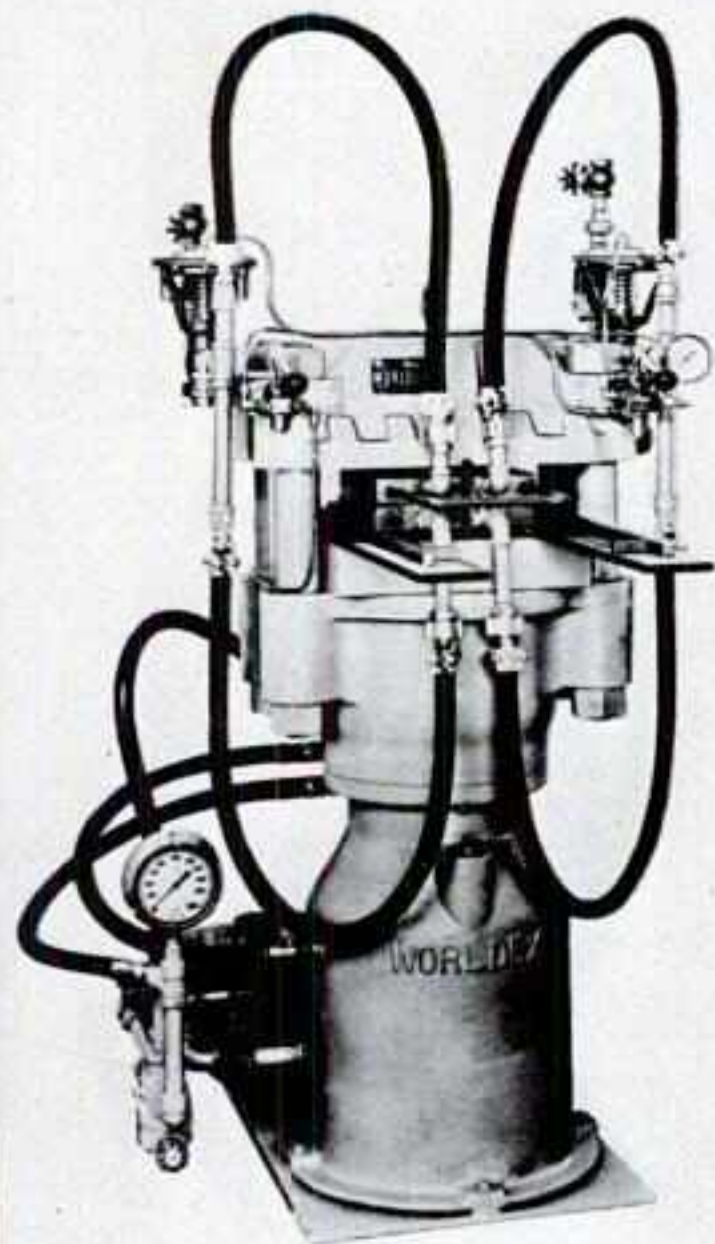




MIXING CONSOLES

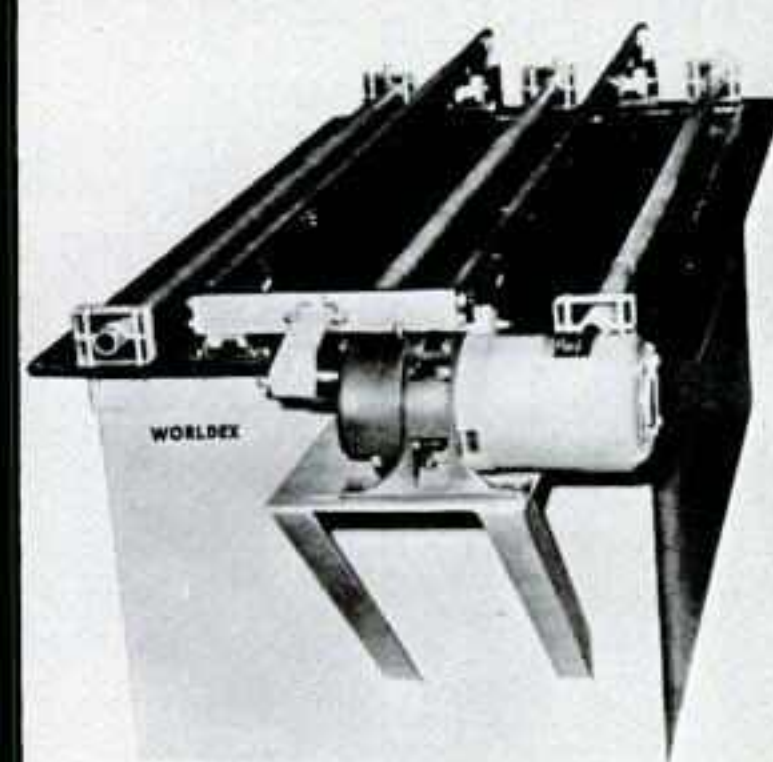


EQUALIZERS



PRESSES

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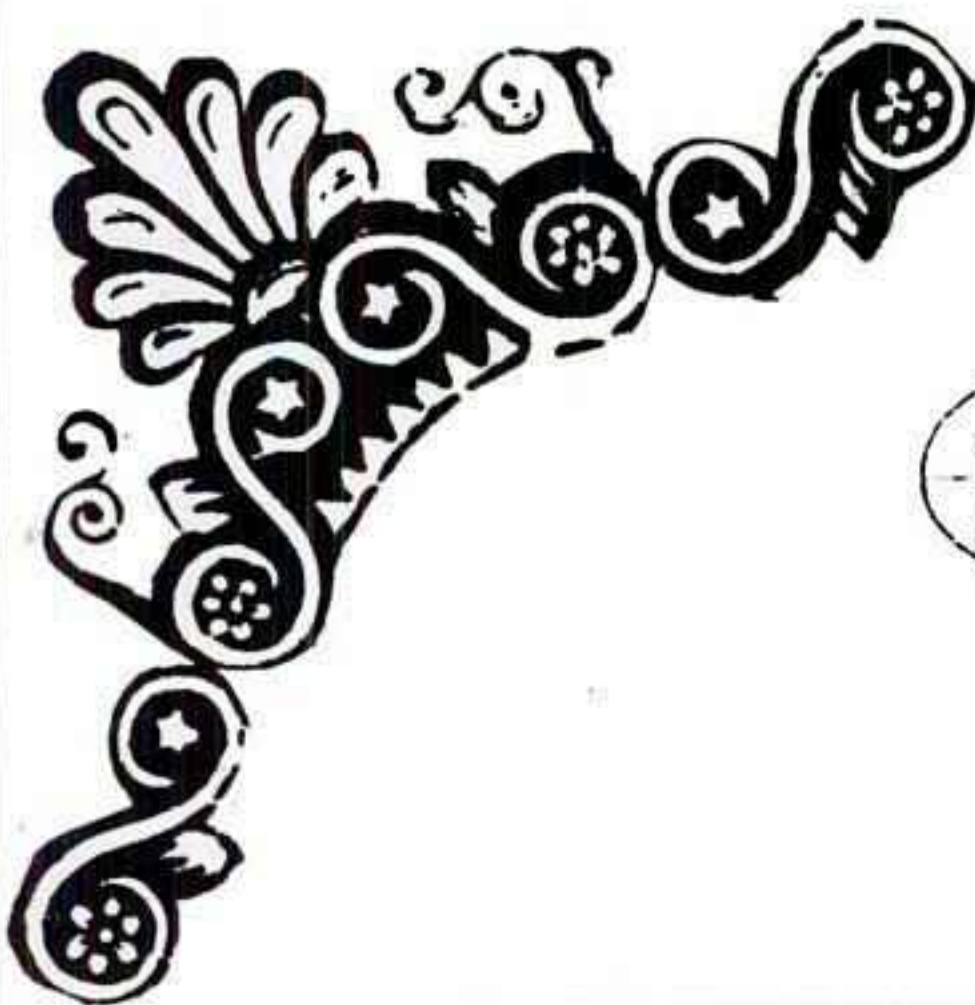
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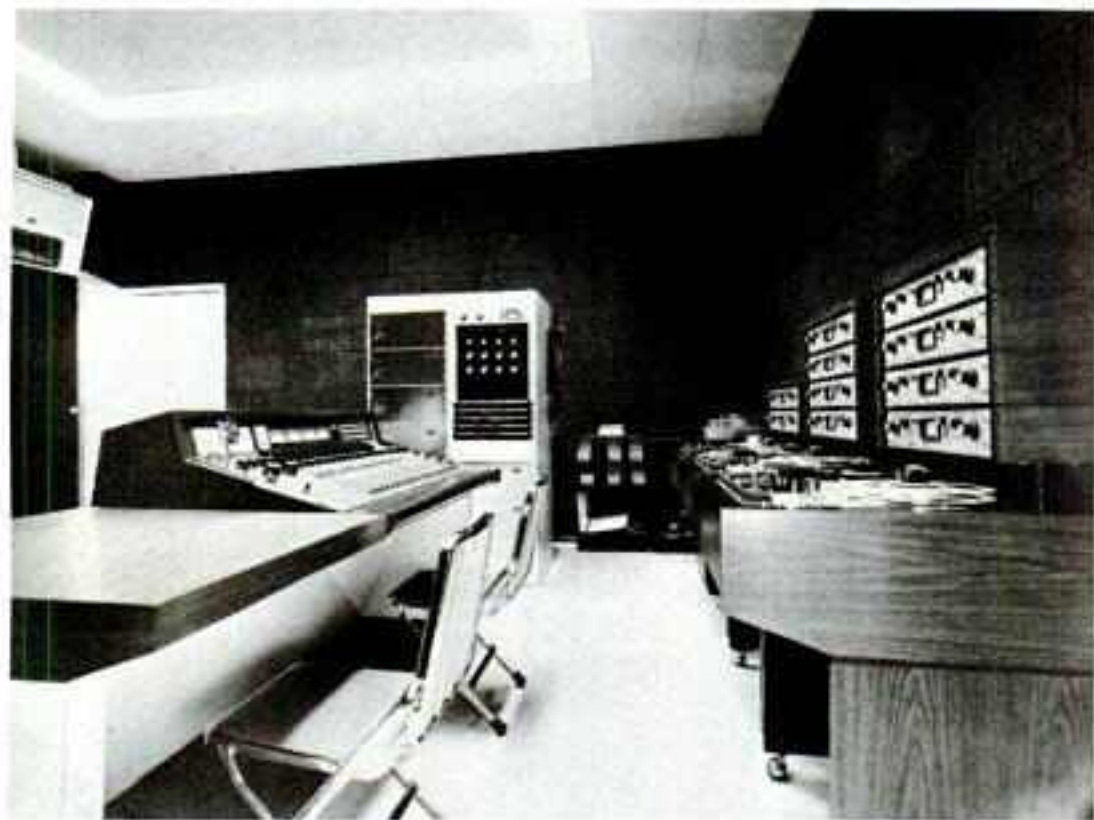
MUSART'S REPRESENTATIVES  
FOR THE REPUBLIC OF PANAMA







Reception area, Musart



Console—studio A



Main studio A



Control Room—Studio C



Studio C



Studio D



Rerecording cabin

# MUSART'S STUDIOS

## Facility Listing

### NEUMAN MICROPHONES 4878KM74

#### STUDIO A

(ALTEC EQUIPMENT)

- Console: 4 channels
- 16 microphone inputs
- 2 panpots 4 masters
- Echo chambers (acoustical and electronic EMT's) Equalizers & Limiters

#### STUDIO B

(ALTEC EQUIPMENT)

- Console: 4 channels
- 12 microphone inputs
- 2 panpots 4 masters
- ECHO chambers—Equalizers—Limiters (Universal Audio)

#### EDITING ROOM

(ALTEC EQUIPMENT)

- Console: 4 channels
- remotes—Equalizers
- Limiter Amplifiers
- SCULLY TAPE MACHINES
- 4, 2 Tracks
- ALTEC SPEAKERS
- McIntosh Monitor AMPLIFIERS

#### STUDIO C

—EAB—Estemac (Germany)

- Console: 3 channels
- 10 microphone inputs
- 2 panpots—Limiters
- Echo chambers—EMT Equalizers

#### STUDIO D

(ALTEC EQUIPMENT)

- Console: 3 channels
- 6 microphone inputs—Equalizers
- Acoustical Echo chambers
- AMPEX TAPE MACHINES
- 3,281 Track

#### STUDIO A

Length: 59'  
Width: 46'  
Height: 26'  
Volume: 7056A cu. ft.

#### STUDIO B

Length: 25'  
Width: 23'  
Height: 13'  
Volume: 7475 cu. ft.

#### STUDIO C

Length: 43'  
Width: 36'  
Height: 26'  
Volume: 40,250 cu. ft.

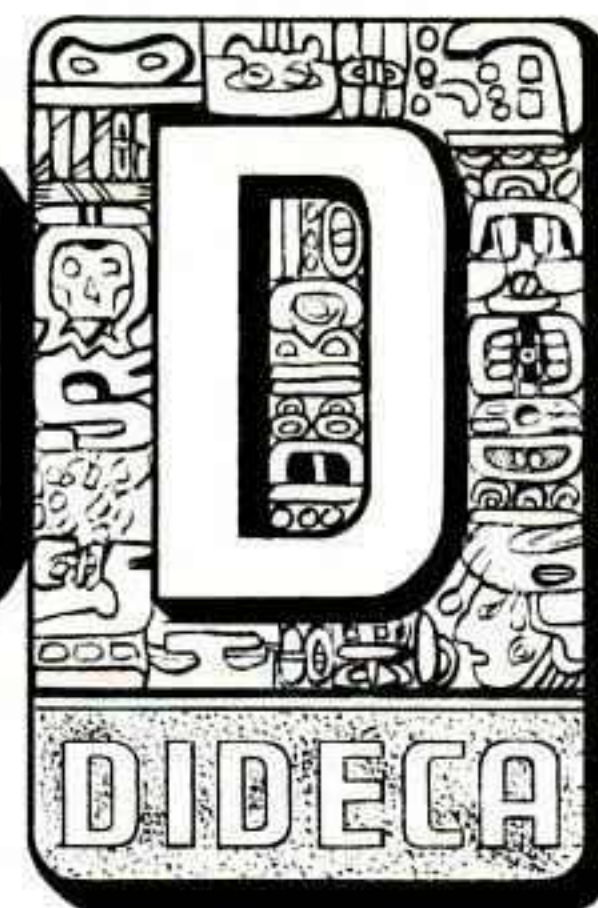
#### STUDIO D

Length: 29'  
Width: 18'  
Height: 8'  
Volume: 4200 cu. ft.





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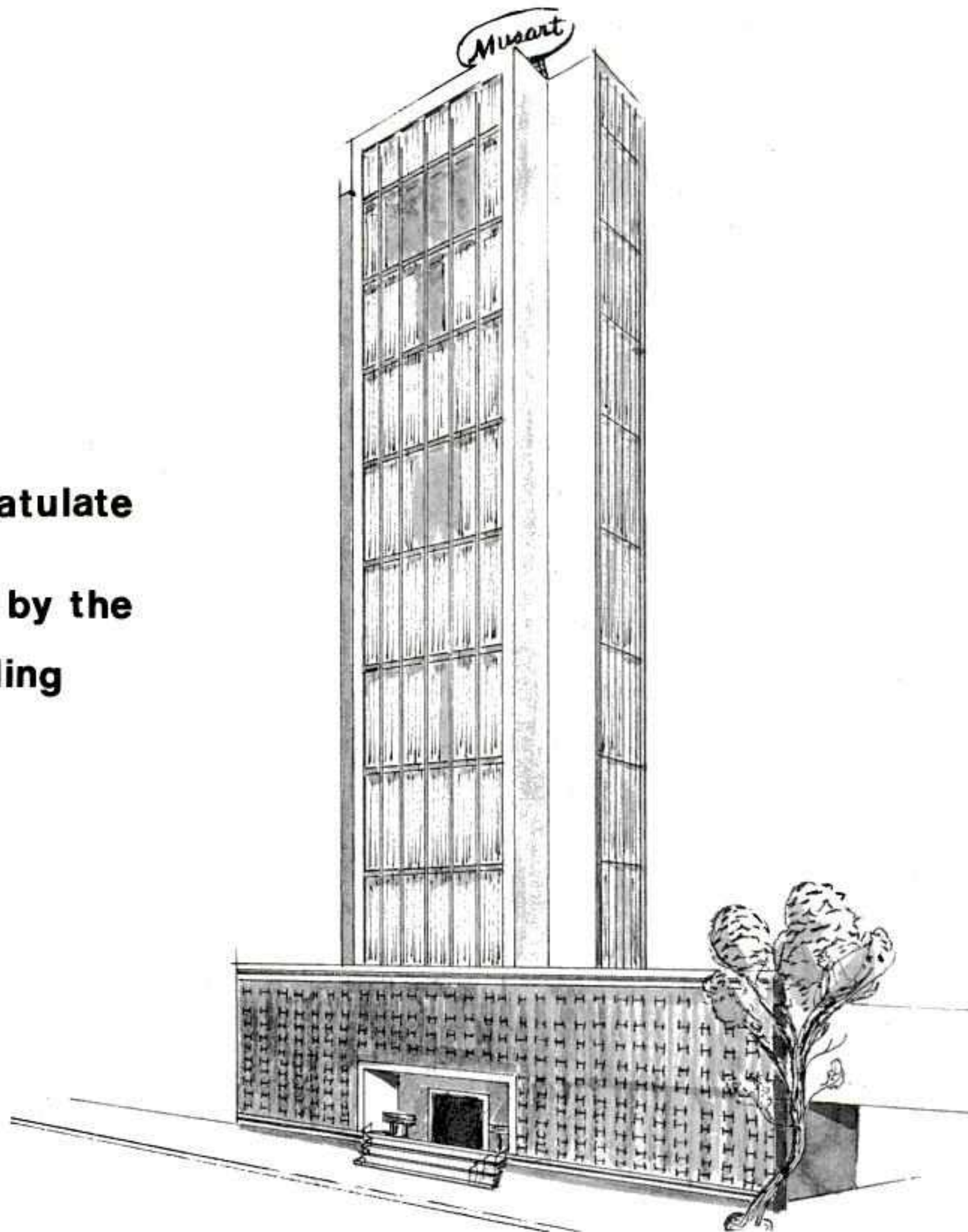
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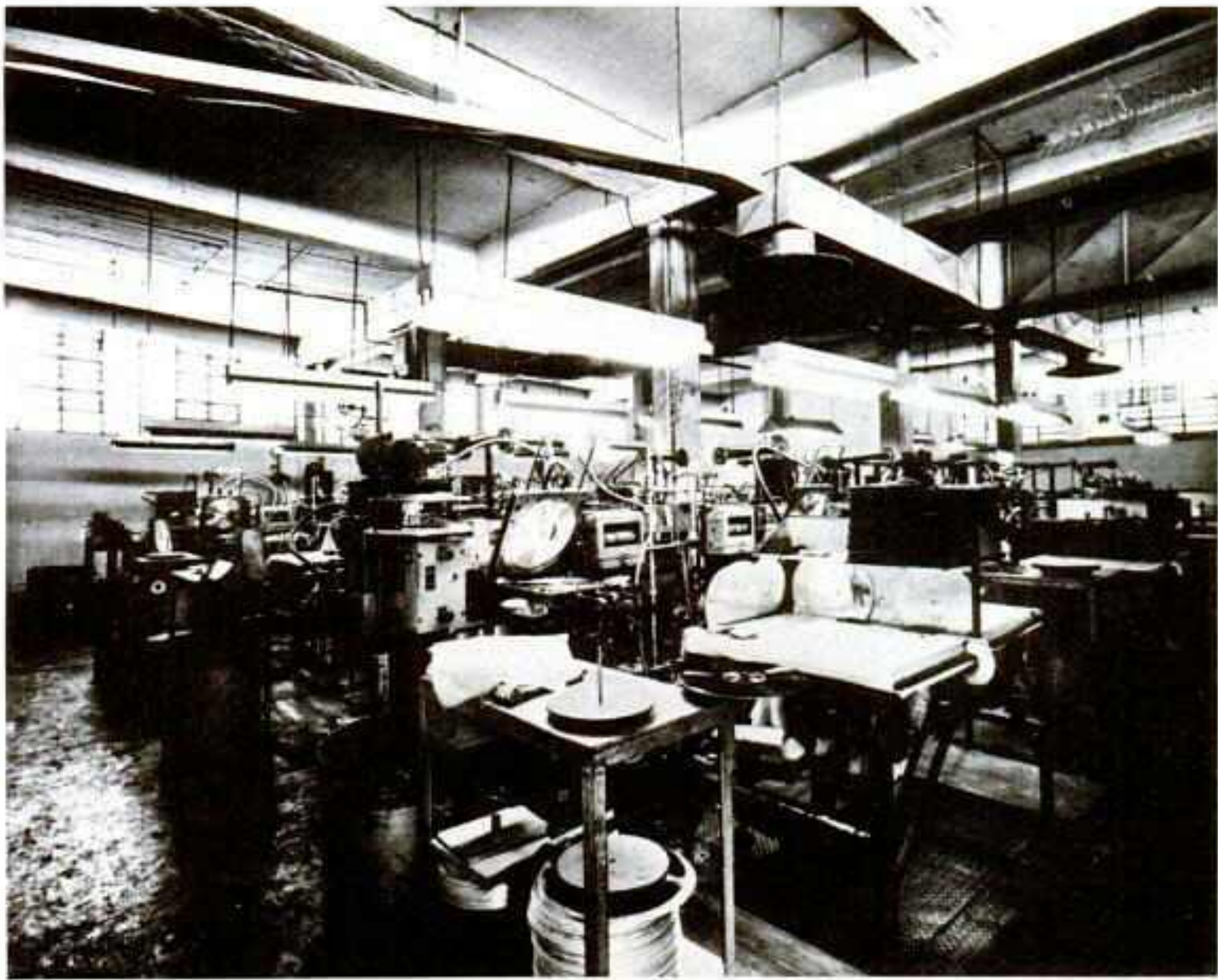
# Musart's New Executive Offices and Plant



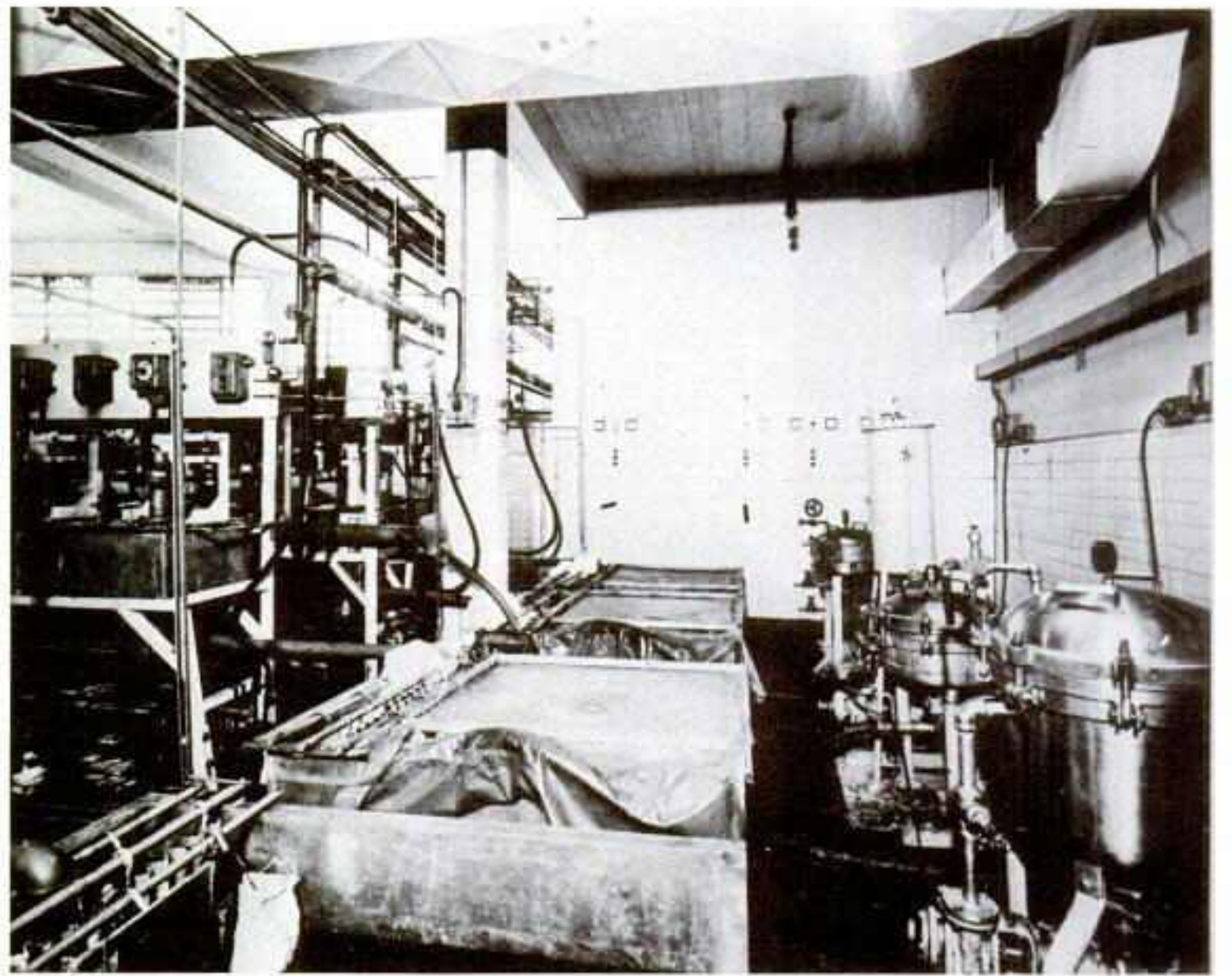
Vice president, Luis Arturo Gil's office in the Musart Tower



The office of Eduardo L. Baptista, president, Musart



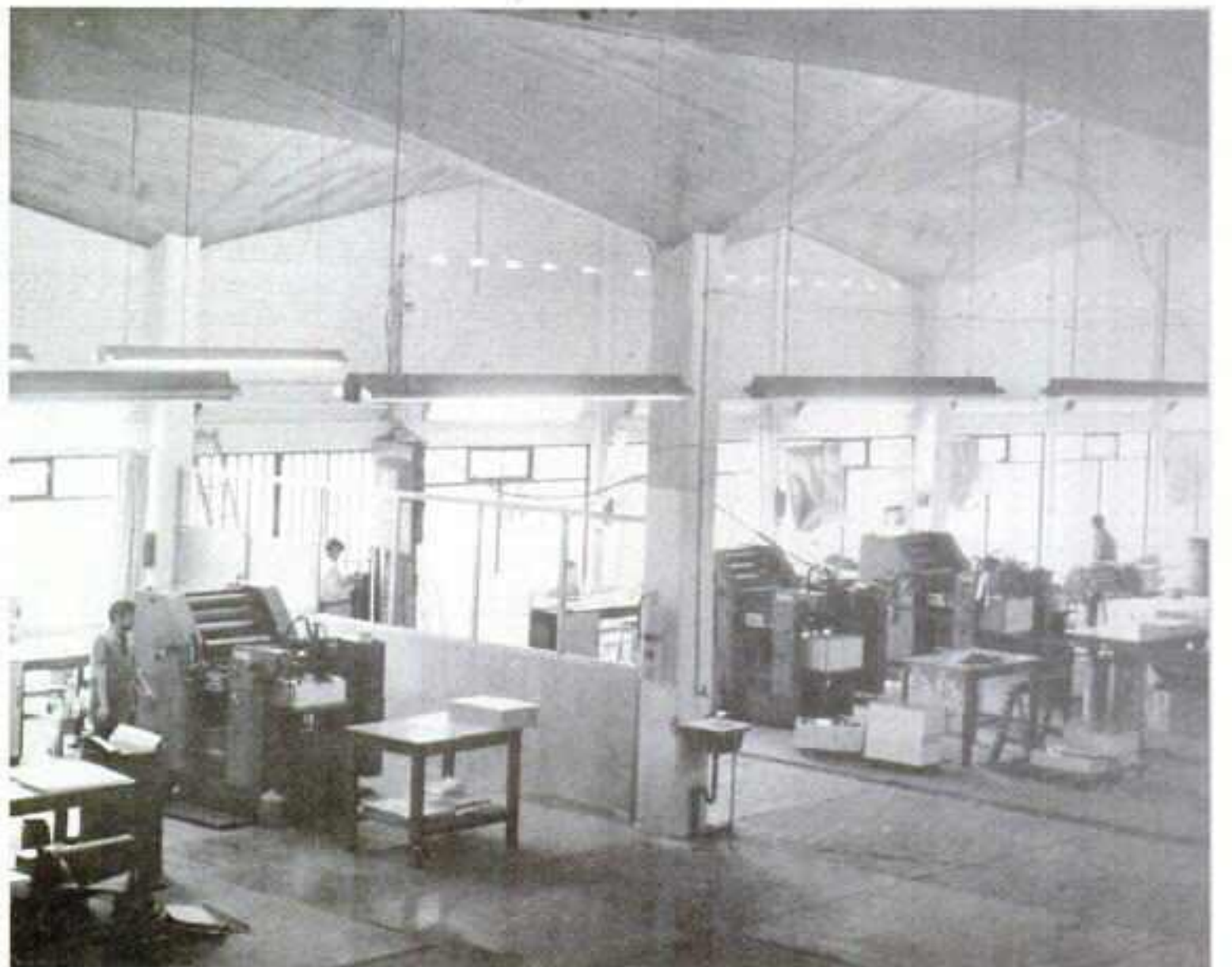
Presses in the new Musart Tower



Musart's galvanoplastic department



Camera department in the lithography section



Lithography department





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For your  
planning for sound  
inside

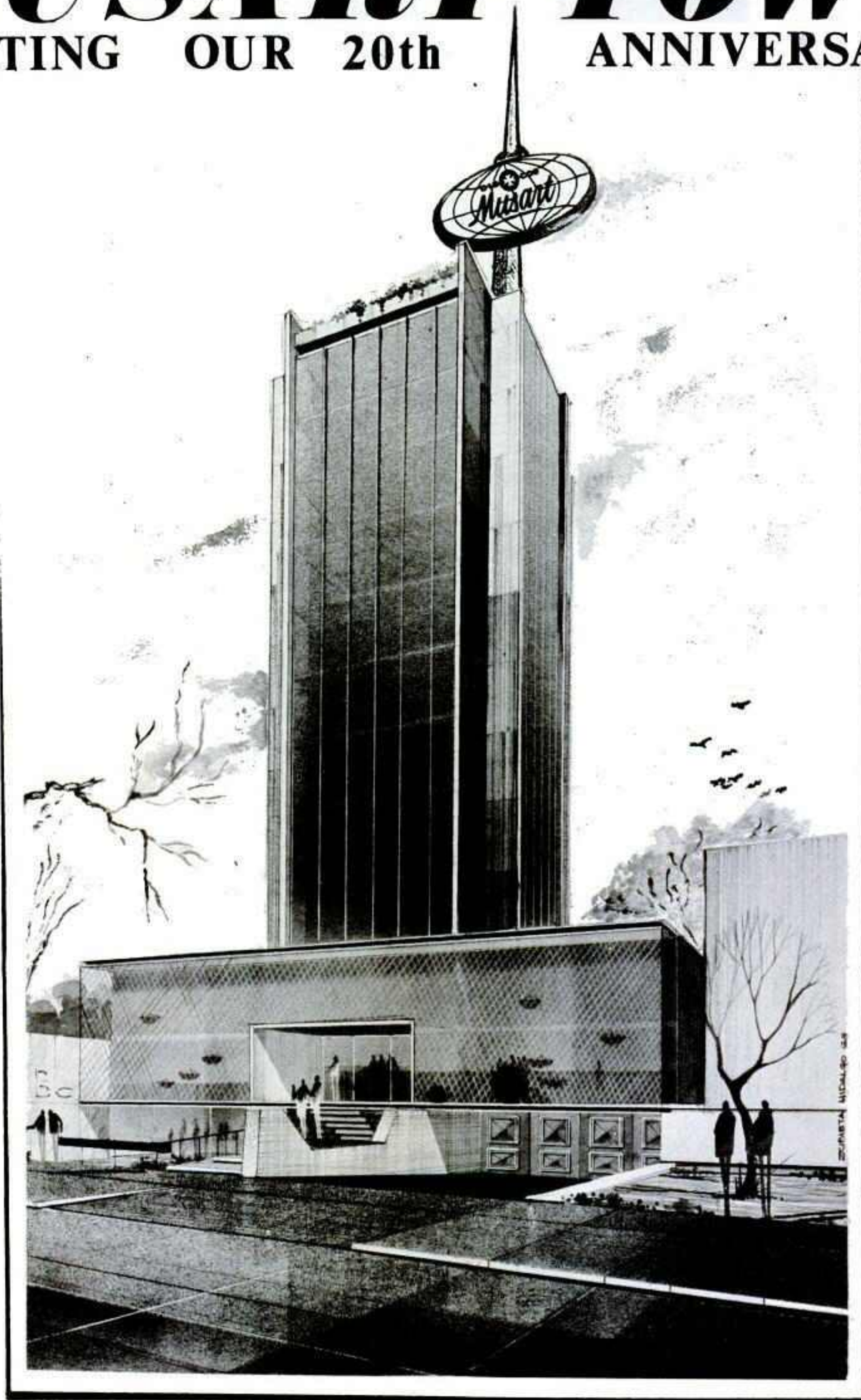
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Musart-Tower, a significant addition to the world of music. Beautifully designed outside, where the "eyes" have it. Functionally designed inside, where the "ears" have it. And on the inside, really sound planning meant planning for really fine sound . . . The building's 12 new stories contain 12 stereo reproducers, master lathes too. And only Scully recorders, reproducers and lathes. You might even say that Scully is the "Sound of Musart". So to Discos Musart we'd like to say, "Cheers and Olé" for your sound planning outside and in. We'd also like to add, "Gracias".

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Luis Arturo Gil, vice president

# MUSART TOWER— MOST MODERN IN INDUSTRY

By LUIS ARTURO GIL  
vice president, architect

The Musart Tower was planned and constructed especially for the offices and recording studios of Discos Musart, SA, due to the fact that, after having collaborated with this company for 14 years, I have observed their functioning necessities.

This building is composed of two great nucleuses—the first is the Tower, which is composed of 12 levels, including street level. Two of them have a surface of 300 square meters each, and the rest have a surface of 100 square meters each.

The two larger ones are: the first, where the reception, record shop and artistic direction are located; on the second, the promotion, publicity, and art departments are located.

For logical reasons, these two floors are the ones most visited by artists, newspaper reporters, promoters, etc., and they are very accessible. From the third floor on, the surface is smaller, and it includes to the manager's office. The credit department is on the fourth floor. The marketing department is on the fifth floor. The sales department is on the sixth floor. The photo-art

department is on the seventh floor. Cocktails, on the eighth floor. The accounting and savings department is on the ninth floor. The comptrolling department is on the tenth floor. The general management is on the eleventh floor.

Each floor has its own air conditioning system, external communication system, and inter-office communication system, as well as restrooms.

In another nucleus, which is constructed in back of the tower, there is a parking lot which fits 20 automobiles, and on top of this parking lot, there are two recording studios with their respective cabins for recording, files for recorded tapes, four restrooms, and a maintenance workshop. There are also resting areas for the musicians.

The walls of the recording studios are double, lined with fiberglass on the inside. Over these, there are wooden frames, covered with vertical panels of acoustic material (vitrotyl). This is on two of the walls. On the other two walls, there are horizontal panels of the same acoustic ma-

terial combined with wood which is placed on the curved sections. The ceiling is slightly slanted, and the acoustic material and wood were also installed. The floor is made of small pieces of wood which are 1¾" thick.

This material is beautiful to look at, and it has excellent acoustic results.

Besides this, there are eight echo chambers, which are communicated with all the recording and recording consoles.

Special credit should be given to the air conditioning system in the recording studios, seeing as how it is sufficiently silent so as not to transmit any noise which could be picked up by the microphones, and besides, it furnishes a comfortable climate for the artists, musicians, etc., as well as for the technicians who are in charge of recording.

The buildings were planned, constructed, and supervised by Mexican technicians, as well as the installations, and I consider that with all these advancements, they can be placed among the most modern within the record industry.



# Classical Music

## BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 2/28/70

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	66
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	15
3	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	81
4	9	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	21
5	8	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783	108
6	7	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	38
7	4	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	204
8	5	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	13
9	10	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435	8
10	6	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic Orch. (MacKerras), Westminster WST 323 (S)	8
11	12	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	64
12	11	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606	29
13	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	32
14	17	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	81
15	16	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	83
16	19	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	36
17	15	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Boult), Angel SB 3739	28
18	25	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	37
19	18	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	18
20	21	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	17
21	22	MASSENET: WERTHER (3 LP's) De los Angeles/Gedda/Various Artists/Orchestre De Paris (Pretre), Angel SCL 3736	13
22	20	STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	17
23	14	MOONDOG Columbia MS 7335	19
24	24	MOZART: COMPLETE PIANO MUSIC (11 LP's) Walter Gieseking, Seraphim 6047/9	4
25	33	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	19
26	27	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504	6
27	28	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	13
28	29	SONART PRODUCTIONS PRESENTS MOOG STRIKES BACH Hans Wurman, RCA LSC 3125	17
29	31	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	141
30	26	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA LSC 2252	39
31	39	IVAN REBROFF Troika Balalaika Ensemble, Columbia MS 7373	6
32	30	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	74
33	37	STRAVINSKY: LE SACRE DU PRINTEMPS Cleveland Orchestra (Boulez), Columbia MS 7293	3
34	32	WEBER: DER FREISCHUTZ (3 LP's) Nilsson, Gedda, Bavarian State Opera Orch. & Chorus, Angel SCL 3748	5
35	34	BEETHOVEN: THE NINE SYMPHONIES (8 LP's) New York Philharmonic (Bernstein), Columbia DBS 815	9
36	23	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502	35
37	—	MAHLER: DES KNABEN WUNDERHORN New York Philharmonic (Bernstein), Columbia KS 7395	1
38	—	BIZET: CARMEN BALLET SUITE Boston Pops (Fiedler), RCA LSC 3129	1
39	—	FRANCK/BRAHMS: VIOLIN SONATAS Oistrakh/Richter, Melodiya-Angel 40121	1
40	—	RAVEL'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orchestra (Ormandy), Columbia MS 7512	1

## Fests Honor Beethoven Birth

VIENNA—The 1970 festivals of Vienna, Salzburg and Bregenz are dominated by the 200th anniversary of the birth of Beethoven.

In the Vienna Festival, May 23 to June 21, the Vienna State Opera will present in the Theater an der Wien a new production of Beethoven's "Fidelio," May 24, conducted by Leonard Bernstein and featuring Gwyneth Jones, James King, Theo Adam, Franz Crass, Lucia Popp and Adolf Dallapozza.

The Vienna Philharmonic will play four concerts under Seiji Ozawa, Leonard Bernstein and Josef Krips. The Vienna Symphony will play six concerts under David Oistrakh, Carl Melles, Karl Richter and the two

prizewinners of the Karajan conducting competition.

Guest orchestras at the Vienna Festival will be the Philadelphia Orchestra under Eugene Ormandy; the Berlin Philharmonic under Herbert von Karajan, the Hungarian National Philharmonic under Janos Ferencsik, the Munich Philharmonic under Rudolf Kempe, the Swedish Symphony and the Japanese Imperial Orchestra, Gagaku.

Soloists featured in the festival will include Igor Oistrakh, Hermann Prey, Joerg Demus, Alfred Brendel, Paul Badura Skoda, and there will also be performances by the Juilliard Quartet, the Bariloche Camerata, the Moscow Soloist Trio and the Weller Quartet.

The Salzburg Festival celebrates its 50th anniversary this year and to celebrate the Beethoven bicentenary, the opera "Fidelio" will be performed under the baton of Karl Boehm. The festival opens July 26.

Karajan will conduct a new production of Verdi's "Otello" and there will be 11 orchestral concerts by the Vienna and Berlin Philharmonics featuring works by Mozart, Beethoven, Mahler and Richard Strauss.

Another concert, by the ORTF Symphony and the Radio Chorus of Vienna and Salzburg under Dr. Horvat, will feature the "St. Luke's Passion" by Krisztof Penderecki.

Nathan Milstein will open the Bregenz Festival July 23 with Beethoven's "Violin Concerto"

and Josef Krips will conduct a great Beethoven cycle which will include all the symphonies, the "Missa Solemnis" and the piano concertos. Artists featured will be the Singverein der Gesellschaft der Musikfreunde from Vienna, Alfred Brendel, Jorg Demus and Walter Klein.

Also on the program are Johann Strauss' "Die Fledermaus" and Bellini's "Norma."

## Classical Notes

Marilyn Horn makes her Metropolitan Opera debut Monday (2) in a new production of Bellini's "Norma," which will have Joan Sutherland in the title role. Also featured will be Carlo Bergonzi and Cesare Siepi, Richard Bonyngue conducting. Tenor Ion Buzea appears in Puccini's "La Fanciulla Del West" for the first time Thursday (5) with Dorothy Kirsten singing her first Minnie of the season. . . . Beverly Barksdale, who resigned in September as general manager of the Cleveland Orchestra, will assume the new post of general manager at the Cleveland Museum of Art, effective July 1. . . . Zubin Mehta and the Los Angeles Philharmonic will appear in a Bell System special, "The Switched-On Symphony" on NBC-TV, March 14.

## Eileen Farrell Still in Form

NEW YORK — The sumptuous voice of Eileen Farrell was both booming and tender in the soprano's Philharmonic Hall concert was the fourth in St. John's University's Centennial Concert Series.

Miss Farrell was moving in songs of Schubert, Debussy and Poulenc. Her reading of "To This We've Come" from Menotti's "The Consul" was dramatic and meaningful. Her other operatic selections included brilliant performances of "Suicidio" from Ponchielli's "La Gioconda" and "Vo lo sapete" from Mascagni's "Cavalleria Rusticana."

The fine program also included Scarlatti, Diamond, Barber and Puccini. Although a veteran performer, Miss Farrell still has one of the finest of voices.

FRED KIRBY

## RCA SPECIAL LP ON 'NO. 13'

NEW YORK — RCA Records plans a special release early next month of the first authorized recording of Shostakovich's "Symphony No. 13." The pressing by Eugene Ormandy and the Philadelphia Orchestra features baritone Tom Krause singing the poems of Yevgeny Yevtushenko.

The work, which had its Russian premiere in 1962, received its Western world premiere by Ormandy and the orchestra in Philadelphia Jan. 16. Peter Dellheim produced the album for RCA Red Seal.

## CASALS TO LEAD BENEFIT DATE

NEW YORK — Pablo Casals will conduct 100 cellists in "La Sardana," his own composition at a special "Salud Casals" benefit with the American Symphony under Leopold Stokowski.

Soprano Beverly Sills and pianist Rudolf Serkin also will donate their services to the concert, which will benefit the orchestra's free youth concert program and the United Nations International School Scholarship Fund.

## Cantate Catalog Series

NEW YORK — Nonesuch Records is issuing the first in

## 5 Review LP's In Regular Price

CINCINNATI — The five classical albums that received Special Merit reviews in the Feb. 21 issue of Billboard were regular, not low-price sets as incorrectly listed. The five albums included the 14-record collection of Beethoven's 32 piano sonatas played by Daniel Barenboim on Angel Records.

Three multiple sets on Cardinal, Vanguard Records' intermediate price line, were included: Handel's "Jephtha," Berlioz's "Requiem," and Mahler's "Symphony No. 9." The other Special Merit album was "Andre Kostelanetz Conducts Bizet's Carmen for Orchestra" on Columbia Records.



FRANZ-PAUL DECKER, center, musical director of the Montreal Symphony, goes over Polydor Records Ltd. of Canada material during a recent Montreal press conference introducing his recording of Beethoven's "Symphony No. 3 (Eroica)," which he recorded in The Netherlands in 1966 with the Rotterdam Philharmonic at the inauguration of the De Doelen in Rotterdam. With Decker are Vas Pollakis, left, Canadian Polydor's classical marketing director, and Fred Exon, managing director of Polydor Records Canada Ltd.

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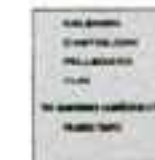
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MS/5014 Proporzioni:  
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Sequenza: LUCIANO BERIO.  
Somaksha: YORITSUNE  
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For Horn and Piano:  
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# Country Music

## Nashville NARAS Cites Bradley

NASHVILLE—A testimonial dinner sponsored by the Nashville chapter of NARAS honored Owen Bradley, a pioneer of the record industry here, with a combination of accolades

## Dolly Parton Day April 25

SEVIERVILLE, Tenn.—The second annual Dolly Parton day will be held here April 25 with a benefit show to establish a scholarship fund for the high school alma mater of the RCA singer.

RCA plans to record her appearance here and press a "live" album from it.

Two busloads of artists will make the trip from Nashville to this east Tennessee community to take part in the benefit which, among other things, will raise money for the purchase of musical instruments for students at the school.

and jibes by his longtime friends.

Taking part in the program were Wesley Rose, Chet Atkins, Bill Williams, Jack Stapp, Bill McElhiney and Mayor Beverly Briley. Bob McCluskey was program chairman. The script was prepared by Williams, who also captioned a series of slides projected on the wall of the Sheraton, cite of the testimonial.

More than 300 members of the music industry attended the function, in which Bradley's life was traced, somewhat irreverently, from his childhood to his days as vice president in charge of the country product for Decca.

Danny Davis, president of NARAS here, was the official host and MC.

Mayor Briley named the Decca official "Mayor of Music Row," and chamber of commerce president Nelson Andrews gave him the "Nashville-Plus" award. In addition to a

plaque from NARAS, Bradley was given a handful of recording tape, supposedly "outs" from one of his sessions.

Fourteen members of the Bradley family, including his mother, his wife and his children, were at the testimonial.

## Crown Press in Nashville Set Up

NASHVILLE — The Crown Press has opened an office here, specializing in design service and consultation services for the music industry.

The Nashville operation will be headed by vice-president and co-owner Michael Scott, who said the music companies here had shown a need for specialized services.

Among other things, the company plans to work in the field of album jackets.

## Pennington to Produce All Monument Country

NASHVILLE — Monument's Fred Foster has turned over production of virtually his entire country stable to Ray Pennington, longtime writer and producer.

Pennington has just produced the Billy Walker release, "Darling Days," a Dallas Frazier song, and will continue to produce such artists as Ed Bruce,

Rusty Draper, Dave Kirby and Linda Webb.

Don Law, as an independent, continues to produce Monument's Henson Cargill, while Foster will handle the sessions in which Pennington performs.

In the past Foster had done most of the country production. He now will concentrate his efforts primarily on middle of the road and Top 40.

## Nashville Scene

By BILL WILLIAMS

Pee Wee King never slows down. Recently he set up new distributors in St. Louis, Kansas City and Omaha for a new movie called "Pee-Wee King's Country-Western Hoedown." He also has called on old distributors in Washington, Charlotte, Jacksonville, Atlanta, New Orleans and Cincinnati. And the Pee Wee King Fair Show will be busy this summer featuring Redd Steward and the

Collins Sisters with Larry Good, Johnny Western, and others. . . .

Charlie Walker, back from Hawaii, discovers that his "Honky Tonk Woman" is making it not only in the country field but is being picked up by pop and underground stations. Done by the Rolling Stones a year ago, it still has great appeal. . . . Ernie Ashworth has just completed a movie titled "Pickin' and A-Grinnin'," shot at Athens, Ala.

ARB reports show that WSIX Radio now has the audience in the Metropolitan Nashville market, and Bill Jenkins is leading the pack. He is a top disk jockey, etc. . . . San Antonio has gone all out for country these past few weeks. Among those in town to headline shows have been Sonny James, Porter Wagoner, Dolly Parton, George Jones, Tammy Wynette, Willie Nelson, Jimmy C. Newman, Jerry Lee Lewis and Ray Price. . . . Television station WHCT-TV in Hartford has renewed "The American Jubilee," a country show for the 1970 season. The agreement is with Rebellion Productions. Featured artists are Dick Shuey and Patty Benjamin. . . . Listeners to KOOO in the south side of Omaha have picked Charley Pride, Loretta Lynn, the duct of Porter Wagoner & Dolly Parton and the Buckaroos as number one artists in their respective categories. Close runners-up were Johnny Cash, Tammy Wynette, Teddy & Doyle Wilburn and the Nashville Brass. . . . Ron Lowry visited Las Vegas to promote his release on Republic Records, owned by Gene Autry.

Ray Sanders is making personal appearances in Southern California, pushing his Liberty record, produced by Scotty Turner. . . . Dick Rich has signed a personal management contract with Marve Hoerner, of Triple T Talent. Rich is with Chestnut Records.

(Continued on page 46)



NASHVILLE'S first personal management contract for a non-person was signed between Kingfish the Wonder Dog and Show Biz, Inc., the Nashville entertainment complex. Here the silent star of the CBS "Hee Haw" television series signs in ceremonies with Show Biz vice president Tandy Rice. The dog, "with animal magnetism," will be exploited through endorsements, commercials, appearances and other people avenues.

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NIGHT THEY DROVE OLD DIXIE DOWN**

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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/28/70

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	7
2	2	HONEY COME BACK Glen Campbell, Capitol 2718 (In litigation)	6
3	4	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful-Virtue, BMI)	6
★	7	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	4
5	6	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	5
6	5	A WEEK IN A COUNTRY JAIL Tom T. Hall, Mercury 72998 (Newkeys, BMI)	11
7	3	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32599 (Tree, BMI)	9
8	8	THEN HE TOUCHED ME Jean Shepard, Capitol 2694 (Gallico, BMI)	9
9	9	I'M A LOVER (Not a Fighter) Skeeter Davis, RCA 74-0292 (Crestmoor, BMI)	12
10	10	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2072 (Saw Grass, BMI)	7
11	16	WELFARE CADILLAC Guy Drake, Royal American 1 (Bull Fighter, BMI)	8
12	20	COUNTRY GIRL Jeannie C. Riley, Plantation 44 (Singleton, BMI)	5
13	12	BROWN EYED HANDSOME MAN Waylon Jennings, RCA 74-0281 (Arc, BMI)	14
14	11	I'LL MAKE AMENDS Roy Drusky, Mercury 73007 (Lowery, BMI)	7
15	13	TAKE A LETTER MARIA Anthony Armstrong Jones, Chart 5045 (Stellar, BMI)	8
16	14	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (Hi Lo/Gold Dust, BMI)	14
17	25	CHARLIE BROWN Compton Brothers, Dot 17336 (Tiger, BMI)	6
18	15	DON'T CRY DADDY Elvis Presley, RCA 47-9468 (Gladys/BnB, ASCAP)	11
19	49	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BMI)	2
20	32	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	4
21	18	WINGS UPON YOUR HORNS Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	14
22	22	YOUR HUSBAND, MY WIFE Bobby Bare & Skeeter Davis, RCA Victor 47-9789 (Pocketful of Tunes/Jillbern, BMI)	6
23	31	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack, BMI)	4
24	24	SIX WHITE HORSES Tommy Cash, Epic 5-10540 (Prodigal Son, BMI)	15
25	37	A LOVER'S QUESTION Del Reeves, United Artists 50622 (Progressive/Eden, BMI)	4
26	19	THERE'S A STORY (Goin' Round) Don Gibson & Dottie West, RCA 74-0291 (Acuff-Rose, BMI)	12
27	27	HELLO I'M A JUKEBOX George Kent, Mercury 72985 (Newkeys, BMI)	12
28	26	NOBODY'S FOOL/WHY DO I LOVE YOU Jim Reeves, RCA 74-0286 (Tuckahoe, BMI/Shapiro-Bernstein, ASCAP)	13
29	34	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BMI)	5
30	30	PUT A LITTLE LOVE IN YOUR HEART Susan Raye, Capitol 2701 (Unart, BMI)	8
31	17	THINKING ABOUT YOU BABY Billy Walker, Monument 1174 (Wilderness, BMI)	13
32	69	MY WOMAN MY WOMAN MY WIFE M. Robbins, Columbia 4-45091 (Mariposa, BMI)	2
33	40	BIG MAMA'S MEDICINE SHOW Buddy Alan, Capitol 2715 (Blue Book, BMI)	4
34	35	THEN SHE'S A LOVER Roy Clark, Dot 17335 (Russell-Cason, ASCAP)	6
35	28	SHE CHEATS ON ME Glenn Barber, Hickory 1557 (Acuff-Rose, BMI)	8
36	46	I'VE BEEN EVERYWHERE Lynn Anderson, Chart 5053 (Hill & Range, BMI)	3
37	21	BABY BABY (I Know You're a Lady) David Houston, Epic 5-10539 (Gallico, BMI)	17

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	41	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca 32608 (Sure-Fire, BMI)	5
39	56	HUSBAND HUNTING Liz Anderson, RCA 47-9796 (Greenback, BMI)	3
40	48	TOMORROW'S FOREVER Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	3
41	60	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2715 (House of Bryant, BMI)	2
42	42	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol 2703 (Blue Book, BMI)	7
43	43	TWO SEPARATE BAR STOOLS Wanda Jackson, Capitol 2693 (Party Time, BMI)	9
44	44	FANCY Bobbie Gentry, Capitol 2674 (Shayne, ASCAP)	12
45	47	DADDY COME AND GET ME Dolly Parton, RCA Victor 47-9784 (Owepar, BMI)	5
46	39	THE WHOLE WORLD HOLDING HANDS Freddie Hart, Capitol 2692 (Blue Book, BMI)	9
47	23	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca 32580 (Tree, BMI)	16
48	50	ANGEL OF THE MORNING Connie Eaton, Chart 5048 (Blackwood, BMI)	4
49	33	SITTIN' IN ATLANTA STATION Nat Stuckey, RCA Victor 47-9786 (Atlantic, ASCAP)	8
50	38	THE GOLDEN ROCKET Jim & Jesse, Epic 5-10563 (Hill & Range, BMI)	8
51	51	I'M GOING HOME Bobby Lewis, United Artists 50620 (Tuff, BMI)	7
52	—	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	1
53	73	WE'RE GONNA GET TOGETHER Buck Owens/Susan Raye, Capitol 2731 (Blue Book, BMI)	2
54	54	GET TOGETHER Gwen & Jerry Collins, Capitol 2710 (Irving, BMI)	7
55	55	A GIRL WHO'LL SATISFY HER MAN Barbara Fairchild, Columbia 4-45063 (Champion, BMI)	3
56	—	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	3
57	67	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Hill & Range/Blue Crest, BMI)	2
58	58	I HEARD OUR SONG Dottie West, RCA 47-9792 (Tree, BMI)	4
59	75	HONKY TONK WOMEN Charlie Walker, Epic 5-10565 (Gideon, BMI)	2
60	52	DREAM BABY Bob Regan & Lucille Starr, Dot 17327 (Combine, BMI)	9
61	61	THE CHICAGO STORY Jimmy Snyder, Wayside 009 (Newkeys, BMI)	3
62	62	THE ARMS OF MY WEAKNESS Darrell McCall, Wayside 008 (Barmour, BMI)	4
63	66	WABASH CANNONBALL Danny Davis & the Nashville Brass, RCA 47-9785 (Peer Int'l, BMI)	3
64	—	THIRD WORLD Johnny & Jonie Mosby, Capitol 2730 (Melrose, ASCAP)	1
65	—	JIM, JACK & ROSE Johnny Bush, Stop 354 (Window, BMI)	7
66	68	HEY THERE JOHNNY Mayf Nutter, Reprise 0882 (Seiter/Redbone, ASCAP)	3
67	—	WHO WILL THE NEXT FOOL BE Charlie Rich, Sun 1110 (Knox, BMI)	1
68	—	ROCK ISLAND LINE Johnny Cash, Sun 1111 (Hi-Lo, BMI)	1
69	—	MARRY ME Ron Lowry, Republic 1409 (In litigation)	1
70	—	RUNNING BEAR Jim Nesbitt, Chart 5052 (Yonah, BMI)	1
71	71	TRUCK DRIVER'S LAMENT Johnny Dollar, Chart 5049 (Yonah, BMI)	3
72	—	HONEY DON'T Mac Curtis, Epic 5-10574 (Hi-Li, BMI)	1
73	74	MAMA COME'N GET YOUR BABY BOY Johnny Darrell, United Artists 50629 (Viva, BMI)	3
74	—	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Barton, BMI)	1
75	—	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-P-R, BMI)	1

## Country Music



RECORDS WERE SET at the Florida state fair in Tampa with Sonny James and Charley Pride headlining, along with Mary Taylor. Shown here, l to r, Jack Rodgers of WALT Radio, Tampa, James, Bill Floyd, of WYOU Radio, Pride, and Frank Mull, of Capitol Records.

## Ashworth Sets Up Tourist Info Center

NASHVILLE — A Tourist Information Center, soon to be franchised, has been begun here by "Grand Ole Opry" artist Ernie Ashworth, with much of the information pertinent to country music sites.

A self-contained unit, each resembling a closed-circuit television set, is being placed in service stations at access roads off the interstates and other principal highways. There is no cost to the station; the revenue for operation is derived from "hidden" advertising. Only triple-A motels, for example, are shown on the available housing accommodations list, a service for which triple-A pays. Other listings are similarly handled. However, all historic sites and those

of general interest are shown.

Ashworth said two of the units soon would be placed at the "Opry" House, as a service to customers who come there to pick up their tickets. He hopes to saturate the service stations and tourist shops of Nashville.

"Eventually there will be syndication," Ashworth said, "with these devices installed in major cities around the nation. They will perform a public service."

The firm will be known as the Ernie Ashworth Tourist Information Center. Among other things, they give specific directions to the "Grand Ole Opry." Ashworth, a Hickory artist, has been a member of the "Opry" for nearly a decade.

## Glaser Gets Chance In 'Tick' Rescoring

NASHVILLE — The complete scoring of the movie "Tick... Tick... Tick" ... by the Glaser Brothers was the result of a decision to rescore the film after the first set of music and lyrics failed to harmonize with the central theme of the story.

Tompall Glaser, leader of the MGM trio, said the parent company was dissatisfied with the original soundtrack, and asked the Glasers if they would undertake the job of making music which fit.

"We first watched a private showing of the film with the original track, then heard it with no track," Glaser explains. "Then we went to work with it."

The result was a complete volume of films from the Glaser stable. Jim Glaser wrote three of the themes, Chuck Glaser one, their producer, Jack Clement wrote one, Jim Glaser and Jimmy Payne co-wrote one, Hoover wrote two, including the theme, Doodle Owens wrote one, and John Hartford, long a Glaser writer, wrote two. One of these was "Gentle On My Mind," which was taken from the Glaser catalog. Both the BMI and ASCAP firms of the Glasers were utilized. Clement did all the mixing.

Glaser said he feels the movie contains music which has special appeal to the young.

"We're hopeful this will open new avenues for us," Glaser said. "MGM appeared pleased, and Mike Curb already has prom-

ised us another opportunity to do the soundtrack of a movie soon."

This is believed to be the first soundtrack cut in its entirety here, with all tunes written by writers in one stable, and done completely by one group.

## WWCO-FM In Expansion

WATERBURY, Conn. — Radio Station WWCO-FM, Connecticut's only full-time outlet for "modern country music," has expanded its Friday night live weekend country music show and will broadcast an hour each week.

The old Thomaston Opera House is the setting for the show, featuring New England talent and top national artists as guests.

Giving full emphasis to the country atmosphere, the station calls its concept "Nashville, Connecticut, USA," and features country music two nights weekly at the Holiday Inn, the Friday night show at the Thomaston, a "Nashville Room" with Nashville-style chicken, club tours to five spots featuring country music, and horse races at the Green Mountain race track.

WWCO is a Merv Griffin group station.



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YOUR TENDER LOVING CARE • I'M NOT GOING BACK TO JACKSON • I DON'T WANNA MAKE IT • I'M HERE FOR FUN • GOIN' HOME TO YOUR MOTHER

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327-7201 (805)



# Nashville Scene

• Continued from page 42

Imperial's Penny De Haven has been on a promotion tour of the Southeastern states, hitting Atlanta, Birmingham, Chattanooga

and Knoxville, then rushed back to guest with Jim Ed Brown & Blake Emmons on their syndicated show, Penny will take part for the second straight year at the 43rd annual Apple Blossom Festival

in Winchester, Va., in late April. . . . Kenny Roberts, announcing the release of his new Starday tune, has words of praise for Quintin Welty, the new boss at the "Jamboree" in Wheeling, with whom Kenny worked for a number of years. . . . Hickory's Don Gibson appeared at Keil Auditorium in St. Louis last week. . . . The San Antonio show honoring Bib Wills next month will include Johnny Bush, Bobby Stone, Rusty McDonald, Slim Robers, Jimmy Martin, Lee Harmon, Johnny Lee Wills and Adolph Hofner. . . . Lonzo & Oscar may have set a record for a one-night jump—from Shelbyville, Tenn., to Panama, in the Canal Zone 24 hours later. . . . Jimmy Gately reports that Bill Anderson is following the lead of many other artists and cutting down to about 10 or 12 shows a month on the road. It's a trend to ward off exhaustion. Jimmy, front man for the Anderson show, says the new assemblage is a totally different show from last year. . . . Jack Stapp, president of Tree International, last week delivered a lecture on the music business to Aquinas College.

John Buchanan Jr., Republican representative to Congress from Alabama, has signed some of his song material to the Tree catalogue. . . . Warner Mack's new record, which he also wrote, is titled "Love Hungry." It's his first up-tempo effort in some time. . . . Jamul, who records for Lizard Records, has a new single of an old John D. Loudermilk song, "Tobacco Road." . . . Van Trevor and his wife, Karen, will spend a good bit of this summer on the coast of Maine, where Van will be doing personal appearances. . . . Ray Pillow cuts a new single March 3rd under the watchful eye of Shelby Singleton in Shelby's new studio. . . . Tommy Cash has cut a series of commercial jingles for a national finance company—promoting cash. . . . Melba Montgomery is the mother (Mrs. Jack Solomon) of a daughter, Melba Jacqueline. . . . Ray Frushay, who has formed his own publishing company, is said to have set new records at Vic Harris's Lancer Club Downtown in Wichita. . . . Bill Anderson's new Decca Record was written by Jan Howard, who in turn has recorded more than a dozen of Bill's songs. The new Anderson release is "Love Is a Sometimes Thing." . . . Biff Collie & Ed Hamilton joined Del Reeves at the kickoff luncheon for station WDEE, Detroit, last week. . . . Marti Brown is about to become a mother, and George Morgan is about to become a grandfather. . . . Peggy Little will make her home in Clarksville, Tenn. . . . Bobby Bishop & Jerry Rivers are both back at their respective jobs after bouts with flu.

Connie Moore is suddenly much in demand. She appeared on the Conway Twitty show in Bristol, Tenn., and Elkins, W. Va., the Jerry Lee Lewis show at Kingsport, Tenn., and the Wheeling Jamboree. . . . Larry Heaberlin writes from Des Moines that Tom Reeves has been elected president of the Professional Musician and Entertainers Club of Iowa. . . . The first Hawkeye Jamboree of the season was presented at the Hoyt Sherman Place Auditorium in Des Moines, featuring an all-Iowa cast. The artists included Bobby & Dee Awe, Orman Lemonds, Dale Thomas, Doyle Clark, Jerry Allen, Sharry Johnson, Rocky Storm, Jimmy Dick and the Bardance show from KVFD-TV in Ft. Dodge. . . . Scheduled guests at the Gritz Hotel in Verona, Pa., include Kenny Roberts, Jimmie Skinner, Lee Moore, Hylo Brown, Urel Albert, and Jimmy McCoy. . . . Joe Walker has joined Four Star publishing as assistant to Nashville chief Bob Jennings. Walker is a long-time record retailer and owner of two downtown outlets.



FRIENDS of Owen Bradley gather for the NARAS testimonial honoring the Decca vice president for his pioneering work in the industry. At the speaker's table, l to r, are Bill Williams, Mrs. Beverly Briley, Mayor Briley, Wesley Rose, Danny Davis, Bradley, Chet Atkins, Bill McElhiney, Jack Stapp, chamber of commerce official Nelson Andrews. Below the speaker's table, members of the Bradley family.

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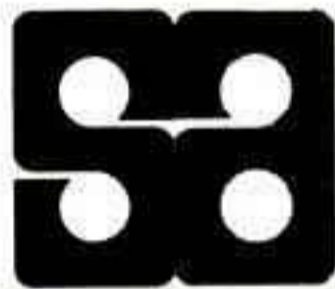
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- One More With Feeling—Jerry Lee Lewis (Smash)
- Monkey Business—Mack McMillon (Big Mack Records)
- The Wrong Pot for Your Tea—Rena Mac (Rustic)
- Welfare Cadillac—Tommy Dee (K-Ark)
- Sandy Castle's—The Clouds (Northland)
- Whistle for Happiness—Peggy Lee (Capitol)
- Honkey Tonk Love—Ernie Brend (Winchester)
- What's My Name—Henson Cargill (Monument)
- I Don't Always Cry—Loretta Kay (Northland)
- Country Girl—Jeanie C. Riley (Plantation)
- In and Out of Love—Bobby Vee (Liberty)

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

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when answering ads . . .

Say You Saw It in Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 2/28/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	18
2	2	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	12
3	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	6
4	4	TALL DARK STRANGER Buck Owens, Capitol ST 212	17
5	8	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	13
6	6	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	35
7	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	26
8	10	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 389	4
9	15	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	3
10	16	HELLO, I'M JOHNNY CASH Columbia KCS 9943	3
11	13	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	10
12	5	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	22
13	9	GLEN CAMPBELL "LIVE" Capitol STBO 268	24
14	14	SHOWTIME Johnny Cash & the Tennessee Two, Sun SUN 106	14
15	11	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson, Chart CHS 1022	13
16	12	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 101	23
17	17	WHERE GRASS WON'T GROW George Jones, Musicor 3181	9
18	20	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	7
19	19	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SR5 67128	3
20	21	BIG IN VEGAS Buck Owens, Capitol ST 413	6
21	25	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	3
22	18	MOVING ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	12
23	22	SWITCHED ON NASHVILLE: COUNTRY MOOG Gil Trythall, Athena 6003	10
24	24	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	38
25	27	WAYLON Waylon Jennings, RCA Victor LSP 4260	4
26	26	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	21
27	23	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	21
28	32	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	4
29	29	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LSP 4220	16
30	28	TOGETHER Jerry Lee Lewis-Linda Gail Lewis, Smash SR5 67126	22
31	30	JIM REEVES' GREATEST HITS, VOL. III RCA Victor LSP 4187	31
32	33	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	17
33	35	COUNTRY SPECIAL Various Artists, Capitol STBB 402	7
34	34	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists UAS 6735	5
35	37	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	3
36	39	HOMECOMING Tom T. Hall, Mercury SR 61247	4
37	41	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	2
38	38	ROGER MILLER 1970 Smash SR5 67129	3
39	36	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun SUN 103	22
40	43	GREAT HITS Mel Tillis, Kapp KS 3589	6
41	—	BIG DADDY DEL Del Reeves, United Artists UAS 6733	1
42	42	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	3
43	—	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	1
44	44	WINE ME UP Faron Young, Mercury SR 61241	12
45	45	LOVE AIN'T NEVER GONNA BE NO BETTER Webb Pierce, Decca DL 75168	3



# I'll Be All Right Tomorrow

## DOYLE HOLLY

On Capitol 4949



Performers Management:  
403 Chester Avenue  
Bakersfield, Ca. 93301  
323-1101 (805)

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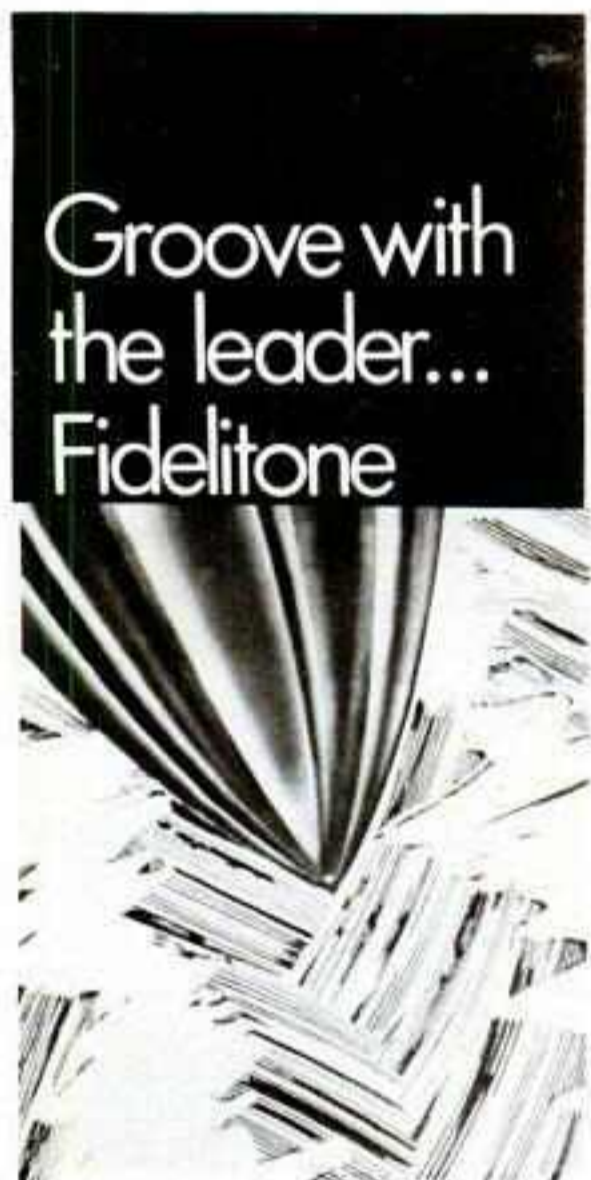
# Musical Instruments

## Records, Tape in Instrument Stores Add to Traffic But Profit Is Slight

A survey of musical instrument dealers around the country shows that in the large city stocking records does help create traffic while the dealer in the small community may find it helpful and also profitable. Here are four reports.

### Los Angeles

LOS ANGELES — Records are records and instruments are instruments and never the twain



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### LEADING . . . MANUFACTURING SKILL

. . . Fidelitone is America's only complete manufacturer of diamond needles! Only Fidelitone can control quality throughout production . . . from diamond tip to plastic grip.

### LEADING . . . DISTRIBUTOR LINEUP

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THE TOUCH OF MAGIC  
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shall meet. Those are the cold facts about mixing both in this area.

"The instrument buyer is looking for an item that may run \$1,000 or more; the record buyer is looking for \$3 items," said Manny Gabler of Transcontinental Music, which helped set up a complete record department in one of the Penny-Owsley stores, one of the largest instrument outlets on the West Coast. Two rooms were devoted to records with merchandising materials in the store window and inside. The store tried selling the LP's at cost with little result. After six months the record department was closed.

"The records here are not used to build traffic but used as a service to existing traffic," said Dick Charles of Dick Charles Music. "I'd starve if I had to live off it." The store began carrying records five years ago.

A suburban store, Grayson's Tune Town, is an instrument store that carries a full line of tapes and records. The department is controlled by the store itself because "most jobbers only deal in the current stuff," Ken Grayson said. "We carry a full line with all configurations." Records account for about 20 percent of the stores gross, Grayson said.

### Waukesha, Wis.

WAUKESHA, Wis. — Since 1953, Triangle Music and Waukesha Music have been two separate stores under a single roof and sharing a double purpose.

Triangle Music sells records, players and sheet music; Waukesha Music merchandises musical instruments and music lessons.

Together they make up one of the largest combined music and disk outlets in the midwest.

According to Bob Rippey, owner of Triangle Music, "We operate on a 'you scratch my back, I'll scratch your' basis. And it has been working out nicely."

Widely known for his keen interest in promoting jazz, Rippey claims that this "Siamese twin" arrangement with Waukesha Music is a natural for creating phonograph record traffic.

"With roughly 500 people coming into the music store each week for their musical instrument lessons, we pick up a lot of traffic in the record section. Parents and friends of the students do a little browsing in our record department while they wait for the lessons to finish. These are good phonograph record prospects, since they are interested in music."

Tapes are proving important here, too. According to Rippey, both cassettes and stereo tapes are selling at a strong pace.

### San Francisco

SAN FRANCISCO—Columbia Music and Electronics is San Francisco's one of the few musical instrument stores here currently stocking records and tapes. According to Chuck Heller, manager of the record department, Columbia has sold records since the store opened more than 20 years ago and currently records and tapes account for around 30 percent of total volume.

Why haven't more musical instrument stores started record departments? "There's no money in it," says Tom Wehr, manager of Don Wehr's Music City.

"We don't see the need for records right now," says Donald Sfarzo, manager of Angelo's House of Music. "If you stock records you need a lot of them and right now we don't have the space."

### Milwaukee

MILWAUKEE, Wis. — A check of local music stores and disk distributors reveals that not a single instrument outlet here presently operates a record department. A handful of them show a few LP's or a tape rack but make no solid efforts to merchandise them. One outlet might consider leasing space for a record department.

Several years back the major instrument retailers here divested themselves of their disk departments. Latest retailer of instruments to step out of disk sales, Bradford's, with two outlets, dropped its record department six months ago.

According to John Plimpton, at Bradford's, the firm might consider leasing space in its Capitol Court store to an experienced record retailer. But it has no desire to take on operation of a disk department as in the past.

Tapes are carried, however, at Bradford's. Last fall, a local rack jobber installed a single display case of pre-recorded tapes. Sales have been "fair" according to Plimpton. "But it takes time for people to learn that we've got tapes for sale. I'd like to see a good-sized record and tape department here again. It takes specialized personnel and lots of time to do it right, however. And we've got plenty to keep us busy selling our band instruments, and accessories."

## Doors' Sound System Adds To Challenge of Traveling

By GEORGE KNEMEYER

CHICAGO — The people backstage at a recent Doors concert here were slightly amazed. "The amplifiers are so big, and there is so many of them," one girl commented. The amps produced power, but also

caused problems.

"It sometimes gets a bit hectic going from town to town on a tour," said a crew member of the Elektra Records recording group. "The group came to Chicago by plane from Cleveland the night before. We had a couple of people bring the equipment in by bus. They made it with no problems, but sometimes it isn't that easy."

The group usually plays on Fridays, Saturdays and Sundays, and this has helped make the problem of transporting the equipment a little easier. "When we were making one night stands for about two to three weeks in row things were tight. Sometimes the equipment didn't make it and we had to borrow amplifiers and a p.a. system," the crewman said.

The Doors use their own p.a. system, thus insuring themselves of being heard in a large auditorium. Another member of the Doors crew said that this is done since some promoters do not furnish p.a. system, and if they do, it may not be adequate for the group's needs. Dick Gassen, who runs 22nd Century Productions and has booked the Doors several times, said a good sound is a sense of pride to the group. They're familiar with the equipment so if something goes wrong it can be fixed with a minimum of problems." Gassen makes a sound system constructed especially for 22nd Century Productions available to all the group he books.

## NAMM Sets Fla. Seminars

CHICAGO—The subjects of the "How-To" mini-sessions at the 1970 Music Show in Miami Beach, June 6-9, sponsored by the National Association of Music Merchants (NAMM) have been announced.

The mini-session will be conducted during exhibit hours June 6 and 7 at the Convention Hall. The five sessions will be held concurrently, twice each day. The sessions will be: "Adult Organ Classes," "In Store Class Piano—Piano Rentals," "In Store Class Guitar Instruction," "How to Start a School Band," and "Musical Kindergartens."

There will be three general sessions to be held at the Hotel Fontainebleau. In the first general session, special panel presentation will be provided by: the National Association of Band Instrument Manufacturers (NABIM), Guitar and Accessories Manufacturers Association (GAMA), National Piano Manufacturers Association (NPMA), National Association of Electric Organ Manufacturers (NAEOM), and the National

(Continued on page 51)

(Continued on page 51)

## BEST SELLING Billboard Folios VOCAL COLLECTIONS

Title—Publisher

- BEST OF FOLK MUSIC (Hansen)
- JUDY COLLINS SONG BOOK (Music Sales)
- EXCITING JOHNNY CASH (West Coast)
- HAIR—Vocal Collections (Big 3)
- ROD MCKUEN AT CARNEGIE HALL (Warner Brothers)
- PETER, PAUL & MARY—LEAVING ON A JET PLANE (Warner Brothers)
- CHARLEY PRIDE SONG BOOK (West Coast)
- 71 GIANT HITS OF TODAY (Big 3)
- LED ZEPPELIN BOOK #II (Big 3)



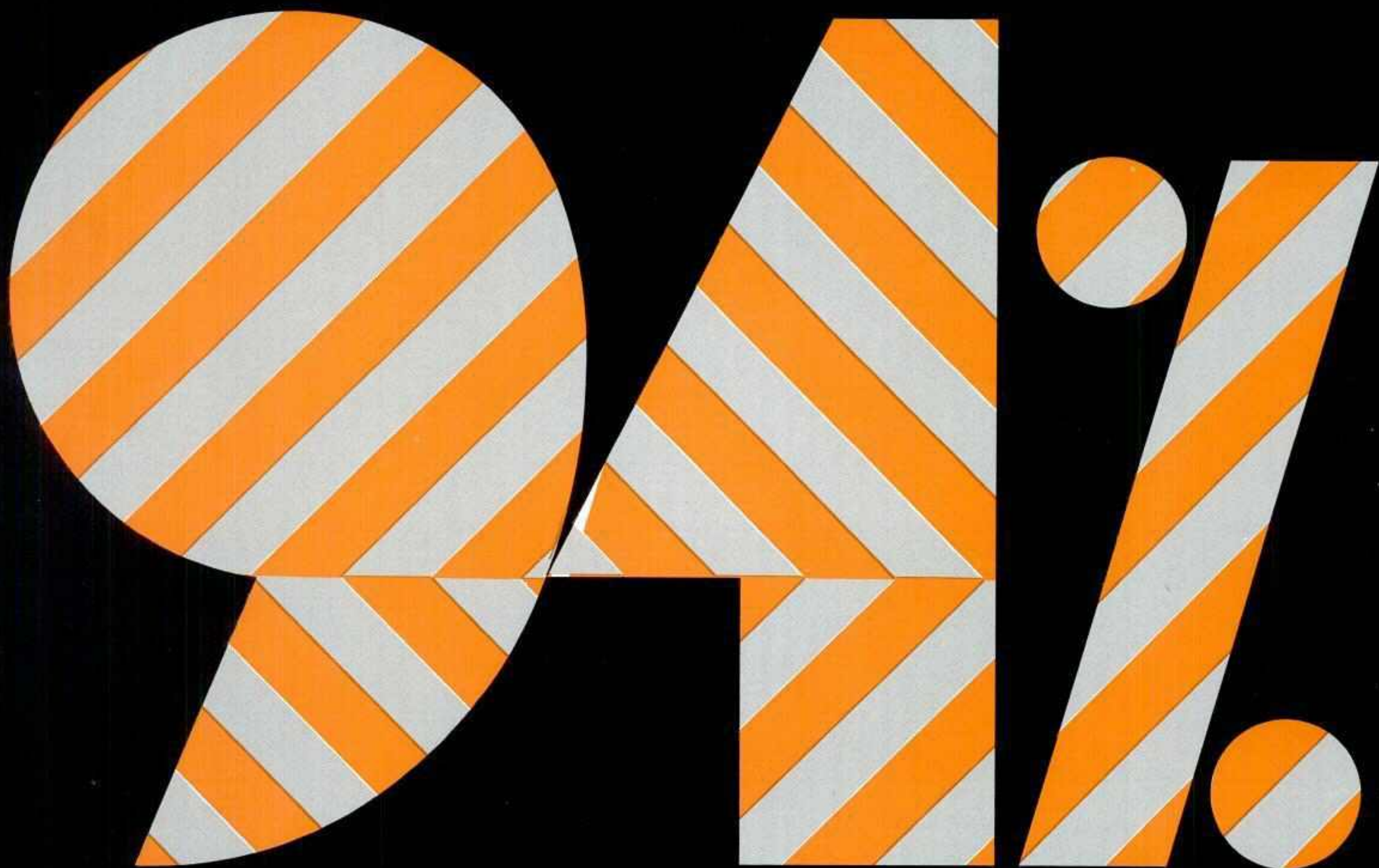
THE HAMMOND Organ Co. President's Panel recently discussed what the 1970's will hold for the music industry. Members of the panel are: Raymond S. Davis Jr., president of Campbell Music Co., Colorado Springs, Colo.; Harold E. Frye, president of Forbes Meagher Music Co., Madison, Wis.; Richard H. Grefe, president of H.O.S. of Sioux City, Iowa; Charles K. Hale, owner of Hale Piano & Organ Co., Miami, Fla.; Fred M. Harden, owner of Harden Music Co., Marion, Ohio; Don R. Holcombe, president of Holcombe-Lindquist, Inc., Houston, Tex.; Ted Korten, president of Korten's, Longview, Wash.; Anthony LaPenta, president of H.O.S. of Fairfield County, Westport, Conn.; Richard F. Royer, owner of Royers for Music, Warner Robins, Ga.; Anthony Totaro, president of H.O.S. of Boston, Newton Highlands, Mass., and W. R. Woodward, chairman of the board of Music West, Reno, Nev.

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Which music-record trade publication  
do you read regularly?

When RACKJOBBERS were asked this question,

94% Said they read BILLBOARD regularly.\*

54% Said they read Cashbox regularly.\*

20% Said they read Record World regularly.\*

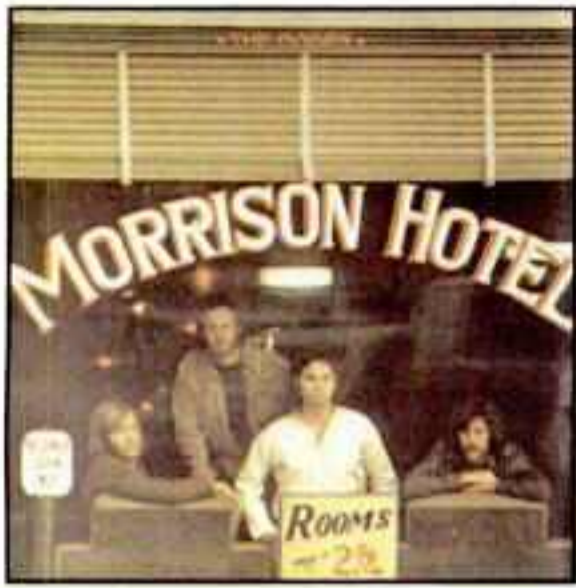
**RACKJOBBERS RELY  
ON BILLBOARD**

\*Readex, Inc., Survey, January, 1969/ (Figures total more than 100% due to multiple answers)



# Billboard Album Reviews

FEBRUARY 28, 1970



**POP**  
**DOORS**—Morrison Hotel.  
Elektra EKS 75007 (S)

The Doors' long awaited latest album is a concept LP that will be in demand not only because of the group's strong track record, but also for the LP's contents. Side One, with the over-all title of Hard Rock Cafe boasts "Roadhouse Blues," the fascinating "Peace Frog," and "Waiting for the Sun," while "The Spy," "Indian Summer," and "Maggie McGill" are the most impressive cuts on the Morrison Hotel side.



**POP**  
**JOAN BAEZ**—  
One Day at a Time.  
Vanguard VSD 79310 (S)

With every new album, Miss Baez' resonant chest voice becomes more important, and gives her the opportunity to sing a varied repertoire. Although her beautiful soprano is seldom heard on her latest LP, it serves her well on "Seven Bridges Road." "A Song for David" should get the most radio exposure because of the song's universal appeal and political implication. The three duets with Jeffrey Shurtleff are notable.



**POP**  
**JOHN MAYALL**—  
Empty Rooms.  
Polydor 24-4010

Mayall's variations on the blues theme never cease to please. Loneliness is the loose theme around which he builds his personal musical statements, and among the excellent material are "Don't Waste My Time," which scored regionally as a single, "Waiting For the Right Time," and the unique "Lying in My Bed."



**POP**  
**MARK LINDSAY**—  
Arizona.  
Columbia CS 9986 (S)

Mark Lindsay still a very active member of Paul Revere's Raiders, makes his solo album debut with this entry, and it should quickly be riding high on the charts. Along with his current smash hit "Arizona," and recent release "First Hymn from Grand Terrace," Lindsay has chosen other first rate material that includes Rod McKuen's "Love's Been Good to Me," "Leaving on a Jet Plane" and a sensitive reading of "I'll Never Fall in Love Again."



**POP**  
**ROD MCKUEN**—  
New Ballads.  
Warner Bros. WS 1837 (S)

An album of new Rod McKuen songs is always welcome, and this collection should quickly prove as popular as its predecessors. The sensitive ballads include such titles as "Gone With the Cowboys," "I Looked at You a Long Time" and a rhythmic "Tomorrow and Today." Exceptionally beautiful is his performance of "I'm Not Afraid" with music by Jacques Brel, and the warm "Thank You for Christmas."



**POP**  
**WILSON PICKETT**—  
Right On.  
Atlantic SD 8250 (S)

This latest Wilson Pickett album, though overdue, was worth waiting for. This highly talented artist is, if anything, improving with age. The album with songs like, "Sugar, Sugar," "You Keep Me Hanging On," and "Funky Way," is full of the old Pickett fire and excitement which should make it an instant chart rider.



**POP**  
**THE VENTURES**—  
More Golden Greats.  
Liberty LST 8060 (S)

Among the great instrumentals recreated by one of the most consistently selling instrumental groups is their own smash, "Hawaii Five-O." Other outstanding renditions of instrumental successes both recent and vintage include the timely "House of the Rising Sun," "The Good, The Bad, and The Ugly," "Torquay," and "Classical Gas."



**COUNTRY**  
**MY BOYS THE JONES BOYS**—  
Musicor MS 3182 (S)

On these performances George Jones records with his band, the Jones Boys, for the first time. The cuts include "Come Home," "Burn the Honky Tonk Down" and "I Cried Myself Awake." Jones' vocal style is very much his own; it's packed with sincerity and is sure to get heavy play.



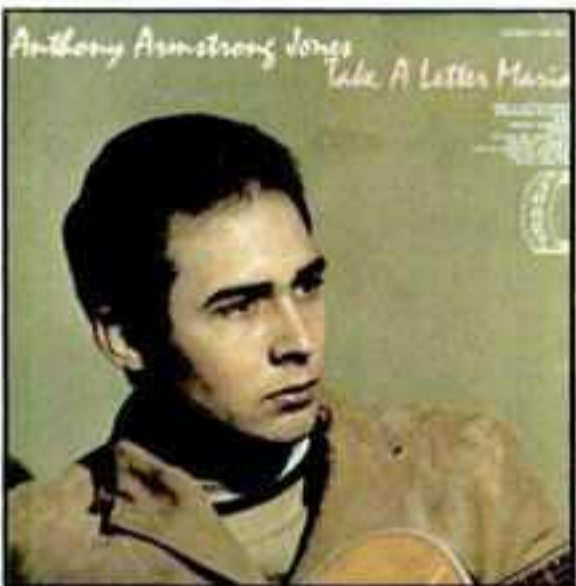
**COUNTRY**  
**LYNN ANDERSON**—  
Uptown Country Girl.  
Chart CHS 1028 (S)

Lynn Anderson sings with sincerity and true country flavor. The sides include the strong single "He Still Loves Me," such well-known tunes as "The Ways to Love a Man" and "Okie From Muskogee" and two performances in German.



**RELIGIOUS**  
**SUNDAY MORNING WITH NAT STUCKEY AND CONNIE SMITH**—  
RCA Victor LSP 4300 (S)

This is must product for the country field. The coupling of Nat Stuckey and Connie Smith in an album of sacred material cannot fail to prove a powerful lure to country buyers. Disk is excellently produced and includes such strong material as "Well, It's All Right," "God Will," and "Crumbs From the Table."



**COUNTRY**  
**ANTHONY ARMSTRONG JONES**—  
Take a Letter Maria.  
Chart CHS 1027 (S)

Young people are making a strong impact in the country music field, and youthful Anthony Armstrong Jones is one of the leaders. His current hit single "Take a Letter, Maria" is the center of attraction in this, his second LP outing, but it's just the beginning of a first rate program. His treatments of "Wichita Lineman," "Words," and "Everybody's Talkin'" among others will carry this album right to the top of the charts.



**CLASSICAL**  
**BRAMHMS: DOUBLE CONCERTO**—  
Oistrakh/Rostropovich/  
Cleveland Orch. (Szell).  
Angel SFO 36032 (S)

Here's a triple-barrelled treat as three of the finest performers show their virtuosity to their fullest. And although the two soloists' styles are different, theirs is a remarkable fusion. Szell makes the atmosphere relaxed but one, nevertheless, full of professionalism.



**CLASSICAL**  
**THREE GREAT VIOLIN CONCERTOS**—  
Jascha Heifetz/  
Chicago Symphony (Reiner)/  
Boston Symphony (Munch).  
RCA Red Seal VCS 7058 (S)

The combination of Heifetz and violin concertos by Tchaikovsky, Brahms and Mendelssohn is unbeatable, as the sales figures of this two-record set will soon prove. His interpretations are vibrant and sensitive, and the accompaniment by Fritz Reiner and the Chicago Symphony and Charles Munch and the Boston Symphony is perfect.



**CLASSICAL**  
**BRAMHMS: VIOLIN CONCERTO**—  
Oistrakh / Cleveland Orch.  
(Szell).  
Angel SFO 36033 (S)

This is must merchandise. Violinist David Oistrakh as soloist with the Cleveland Orchestra under the baton of George Szell, makes an irresistible package. The melodic and sensitive interpretation will capture the classical listener.



**CLASSICAL**  
**VAUGHAN WILLIAMS:**  
**SYMPHONIES Nos. 6 & 8**—  
London Symphony (Previn).  
RCA Red Seal LSC 3114 (S)

Previn's effort on Williams' works carries the same high standards as his interpretations of the 7th. He takes the bleak No. 6 and the dry-humored No. 8 and shapes them into a musical world of their own.



**CLASSICAL**  
**JESU, JOY OF MAN'S DESIRING / THE GREAT BACH CHORUSES**—  
Mormon Tabernacle Choir  
(Condie) / Philadelphia Orch.  
(Ormandy).  
Columbia MS 7405 (S)

The Mormon Tabernacle Choir under the direction of Richard Condie, and the Philadelphia Orchestra under the baton of Eugene Ormandy, have pooled their talents to lend a touch of special magic to choruses like, "Jesu Joy of Man's Desiring," "Sleepers Awake," and "Sheep May Safely Graze."



**CLASSICAL**  
**RIMSKY-KORSAKOV:**  
**SCHEHERAZADE / BORODIN:**  
**POLOVTSIAN DANCES**—  
Chicago Symphony (Ozawa).  
Angel SFO 36034 (S)

This album is a truly exquisite musical experience. Take young, talented, avant-garde conductor, Seiji Ozawa, the Chicago Symphony Orchestra, and the immortal "Scheherazade" by Rimsky-Korsakov, put them all together as a unified whole, and you'll understand the almost painful beauty of this recording.



**CLASSICAL**  
**BARTOK: CONCERTO FOR ORCHESTRA / KODALY:**  
**DANCES OF GALANTA**—  
Chicago Symphony (Ozawa).  
Angel SFO 36035 (S)

Bartok's writing is not simple, but Ozawa seems much at home on this LP as he quickly recognizes Bartok's subtleties and portrays them in fine style. The Kodaly work, which consists of five gypsy dances, is done colorfully and vividly. The Chicago excel in both pieces.



**JAZZ**  
**GENE AMMONS**—  
The Boss is Back!  
Prestige PR 7739 (S)

It is no secret that Gene Ammons, one of the major tenor saxophone voices of the 50's and early 60's, has just been released after serving seven of harsh 15-year jail sentence on a narcotics charge. But on the evidence of this recording, made a few days after his release, his tone technique and ideas are still firm and muscular. Jug is a member of the direct, driving and blues-based tenor school and this album presents him in familiar rocking form.



**COMEDY**  
**MORE OF THE BEST OF BILL COSBY**—  
Warner Bros. WS 1836 (S)

Cosby's unique humor is again on display here from material recorded previously. His total recall of his youth, his gift for making everything sound so informal and relaxed, excel here. Examples are "Smoking," "Karate" and "Hofstra."



## College Sound Analysis

• Continued from page 34

I program heavy rock. I don't just mean Led Zeppelin, I also include Peter, Paul & Mary. I look for a record with a beat and a message. In judging whether a record gets played after its preview, I depend on two factors: the telephone and the sales. Sometimes a record will be requested by just a few constant callers, but won't sell. More frequently a record shows sales without requests. That record is only bought by the high school students—they aren't my market.

In past years, I've noted three categories of music: Objective, Subjective and the Literal. From the late 50's until the end of 1963 was the "objective" category, which included the type of rock that left you with a feeling. All the way from the security feeling of "He's Got the Whole World in His Hands," through the "Twist stage," (which just gave old folks a young feeling) to Robin Ward's feeling about that "Wonderful Summer." Next, were the "subjective" years. This involved influence. The Beatles played the major role. One classic song was "When I Was Young" by Eric Burdon and the Animals. That has since died out and we are now entering the "literal" stage in music. Here, the listener receives a picture identification

## WBCR's Consultation

• Continued from page 34

Every one of the 60 people who work at the station are enthusiastic. Like Kaufman, they all feel this move will benefit them and the Brooklyn community at the same time. "Someone has finally come and seen the potential of a college station outside of the college market," said program director Albert McGoldrick. Bronstein added that he was glad to see people who "knew professionals when they saw them." Now the edges will be smoothed and the real diamond will appear.

Delrez Radio Productions is so happy with the response of the people at WBCR that they plan to offer their services free to college radio stations throughout the country. "We hope to be able to consult one station on every college campus," said Suarez.



JOE PALUMBO, engineer at WBCR, Brooklyn College, checks out his equipment before airtime. WBCR is a carrier current station serving all the students at the school and some of the Brooklyn community.

or a visual relation image. The listener knows what's happening in "Je T'aime Moi Non Plus." He has a picture identification with the "Draft Resister" and the Holies when they sing "He Ain't Heavy, He's My Brother." The literal music fits the College environment.

I don't think that the college sound is defined, but I think we will approach it from the literal standpoint. College radio is still young, but it's growing into the market that distributors are beginning to recognize. At WIDB, I stress the "Literal Music," and I find that the college environment relates to it.

## NAMM Sets Fla. Seminars

• Continued from page 48

Association of Musical Merchandise Wholesalers (NAMMW).

The three general sessions will be: "Are We Selling All of Our Market—Children, Youths and Adults?"; "The Youth Market—What Is It, Where Is It Going, How Can We Keep Up With It?"; and "The Music Industry on Trial."

The "Early Bird" registration for the Miami Show will be held from 3 to 10 p.m., June 5, in the Hotel Fontainebleau. At 9 p.m. that night, there will be a "Beer Stube Party" at the

## Doors' Sound System Adds To Challenge of Traveling

• Continued from page 48

The Doors, as most big name groups do, have their own equipment people travel with them to make any necessary repairs. This comes in handy sometimes.

"Right now we've been having slight problems with the organ and electric bass piano setup," said Ray Manzarek.

Fontainebleau. The Music Show begins officially the morning of June 6 with the overture to the convention and the parade to the show.

organist for the group. "The bass piano sounds come out slightly distorted because of the range of frequencies it has. It isn't too noticeable to the audiences when they hear us, but we notice it." The Doors use 24 speakers in their p.a. system, which may seem like a lot, but the instrument speakers number more than 40. The drummer of the group, John Densmore, said that the 24 speakers are needed so the drums can be heard over the rest of the instruments, and so singer Jim Morrison can also be heard.

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speaker in the unique E-V Eliminator enclosure. Now the speaker can move more air with less effort, create more sound from your amplifier.

But a single horn can't handle the entire range efficiently. So we've added a treble driver and horn to the Eliminator II. Plus two extra tweeters (horn-loaded, of course) to the Eliminator I. Both models depend on the SRO/15 15" speaker for bass.

For sound reinforcement of vocals or acoustic instruments the three-way Eliminator I is best. Its extended highs (to 15,000 Hz) and wide-angle audience coverage insures natural sound. \$399.50.



For high-powered guitar work the two-way Eliminator II is tops with more punch and power from its special treble driver. \$319.50. Both Eliminators are rated at a conservative 100 watts\* overall. And either one will put you far ahead of the crowd. And we're not just tooting our own horn!

Drop us a card for more technical information, or visit any E-V instrumental sound specialist. Ask to hear the powerful E-V Eliminator. Then step back!

\*Continuous RMS white noise shaped to the lead guitar spectrum.

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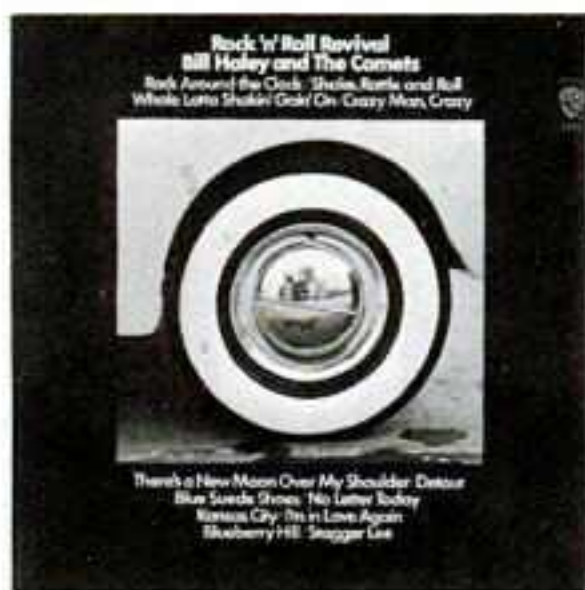
# Billboard Album Reviews

FEBRUARY 28, 1970



**POP**  
**VAN MORRISON—**  
Moondance.  
Warner Bros. WS 1835 (S)

His "Astral Weeks" album was overlooked by the charts and praised as the aesthetic success of '69 throughout the underground. Morrison's new masterpiece should cure the public of its previous oversight with a more commercial entry, still rich with the soul-folk nuances of this sensitive Irish song surrealist. "Stoned Me," "Caravan" and "These Dreams of You" should bring this unique musical personality to rock and folk lovers.



**POP**  
**BILL HALEY & THE COMETS—**  
Rock 'n' Roll Revival.  
Warner Bros. WS 1831 (S)

Haley is quite naturally one of the leaders of the Rock 'n' Roll revival and is about to embark as headline artist on a major tour. Warner Bros. have apparently re-recorded several of Haley's major golden oldies ("Rock Around the Clock," "Shake Rattle and Roll") but kept to the same format—nothing tricky here, no Haley with strings. Also included is "There's a New Moon Over My Shoulder."



**POP**  
**MOTHERS OF INVENTION—**  
Burnt Weeny Sandwich.  
Bizarre RS 6370 (S)

The irrepressible Mothers of Invention under the leadership of Frank Zappa have another unusual album, ranging from the heaviest in instrumentals to the tongue-in-cheek old style rocker "Valerie." The extended "Little House 1 Used to Live In" mixes classical standard pop and far-out instrumentals. Another of the Mothers' fascinating titles is included in "Theme From Burnt Weeny Sandwich."



**JAZZ**  
**ERIC KLOSS—**  
To Hear Is To See!  
Prestige PR 7689 (S)

Young alto and tenor saxophonist Kloss is being guided well by Prestige. This is his ninth album for the company and it is Kloss along on the front line (apart from overdubbing on four of the titles). Backing him are Chick Corea, piano, Dave Holland, bass and Jack De Johnette, drums. This trio provides the rhythmic stimulus usually for Miles Davis and is currently attracting notice from the rock set.



**JAZZ**  
**LEO WRIGHT—**  
Soul Talk.  
Vortex 2011 (S)

Leo Wright is given a small group (organ, drums and Kenny Burrell, guitar) setting for a solid excursion into soul-based jazz. He confines himself mainly to alto saxophone, appearing on flute on only one cut, and also to the blues. Using originals, like "Soul Talk" and "Blues Fanfare" Wright, who first came to notice with an early Gillespie small group, shows that his roots go deep and are basic.



**INTERNATIONAL**  
**VARIOUS ARTISTS—**  
Vida e Inspiracion.  
Decca DL 75183 (S)

A really hip, youth-aimed album for the Latin markets. Some of the tunes such as "Tema Vida e Inspiracion" and the Donovan-written "Catch the Wind" and "Sunshine Superman" are progressive rock in nature. All lyrics are in Spanish. A very good album that should create explosive sales in Latin field.

## SPECIAL MERIT PICKS

### POP

**PETE FOUNTAIN—**Make Your Own Kind of Music. Coral CRL 7575105  
The title of this album is a perfect description of what Pete Fountain does... makes his own kind of music. And it's good music! Along with the title tune, he offers smooth danceable treatments of "Early in the Morning," "Can't Take My Eyes Off You" and "Jean." This should come in for top programming and sales.

**GLENN YARBROUGH—**Let Me Choose Life. Warner Bros. WS 1832 (S)  
The excellent material makes this one of the most interesting of Glenn Yarbrough's

recent releases. The songs, although little exposed, represent works by some of the best writers around, such as Jim Webb's "The Old Man at the Fair," Laura Nyro's "Goodbye Girl," Kenny Rankin's "Every Passing Moment," and two sensitive songs by Mort Garson and Alex Hassilev, "I Didn't Know" and the title song. Yarbrough's performance is strong.

**JAMES TAYLOR—**Sweet Baby James. Warner Bros. WS 1843 (S)  
James Taylor, the Beatles' discovery, is rapidly emerging as one of the premiere singer-songwriters on the scene today. His easy, low-key delivery is just right for his mellow and melancholy slices of life. Produced sensitively by Peter Asher, Taylor's first album for the label is the finest folk

effort of the year and should bring his ever-widening audience to chart proportions. "Country Road" is already a FM favorite. A must for folk-blues buffs.

**MARVA WHITNEY—**Live and Lowdown. King KS 1079 (S)  
Marva Whitney's fans will be more than elated over the release of this long overdue album. This very talented young entertainer has packed all the inimitable Whitney vitality and excitement into this performance, recorded live at the Apollo. Recorded here are tunes like "Foolish Fool," "Things Got to Get Better," and "It's My Thing," which have much chart-riding potential.

**RAY PETERSON—**Missing You. Uni 73078 (S)  
For those who fondly recall the rock sounds of the late fifties and early sixties, this collection of Ray Peterson's Greatest Hits will prove a must. For those who would like to hear some of the best of that time, this is highly recommended. Peterson's top treatments of "Goodnight, My Love," "Tell Laura I Love Her" and "Missing You" have all been newly recorded, and sound better than ever. Also included are his fine readings of "Hooked on a Feeling" and a medley featuring "Corrina Corrina" and "Ya Ya."

**SAMMY KAYE ORCH.—**Raindrops Keep Fallin' on My Head. Decca DL 75176 (S)  
Dance bands have come and gone, but Sammy Kaye is still around, and sounding better than ever. He's right in today's groove with his top-notch arrangements of "Raindrops Keep Fallin' on My Head," "Early in the Morning," and a medley that blends the oldies "Hold Me" and "Oh How I Miss You Tonight." For listening or dancing, this album will prove a must item for his many fans.

**VARIOUS ARTISTS—**Rock Begins Vol. 1. Atco SD 33-314 (S)  
"Rock Begins" in this Atco album with some of the most memorable numbers of the transition from rhythm and blues to rock. Included are such gems as Bobby Darin's "Queen of the Hop," and "Splish Splash," La Vern Baker's "Tweedle Dee, 2," Clyde McPhatter's "Treasure of Love," and the Drifters' "There Goes My Baby." Add numbers by Joe Turner, the Coasters, the Chords, Ray Charles, Ruth Brown and the Clovers and you have a pressing to treasure.

**VARIOUS ARTISTS—**Rock Begins Vol. 2. Atco SD 33-315 (S)  
A companion new release with "Volume 1," this set has some of the prizes from early rock days as it evolved from rhythm & blues. Here are such old favorites as the Coasters' "Charlie Brown," the Clovers' "One Mint Julep" and "Good Lovin'," and gems from Ray Charles, the Drifters featuring Clyde McPhatter, La Vern Baker, the Sensations, Chuck Willis and the Robins.

**JOHN HAMMOND—**Southern Fried. Atlantic SD 8251 (S)  
John Hammond's unique talents for hard blues finally benefits from top-notch blues production—from John Hammond Sr. with Marlin Greene. Recorded at Muscle Shoals and featuring sidemen Eddie Hinton and Duane Allman on guitars, Hammond blues away on vintage material from Willie Dixon, Howlin' Wolf, Chuck Willis, Chuck Berry and Muddy Waters. A fine effort by Hammond whose talents are showcased with superb backgrounds and, of course, expert production.

**FAMILY—**A Song for Me. Reprise RS 6384 (S)  
Family, one of the most talented of British groups, have another good album here. Material ranges from the gentle "Some Poor Soul" to the harder "Love is a Sleeper" to "Hey—Let It Rock," which combines both qualities. "A Song for Me," an extended cut, shows the group's instrumental versatility, while "93's OK J" is in old English folk style.

**REDBONE—**Epic EGP 501 (S)  
This two-LP set is an auspicious disk debut for an exceptional quartet that

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**CLIFF RICHARD—**Two a Penny. Light LS 5530 LP (S)  
**RAMBLIN' JACK ELLIOTT—**Bull Durham Sacks & Railroad Tracks. Reprise RS 6387 (S)  
**EDISON ELECTRIC BAND—**Bless You Dr. Woodward. Cotillion SD 9022 (S)  
**NANCY MICHAELS—**First Impressions. Reprise RS 6380 (S)  
**KATHY McCORD—**CTI CTI 1001 (S)

### LOW PRICE POP ★★★★★

**PATTI PAGE—**Stand By Your Man. Harmony HS 11381 (S)  
**CARL PERKINS—**Harmony HS 11385 (S)  
**VARIOUS ARTISTS—**Beautiful People. Harmony HS 11383 (S)

### COUNTRY ★★★★★

**CHUBBY WISE—**Chubby Fiddles Around. Stoneway STY 105 (S)

### CLASSICAL ★★★★★

**THE AGE OF SPLENDOR—**Gerard Schwarz. Desto DC 6481 (S)

### JAZZ ★★★★★

**BROTHER JACK McDUFF—**Steppin' Out. Prestige PR 7666 (S)  
**RUSTY BRYANT—**Night Train Now! Prestige PR 7735 (S)  
**HUBERT LAWS—**Crying Song. CTI CTI 1002 (S)  
**WILD BILL DAVIS—**Wonderful World of Love. TRC TRCS 1509 (S)  
**BILLY BUTLER—**Guitar Soul. Prestige PR 7734 (S)  
**EDDIE JEFFERSON—**Come Along With Me. Prestige PR 7698 (S)  
**SONNY PHILLIPS—**Shure 'nuff. Prestige PR 7737 (S)  
**CHARLES KYNARD—**Reelin' with the Feelin'. Prestige PR 7688 (S)  
**CLIFFORD JORDAN—**Soul Fountain. Vortex 2010 (S)  
**TRIPPIN' WITH CAL GREEN—**Mutt & Jeff MJ 001 (S)

### BLUES ★★★★★

**CHAMPION JACK DUPREE—**Blues From the Gutter. Atlantic SD 8255 (S)

### RELIGIOUS ★★★★★

**NANCY DE MOSS—**Life Eternally Yours. Supreme SS 2058 (S)

### GOSPEL ★★★★★

**Hovie Lister & The Statesmen—**New Sounds Today. Skylite SLP 6090 (S)  
**BLACKWOOD SINGERS—**God Bless America. Skylite SLP 6087 (S)  
**GEORGE HINES & THE GOSPEL WINDS—**Atlantic SD R 027 (S)  
**SWORDSMEN—**Walkin' in God's Country. Light LS 5525-LP (S)  
**SAMMY HALL SINGERS—**God + Nothing — Everything. Christian Folk FCS 1971 (S)  
**LOWELL VARNEY—**Sound of the Blue Grass — Gospel Style. Irma LPS 101 (S)  
**LEE ROBBINS—**Sincerely. Supreme SS 2054 (S)

### COMEDY ★★★★★

**BROTHER DAVE GARDNER—**Out Front. Tonka TLP 713 (S)  
**SKILLET & LEROY—**The Burglar in the Bedroom. Laff LAFF A 141 (S)

### CHILDREN ★★★★★

**CAMARATA / MIKE SAMMES SINGERS—**The Tin Woodman of Oz. Disneyland ST 3992 (M)  
**CERVANTES: THE EXPLOITS OF DON QUIXOTE—**Anthony Quayle. Caedmon TC 1289 (S)

### FOLK ★★★★★

**JOE BETHANCOURT—**String Concert Album. Public PS 5001 (S)

### LOW PRICE RELIGIOUS ★★★★★

**101 STRINGS / TABERNACLE CHOIR—**The Power and the Glory. Alshire S 5176 (S)

### INTERNATIONAL ★★★★★

**LOLA BELTRAN CANTA LAS CANCOINES MAS BONITAS DE JOSE ALFREDO JIMENEZ—**RCA Victor MKS 1836 (S)  
**MARIO ANTONIO MUNIZ—**RCA Victor MKS 1833 (S)  
**MIGUEL ACEVZS MEJIA—**Asilo de Abandonados. RCA Victor MKS 1822 (S)  
**GISELA—**RCA Victor MKS 1828 (S)  
**PEPE NAVA—**La Voz del Bajio. RCA Victor MKS 1821 (S)  
**SONIA "LA UNICA"—**Nuestro Amor. RCA Victor MKS 1837 (S)  
**RONDALLA TAPATIA—**Boleros Involudables. RCA Victor MKS 1831 (S)  
**EL KLAN—**RCA Victor MKS 1826 (S)  
**MILTINO—**Rey del Fraseo, Vol. 2. ORC LPO 008 (S)  
**EGBE OMO NAGO—**Music of Golden Africa. Desto DC 6485 (S)

## ALBUM REVIEWS

### BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

rates strong underground attention. It's difficult to pick favorites among 17 cuts here, although the extended instrumental "Bambone" is a fine one. "Suite Mode" and "Things Go Better" are other good instrumentals. The vocals rate also.

**BLACK MAGIC!—**Atco SD 33-305 (S)  
Here is an unknown group which must be watched because it knows where it's all at. Starting out as songwriters, publishers, arrangers and rhythm section for Sonny and Cher, the group decided to produce an album of its own. The result is funky, exciting and marks the beginning of big things for Black Magic.

**BLACKWELL—**Astro SD 9010 (S)  
Here's a good new U.S. group who can handle soul, rock and ballads. "Something Real" is a good rock ballad, while "Heaven or Worse" is a gentle rocker of merit. The extended "Long Long Ago" is a top number in soul style. The quintet, excellent instrumentally, excels vocally, whether as individuals or in the more usual blended style here.

## CLASSICAL

**VAUGHAN WILLIAMS: SONGS OF BLAKE, HOUSMAN & CHAUCER—**Various Artists. Desto DC 6482 (S)  
This collection of three Vaughan Williams song cycles has much to commend it especially in the performances. Lois Winter, soprano, and violinist Marvin Morgenstern do well by "Merciless Beauty," which contains Chaucer text, while baritone John Langstaff and cellist John Gorman are first rate in "Along the Field," an A.E. Housman cycle. A high point are ten songs based on Blake, which has Miss Winter and Langstaff supported by oboist Ronald Roseman and violinist Hiroko Yajima.

## CHILDREN'S

**VARIOUS ARTISTS / CAMARATA—**The Arabian Nights. Disneyland STER 3988 (S)  
The Walt Disney studios continue to come up with beautiful and educational children's packages, and this latest entry is no exception. Accompanying Sinbad's Story from the Arabian Nights is the exquisite music of Rimsky-Korsakov's "Scheherazade Suite" and as well as a delightful and colorful booklet. An excellent album for children and their parents.

(Continued on page 57)

More Album  
Reviews on  
Pages 50 & 57

## Action Records

### Singles

#### ★ NATIONAL BREAKOUTS

**CELEBRATE . . .**  
Three Dog Night, Dunhill 4229  
(Chardon Music, BMI)

**SPIRIT IN THE SKY . . .**  
Norvan Greenbaum, Reprise 0885  
(Great Honesty, BMI)

**INSTANT KARMA . . .**  
John Ono Lennon, Apple 1815  
(Maclen, BMI)

#### ★ REGIONAL BREAKOUTS

**DIANE . . .**  
Golden Gate, Audio Fidelity 161  
(Bates/Fleet, BMI) (New Orleans)

**FOR THE LOVE OF HIM . . .**  
Bobbi Martin, United Artists 50602  
(Tueger, ASCAP) (Philadelphia)

## Albums

#### ★ NATIONAL BREAKOUTS

**BARBRA STREISAND . . .**  
Greatest Hits  
Columbia CS 9968

**CHARLEY PRIDE . . .**  
Just Plain Charley  
RCA Victor LSP 4290

**JOHN MAYALL & THE  
BLUESBREAKERS . . .**  
Diary of a Band  
London PS 570

**JAY & THE AMERICANS . . .**  
Wax Museum  
United Artists UAS 6719

(Continued on page 57)



# Coin Machine World

## Wide Appeal Disks Aid Jukebox Programmers

By GEORGE KNEMEYER

CHICAGO—Although there are more and more records that can be used to cover a large number of locations, there is no indication that jukebox programmers eventually will be able to put the same records in every location.

This was the consensus of a survey of several jukebox programmers around the country.

Most programmers, however, thought that the increasing number of records suitable for more than one location make their jobs a little easier.

"The job is a little easier since you can buy one record and cover all spots rather than having to buy four or five different singles to cover c&w, teenage and adult spots," said John Powers, programmer for H.C. Knoblauch and Sons, Inc., of Hudson Falls, N.Y. "Eddie Arnold was one of the first recording artists to make songs that could be used in all locations, although his popularity has subsided a little.

"Of course it's never going to reach a point where all jukeboxes can be programmed with the same records," he continued. "There are some country songs that just cannot be programmed on a teenage spot. I try to mix the songs a little every once in a

while, but if customers or the owner of the location do not like the song, we hear about it."

Elena Danulchuk, programmer for K.D. Music and Amusement of Ames, Ia., agreed. "We have several locations which are either all c&w or all teenage oriented. The c&w locations just do not want kid records on the jukebox. They may like a Dean Martin number, but that's as far as it goes. She cited such artists

(Continued on page 55)



RECORD VENDER is examined by Don Orsatti (right), Hugh Dallas and Charles Grech. The unit, being marketed by Audio Marketing Corp., holds 600 45 r.p.m. standard size singles and vends 12 different selections. The records are priced at \$1 retail.

## Audio Marketing Corp. Ships 12-Selection Record Vender

By RON TEPPER

LOS ANGELES—Audio Marketing Corp., the marketing organization for Disc-O-Mat, 45 rpm record vending machine, announced that the first 400 of its newly designed single record vending machines will be delivered to distributors within the next ten days.

Don L. Orsatti, president of Audio, the firm that was originally Disc-O-Mat National, also announced the appointment of Hugh Dallas, former general manager of Tower Records, as vice-president, marketing.

The newly designed Disc-O-Mat vends 12 different selections with 50 singles in each selection for a total of 600. Singles are priced at \$1. The majority of the machines will be placed on the East Coast through Pop Shops, a New York based publicly held company (OTC) which owns 40 percent of the California-headquartered firm.

Just over 100 of the first 400 machines will be shipped to Los Angeles for placement in chain stores, supermarkets and other locations.

Orsatti said that the delay in building the first machine was due to "inefficiencies in the design of the first model."

(Continued on page 57)

## MOA Offering Open Period on Insurance Plan

CHICAGO—Music Operators of America (MOA) members have a 45-day open enrollment period during which no medical examination is required and during which they can sign up for MOA's new group insurance plan. The plan, underwritten by Valley Forge Life Insurance, offers up to \$45,000 coverage, depending upon age.

The new plan, available to all MOA members and their employees, can be superimposed on present coverage or may be adopted as the primary group insurance without fear of unfavorable tax consequences, according to MOA president A. L. (Lou) Ptacek.

## New Bill 'Defines' Slots

CHARLESTON, W. Va.—In a bill aimed primarily at non-industry interests which operate slot machines in private clubs, the West Virginia legislature is attempting to redefine "slot machine."

Present statutes define slot machines and gambling devices vaguely. A variety of multiple-coin type machines are, consequently, operated legally in various parts of the state. The only specific portions of the law relate to certain outmoded games and devices, many of them obsolete thirty years ago.

The new bill would amend

state law to declare illegal "any slot machine, multiple-coin console machine, multiple-coin console slot machine or device in the nature of a slot machine."

The bill would exempt from its illegal definition "coin-operated nonpayout pin tables with a free play feature."

The new bill, some industry observers say, is almost as ambiguous as the old statutes.

## Jukebox Play Price Switch Gradual

(Reports filed by Billboard reporters from different markets show that the switch to two for a quarter play pricing on jukeboxes is gradual but steady. Most new jukeboxes are going out set for the higher price. There is little consumer resistance but location owners worry that the "guy across the street" won't change).

### LOS ANGELES

By RON TEPPER

LOS ANGELES—A cross-section of jukebox operators and wholesalers in the Southern California area reveals that two for a quarter play pricing is virtually non-existent although many operators have made extensive efforts to try and introduce the concept. There was unanimous opinion as to the stumbling block:

Location owners fear that the "man across the street" won't change.

Most operators have tried to combat this "fear" by showing how the change increases profits. In many cases they've installed two for 25 cents on an experimental basis. The result in all

(Continued on page 56)

### PHILADELPHIA

By MAURIE ORODENKER

PHILADELPHIA—The days of the dime play in jukeboxes are numbered in this area. Distributors estimate that at least one-third of all jukeboxes in this area are already geared to two

for 25-cent play, with even a larger percentage in machine made by Seeburg which emphasized quarter play earlier.

Without any fuss or fanfare, operators have been quietly changing over to the new pricing. No formal announcements or advance notice has been given. And it is significant to note that there has been no adverse effects either in comments or in revenue.

For the most part now, the going rate is two plays for 25-cents. And because of the increased cost of operation the price increase is virtually a necessity for all locations. It is expected that before the new year reaches the half-way mark, almost all machines will be geared to the two-plays-for-a-quarter scale.

However, this does not mean (Continued on page 57)

## Distribution in the '70s

(The next decade will be a dramatic one for distributors of jukeboxes and automated leisure equipment. The following is the first in a series of articles from distributors).

The most encouraging sign in the coin-operated music and leisure equipment business as we



L. F. LeSturgeon  
LeSturgeon Dist. Co.  
Charlotte, N. C.

move into the '70s is the opening of thousands of new locations in chain stores. These locations are often ideal for various arcade pieces. This is all new business and because this is so the commission arrangements are favorable to the operator. Moreover, competition is not as keen because most of the chains prefer that one operator cover as large a territory as possible in order to service the chain's stores in a broad region. This may even involve several states.

Another trend we will see is the greater amount of rental business. Distributors now renting equipment to operators will expand in this area. However, a distributor must know what he is doing if he is to make a profit from rentals and still have a deal that attracts operators.

I believe there will be less independent distributors and more factory owned branches in the next decade. In the South, at least, this won't be a big problem (Continued on page 55)

### MINNEAPOLIS

By KEN BERGLUND

MINNEAPOLIS—The switch to two for a quarter play pricing is nearly 100 percent in the Twin Cities area but not as high in outstate cities. Most operators think that the changeover is effected most easily by bringing in new equipment.

John Zeglin said that 80 percent of the jukeboxes sold by Liberman's are switched to the new two for 25-cent pricing. The number of machines switched on location, however, is only 25 percent in his estimation.

Increased revenue from the change to new pricing is estimated at between 25 and 35 percent.

Zeglin said: "You always have (Continued on page 57)

## Executive Turntable



SCHEER BARTHOLOMEW

Ross Scheer has been named director of marketing for Bally and Midway Manufacturing and will be responsible for all sales, sales promotion and advertising.

Larry Berke has been named sales manager for Midway Manufacturing. He has had 23 years' experience in the coin machine field.

He will be responsible for the sale of Midway products from Midway's Schiller Park office. . . . A. J. Bartholomew will become manager of the Wurlitzer Distributing Corp. factory branch in Los Angeles. He has held a similar position in San Francisco since 1965.

Hugh Dallas, formerly general manager, Tower Records, is now vice-president, marketing, Audio Marketing Corp., a firm that is marketing a recorder vender. Martin H. Chernoff has been named vice-president, food services of the business and industry group, Interstate United. Allan Roessler has been named personnel services manager, Interstate United.

## Cigarette Advertising Push May Boost Vendors' Sales

By RAY BRACK

While all the results aren't in, it's likely that figures will show that the cigaret vending industry suffered along with general cigaret sales during 1969.

Inhibited by anti-smoking campaigns and higher tobacco taxes, cigaret sales fell 1.7 per cent during the year past to 519.90 billion units in the U.S. This was the first drop in cigaret sales since the Surgeon General's report in 1964 linking cigaret smoking with cancer and other ailments.

Meanwhile, according to the New York Times, the tobacco industry plans an all-out advertising campaign during 1970 in attempt to boost domestic sales prior to the expected blackout on cigaret advertising on

radio and television in 1971. The Senate has passed the blackout bill and the House is expected to follow suit.

One tobacco company executive, unidentified, said his company was going to "milk the television medium for all it's worth, with special emphasis on introducing new brands."

Cigaret advertising expenditures are also expected to be increased in point-of-sale materials, vending promotion, coupons, magazines, newspapers, outdoor and transit advertising.

In the broadcast media alone, the cigaret industry has been buying \$235 million worth of advertising annually.

Another current trend significant to vending is the effort (Continued on page 57)



# KING'S One Stop BARGAINS

- Filled Capsule Mixes  
All 250 per bag
- 5c Economy Mix .....\$3.90
  - 5c De Luxe Mix ..... 5.00
  - 5c Ring Mix ..... 4.50
  - 10c Big Dice Mix ..... 8.00
  - 10c Economy Mix ..... 7.00
  - 10c Super Ball Mix ..... 8.00
  - Laugh-In Books & Buttons.....12.00 M
  - 25c Jewelry Mix, 100 Bag  
V1 or V2 .....10.00
  - 25c V2 Rubber Animals.....10.00
  - Baseball Buttons for 1c  
Vending .....12.00 M
- T. J. KING & CO. INC.**  
2700 W. Lake St., Chicago, Ill. 60612  
Phone: 312/533-3302

## Coinmen In The News

### ALBUQUERQUE, N. M.

Harper's Consolidated Music Co. of Las Cruces, N.M., hosted a recent Wurlitzer service seminar. **Alfred D. Harper** is the owner-manager. Attending were: **Damon W. Dunagan**, **Cassie Martinez** and **Eddie A. Diaz** of Dunagan Music Co., Lordsburg; **Sonny McKenzie** of Golden Music Co., Roswell; **Frank Derrick** of Consolidated Music; **Larry Arthur** and **C. R. Sutherland** of Servomation of New Mexico, here; **Bobby Allen** of Allen and Son Music Co., Truth or Consequences; **Robert Wood**

and **Ken Hampsten** of Acme Cigarette Service, Santa Fe; **Lawrence L. Hall** of Music Service Co., here; **Fred P. Chapman** of Canyon Music Co.; and **Ronald Ballew** of Ballew Brothers Music Co., Artesia.

### ANCHORAGE

Northwest Sales Co. hosted a recent Wurlitzer service seminar. The company is headed by **Ron W. Pepple**. Attending the seminar were: **Vernon McMillan** and **John Knox** of Anchorage Amusement here; **Manuel Prentice** of Billiard

Vending in Anchorage; **Albert A. Carley** of Benson Amusements in Anchorage; **Keith Copeland** and **Jim Trow** of Action Vending in Anchorage; **Eugene Brazeau** of Aurora Music in Fairbanks; **Leonard McKinney** and **F. H. Christensen** of Fairbanks Music; **Jim Burnett**, **Vic Tyler** and **L. W. Peteet** of Kenai; **David A. Leavy** of Dale Services of Clear; **Dick Benson** of Benson Amusements in Palmer; **R. B. Craig** of National Vending Co. in Palmer; and **"Buzz" Heyer** of Northwest Sales in Seattle, Wash.

### CINCINNATI

Royal Distributing Corp., with **Joseph G. Westerhaus** as president, recently was the site of a Wurlitzer service seminar. Attending were: **W. Fasnacht** of Shaffer Amusement Co., Dayton; **Robert W. Hames** of Gem Music Co., Dayton; **Paul Kreitz** and **Rudy Wiesemann** of Corson Amusement Co., Dayton; **Thomas E. Frank** of Stern Music Co., here; **George T. Gregg** of Kirk Music Co., Greenfield; **Alfred S. Caprini**, **Leo Caprini** and **Stanley Smitson** of Maysville Automatic Music, Ripley; and **Jack Silvernell** of Royal Dist. Corp., here.

### COLUMBUS, O.

Royal Distributing Co. here recently hosted a Wurlitzer service seminar. Heading the Royal operation **Joseph G. Westerhaus Jr.** Attending were: **Loren Edwards** of Point View Vending, Inc., Russel Point; **C. B. Court** and **Howard L. Kleffman** of Hopkins Music and Vending Co., Galion, Ohio; **J. J. Martin** of Miller Music, Elida; **Charles E. Miller** of Hanson Coin Machine, Lima; **Art Bunetta** of Acme Music Co., North Jackson; **Carl C. Tracy** of R&S Sales Co., Marietta; **Richard Gilger** and **John McClellan** of Royal Dist. Co.

### ERIE, PA.

The Mickey Anderson Amusement Co. here hosted a Wurlitzer service school. The company is headed by **Michael J. (Mickey) Anderson**. Attending the seminar were: **Raymond Bednarski** and **Howard Maille** of Anderson Amusement; **Donald Young** of Young's Vending of Oil City; and **Richard Penpek**, **M. L. Wolford**  
*(Continued on page 57)*

## Proven Profit Maker!

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- REALISTIC RACING CAR SOUNDS!
- SKILL PLAY!
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# What's Playing?

## Fertile, Minn., Location: C&W Tavern

Duane Knutson,  
programmer,  
Automatic  
Sales Co.



**Current releases:**  
"Week in a Country Jail," Tom T. Hall, Mercury 72998;  
"Baby, Baby," David Houston, Epic 5-10539;  
"Honey Come Back," Glen Campbell, Capitol 2718.

**Oldies:**  
"I Fall to Pieces," Patsy Cline;  
"My Happiness," Slim Whitman.

## Peoria, Ill., Location: Soul Tavern

Bill Bush,  
programmer,  
Montooth  
Phono Service



**Current releases:**  
"Thank You," Sly & the Family Stone, Epic 5-10555;  
"Hey There Lonely Girl," Eddie Holman, ABC 11240;  
"Psychedellic Shack," Temptations, Gordy 7096.

## Manhattan, Kan., Location: Adult Lounge

Floyd Evers,  
programmer,  
Bird Music Co.

**Current releases:**  
"Walk a Mile in My Shoes," Joe South, Capitol 2704;  
"Kentucky Rain," Elvis Presley, RCA 47-9791;  
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 4-45064.

**Oldies:**  
"Romeo and Juliet," Henry Mancini;  
"I'll Never Fall in Love Again," Tom Jones.

## Indianapolis, Ind., Location: Soul Lounge

Larry Geddes,  
programmer,  
Lew Jones  
Music



**Current releases:**  
"If Walls Could Talk," Little Milton, Checker 1226;  
"The Bells," Originals, Soul 35069;  
"It's a New Day," James Brown, King 6292.

**Oldies:**  
"Yester-Me, Yester-You, Yesterday," Stevie Wonder;  
"Stay in My Corner," Dells.

## Buchanan, Mich., Location: C&W Tavern

Frank R.  
Fabiano,  
operator,  
Fabiano  
Amusement Co.



**Current releases:**  
"Welfare Cadillac," Guy Drake, Royal American 1;  
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 4-45064;  
"That's When She Started to Stop Loving You," Conway Twitty, Decca 32599.

**Oldies:**  
"One Has My Name, the Other Has My Heart," Jerry Lee Lewis.  
"All I Have to Offer You Is Me," Charley Pride.

## Alton, Ill., Location: Kid Restaurant

Harry Schaffner,  
operator,  
Helen Franklin,  
programmer,  
Schaffner  
Music Co.

**Current releases:**  
"Bridge Over Troubled Waters," Simon & Garfunkel, Columbia 45079;  
"Arizona," Mark Lindsay, Columbia 45037;  
"Walking Through the Country," Grass Roots, Dunhill 4227.

## Ottawa, Ill., Location: Kid Restaurant

Don McDonald, operator,  
Jerry Duffy, programmer,  
McDonald Merchandising Co.

**Current releases:**  
"Bridge Over Troubled Waters," Simon & Garfunkel, Columbia 45079;  
"Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy 637;  
"The Rapper," Jaggerz, Kama Sutra 502.

# Distribution in the '70s

Continued from page 53

for the independent distributor if he will continue to contact the operators and furnish good service. Operators much prefer to buy from a good independent distributor.

The operators' biggest problem will continue to be a shortage of help. Service technicians know they are needed and can

obtain jobs easily. This creates an atmosphere of discontent and unrest.

In another area of distribution problems, it is becoming impossible to finance slow paying operators. They represent 40 to 50 percent of the potential buyers of equipment. This is a real problem for the distributor but may be a blessing in disguise.

While slow paying customers worry the distributor on the one hand, on the other we will see more large publicly owned vending companies buying music routes. Our information indicates that music is one of the more profitable segments of the larger vendor's business.



# Jukebox Stops Have Individual Needs

Continued from page 53

as Johnny Cash and Glen Campbell whose records can be programmed on all the jukeboxes the company has.

"There has been an increasing number of records that can be used over the entire route, especially within the past year," said Bonnie Humphrey, programmer for Missouri Valley Amusement Co. in Lee's Summit, Mo. "It makes the job a little easier knowing you can

use one record in all or most of the spots."

She said that artists such as Campbell and Cash are put everywhere regardless of the type of record that they make, because "if people like these artists they are going to play the records."

Other artists are programmed over the entire route depending on the record. Recent songs by artists such as Elvis Presley, Tom Jones, Joe Smith and Andy Kim have been programmed on nearly every jukebox, she said.

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# Jukebox Play Price Switch Gradual

## LOS ANGELES

• *Continued from page 53*

instances was increased revenue sometimes up to 25 percent higher. Still, the fear of the owner of losing his business to the man across the street was there and the machines were changed back.

A majority of operators feel that the only way to really establish two for 25 cent play as a standard is to have everyone make the move at the same time, thus allaying the fears of the owners. This, however, is at best a remote possibility.

In addition to a lack of success with installing two for 25 machines, operators also brought up the point that at this time business in Los Angeles—that is, the number of outlets—has been steadily shrinking for the past

18 months. Most operators report anywhere from a 10-25 percent reduction in outlets.

The main cause: The so-called 5 percent "tipplers" tax which has virtually erased the owner's profit margin; caused him to increase prices; lose customers (to the liquor store) and thus close.

Comments from individual operators/wholesalers are as follows:

Marvin Jones, Jones Music & Vending: Tried the two for 25 cents play in only one outlet. Convinced the owner of increased revenue advantages and the owner agreed. Six weeks later there was increased revenue but the machine was removed because the "man-across-the-street" was still on three for 25 cents. Jones services 170 outlets, a drop of some 15 percent in past 14 months. In the next 18 months he looks for an additional 15 percent drop. Tax is too heavy (5 percent tipplers, 5 percent sales, 1 percent extra sales tax) for owners to exist. His music policy hasn't changed. He still programs what he considers to be the "music that sells." Two for 25 would not cause him to invest any additional monies in records.

Harry Burd, ACA, one of largest operators on West Coast with more than 1,200 outlets: Has switched about 10 percent of his machines over and has seen an increased revenue in all of those outlets. Many of Burd's outlets, however, are in Hollywood or on the Sunset Strip where the customer often will pay the higher price without

quibbling. He tries to make most of his changes when he installs new equipment. "The customer isn't the problem; it's the owner who fears losing his business. The biggest complaint is that "record quality is lousy." Every company records at different level, volume and so forth. The business, in general, he feels is hand and he guesses about 17 percent of locations in California have closed up during the past 18 months due to higher prices they were forced to charge for beer.

Cliff Jones, Cliff Jones Music: In past two years has only been able to switch over about 5 percent with a revenue increase of about 25 percent in most of those establishments. He feels that the recordings available to operators are "worse than they have ever been." He is starting to put back some of the "oldies" in his locations. He services 125 locations, and has dropped 25 during the past year.

Dave Solish, Darvin Corp.: Services just over 100 outlets and none have changed. He cites high tariff in locations as the reason for the business drop and agrees with the consensus that the owner is the man who fears the play price change more than the consumer.

Charlie Koski, who from his Long Beach offices services about 70 locations: Feels the time isn't right for the new price and consequently, after surveying his accounts, has not installed any of the equipment. He cites high taxes, too.

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# SPECIAL MERIT PICKS

• Continued from page 52

## SOUL

**THE RAELETS WITH IKE & TINA TURNER**—Souled Out. TRC TRCS 1511 (S)  
Ray Charles' Tangerine label features the Raelets and benefits greatly by the addition of Ike & Tina Turner to the album. The Raelets star on "I Get Along All Right," plus Charles' "A Lover's Blues" and "One Hurt Deserves Another," while the Minit Records duo kicks up a storm on "Dust My Broom," "Beauty Is Just Skin Deep" and two others. A quality album for the ABC-distributed label, offering both the soft and funky side of soul.

**MEMPHIS HORNS**—Cotillion SD 9014 (S)  
Horn men Andrew Love and Wayne Jackson, assisted by the rhythm section of Don Chandler, Charlie Freeman, Tommy McClure, Jimmy Brown and others, have put together a fine package showcasing the Memphis Sound. Connoisseurs will appreciate these performances. The tunes are by Love and Jackson, Otis Redding and Steve Cropper and David Porter and Isaac Hayes, among others.

## JAZZ

**DEXTER GORDON**—More Power. Prestige PR 7680 (S)  
This completes a set of recordings made by Gordon when the tenor saxophonist paid a brief visit to the U.S. early last year for club and recording dates. The tenor saxophonist has lived in Europe for several years. As on the previous album, Gordon is backed by Barry Harris' superb "bebop" piano and for the long "Lady Bird" (a fine Tadd Dameron original) he is joined by another major league tenor saxophone player, James Moody. Straight ahead jazz for tenor freaks.

**DAVE PIKE**—The Doors of Perception. Vortex 2007 (S)  
Pike is a vibes and marimba player working within the free form bag. This album, produced by Herbie Mann, is a live Village Gate gig which has Pike joined by alto saxist Lee Konitz, making an all-too-rare appearance on record. Result is a controlled set of improvisational originals—all composed by Pike.

## BLUES

**T-BONE WALKER**—T-Bone Blues. Atlantic SD 8256 (S)  
Decade old tracks featuring Walker with some old style rhythm and blues backing by jazz artists—Barney Kessel's guitar is behind Walker's for the most part. Plus Johnson is on tenor saxophone and Walker includes pianist Lloyd Glenn on four very successful tracks. Included is Walker's own "Stormy Monday Blues" and the master (so credited by B.B. King) trucks and shuffles through his blues having a natural ball. Today's rock-blues fans should find this an educationally appealing repackage. It was originally a 10-inch album.

**PERCY MAYFIELD**—Bought Blues. TRC TRCS 1510 (S)  
Mayfield, expert at the down-home, old time blues idiom, offers ten of his own compositions in this set, all of them proof of his natural abilities in this field of music. The LP is especially timely because of his currently active single on RCA.

## FOLK

**RON ELLIOTT**—The Candlestickmaker. Warner Bros. WS 1833 (S)  
Elliott's songwriting style makes excellent use of nature's elements and his singing is just right for his songs: natural, masculine, and especially casual. Side 1 consists

# Action Records

• Continued from page 52

## ★ NEW ACTION LP's

**HERBIE MANN** . . .  
Stone Flute  
Embryo SD 520  
**ENOCH LIGHT** . . .  
Movie Theme 1970  
Project Three 5046  
**NINA SIMONE** . . .  
Black Gold  
RCA Victor LSP 4248  
**GOOD NEWS** . . .  
Columbia CS 9941  
**NILSSON SINGS NEWMAN** . . .  
RCA Victor LSP 4289  
**JIMMY CLIFF** . . .  
Wonderful World, Beautiful People  
A&M SP 4251  
**PHIL OCHS** . . .  
Greatest Hits  
A&M SP 4253  
**ORIGINAL CAST** . . .  
Coco  
Paramount PMS 1002

of five songs of different themes, three of which were written with Gary Downey, while Side 2 is an ambitious "Candlestickmaker Suite."

## SPOKEN WORD

**ROSKO**—Massacre at My Lai. Flying Dutchman FDS 118 (S)  
Bob Thiele's Flying Dutchman label again collaborates with WNEW-FM's Rosko musical backgrounds by James Spaulding (flute and Ron Carter (bass) to spotlight writer Pete Hamill's description of the alleged "Massacre at My Lai" in Vietnam. A dramatic contribution to anti-war literature, Hamill's words, narrated by Rosko, is a followup to Robert Scheer's "A Night at Santa Rita," another attempt at creative criticism against U.S. militarism and censorship.

## INTERNATIONAL

**DANDYS**—Llevame Contigo. RCA Victor MKS 1823 (S)  
The warm and happy blend of voices known as Los Dandys, have again produced a warm and delightful collection of tunes designed for lovers of all ages. Against a background of scintillating mandolins, Los Dandys tell a story of love, Latin style, that is sure to win them more followers.

# Coming Events

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

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

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

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

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

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

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

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

May 8-9—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 15-16—Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.

May 15-16—Kentucky Automatic Merchandising Association, annual meeting, Executive Inn, Louisville.

May 22-24—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Penn.

May 23-26—National Industrial Recreation Association national conference and exhibit, Denver Hilton, Denver.

May 24-27—National Restaurant-Hotel-Motel Convention, International Amphitheatre, Chicago.  
June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston, S.C.

June 12-14—New York State Automatic Vending Association meeting, Grossinger's, Grossinger, N. Y.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association meeting, Stauffer's Riverfront Inn, St. Louis.

October 6-9—International Machine Exhibition, Kongresshalle, West Berlin, Germany.

October 16-18—Music Operators of America Convention, Sherman House, Chicago.

November 7-10—National Automatic Merchandising Association Convention, International Amphitheatre, Chicago.

# Jukebox Play Price Switch Gradual

## PHILADELPHIA

• Continued from page 53

that there has been any appreciable increase in revenue for the machine. For the most part the jukeboxes now are priced beyond the two plays for 25-cents to five plays for 50-cents and 14 plays for a dollar. In some cases, operators have scaled the machine to 15 plays for a dollar, balanced by other locations where the offering is 11 and 12 plays for the dollar.

Since the experience of most

operators, particularly with the addition of the dollar changer, is that players go for the 50-cent and dollar bargains, the unit price per play is still 10-cents and less. As a result, the dropping of the dime per play slot for the quarters does not represent any appreciable source of additional revenue for the operators.

Nor do operators contemplate any change in record programming as a result of increased play pricing. They feel that their machines are presently well programmed to meet the needs of each particular location and that it takes only a "hot hit record" to attract the coins. The days of the jukebox being able to "make" a record hit, they say, are long gone. Nor do they have any faith in promotions, particularly since there is not enough of a profit cushion to allow for such additional expenses. Moreover, such efforts might encourage location owners to ask for more.

# Coinmen In The News

• Continued from page 54

and Fran Hill of Warren's Coin Co.

## INDIANAPOLIS

Low Jones Distributing Co. Inc., headed by Lewis L. Jones, recently was the site of a Wurlitzer service school. Attending the seminar were: C. M. Forrest of Felix Juke Boxes, Fort Wayne; Randall Standifer and W. R. Dearing of Muncie Coin Machine, Muncie; Bill Lay of Reid Sales Music Co., Delphi; George J. Reid of Manhattan Music Co., here; Scotty Butler of Allied Distributing Co., New Palestine; and George E. Wagner and Dick Wagner of Low Jones Dist. Co.

## LOUISVILLE, KY.

Co-Operative Distributing Co., here, headed by Bernard W. Jacobs and John Fitzgerald, recently was the site of a Wurlitzer service school. Attending the school were: Francis G. Miller of Miller's Inc., Irvine; Raymond Reynolds Jr. of Frankfort Music Co., Frankfort; Leo Rogers, Bill Brame and Gerald M. Downey of Brame Music Co., Hopkinsville; J. R. Miller and John Fitzgerald of Co-Operative Dist. Co.; H. E. Melton of Tommy Woods Vending Co., Sebree; Charles Colyer and Paul Chadwell of Modern Music Co., Somerset; and L. W. Cruze of Gatewat Co-Operative of Evansville, Ind.

## OMAHA

Central Distributing Co. here, with William J. Mashek as president, was the site of a recent Wurlitzer service seminar. Attending were: William R. Harris of Automatic Vending Service of Fremont, Neb.; Lester Fay of Fay Amusement Co. in Atlantic, Iowa; Leonard Van Sant of Central Dist. Co.; Mac L. Ellis and Howard Ball of Coin-A-Matic in Omaha; and John North and Paul Rogers of Howard Sales Co. in Omaha.

# Campus Dates

• Continued from page 34

University of Wisconsin Sunday (1) and Monday (2), followed by Andre Watts Tuesday (3) and Wednesday (4). The Detroit Symphony Orchestra will appear at the University Friday (6) and Saturday (7). Also appearing in Madison Sunday (1) will be L's G.A. Phakavali Dancers of Thailand will appear at Queens College in New York on Friday (6). Dwight Pelzer, pianist, appears at the University of Massachusetts Wednesday (4).

Paul Siebel, of Elektra Records, appears at the University of Hartford Saturday (28); Rutgers University in New Brunswick, N.J. Friday (6). Ritchie Havens plays Trespoo High School in Westbury, L.I. Friday (6).

## MINNEAPOLIS

• Continued from page 53

to try to improve programming. The customer can still play three tunes for a quarter where we are programming albums. This takes care of the 'bargain' hunter." He said he had seen no significant change in the buying of records. "There is only a certain number of records you can buy every week."

Spokesmen at Twin City Novelty said that all machines going out on routes are changed to two for a quarter play. "For the first month revenue drops and then it springs back to normal. Though the play remains the same the tavern owner may earn 20 percent more and this makes him quite happy."

Most small cities are still pricing jukebox play at three for 25-cents, according to operators. Duluth and Mankato and both cities here are doing much better with the changeover.

# Cigarette Advertising Push May Boost Vendors' Sales

• Continued from page 53

by cigaret manufacturers to develop a "safe" cigaret. Last year manufacturers and related suppliers spent an estimated \$8.8 million for research on smoking and health. Just last November, R. J. Reynolds Tobacco Company applied for a patent on a process that uses puffed tobacco—the product of a process similar to that which puffs Quaker Oats—in cigarets. The process is said to decrease tar and nicotine by reducing the amount of tobacco in each cigaret. (Cost, not incidentally, is also reduced.)

A third major trend in the cigaret business that has ramifications in vending is the move overseas. Most companies are increasing their advertising and promotion and expanding their distribution in foreign markets. The international market is estimated at three times the size of the domestic market. And the foreign market growth rate is 3 to 4 percent annually.

Cigaret vending, with a solid foothold overseas already, is sure to travel in style around the world with the American tobacco industry.

# Audio Marketing Corp. Ships 12-Selection Record Vender

• Continued from page 53

"We thought that we had a workable design and a company that could build it; however, as things turned out, we didn't." In mid-1969, when he found that his former manufacturer could not deliver the machine, Orsatti went looking for a new design and manufacturer. He found one in Donnelly, Blanthorn & Co., Inc., Flushing, New York.

Like the first machine, it is theft-proof but unlike the first model, each of the 12 selections to be sold will have its "face" displayed to consumers.

It was unveiled for West Coast showing last month at the Business Opportunities Show in Los Angeles. This week Dallas took it to San Francisco for a similar show. Six additional shows are in the immediate fu-

ture in Dallas/Ft. Worth; Anaheim, Calif.; Denver, Portland, Seattle and Houston.

"We sold 400 machines (more than \$250,000) at the L.A. show last month. There doesn't seem to be any problem with sales. The only question is: how fast can we deliver?" Orsatti said. For the next six months, the company will be delivering approximately 200 per month.

The singles will be purchased by distributors from Audio. Merchandise from all labels will be available. Orsatti said that Dallas' addition gives the company some "much-needed know-how in the record business. The rest of us were business and marketing men and now, for the first time, we have an insight into the record business and how it operates."

# What's Happening

• Continued from page 34

lege, program director John E. Krauss reporting; BP: "Don't Worry Baby," Tokens, Buddah; BH: "Rainy Night in Georgia," B. Benton, Cotillion; BLP CUT: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. . . . WUVT, Virginia Polytechnic Institute, music director Melissa Burgett reporting; BP: "The Rapper," The Jagers, Kama Sutra; BH: "If I Never Knew Your Name," Vic Dana, Liberty; BLP CUT: "Heaven Is in Your Mind," -Live Captured at the Forum—Three Dog Night, Dunhill. . . . WUNH AM/FM, University of New Hampshire, music director John Graham reporting; BP: "Let's Give Adam & Eve Another Chance," Gary Puckett, Columbia; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Wild Child"—Tom Rush—Tom Rush, Columbia. . . . WQMC, Queens College, music director & personality Ted Goldspiel reporting; BP: "Love Grows," Edison Light-house, Bell; BH: "Instant Karma," Plastic Ono Band, Apple; BLP CUT: "Cecilia," -Bridge Over Troubled Water—Simon & Garfunkel, Columbia.



# Canadian News Report

## Compo Back With Musicor

MONTREAL — The Compo Co. will again distribute Musicor Records in Canada. Negotiations were recently completed between Lee Armstrong, national sales manager of Compo's Apex Division, and Art Talmadge of Art Talmadge Productions Inc.

The Musicor label was represented by Compo here a few years ago before becoming involved in a worldwide association.

Ten items are already set for release within the next two weeks. They include Gene Pitney's "All the Young Women," "Jennifer Tomkins" by the Street People, plus product by George Jones, the Platters and Hugo Winterhalter.

## RCA NOVELTY DISK IS OUT

TORONTO — Recent interest in Ronnie Hawkins' career and new product has prompted RCA to rush-release a novelty disk about the singer, "Talking Silvercloud Blues" by John D. Loudermilk.

The song, penned by Gordon Lightfoot, several years ago, is based on Hawkins' adventures in purchasing a Rolls-Royce while dressed as a cowboy. RCA has no plans as yet to release the record in the U.S.

## CRTC Rules 30% Local Content For AM's; TV Content Boosted

TORONTO — The Canadian Radio-Television Commission has proposed new broadcasting regulations which would impose 30 percent Canadian content rule on all music broadcast on AM radio stations. Stringent rules to boost Canadian content on television were also announced.

Pierre Juneau, CRTC chairman, said the new regulations were necessary to save Canadian broadcasting from complete domination and eventual extinction by U. S. broadcasting.

Beginning Oct. 1, 30 percent of the music played by AM stations must meet one of four conditions: that the music be either performed, written or composed by a Canadian, or recorded in Canada. By Oct. 1, 1971, 30 percent of the music played must meet two of these conditions.

At present, there are no regulations enforcing Canadian content on the radio. The new directives came as no surprise to broadcasters who had been expecting the announcement for some time.

### Reaction Varied

Reaction to the rulings was varied, but both broadcasters and record company officials were unanimous in agreeing that the regulations would be a boom to Canadian performers, composers and technicians.

Most broadcasters were sur-

prised that FM radio was overlooked in the rulings. Some suspect that the CRTC has either drawn up FM regulations and withholding them for an announcement later, or that FM stations because of their arts-oriented content will escape any severe directives. Special rulings for underground FM stations are expected later.

Record companies, who have stepped up Canadian production in the past year, were delighted with the rulings.

Paul White, Capitol Records a&r director, said, "Capitol has been working up to this day for sometime and is going to be ready." He added, "These regulations will probably force some major companies, who have been reluctant to become actively involved in the Canadian music scene, to start producing some Canadian records."

Broadcasters, who have frequently questioned the quality of Canadian-produced records and criticized the uneven flow of Canadian product, reacted favorably to the proposed rulings.

### Sees No Problems

John Hart, music director of country station CFGM which airs 10 percent Canadian content, foresees no problems in adhering to the regulations. "Many Canadian country disks are produced in Nashville," says Hart. "Unless production is increased here, and we have the talent and facilities for such an increase, composer and performer credits will likely see most country stations through the regulations."

Gary Palant, program director of Top 30 station CKFH, said, "The record industry will have to catch up with broadcasting needs and supply more product." But he warned, "Quantity will still be no substitute for quality." CKFH is presently broadcasting 13.3 percent Canadian content.

## From the Music Capitols Of the World

### TORONTO

As a result of exposure at the MIDEM convention in Cannes, Jason Hoover's "We Were Happy" has been secured by a number of record companies for release in Spain, Italy, France, Denmark, Norway, Sweden, Germany and the U.K. The new Syndrome disc, distributed nationally here by Compo, was first charted at CKLG, Vancouver, early this year and has since broken out in several other markets. . . . **Pepper Tree** in from Halifax to cut a few singles for Capitol at RCA Studios. . . . **Claude Francois** touring Quebec. Dates include: Chicoutimi, Tuesday (24); Quebec City, Wednesday (25); Sherbrooke, Thursday (26); Trois-Rivieres, Friday (27); Montreal, Saturday (28); Joliette, Sunday (1). . . . **Rob McConnell's Boss Brass** to tape a CBC program before a live audience in Belleville, March 26. Band begins another two week engagement at the Savarin, March 9. . . . CKFH bringing **Neil Diamond** to the CNE's automotive building for a concert Sunday (1). . . . **Beatles' "Hey Jude"** LP (formerly "The Beatles Again") to be released Tuesday (24) and their new single, "Let It Be" Friday (27). . . . **Bill Misener**, former member of the **Paupers**, appointed creative direc-

(Continued on page 61)

## Quality Push On 'Rip It Up'

TORONTO — Quality Records has kicked off one of the company's heaviest promotion campaigns in connection with the release of an early rock 'n' roll classic, "Rip It Up" by their newly signed Teenage Dance Band. The campaign was designed to introduce the new group to the trade and public and to capitalize on the current revival here of early rock music.

The push on the disk began early in January, weeks before the national release at the end of the month. The highlight of the campaign was the specially produced disk that played backwards inviting the listener to take a turntable trip back to the '50's with the song.

The extensive promotion campaign on the Canadian produced disk is part of Quality's recently announced expansion of their a&r activities.

commercial breaks and strict rules permitting commercials in newscasts were also announced. Juneau said that all these rulings were only the first step in a series of regulations to increase and ensure Canadian content.

The commission will hold a public hearing in Ottawa beginning April 14 to hear comment on the new regulations. "We will not back down easily," Juneau warned broadcasters.

Lyman Potts, director of the Canadian Talent Library, believes that MOR stations like CFRB, one of CTL's main sponsors, will have little trouble. "The 166 stations who subscribe to CTL have 124 albums with 1,500 selections to air," said Potts. He feels that the regulations give broadcasters plenty of latitude. "Even when in full operation next year, two of the provisions that will count for Canadian content amount to only composer credits," said Potts. "Any U.S. or U.K. singer could sing these songs and still have the product count for Canadian talent. We may end up hearing more Canadian songs but not necessarily more Canadian artists or productions."

In addition to the radio regulations, the CRTC also proposed rules to boost Canadian content on television to 60 percent in prime time. The rule is to take effect this fall for the CBC, a year later for private stations. British and French-made shows will not count as Canadian content any more. Not more than 30 percent of the total programming may come from one foreign country.

TV broadcasters fear that these rules will turn TV viewers to U.S. stations and start downward spiral with a loss of audience, money and quality.

Rules limiting the number of

## Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic SD-8236	15
2	4	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	9
3	3	THE BAND Capitol STAO 132	18
4	2	ABBEY ROAD Beatles, Apple SO 383	19
5	8	SANTANA Columbia CS 9781	15
6	5	LET IT BLEED Rolling Stones, London NPS 4	10
7	7	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold THS-1	6
8	10	EASY RIDER Soundtrack, Reprise 2026	13
9	6	ENGELBERT HUMPERDINCK Parrot PAS-71031	7
10	9	TOM JONES LIVE IN LAS VEGAS Parrot PAS-71030	14
11	12	TOUCHING YOU, TOUCHING ME Neil Diamond, Uni 73071	8
12	13	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW-389	2
13	11	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50068-N	9
14	16	POPPY FAMILY London M-17375	6
15	19	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack, A&M SP 4227	5
16	18	LIVE PEACE IN TORONTO 1969 Plastic Ono Band, Apple 3362	2
17	14	JOE COCKER! A&M SP 4224	5
18	15	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter SPS-580	2
19	—	UMMAGUMMA Pink Floyd, Harvest ST BB 38	1
20	20	IN THE COURT OF THE CRIMSON KING King Crimson, Atco-SD-8245	2

Billboard SPECIAL SURVEY For Week Ending 2/28/70

## Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	6	TRAVELLIN' BAND/WHO'LL STOP THE RAIN Creedence Clearwater Revival, Fantasy 637	2
2	9	THANK YOU (Falettin Me Be Mice Elf Agin)/EVERYBODY IS A STAR Sly & the Family Stone, Epic 10555	3
3	3	I WANT YOU BACK Jackson 5, Tamla/Motown 1157	7
4	4	WALK A MILE IN MY SHOES Joe South, Capitol 2704	4
5	1	VENUS Shocking Blue, Colossus 108	8
6	2	ARIZONA Mark Lindsay, Columbia 45037	7
7	10	HONEY COME BACK Glen Campbell, Capitol 2718	3
8	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079	1
9	5	NO TIME Guess Who, Nimbus 9-74-0300	8
10	17	HE AIN'T HEAVY, HE'S MY BROTHER Hollies, Epic 10532	3
11	11	THAT'S WHERE I WENT WRONG Poppy Family, London M17375	8
12	—	MA BELLE AMIE Tee Set, Colossus 107	1
13	12	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273	5
14	8	FANCY Bobbie Gentry, Capitol 2675	6
15	14	WITHOUT LOVE Tom Jones, Parrot 40045	6
16	16	LET'S WORK TOGETHER Wilbert Harrison, Sue 11	4
17	13	BLOWING AWAY Fifth Dimension, Soul City 780	3
18	19	HEY THERE LONELY GIRL Eddie Holman, ABC 11213	3
19	7	WHOLE LOTTA LOVE Led Zeppelin, Atlantic 2690	10
20	—	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057	1

Billboard SPECIAL SURVEY For Week Ending 2/28/70



# International News Reports

## Cap Into Holland—Davis Supervisor

LONDON — Capitol Records, the U.S. EMI affiliate company, has opened offices in Amsterdam under supervision of Allen Davis, appointed European Marketing Director for the firm.

But Davis, in London, said that the move by the U.S. company was "primarily to strengthen our own position within EMI." Independent labels have made great inroads in the EMI market as a whole. "If things are going to happen here we want to be personally involved."

Davis describes his appointment as an initial effort in coordinating Capitol policy through EMI offices in 13 European countries. Rarely staying at his Amsterdam home base, Davis has been touring EMI offices talking about Capitol product, about developments in the U.S. and lending "whatever merchandising support and expertise I can offer along American promotion and merchandising lines."

"As things develop and we find we might be helpful in certain areas with certain types of personnel, we could enlarge Capitol staff in Europe," Davis continued. "Certainly the job is too big for one man. Our participation up to this time has produced strong results."

"So far I've been learning about the places where EMI executives are most knowledge-

able in their own markets, and they have been most cooperative. I have no complaints at all about EMI representatives of Capitol, who are strongly promotion-minded. Europeans as a whole have more revenue to spend on leisure items than in the U.S. Capitol's country music catalog has been quite strong in Scandinavia and is spreading to Germany and Holland, and I hope to the U.K. as well.

"I'm also working on arrangements for performances by Capitol artists in Europe," Davis said. "There's a 'Country Caravan' coming in April which is to play 21 dates in six countries, and the Band will do a tour in early spring. The sounds of American music as a whole are slowly spreading among the youth in every European city, despite the problems of radio airplay in several countries."

## Willis Bill Draws Talk

LONDON — Following the withdrawal by Lord Willis of his private members' bill to have composer royalties revised, a meeting was held in which interested parties reviewed the matter but definite measures have not been adopted.

Victor Knight, secretary of the Songwriters' Guild, said that the record revision royalties committee met for discussion Feb. 10. "It would seem in due course, after further consideration, a case will be made to the Board of Trade for support of a new Parliamentary bill," Knight said.

"At the moment we feel that with no price maintenance on records, the Board of Trade can only recommend legislation again."

## Aguile Pacts For TV Show

MADRID — Spain-based Argentinian singer/composer Luis Aguile, who wrote "Cuando sali de Cuba," is in Argentina where he has signed a contract with Channel 9 TV of Buenos Aires for his own weekly television show.

Aguile, who will be in Buenos Aires until June, has recently formed his own record label, Showman, and plans to record new Spanish talent and to seek representation of foreign catalogs for distribution in Spain.

Aguile will release an LP and a single by himself on the new label in May.

Showman will be distributed in Spain and Portugal by Movieplay. Aguile has also formed a music publishing company, Editorial Astarte Europa.

## LP Output in U.K. Hits Peak

LONDON—Latest Board of Trade figures disclose that during October production of albums totalled 6,683,000 copies, the highest figure ever recorded, as companies geared up for the seasonal ascent of the buying graph.

Album output, 835,000 copies higher than in September, combined with 4,283,000 singles, shot the overall production figure for 1969 to a new all-time peak of 10,980,000 copies. This was a 16 percent improvement on October 1968.

Total sales for the month, at £3,542,000 were a healthy 9 percent up on the previous October, with export sales running at an impressive £646,000.

Over the 10 months to the end of October, both production and sales were 7 percent better than in 1968, while exports improved by 21 percent.

## 2 Women Form A Promotion Co.

LONDON — Independent promotion girl Marie-Eve Olafsson, and Sue Kingswood, formerly in British Polydor's Atlantic promotion department, have formed their own promotion company, Mosk, with offices at 10, Oxford Circus Ave., London, W.1. Mosk has a contract with Monty Babson productions for the promotion of records by Blue Mink and is also handling Yes and For Evermore.

## SIAE Takes Over SEDRIM Functions

MILAN — Since Jan. 1, SIAE, the Italian Society of Authors and Publishers, has taken over the functions of SEDRIM, the Italian mechanical rights society.

SEDRIM was founded in 1926 as BIEM society, to collect mechanical royalties. Its formation was not opposed by SIAE even though under Italian copyright law only one organization is authorized to collect copyright royalties.

However, last year SIAE said that from Jan. 1, 1970, it would take over SEDRIM's functions and promised stricter control over recordings of new songs in the matter of royalty and cover version abuses.

The International Federation of the Phonographic Industry has welcomed the change and "is looking forward to collaborating with the official government organization." It is one of the strongest of the European authors' rights societies with 1,500 inspectors and a reputation of dealing firmly with copyright abuses.

SIAE has opened an office in Milan at Via Arco 7 to handle the mechanical rights operation with Lucio Capogrossi in charge. SIAE has also declared that it will no longer operate through BIEM but will make its own contract with Italian record producers.

As a result of the new BIEM contract, the responsibility for royalty collection in certain territories where no BIEM member organization exists (formerly handled by BIEM (Paris) is split among three of the

major European mechanical rights societies — SDRM in France, GEMA in Germany and SEDRIM in France.

SEDRIM acquired responsibility for certain countries of Central and South America, Eastern Europe and the Middle East. How this responsibility will be discharged under the new arrangement is not yet clear.

It is likely that SIAE will

(Continued on page 62)

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## Finnish Disk Imports Up \$151,000 in 1969

HELSINKI—Imports of records into Finland during 1969 were valued at \$834,000, compared with \$683,000 in 1968, according to figures published by the Statistical Bureau of the Finnish Customs Board.

By a large margin the U.K. was Finland's biggest source of imports with sales of \$358,000, compared with the previous year's figures of \$238,000.

Country by country figures were:

	1969	1968
West Germany	\$225,200	\$153,300
Sweden	\$115,400	\$73,800
Switzerland	\$72,140	\$90,230
U.S.	\$60,000	\$41,190

Export of Finnish records was only narrowly increased in 1969 to \$51,190 compared with 1968's \$50,900. Sweden with 100,000 Finns among its population remained Finland's biggest customer, with imports valued at \$38,300, but the figure was down compared with \$41,440 for 1968.

Exports to Canada were slightly down at \$1,869 but to the U.S.A. were \$4,880 compared with \$3,570 in 1968.

In the virgin tape field, imports for 1969 broke all records at \$1,487,000 compared with the 1968 figure of \$1,308,300. West Germany was Finland's biggest supplier (\$594,760) but Sweden's share of this market increased dramatically from \$63,330 in 1968 to \$285,000 in 1969.

Country by country figures were:

	1969	1968
West Germany	\$594,769	\$626,900
U.S.	\$319,300	\$244,000
Sweden	\$285,000	\$63,330
U.K.	\$37,380	\$163,800

Big gains were also noted in the import of prerecorded tapes with a total import value of \$151,100 for 1969 compared with the previous year's \$86,400.

	1969	1968
U.S.	\$39,280	\$19,760
West Germany	\$34,760	\$8,090
Sweden	\$24,280	\$27,140
U.K.	\$17,300	\$20,000
Netherlands	\$11,640	\$4,040
Italy	\$9,620	\$9,238

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## HIRE AGENCY AS TAX AIDE

HAMBURG — As part of an intensive campaign to have records considered as cultural material and therefore taxed at 5.5 percent instead of the present 11 percent, the West German record industry federation, the Bundesverband der Phonographischen Wirtschaft, has appointed the Necker & Co. agency to handle its public relations.

The company will be charged with establishing the claim of records to be considered as cultural products and with enhancing the public image of the record industry.

## W. Germany to Pick Euro Entry

HAMBURG — West Germany's song for the 1970 Eurovision Song Contest in Amsterdam, March 21, will be chosen from the following six:

"Wunder gibt es immer wieder" by Christian Bruhn, sung by Katja Ebstein (Liberty); "Pierre, der Clochard" by Draf Deutscher, sung by Kirsti (Telefunken); "Bei jedem Kuss" by Delle Haensch, sung by Edina Pop (Phonogram); "Auf dem Kurfuerstendammsagt man 'Liebe'," by Henry Mayer, Georg Buschor, sung by Roberto Blanco (CBS); "Allein unter Millionen" by Guenther Sonneborn, sung by Reiner Schoene (Ariola); "Blaue Augen, rote Lippen und kastanienbraunes Haar" by Horst Ackermann, Herbert Thusek, sung by Josef Laufer (Miller/RCA).

Neither Deutsche Grammophon nor Electrola has nominated artists for the contest.

## Artist's Union In Norway?

OSLO — Because they consider the fees paid by the country's only television company, the state controlled NRK-TV, as unsatisfactory, Norwegian pop artists are planning to form their own union.

The dissatisfaction with fees was expressed recently by pop singer Elisabeth Granneman who suggested that the television company should set up a payment bureau so that artists did not have to negotiate their fees with individual producers.

Television entertainment department chief Erik Diesen agreed that fees were low but explained that the company had to work to a limited budget.

Miss Granneman, whose protest has attracted the support of the Dizzie Tunes, Ray Adams, Kirsti Sparboe, Inger Lise Rypdal and Bror Mauritz-Hansen, revealed that for her participation in the Norwegian Song For Europe finale last year she was paid at the rate of \$2 an hour.

Now Miss Granneman, folk singer Lars Klevstrand, satirical singer Rolv Wesenlund and impressionist Mauritz-Hansen are planning a pop entertainers' union which may eventually become affiliated to the Norwegian Musicians' Union.

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Say You Saw It in Billboard

# CBS/Sony Claims 10% of Record Mart in Japan; Sees Rise to 20%

By ELSON IRWIN

TOKYO — "We didn't exactly start from scratch," Tatsu Nozaki, general manager of international division of CBS/Sony said, looking back over the first 12 months in business. "We, of course, had the advantage of CBS' worldwide catalog, but we did not have a stable of our own."

Oddly enough, however, in the first year of joint operation between the Japanese-based company, one of the three biggest hits of the year was "home-grown."

The firm now claims 10 percent of the total Japanese record market. "By the same time next year," said Nozaki, "CBS/Sony will be marketing 20 percent of all records sold in Japan."

CBS/Sony did not enter the Japanese market in a catch-as-catch-can style. CBS had been selling records in Japan with an arrangement with Nippon Columbia. The new joint venture came into being in July 1968 and by March 1969, CBS/Sony had its pressing plant in operation. Several established firms

## European Executive Turntable

RCA, U.K., in an internal realignment, has put Ian Gillespie, general manager product and operations, in control of all a&r activities. Gillespie becomes responsible for programming and release scheduling for the RCA label, recording and manufacture at the Washington plant and promotion. Gillespie's new duties leave Walter Sparksman, general marketing manager, to concentrate on RCA's sales activities, both at home and in export areas. Sparksman will also control classical and budget programming operations.

Jeremy Watson appointed as financial controller, RCA, U.K. . . . Bob Angles, formerly manager foreign programming, has been given a new post coordinating releases in the northern European region. . . . Pat Pretty, EMI Records press officer, leaves the company next month to join the executive PR staff of Tony Barrow International. Apart from working on TBI's pop accounts, she will also head a new division aimed at diversifying TBI's activities into other areas of the entertainment industry. She has been associated with showbusiness for almost 20 years, having spent 14 years in PR before joining EMI to head the press department, she was Pye's press officer for six years. . . . Paul Ellis has been appointed manager of the Wholesale Record Division for Keith Prowse, the post previously held by Lionel Rose. He was previously with Major Minor in field sales promotional work. Ellis was with Keith Prowse six years ago when he worked as assistant to Walter Woyda, who was then manager of the division. . . . Paolo Ruggeri is leaving his job as A&R supervisor at Dischi Ricordi, Milan, to take over as manager of the CEMED Carosello record company, a division of the Curci group. Ruggeri, 37, has worked in the record industry for 12 years and joined Ricordi eight years ago following a four-year spell with RCA in Rome.

in Japan are contracting to have records pressed at the CBS/Sony plant.

"It has been an established fact that domestic products have outsold foreign imports here," Nozaki said. "We at CBS/Sony are changing all that by introducing many new artists from America and England. "It is always a gamble to bring out a new artist in Japan where records are very expensive and the average income still considerably lower than in many Western countries, but we have done this and have been able to educate the populace on an international scale."

CBS/Sony's three biggest hits during its first 12 months of operation were a CBS-U.K. release of the Zombies' "Time of the Season," CBS-U. S. release of Simon & Garfunkel's "Sound of Silence," and a local phenomenon, Carmen Maki's "Sometimes I Feel Like a Lonely Baby."

The single still plays a great role in Japan despite reports of its disappearing in other parts of the world, but all Japanese record officials believe and Nozaki agrees that "the album is making great strides."

He said: "One must examine the charts weekly to determine how different the two categories are. In the singles category, Japanese records dominate. In the album category, foreign imports have practically taken over."

Nozaki, 37, and no stranger to the record business having represented Nippon Columbia in New York for seven years. He understands the Western idiom and can read the signs of possible trends. He and his fellow workers have pushed hard to familiarize the Japanese people with such names as Bob Dylan, Jonny Winter, Chicago Transit Authority, Illinois Speed Press, the Zombies, the Buckingham and all the rest. Dylan, although he is a household word in most countries, is still a mystery to most Japanese simply because they fail to "get the message."

That is why CBS/Sony is going to start 1970 with an educational project to "educate the Japanese as to what these artists are talking about."

Through Nozaki's efforts and his young staff of co-workers (the average age of his a&r men and producers is only 24), he has successfully merchandised such artists as Donovan, the Marmalade, the Tremeloes, O.C. Smith, Tim Hardin, The Ionious Monk, Dave Brubeck and Miles Davis.

Miles Davis was no stranger to Japan in pre-CBS/Sony days. But CBS/Sony has made a "project out of Miles Davis," according to Nozaki, "so much so that the average Japanese knows Miles Davis over most American artists." No less than 20 Miles Davis albums have been released during CBS/Sony initial year.

### Pride in Plant

CBS/Sony people look with pride on their processing plant, located between Tokyo and Osaka. It is modeled after the plant in Santa Maria, Calif. and has 12 automatic pressing machines in operation now with 12 more coming in next year.

CBS/Sony has projected itself as the leader in the classical field of music too with the large catalog from CBS-U. S. This is

an important division of sales since Japan, per capita, "buys more classical records than any country in the world," according to Nozaki. Among the Japanese "favorites" are Leonard Bernstein, George Szell and of course Bruno Walter.

CBS/Sony has taken a rather slow road in the domestic department (the development of local artists). But this division too is cultivating what Nozaki likes to call "a lasting stable of artists."

Nozaki said: "We are interested in long-term stars. Surely there is profit in the one-shot smash, but in the long run, in Japan, it is the steady market which wins out."

This is especially true, he says, pointing to artists such as Andy Williams, a long-time favorite in Japan. Williams has made several visits to Japan and each time his concerts are sellouts. His albums sell steadily.

"We want to establish the same kind of thing with our own stars," Nozaki said. He believes the Japanese are people with certain buying habits. They are loyal to certain performers. They maintain this loyalty over

(Continued on page 65)

## CBS Branch, Reditune Pact

LONDON — The Columbia Special Products branch of the Columbia Records Division of CBS is marketing Britain's Reditune background music service throughout the U.S. and Canada, except for Quebec and the Maritime Provinces.

CBS is supplying subscribers with special programs taken from the Reditune library and from CBS sources and is handling duplication and loading, using the Reditune high-speed duplicator.

## Greek Popfest Set for July

ATHENS — The Third Song Olympiad, the Greek international pop song festival, will be held this year at the Panathinaikon Stadium, Athens, July 10-12.

The inaugural event in 1968 attracted participation from 17 countries; last year the figure had grown to 29 and already this year more than 30 nations have shown interest.

The festival, promoted and financed by the Greek government under the direction of radio and television personality George Economides, will this year limit participation in the finals to one song from each country, including Greece.

# NO BRAZILIAN TUNES IN RIO FEST; COPYRIGHT TIE

BUDAPEST—There will be no Brazilian songs in the Fifth Rio de Janeiro Song Festival this fall and the world copyright of all new compositions presented during the event will be owned by the festival organization.

This was announced by Augusto Marzagao, general manager of the festival, during a lightning 36-hour visit to Budapest to discuss Hungarian participation in the event.

Marzagao held auditions for young Hungarian talent in the local radio studios and announced that he will not shrink from the idea of unknown artists at Rio.

He said that all songs in the festival would be guaranteed a recording by the original or Brazilian singers and could be sung at the event in either their original language or in Portuguese, English or French.

Marzagao said 32 countries would be taking part in the Fifth Festival including all the Americas, Japan, Belgium, France, U.K., Greece, West Germany, Holland, Hungary, Austria, Italy, Ireland, Portugal, Sweden, Switzerland, Spain, Czechoslovakia, Yugoslavia, Israel, Morocco and Lebanon.

The event will be televised throughout the Americas and will be screened for Europe for Eurovision. The international jury will include Barbra Streisand (U.S.), Domenico Modugno (Italy) and Udo Juergens (Austria).

## Pact Brings 10 New Labels

NEW YORK — The newly signed contract between Victor of Japan and MCA brings 10 new labels to the Victor stable. First release is set for April and the contract is to run for four years.

MCA executives, artists and other representatives will be in Japan for the debut of the labels. Dick Broderick, of MCA International, was in Japan in January to sign the contract, which will bring such artists as Brenda Lee, Carmen Cavallero, Dionne Warwick and Neil Diamond to Victor of Japan.

M. Torio, head of the world group section of Victor of Japan, will take on the added responsibility for MCA product in Japan with Dick Mayamoto, executive representative for MCA Inc., who has been in Japan for 10 years, will coordinate activities.

## Collier in Deal With Toshiba

LONDON—Mike Collier of Mother Mistro has signed a long-term subpublishing deal with the Japanese Toshiba Industries company. The deal was initiated at MIDEM by Collier and Toshiba directors Norri Ishizaka and Hideo Kusumoto.

Toshiba will handle the Mother Mistro catalog in Japan where Collier has achieved several hits with songs by Dave Dee and the Herd.

In addition to the subpublishing deal with Toshiba, Collier also finalized a deal with Richard Uehara of Hara Music to place masters of several independent record companies associated with Collier, including Rex Oldfield's Lynx and MMR Productions. The Toshiba deal gives Mother Mistro representation in every major territory.



## From The Music Capitals of the World

• Continued from page 58

tor of Sun-Bar Productions. . . . New LP featuring **Galt MacDermot** playing his "Hair" music being distributed by London on the Kilmarnock label. . . . Atlantic artist, **John Hammond**, at the Riverboat Feb. 10-15. . . . "No Time," by the **Guess Who** in the Top spot at CKRC, Winnipeg. **Ronnie Hawkins** "Down in the Alley" into the Top 10 at CKLC, Kingston.

Canadian-Radio-Television Commission has held back the renewal of CHIN's license. The station broadcasts in 23 languages. . . . Deutsche Grammophon releasing part five of "The Beethoven Edition 1970—Music for the Stage." . . . **David Bowie's** "Space Oddity," a big hit in England last summer, starting to move in Quebec City, Edmonton and Regina. . . . Capitol planning a big reception for **Buck Owens, Susan Raye** and the **Huggers** prior to their concert at Maple Leaf Gardens, Sunday (1). . . . **Frankie Laine** raised over \$2,000 for the Toronto Sick Children's Hospital during his engagement at the Hook and Ladder Club. Singer signed autographs and accepted donations for the hospital between shows. . . . "Hair" played to 96 percent capacity audiences at the Royal Alexandra in January. . . . A 30-foot wagon packed with a crew of quality promotion people and pulled by two white horses paraded through town recently to promote the "Paint Your Wagon" soundtrack LP and film. Quality is heavily promoting the LP with similar campaign stunts across the country. . . . Distribution has increased by 5,000 in the first three weeks of printing CKLG's new Top 30 chart in Vancouver. . . . **Gary Duke** left CHUM to take up a new position at CKLW, Windsor. . . . **Sandler & Young** at the Royal York's Imperial Room Feb. 16-Saturday (28). . . . **Andy Kim** to record heavier product in the future, he says. . . . Vancouver's **Collectors** return here in mid-March to tape a CBC rock special directed by **David Acomba**. **Guess Who** will also headline the show. . . . Ottawa's **National Arts Centre Orchestra** will make its debut performance in the U.S. May 27 with a concert at Dartmouth College, Hanover, N.H. Ontario concerts are also being scheduled. . . . **Scott Morgan**, formerly of Arizona, with CKFH. **Tom Fulton** moved to the evening spot at the station when **Keith Hampshire** left recently. . . . Beginning with the Maple Leaf System's Feb. 5 voting conference, only one single will be chosen as a "pick" for exposure on the national network. There were three selections picked previously. **Edward Bear's** "You, Me and Mexico" was the winner. . . . **Tony Joe White, the Turtles** and **Sly & the Family Stone** slated for a Maple Leaf Gardens concert April 3. . . . **Rich Simons** of Taylor, Pearson & Carson Record Division in Vancouver reports strong sales for "The Rapper," by **Jaggerz** and "A Friend in the City," by **Andy Kim** on the West Coast.

A number of disk jockeys and radio executives are on the move in Montreal. **Ron Legge**, formerly with CFOX, has joined CKGM. . . . **Bob Ancell**, CFOX disk jockey and newsmen, appointed program director of CHER, Sydney, Nova Scotia. . . . **Charles Rodney Chandler** left CFOX to become director of CFRW, Winnipeg. . . . **Scott Cameron** exited CKGM to become CFOX' new program director. . . . **Mike Gilligan**, promotion director; **Dave Davis**, program supervisor; and **Tom McLean** left CFOX. . . . **Jim Sward**, former CFOX sales manager, now vice president and general manager of CKGM AM & FM. . . . **Liam Mullen** left CKGM-FM to join A&M Records' new operation in Toronto. . . . **Dave Marsden**, who left CKGM a few weeks back, has returned to the station.

### TOKYO

The Victor Co. of Japan announced it is releasing its "first" home-grown original cast album, "Scarlett." This is the musical by **Harold Rome** currently being staged in Tokyo from "Gone With the Wind." The score contains 22 songs. . . . **Duke Ellington** fans were in abundance at two parties for Duke in Tokyo to celebrate his 70th birthday. . . . Victor of Japan will release an album by **Billy Watkins**, U.S. entertainer in Japan, entitled "Golden Soul and Country." . . . New February releases for Victor of Japan include "Elvis Presley Live at Las Vegas and Back to Memphis" record set, the **Jefferson Airplane's** "Volunteers," **Gary Burton Quartet's** "Japanese Edition," **Jack Jones's** "Romeo and Juliet," **Bonnie Dobson's** new LP, a collector's item special, "Shorty Rogers and His Giant" and "Best of Porter Wagoner." . . . CBS/Sony's new releases for February include "Live at Bill Graham's Fillmore West," **Chicken Shack's** "O.K. Ken?," **Donovan's** "A Gift From a Flower to a Garden," the **Arbors** "Harmony for Youth," a re-release of **Errol Garner's** "Concert by the Sea," **Duke Ellington's** "Hi-Fi Uptown," **Tony Bennett's** "What the World Needs Now Is Love," **Eddie Gorme's** "Blame It on the Bossa Nova," and **Andre Previn's** "My Fair Lady." CBS/Sony is planning a huge reception and promotional tour for **Leonard Bernstein** and the N.Y. Philharmonic when they come to Japan for Expo '70. It is hoped Bernstein will conduct a Young Children's Concert on NHK color-TV. The orchestra is expected to play concerts in other cities besides Osaka (the site of Expo '70). . . . CBS/Sony is also planning promotional "extravaganzas" for two big U.K. groups "The Tremeloes" and "Love Affair," both coming to Expo '70 this year. **Gary Peacock** formerly of **Jimmy Griffre** group, is recording for CBS/Sony, Tokyo.

ELSON E. IRWIN

### BARCELONA

Los Tres Sudamericanos (Belter) were in Paris for two concerts. . . . **Duke Ellington** and his orchestra were in Barcelona for the jazz festival. The band gave a sacred music concert at the cathedral Santa Maria del Mar with the Catalan choir, Choral San Jordi, which was televised by TVE. . . . **Charles Aznavour** (Barclay Movieplay) was in to tape a show for TVE. . . . Odeon Group **Lone Star** will tour Germany. . . . Belter is releasing "Alors je Chante," **Rika Zarai's** French version of one of last year's four Eurovision winners, "Vivo Cantando" by **Salome**. . . . **Ravi Shankar** played a sell-out concert at the Palau Theater, Barcelona. . . . Ekipo launched its biggest-ever promotion campaign to boost "Jean" by **Oliver**, who was recently in Madrid to tape an appearance on the Saturday show "Galas del Sabado."

French singer **Nicoletta** was in Barcelona to tape an appearance on the "Luces en la noche" TV show. . . . **John Rowles** (Odeon) played for three days to capacity crowds at the Rio Club. . . . Belter artist **Maruja Garrido** was in Paris for appearances at the Olympia Theater. . . . Catalan singer **Luis Llach** was in London to record "Tot sovint" for Movieplay. . . . "Pueblo," Spain's leading evening newspaper, has awarded its pop prize for 1969 to **Joaquin Alfonso Navas**, artistic director of Belter for the international success obtained by his artists during 1969 in European festivals. . . . The Barcelona record company Als 4 Vents will have its product distributed throughout Spain by Movieplay. First releases are the album "Canciones de amor prohibido" by **Els Sapastres**, and the single "Lock Away Our Happiness" by the **Maquina** group.

RAFAEL REVERT

### MADRID

Novola artist **Massiel** returned from a tour of Mexico where she made an album of Mexican songs. . . . Spain-based Argentinian singer **Alberto Cortez** (Hisvavox) is on a tour of Mexico, U.S., Argentina, Venezuela, Chile and Puerto Rico. . . . Novola artist **Junior**, ex-member of the duo **Juan & Junior**, has recorded his first single featuring two of his own compositions. . . . Fonogram is giving strong promotion to **Nino Bravo's** record of "Tu cambiaras," written by **Pablo Herrero** and **Jose Luis Armenteros**. . . . Hisvavox artist **Miguel Rios** appeared at the J&J discotheque for two days backed by the British group, the **End**. . . . **Gianni Morandi** was in Madrid to tape a number of shows for TVE in which he promoted his new RCA single "Belinda," which will also be released in a Spanish version. . . . Hisvavox artist **Raphael** appeared in a special hour-long TV spectacular. . . . **Juan Pardo** (Novola), **Ivana** (Columbia Espanola), **Formula V** (Fonogram) and **Los Angeles** (Hisvavox) appear in the pop movie "A 45 revoluciones por minuto," which was recently premiered in Madrid. . . . Britain's **Satin Bells** were in Madrid to promote their Accion record "Come On, C'mon," produced by **Juan Pardo** and **David Pardo**. . . . **Arthur Conley** made appearances at the Emperor and Stone's clubs. . . . U.K. group the **Foundations** played a week at the J&J club. . . . **Barry Ryan** and **Patty Pravo** were in Madrid for appearances on TVE.

RAFAEL REVERT

### HONOLULU

One of the town's leading promoters is meeting with **Wayne Newton** for a booking in one of the leading clubs on the Waikiki circuit. . . . **Jack de Mello** has signed a recording pact with Victor in Japan—a three-year agreement calling for four LP's annually. Two Hawaiian, two non-Hawaiian releases. . . . **John Mayall** (Polydor) is doing a one-nighter March 1 at the Honolulu International Center Arena. . . . Because he was held over at Caesar's Palace in Las Vegas, **Liberace** postponed his two-nighter Feb. 11-12 at the HIC Arena. Plans are for a spring or summer booking, but no date is yet set.

The **Dimensions** are the house band at the Hong Kong Junk of the Ilikai, which has been converted (on a trial basis) to a discotheque. . . . The **Canton Puka** also has gone the discotheque route, featuring the **International Set**. . . . The **Spinners** are at the Waikiki Beef 'n' Grog. . . . **Gerry Mac and the Mac Truque** are playing at the Merry Monarch. . . . The **Bobby Enriquez Show** at the Royal Hawaiian's Surf Room features **Angel Pablo** and **Leonelle (Leo) Anderson**, three alumni from the **Don Ho Show**. . . . **Nani Lee**, widow of songwriter **Kui** ("I'll Remember you") Lee, has plans for appearing in a new Polynesian revue. . . . The **Casuals Three** are at Alice's Restaurant. . . . **Kimo and Loyal Garner** have returned to the Cinerama Torch Bar.

**Gil Bahr** is KGU's new program director. . . . **Mike Hamelin** has switched from KKUA to KPOI. . . . Some stations spinning **Betsy and Chris** "The Color of Love," sung in Japanese, on the local Surfside label. The single was waxed on Denon in Tokyo. The girls are from Kailua, Oahu.

The **Society of Seven** (Makaha Records) continue to play to big crowds at the Outrigger Hotel's Main Showroom. Composer **Jack Keller** has been writing material for the group. **Lester Sills** of Screen Gems is here to supervise a recording session. Pan American has signed the group to do the TV commercials. A six-week booking has developed into a 12-week stay. **Danny Kaleikini** has been honored by the State Legislature. The House of Representatives recently thanked the Hula Records artist (who appears at the Kahala Hilton) for his continued efforts in

promoting Hawaiian music — and also for performing at a recent session. . . . The **Twin Sisters Two**, at the Outrigger's Davy Jones Locker, will cut a live album for Makaha. . . . A new **Herb Ohta** disk will be released by Hula Records. **WAYNE HARADA**

### HELSINKI

The **Rolling Stones** will play their second Finnish concert on June 7 at the Helsinki Ice Hall, which has a capacity of 11,000. The concert will be promoted by Finnshow. . . . Scandinavian Music Days, held every second year, will be staged in Helsinki this year from Oct. 11 to 15. Program includes concerts by the Helsinki City Orchestra and Radio Symphony Orchestra and will feature a special jazz and pop matinee. A jury, which includes a representative of each Scandinavian country, has selected 34 works for the festival. . . . Tampereen Pop Teatteri has captured Finnish rights for the **Andrew Lloyd Webber-Tim Rice** rock opera "Jesus Christ." The production will have its premiere in June. Preceding the production of "Jesus Christ," the Tampereen Pop Teatteri will stage the **Peter Linkin-C.C. Courtney** musical "Salvation" which will have its premiere during the Helsinki Festival Weeks May 14-30.

Philips artist **Inger Nilsson**, whose "Har Kommer Pippi Langstrumppa" has won a gold disk in Denmark, visited Finland Feb. 21 for a Red Cross charity concert in aid of Biafran children.

Scandia's **Danny** has recorded a Finnish version of "Raindrops Keep Falling on My Head." . . . **Pasi Kaunisto** has recorded Finnish versions of the oldies "Please Don't Go" and "High Noon" for Decca. . . . Finnlevy released new albums on the Rytmi label by **Henry Theel**, **Tapaio Rautavaara**, and **Kauko Kayhko**.

Finnish Music Archive has published a catalog of Finnish records from 1902-1945, edited by **Urpo Haapanen**. . . . **Roland Kirk** was here for a concert sponsored by the Finnish Jazz Federation Feb. 16. **KARI HELOPALTIO**

### SANTO DOMINGO

Cuban singer **Mario Castell** was booked at the Meson de la Cava night club, and also appeared as a guest on several TV programs on channels 4 and 7. While in Santo Domingo, **Mario Castell** recorded an album on Kubaney at the local Fabiola studios. . . . **Altemar Dutra**, Brazilian singer on the Odeon-EMI label, appeared at the Jaragua Hotel and on **Mac Cordero's** Midday Show on RTVD channel 4. He was also accompanied by singer **Marta Mendoza**. . . . Retail record store Musicalia have been given exclusive representation for recording labels **Amir**, **Oasis**, **Grabor**, **Esquivel** and **Tone Latino**. . . . **Rafael Solano**, Dominican musician and composer, has recorded an album of instrumentals of the 10 top songs from the Second Dominican Song Festival, at the local recording company, Estudios de Salon Mozart (SM). . . . Solano also recorded an LP on the Gemini label, distributed by Productores Rampa, called "Amorama-Rafael Solano and his Music in Carnegie Hall." . . . Dominican singer **Lope Balaguer**, recorded an album of 10 songs from the first and second Dominican Song Festivals on Gemini. . . . **Horacio Pichardo**, Dominican singing artist, recorded an LP in Spain called "Siempre Tu" — "Always You" on Danda by La Fundacion de Redito Educativo Inc. — an educational foundation to which proceeds from sales will go for education of the poor. . . . **Leroy Gittens**, composer-singer from Panama, is slated for February en-

(Continued on page 62)

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# 26 Songs, 52 Singers To Vie at San Remo

• Continued from page 1

and Sandie Shaw (RCA), from the U.K.

Only one non-Italian record label is present at San Remo: French Vogue, distributed here by Ricordi. The singer is Antoine.

Biggest participation is by RCA, Sugarmusic-CBS-CGD and Ricordi, both as publishing groups and record companies. RCA has eight singers, plus one singer by a distributed label, IT, a vacant place still to be allocated, and three published songs plus two copublished songs.

Sugarmusic-CGD-CBS control seven singers and three published songs plus three copublished songs. Ricordi has seven singers and four published songs.

Rifi, Clan, Arision, Phonogram and Fonit-Cetra still participate strongly with the balance being split among Curci-Carosello, Durium, Numero Uno, PDU, Det (Campi), SIF, Car/Juke-Boxe.

Outstanding absence in the festival is EMI. Also Decca is not represented, but the Italian affiliate of the U.K. company does not care for Italian repertoire particularly. Other absences are those of Belldisc, Saar and Cellograf.

Thirteen songs will be performed on each of the first two nights, seven per night will enter the final, Feb. 28, via votes expressed by popular juries. A first, second and third prize will be awarded.

The three shows will be broadcast and televised live in Italy, on the national network, with a probable 20 million audience. Half the show of the final night will be televised through Eurovision and Intervention (Eastern Europe countries). Taped segments of the show will be bought by several countries in South America and Japan.

This year the San Remo Festival is being organized by Ezio Radaelli and Gianni Ravera on

(Continued on page 65)

## SAN REMO ENTRANTS

SONG	AUTHORS-COMPOSERS	PUBLISHERS	ARTISTS & LABELS
ACCIDENTI (VOW I)	Gianco-Pieretti	Pagaso (Ricordi)	Supergruppo—Ricordi Rocky Roberts—Durium
HAI, HAI, RAGAZZO (EHI, EHI BOY)	Napolitano-Migliacci	RCA	Rita Pavone—RCA Valeria Mongardini—RCA
HAI, CHE MALE CHE MI FAI (WHAT HARM ARE YOU DOING ME)	Cutugno-Minellono	Curci	Paolo Mengoli—Ariston Ragazzi della via Gluck—Clan
CANZONE BLU (BLUE SONG)	Henis-Mogol-Testa	N. Uno-Universo	Tony Renis—Numero Uno Sergio Leonardi—CGD
CHE EFFETTO MI FA (WHAT A FEELING I GET)	Donaggio-Minellono	Accordo Curci	Pino Donaggio—Carosello Sandie Shaw—RCA
CHI NON LAVORA NON FA L'AMORE (THOSE WHO DON'T WORK DON'T MAKE LOVE)	Beretta-Del Prete-Celentano	Clan	Adriano Celentano—Clan Claudia Mori—Clan
CIAO, ANNI VERDI (CIAO, GREEN YEARS)	De Luca-Celentano-Pallavicini	First Music	Rosanna Fratello—Ariston I Domodossola—PDU
ETERNITA (ETERNITY)	Cavallaro-Bigazzi	April Music-Ariston	I Camaleonti—CBS Ornella Vanoni—Ariston
HIPPY	Leali-Beretta	Rifi-Vittoria	Fausto Leali—RI-FI Carmen Villani—Cetra
IO MI FERMO QUI (I STOP HERE)	Riccardi-Albertelli	R.R.R.	Donatello—Ricordi Dik Dik—Ricordi
L'ADDIO (GOOD-BYE)	Lo Vecchio-Maggi-Bardotti	Rifi Music	Michele—RI-FI Lucia Rizzi—Cetra
L'AMORE E UNA COLOMBA (LOVE IS A DOVE)	Savio-Bigazzi	Ace Adriatica	Marisa Sannia—CGD Gianni Nazzaro—CGD
LA PRIMA COSA BELLA (THE FIRST BEAUTIFUL THING)	Di Bari-Mogol	RCA	Nicola Di Bari—RCA I Richi Et Poveri—Apollo
L'ARCA DI NOE (NOAH'S ARK)	Endrigo	Usignoio	Sergio Endrigo—Cetra Iva Zanicchi—RI-FI
LA SPADA NEL CUORE (SWORD IN HEART)	Donida-Labati-Mogol	RCA-N. Uno	Little Tony—Little Record Patty Pravo—RCA
LA STAGIONE DI UN FIORE (SEASON OF A FLOWER)	Ruisi-Rossi	Tank	I Gens—Det Emilliana—RI-FI
NEVICAVA A ROMA (IT WAS SNOWING IN ROME)	Negri-Verdecchia-Beretta-Del Prete	Kansas	Pio—Clan Renato Rascel—RCA
OCCHI A MANDORLA (ALMOND SHAPED-EYES)	Soffici-Pallavicini	Ilier	Rossano—RI-FI Dori Ghezzi—Durium
ORA VIVO (NOW I'M LIVING)	A. Pagani-Favata	Aifere	Dino Drusiani—Philips Francesco Banti—Philips
PA' DIGLIELO A MA' (DADDY SAY IT TO MOMMY)	Fontana-Migliacci-Gigli	RCA	Nada—RCA Rosalino Bel'Amore—IT (RCA)
RE DI CUORI (KING OF HEARTS)	Bigazzi-Cavallaro-Savio	Tiber	Caterina Caselli—CGD Nino Ferrer—SIF
ROMANTICO BLUES (ROMANTIC BLUES)	Pace-Panzeri-Pilat	Suvini Zerboni	Gigliola Cinquetti—CGD Bobby Solo—Ricordi
SERENATA (SERENADE)	Polito-Bigazzi-Savio	Pagaso	Tony Del Monaco—Ricordi Claudio Villa—Cetra
SOLE PIOGGIA VENTO (SUN, RAIN, WIND)	Isola-Mogol	RCA-N. Uno	Mai—RCA Luciano Tajoli—Car/JukeBox
TAXI	Conti-Argenia-Panzeri-Pace-Arrigoni	Ariston	Anna Identici—Ariston Antoine—Vogue (Ricordi)
TIPITIPITI	Pilat-Panzeri-Pace	Arion-Esedra	Mario Tessuto—CGD Orletta Berti—Polydor

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eternità  
**CATERINA CASELLI**  
re di cuori  
**GIGLIOLA CINQUETTI**  
romantico blues  
**SERGIO LEONARDI**  
canzone blu  
**GIANNI NAZZARO**  
l'amore è una colomba  
**MARISA SANNIA**  
l'amore è una colomba  
**MARIO TESSUTO**  
tipitipiti



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## From The Music Capitals of the World

• Continued from page 61

gagements. He was one of the first ten winners at the First Latin Song Festival celebrated in Mexico in 1969 with the song "El Ultimo Romantico" (The Last Romantic). He has been on a concert tour which included the following countries: Venezuela, United States, Mexico and Argentina.

FRAN JORGE

### BELGRADE

Top artists of 1969 in Yugoslavia were: female singer, Gabi Novak; male singer, Arsen Dedic; and group, Mi. . . . Arsen Dedic in collaboration with Drago Diklic is founding Yugoslavia's first independent record label which

Say You Saw It in  
Billboard

will be based in Zagreb. . . . One of Yugoslavia's most popular groups, the Kornis, provided the highlight of the five-hour pop concert held in the Novi Sad Sport Hall before an audience of 6,000. . . . New releases by Jugoton include Marmalade's "Reflections of My Life," the Beatles' "Something" and Tom Jones' "Without Love."

BORJAN KOSTIC

### SEDRIM Functions

• Continued from page 59

go on using the SEDRIM organization in the collection and distribution of mechanical rights since, by an agreement concluded in 1962, SIAE reserved the right to make use of the SEDRIM's organization for the protection of mechanical reproduction rights in Italy.

## Move to Cannes, French Urged

PARIS—Barclay general manager Hubert Ballay wants the French entertainment industry to transfer its base from Paris to the South of France.

"What with MIDEM, the Cannes Film Festival and the MIP-TV (International Television Program Market), it would be a logical move," he said.

Ballay considers that with state aid for decentralization and help from the regional expansion authority, the Cote d'Azur could become another Hollywood. Ballay said he was in contact with government officials here over the feasibility of his proposal. "The capital is no longer viable for the entertainment industry," he said.





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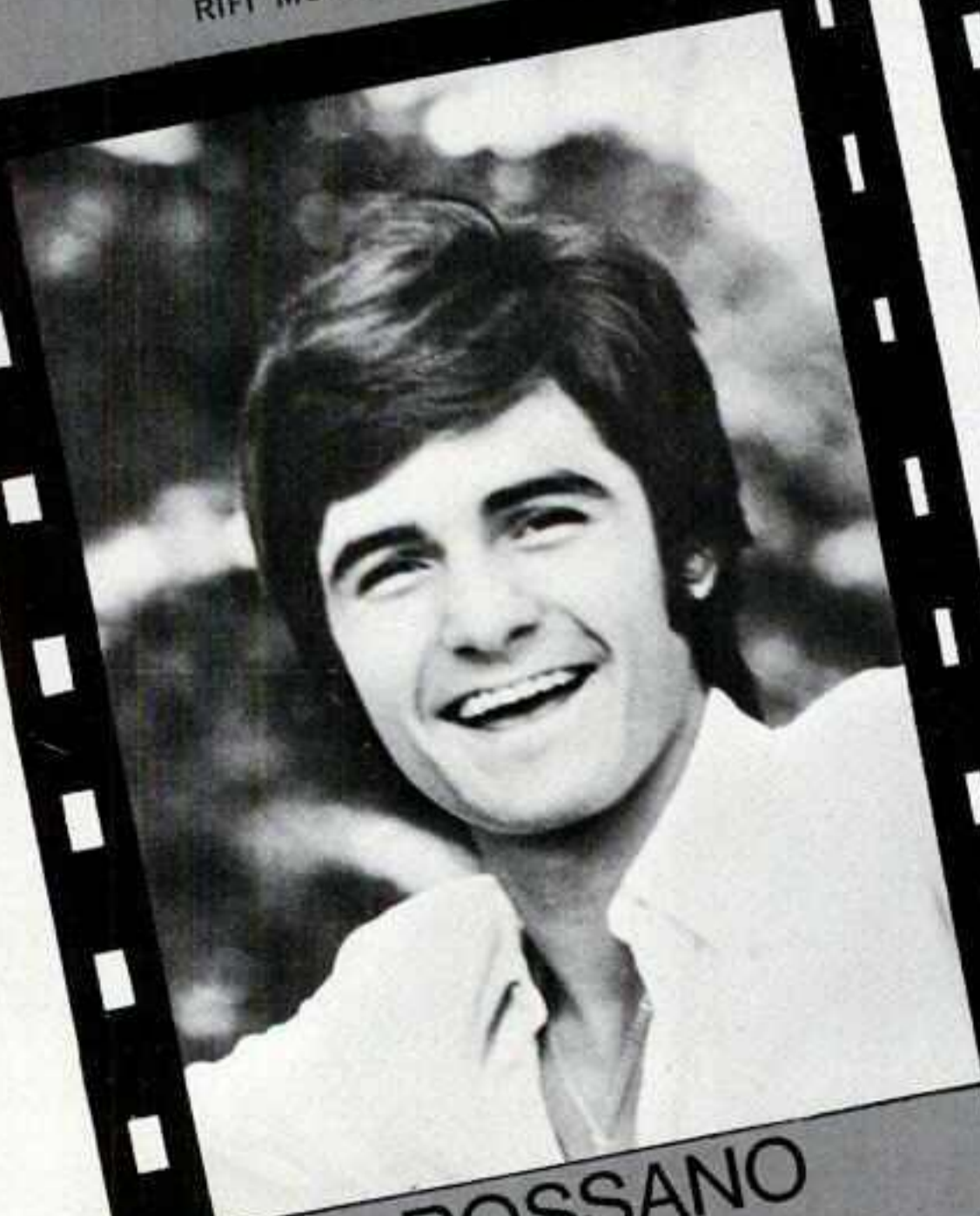
EMILIANA  
with the song:  
"LA STAGIONE  
DI UN FIORE"



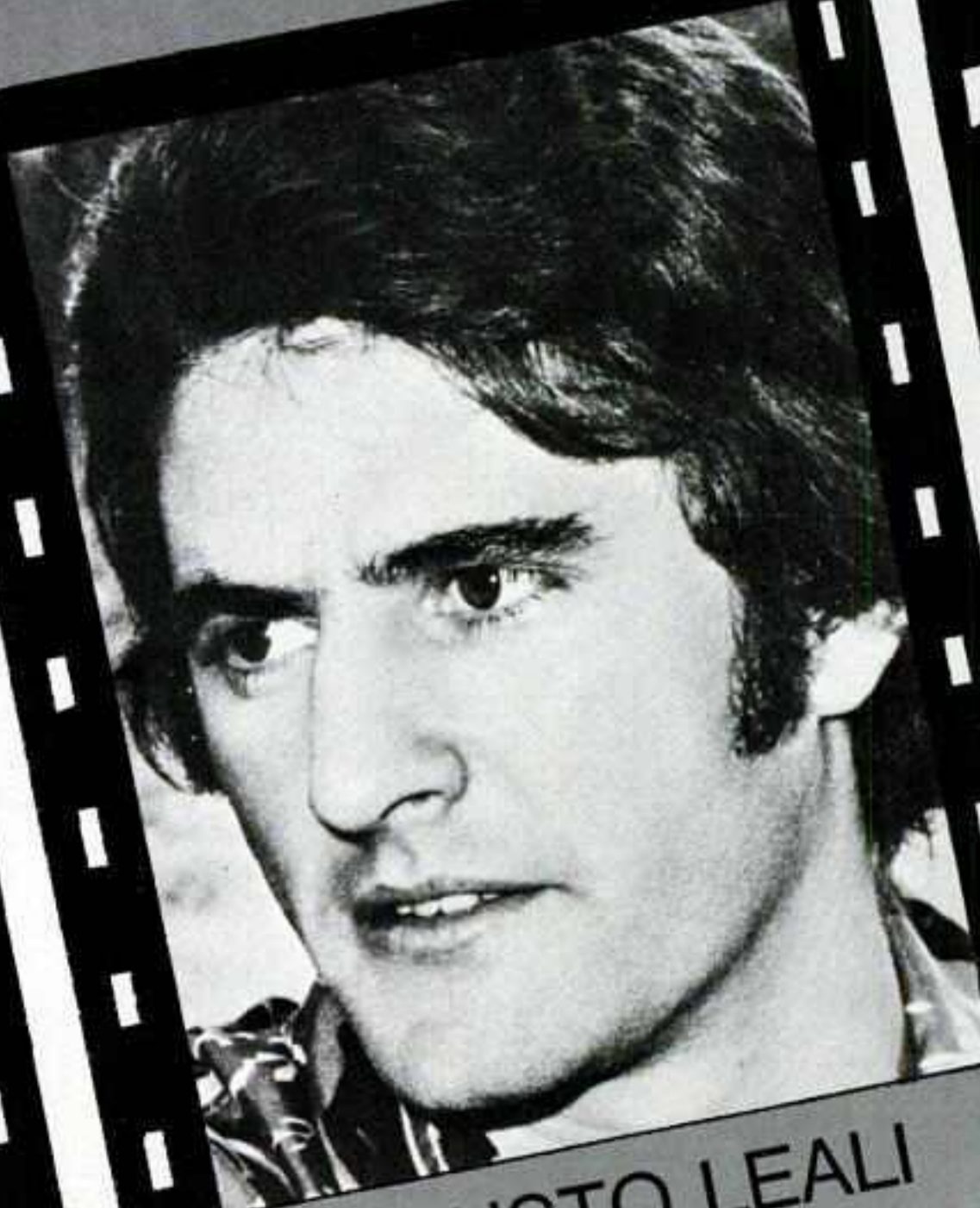
MICHELE  
with the song:  
"L'ADDIO"  
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IVA ZANICCHI  
with the song:  
"L'ARCA DI NOE"



ROSSANO  
with the song:  
"OCCHI A  
MANDORLA"



FAUSTO LEALI  
with the song:  
"HIPPI"  
RIFI MUSIC PUBLISHING



# HITS OF THE WORLD

## ARGENTINA

LP's  
(Courtesy Escalera a la Fama)

- This Month
- 1 ABBEY ROAD—Beatles (Odeon)
  - 2 AQUIL—Raphael (Music Hall)
  - 3 SANDRO—Sandro (CBS)
  - 4 JOAN MANUEL SERRAT—Joan Manuel Serrat (Odeon)
  - 5 RIO FANGUSO—Johnny Rivers (EMI)
  - 6 LOVE THEME FROM ROMEO & JULIET AND OTHERS—Johnny Mathis (CBS)
  - 7 EL SOTANO BEAT—Various Artists (RCA)
  - 8 PA' QUE DENTRE—Jose Larralde (RCA)
  - 9 LOVE—Various Artists (Polydor)
  - 10 MUCHACHO DE ORO—Palito Ortega (RCA)

## AUSTRIA

SINGLES

- This Week
- 1 VENUS—Shocking Blue (Metronome)
  - 2 GEH NICHT VORBEI—Christian Anders (Columbia)
  - 3 CAROLE OK—Chris Andrews (Vogue)
  - 4 ANUSCHKA—Udo Juergens (Ariola)
  - 5 DEIN SCHOENSTES GESCHENK—Roy Black (Polydor)
  - 6 SUGAR, SUGAR—Archies (RCA)
  - 7 TARATA TING, TARATA TONG—Mireille Mathieu (Ariola)
  - 8 ONE MILLION YEARS—Robin Gibb (Polydor)
  - 9 (CALL ME) NUMBER ONE—Tremeloes (CBS)
  - 10 SOMETHING/COME TOGETHER—Beatles (Apple)

## AUSTRIA

LP's

- This Month
- 1 UDO 70—Udo Juergens (Ariola)
  - 2 LET IT BLEED—Rolling Stones (Decca)
  - 3 UDO LIVE—Udo Juergens (Ariola)
  - 4 ABBEY ROAD—Beatles (Apple)
  - 5 IM LAND DER LIEDER—Peter Alexander (Ariola)
  - 6 EIN ABEND MIT ROY BLACK—Roy Black (Polydor)
  - 7 VOLKSWEISEN AUS DEM ALTEN RUSSLAND—Iwan Rebroff (CBS)
  - 8 DER GIPFEL DER FRECHHEIT—Die 3 Spitzbuben (Polydor)
  - 9 ICH SING EIN LIED FÜR DICH—Heintje (Ariola)
  - 10 STUNDE DER STARS—Various Artists (Ariola)

## BRAZIL

LP's  
(Courtesy IBOPE)  
RIO DE JANEIRO

- This Month
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 2 VEU DE NOIVA—Various Artists (Philips)
  - 3 OS REIS DO BAILE—Fevers (Odeon)
  - 4 SAMBA ENREDO—Various Artists (Caravelle)
  - 5 ALEGRIA, ALEGRIA, Vol. IV—Wilson Simonal (Odeon)
  - 6 AGNALDO COMANDO O SUCESSO—Agnaldo Timoteo (Odeon)
  - 7 JORGE BEN—Jorge Ben (Philips)
  - 8 ABBEY ROAD—Beatles (Odeon)
  - 9 MIDNIGHT COWBOY—Trilha Sonora (Copacabana)
  - 10 RENATO E S/BLUE CAPS—Renato e s/Blue Caps (CBS)

## BRAZIL

LP's  
(Courtesy IBOPE)  
SAO PAULO

- This Month
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 2 ABBEY ROAD—Beatles (Odeon)
  - 3 COMANDA O SUCESSO—Beatles (Odeon)
  - 4 THIS IS—Tom Jones (Odeon)
  - 5 LAS VEGAS—Tom Jones (Odeon)

## BRITAIN

SINGLES

(Courtesy Record Retailer)

\*Denotes local origin

- This Last Week Week
- 1 1 LOVE GROWS—\*Edison Lighthouse (Bell)—Schroeder Ltd. (Macaulay & Mason)
  - 2 3 LET'S WORK TOGETHER—Canned Heat (Liberty)—United Artists (Skip Taylor/Canned Heat)
  - 3 2 LEAVIN' ON A JET PLANE—Peter, Paul and Mary (Warner Bros.) Harmony (A. Grossman/M. Okun)
  - 4 12 I WANT YOU BACK—Jackson 5 (Tamla/Motown)—Jobete Carlin (Corporation)
  - 5 18 WANDRIN' STAR/I TALK TO THE TREES—Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)
  - 6 8 TEMMA HABOUR—\*Mary Hopkin (Apple)—Rak/Major Oak (Mickie Most)
  - 7 — INSTANT KARMA—\*John Ono Lennon (Apple)—LA Northern (John Lennon)
  - 8 4 WITCH'S PROMISE—\*Jethro Tull (Chrysalis)—Chrysalis (Terry Ellis/Ian Anderson)

- 9 10 VENUS—\*Shocking Blue (Penny Farthing)—Page Full of Hits (Rob Van Leeuwen)
- 10 7 TWO LITTLE BOYS—\*Rolf Harris (Columbia)—Darewski (C. M. Clarke)
- 11 22 MY BABY LOVES LOVIN'—White Plains (Deram) Cookaway (Greenaway/Cook)
- 12 24 YEARS MAY COME YEARS MAY GO—\*Herman's Hermits (Columbia)—Cyril Shana (Mickie Most)
- 13 5 COME AND GET IT—Badfinger (Apple) Northern
- 14 9 I'M A MAN—Chicago (CBS)
- 15 6 REFLECTIONS OF MY LIFE—\*Marmalade—Walrus (Marmalade)—Decca
- 16 20 HITCHING A RIDE—Vanity Fair (Page One)
- 17 14 I CAN'T GET NEXT TO YOU—Temptations (Tamla Motown)—Jobete/Carlin (Norman Whitfield)
- 18 13 RUBY DON'T TAKE YOUR LOVE TO TOWN—Kenny Rogers & the First Edition (Reprise)—Southern
- 19 40 UNITED WE STAND—Brotherhood of Man (Deram) —Mills (Tony Hiller)
- 20 23 BOTH SIDES NOW—Judy Collins (Elektra)—Essex (Mark Abramson)
- 21 16 WEDDING BELL BLUES—5th Dimension (Liberty)—20th Century (Bones Howe)
- 22 15 ALL I HAVE TO DO IS DREAM—Bobbie Gentry/Glen Campbell (Capitol)—Acuff-Rose (Kelly Gordon/Al De Lory)
- 23 21 TRACY—Cuff Links (MCA) —Van Lee & Emily M
- 24 34 ELIZABETHAN REGGAE—\*Byron Lee (Duke)—Chappell (Byron Lee)
- 25 26 SUGAR, SUGAR—Archies (RCA)—Don Kirshner Music
- 26 32 RAINDROPS KEEP FALLING ON MY HEAD—Sacha Distel (Warner Bros.)—Blue Seas/Jac (Jimmy Wisner)
- 27 35 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)—United Artists (Paul Leka)
- 28 11 FRIENDS—\*Arrival (Decca) —Carlin/Enquiry (Alex Murray)
- 29 19 SOMEDAY WE'LL BE TOGETHER—Diana Ross & the Supremes (Tamla Motown) Jobete/Carlin (Johnny Bristol)
- 30 17 SUSPICIOUS MINDS—Elvis Presley (RCA)—London Tree (Mark Lipskin)
- 31 30 BUT YOU LOVE ME DADDY—Jim Reeves (RCA)—Burlington (Chet Atkins/Danny Davies)
- 32 39 SOMETHING'S BURNING—Kenny Rogers & the First Edition (Reprise)—Carlin (Jimmy Bowen/K. Rogers)
- 33 36 JUST A LITTLE MISUNDERSTANDING—Contours (Tamla Motown)—Jobete Carlin (C. Paul/W. M. Stevenson)
- 34 29 LET IT ALL HANG OUT—Jonathan King (Decca) —Jon Jo (Jonathan King)
- 35 25 THE LIQUIDATOR—8 Harry J, All Stars (Trojan)—B and C (Harry Johnson)
- 36 31 LEAVIN' DURHAM TOWN—\*Roger Whittaker (Columbia) Meyolico (Dennis Preston)
- 37 37 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
- 38 — RAINDROPS KEEP FALLING ON MY HEAD—B.J. Thomas (Wand)—Blue Seas/JMC (Bacharach)
- 39 38 GIRLIE—\*Peddlers (CBS) —Lillian/Carlin (Cyril Smith)
- 40 27 GOOD OLD ROCK 'N' ROLL—\*Dave Clark Five (Columbia)—Various (Dave Clark)
- 41 28 MELTING POT—\*Blue Mink (Philips)—Cookaway (Blue Mink)
- 42 — BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)—Pattern (S. and G. Hales)
- 43 33 WITHOUT LOVE—\*Tom Jones (Decca)—Valley (Peter Sullivan)
- 44 — TIL—Dorothy Squires (President)—Chappell (Nicky Welsh)
- 45 44 SYMPATHY (LP)—Rare Bird (Charisma)—Stratsong (John Anthony)
- 46 45 AUGUST OCTOBER—\*Robin Gibb (Polydor)—NEMS (Robin Gibb)
- 47 46 BE YOUNG BE FOOLISH BE HAPPY—Tams (Stateside)—Lowery (Joe South)
- 48 — RAINDROPS KEEP FALLING ON MY HEAD—Bobbie Gentry (Capitol)—20th Century
- 49 — MAGICAL SPIEL—\*Barry Ryan (Polydor)—Ryan (Paul Ryan)
- 50 — JOY OF LIVING—\*Cliff and Hank (Columbia)—Shadows (Norrie Paramor)

## DENMARK

SINGLES

(Courtesy Danish Group of IFPI)

\*Denotes local origin

- This Last Week Week
- 1 1 HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Philips)
  - 2 2 DU BURDE KOEBE DIG EN TYROLERHAT—\*Johnny Nilsson (Philips) Sweden Music

- 3 — DEN GULP FLYVER—\*Bjorn & Okay (Polydor)—Dacapo
- 4 4 TAKE OFF YOUR CLOTHES—Peter Sarstedt (United Artists)—Stig Anderson
- 5 8 DON'T CRY DADDY—Elvis Presley (RCA)—Presley Music
- 6 3 SUGAR SUGAR—Archies (RCA)—Stig Anderson
- 7 — HVIS JEG BARE FAAR TID—\*Ole (Polydor)—Sonet
- 8 7 ONE MILLION YEARS—Robin Gibb (Polydor)—Dacapo
- 9 5 LINDA—Jeremy Spencer (Reprise)
- 10 6 PROEV OG DROEM NOGET SMUKT—\*Ole (Polydor)—Dacapo

## FINLAND

LP's

(Courtesy Intro)

- This Month
- 1 LIVE IN LAS VEGAS—Tom Jones (Decca)
  - 2 HAIR—Original Cast (RCA)
  - 3 HAIR—\*Tampereen Pop-Teatteri (Scandia)
  - 4 ABBEY ROAD—Beatles (Apple)
  - 5 LED ZEPPELIN II—(Atlantic)
  - 6 KIRKA—\*Kirka Babitsin (Scandia)
  - 7 HAIR—Original London Cast (Polydor)
  - 8 TAPANI KANSAN—\*Tapani Kansa (Scandia)
  - 9 HAR KOMMER PIPPI LANGSTRUMP—Original TV-Series (Philips)
  - 10 WHISTLING—Roger Whittaker (Metronome)

## FRANCE

SINGLES

(Courtesy Centre d'Information et de Documentation du Disque)

NATIONAL

- This Week
- 1 WIGHT IS WIGHT—Michel Delpech (Barclay)—Tilt
  - 2 ADIEU JOLIE CANDY—Jean-Francois Michael (Vogue)—Baboo
  - 3 DANS LA MAISON VIDE—Michel Polnareff (Disc'AZ)—Meridian
  - 4 CEUX QUE L'AMOUR A BLESSES—Johnny Hallyday (Philips)—Suzel
  - 5 LE METEQUE—Georges Moustaki (Polydor)—Continental
  - 6 C'EST LA VIE LILY—Joe Dassin (CBS)—Editions Musicales A. Schroeder
  - 7 JOSEPH—Georges Moustaki (Polydor)—Continental
  - 8 L'HOTESSE DE L'AIR—Jacques Dutronc (Vogue)—Alpha
  - 9 TU VEUX, TU VEUX PAS—Zanini (C.E.D.)
  - 10 LES CHAMPS-ELYSEES—Joe Dassin (CBS)—Music 18

## INTERNATIONAL

- This Week
- 1 VENUS—Shocking Blues (Disc'AZ)—Pink Elephant
  - 2 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)—Chappell
  - 3 IT'S FIVE O'CLOCK—Aphrodite's Child (Mercury)
  - 4 5TH SYMPHONY—Ekseption (Philips)—Tutti
  - 5 SOMETHING—Beatles (Apple/Pathe-Marconi)—Northern
  - 6 DAY DREAM—Wallace Collection (Odeon)—First Floor
  - 7 SUGAR, SUGAR—Archies (RCA)—Kirschner
  - 8 THE PARTISAN—Leonard Cohen (CBS)
  - 9 EVERYBODY'S TALKIN'—Soundtrack (RCA)—Coconut Grove/Third Story
  - 10 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana-V.A.)

## GERMANY

LP's

(Courtesy Schellplatte)

- This Month
- 1 STUNDE DER STARS—Various Artists (Ariola)
  - 2 ABBEY ROAD—Beatles (Electrola/Apple)
  - 3 NON STOP DANCING 9—James Last (Polydor)
  - 4 SCHLAGER DES JAHRES—Various Artists (Electrola)
  - 5 CONCERTO D'AMOUR—Roy Black (Polydor)
  - 6 UMMAGUMMA—Pink Floyd (Electrola)
  - 7 SEHNSUCHT—Alexandra (Philips)
  - 8 UDO 70—Udo Jurgens (Ariola)
  - 9 HAIR—Various Artists (RCA)
  - 10 ICH SING EIN LIED FÜR DICH—Heintje (Ariola)

## HOLLAND

LP's

(Courtesy Radio Veronica and Fonorama)

\*Denotes local origin

- This Month
- 1 LET IT BLEED—Rolling Stones (Decca)
  - 2 ABBEY ROAD—Beatles (Apple)
  - 3 COLOUR UW GOLD—\*Cats (Imperial)
  - 4 JAMES LAST OP KLOMPEN—James Last (Polydor)
  - 5 EKSEPTION—\*Ekseption (Philips)
  - 6 BACK IN TOWN—Melanie (Buddah)
  - 7 AHA TOON—Toon Hermans (Imperial)
  - 8 LED ZEPPELIN II—Led Zeppelin (Atlantic)
  - 9 THIS IS JAMES LAST—James Last (Polydor)
  - 10 BEST OF THE BEE GEES—Bee Gees (Polydor)

## ITALY

SINGLES

(Courtesy Discografia Internazionale)

\*Denotes local origin

- This Last Week Week
- 1 10 VENUS—Shocking Blue (Joker)—SAAR
  - 2 1 MA CHI SE NE IMPORTA—\*Gianni Morandi (Ricordi)—Ed. Amici del Disco
  - 3 2 SE BRUCIASSE LA CITTA'—\*Massimo Ranieri (CGD)—Adriatica/Apollo
  - 4 3 COME HAI FATTO—\*Domenico Modugno (RCA)—RCA Interlancio
  - 5 4 MI RITORNI IN MENTE—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 6 6 MEZZANOTTE D'AMORE—\*Al Bano (La Voce Del Padrone)—La Voce del Padrone
  - 7 5 QUESTO FOLLE SENTIMENTO—\*Formula Tre (Numero Uno)—Acqua Azzurra
  - 8 8 UNA BAMBOLA BLU—\*Orietta Berti (Polydor NH)—Arion Alfieri
  - 9 9 COME TOGETHER—Beatles (Apple)—Ritmi e Canzoni
  - 10 — GOING OUT OF MY HEAD—\*Frank Sinatra (Reprise)—Ed. Resolute
  - 11 11 MAMMA MIA—Camaleonti (CBS)—Acqua Azzurra
  - 12 18 UNA MINIERA—New Trolls (Cetra)—Ed. Usignolo
  - 13 12 UN'OMBRA—\*Mina (PDU)—Fono/Film PDU
  - 14 7 BELINDA—Gianni Morandi (RCA)—RCA Ed. Amici del Disco
  - 15 14 LO STRANIERO—George Moustaki (Polydor)—Alfieri
  - 16 16 AGATA—\*Nino Ferrer (Riviera)—Cioffi
  - 17 13 OCCHI NERI, OCCHI NERI—\*Mal (RCA)—Amici del Disco Egason
  - 18 15 NOI CI AMIAMO—I Protagonisti (RCA)—Suvini Zerboni
  - 19 22 LIRICA D'INVERNO—\*Adriano Celentano (Clan)—Margherita
  - 20 17 L'ANELLO—\*Nada (RCA)—Amici del Disco
  - 21 25 QUANTO T'AMO—Johnny Halliday (Philips)—Curci
  - 22 19 PRIMAVERA, PRIMAVERA—\*DikDik (Ricordi)—Universale/Pegason
  - 23 — EHI, EHI, CHE COSA NON FAREI—Supergruppo (Ricordi)—Alfieri
  - 24 — E' TANTO FACILE—\*Coro Antoniano (Rifi)—Ital Carish/Southern
  - 25 — IL TUO MONDO—\*Claudio Villa (Cetra)—Ed. Usignolo

## ITALY

LP's

(Courtesy Discografia Internazionale)

- This Month
- 1 BUGIARDO PIU' CHE MAI—Mina (PDU)
  - 2 ABBEY ROAD—Beatles (Apple)
  - 3 TUTTI MORIMMO A STENTO—Fabrizio de Andre (Bluebell)
  - 4 RAY CHARLES SPECIAL—Ray Charles (Stateside)
  - 5 THE FANTASTIC—Vanilla Fudge (Atlantic)
  - 6 SENZA ORARIO SENZA BANDIERA—New Trolls (Fonit-Cetra)
  - 7 LED ZEPPELIN I—Led Zeppelin (Atlantic)
  - 8 LUCIO BATTISTI—Lucio Battisti (Ricordi)
  - 9 JOHNNY RIVERS—Johnny Rivers (Atlantic)
  - 10 JOAN BAEZ IN ITALY—Joan Baez (Vanguard)

## JAPAN

SINGLES

(Courtesy Original Confidence Co., Ltd.)

\*Denotes local origin

- This Last Week Week
- 1 1 KURONEKO NO TANGO—\*Minagawa Osamu (Philips)—Suiseisha
  - 2 2 DRIF NO ZUNDOKO-BUSHI—\*Drifters (Toshiba)—Watanabe
  - 3 4 AWAZUNI AISHITE—Uchiyama Hiroshi & Cool Five (RCA)—Ai Pro.
  - 4 3 SHIRO IRO WA KOIBITO NO IRO—\*Betzy & Chris (Denon)—Pacific
  - 5 6 THE TRAIN—1910 Fruitgum Co. (Buddah)—Aberback Tokyo
  - 6 8 KOKUSAISEN MACHIAISHITSU—\*Aoe Mina (Victor)—Fuji
  - 7 11 KOIBITO/OMOIDE NO GREEN GRASS—\*Moriyama Ryoko (Philips)—Shinko/Shogakukan
  - 8 9 HANA TO NAMIDA—\*Mori Shin-ichi (Victor)—Watanabe
  - 9 5 WATASHI GA SHINDARA—\*Hirota Mieko (Columbia)—Watanabe
  - 10 10 WAKARE NO SAMBA—\*Hasegawa Kiyoshi (Philips)—Shinko
  - 11 7 KENKA NO ATO DE KUCHIZUKE O—\*Ishida Kyumi (Columbia)—J&K
  - 12 12 AI NO BIGAKU—\*Peter (CBS Sony)—S&T
  - 13 14 SHINJUKU NO ONNA—\*Fuji Keiko (RCA)—Nippon Geino
  - 14 13 COME TOGETHER—SOMETHING—Beatles (Apple)—Toshiba
  - 15 16 IKEBUKURO NO YORU—\*Aoe Mina (Victor)—Zen-On
  - 16 15 SEALED WITH A KISS—Lettermen (Capitol)—Taiyo
  - 17 17 DOYO NO YORU NANIKI GA OKIRU—\*Mayuzumi Jun (Capitol)—Ishihara

- 18 19 NAGEKI NO BOIN—\*Gettei Kacho (Teichiku)—Mirika
- 19 18 EARLY IN THE MORNING—Cliff Richard (Odeon)—Revue Japan
- 20 — SHIROI CHO NO SAMBA—\*Moriyama Kayoko (Denon)—Pacific

## MALAYSIA

SINGLES

(Courtesy Radio Malaysia)

- This Last Week Week
- 1 1 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)
  - 2 4 WHEN JULIE COMES AROUND—Cufflinks (Decca)
  - 3 6 TWO LITTLE BOYS—Rolf Harris (Columbia)
  - 4 2 DON'T CRY, DADDY—Elvis Presley (RCA)
  - 5 8 MARIAN—Cats (Columbia)
  - 6 5 EARLY IN THE MORNING—Vanity Fare (Philips)
  - 7 9 COME AND GET IT—Badfinger (Apple)
  - 8 — ARIZONA—Mark Lindsay (Columbia)
  - 9 3 (CALL ME) NUMBER ONE—Tremeloes (CBS)
  - 10 — REFLECTIONS OF MY LIFE—Marmalade (CBS)

## MEXICO

SINGLES

(Courtesy Radio Mil)

- This Last Week Week
- 1 1 LA NAVE DEL OLVIDO—Jose Jose (RCA)
  - 2 2 VENUS—Shocking Blue (Polydor)
  - 3 4 UNA LAGRIMA—Estela Nunez (RCA)
  - 4 3 SUGAR, SUGAR (Azucar, Azucar)—Archies (RCA)
  - 5 — NEGRA PALOMA—Cesar Costa (Capitol)
  - 6 6 EL AMOR ES PARA LOS DOS—Los Baby's (Peerless)
  - 7 5 HERIDO (I've Been Hurt)—Bill Deal & The Rhondels (Polydor)
  - 8 10 YO TE AMO . . . YO TAMPOCO—Sergio Gainsbourg-Jane Birkin (Gamma)
  - 9 9 Y TU QUE ME DAS—Carlos Lico (Capitol)
  - 10 7 ORGULLOSA MARIA (Proud Mary)—Creedence Clearwater (Liberty)

## NEW ZEALAND

SINGLES

(Courtesy New Zealand Broadcasting)

\*Denotes local origin

- This Last Week Week
- 1 3 COME AND GET IT—Badfinger (Apple)
  - 2 1 NATURE—\*Fourmyla (HMV)
  - 3 2 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)
  - 4 5 (CALL ME) NUMBER ONE—Tremeloes (CBS)
  - 5 10 RAINDROPS KEEP FALLING ON MY HEAD—B.J. Thomas (Scepter)
  - 6 4 AND WHEN I DIE—Blood, Sweat and Tears (CBS)
  - 7 — TRACY—Cuff Links (Festival)
  - 8 9 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)
  - 9 6 LADY SAMANTHA—\*Shane (HMV)
  - 10 — JINGLE JANGLE—Archies (RCA)

## NORWAY

SINGLES

(Courtesy Verdens Gang)

\*Denotes local origin

- This Last Week Week
- 1 1 RAINDROPS KEEP FALLING ON MY HEAD—B. J. Thomas (Scepter)—Sonora
  - 2 3 YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Tamla-Motown)—Bendiksen
  - 3 2 SUGAR, SUGAR—Archies (RCA Victor)—Sweden Music
  - 4 4 MELTING POT—Blue Mink (Philips)—Air Scandinavia
  - 5 — VENUS—Shocking Blue (Metronome)—Amigo
  - 6 8 DON'T CRY DADDY—Elvis Presley (RCA Victor)—Belinda
  - 7 7 VI VII GI—\*Gluntan (Odeon)—EMI Norsk
  - 8 6 JE T'AME . . . MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Disc'AZ)—Stockholm Musikproduktion
  - 9 5 SOMETHING—Beatles (Apple)—Sonora
  - 10 — GULL OG GRONNE SKOGER—\*Ingerd Helen (Nor-Artist)—Norway Music

## POLAND

SINGLES

(Courtesy Fan Clubs' Coordination Council)

\*Denotes local origin

- This Week
- 1 AUTOMATY—\*Klan
  - 2 BEMA PAMIECI ZALOBNY RAPSOD—\*Niemen Enigmatic (Muza)
  - 3 JEDNEGO SERCA—\*Niemen Enigmatic (Muza)
  - 4 OD WSCHODU DO ZACHODU SLOWCA—\*Skaldowie
  - 5 ANDREA DORIA—\*Nievesko—Czarni
  - 6 SWEET DREAMS—Jethro Tull (Chrysalis)



- 7 MATEUSZ— IV—\*Skaldowie
- 8 OH DARLIN—Beatles (Apple)
- 9 ZA GORAMI—\*Maryla Rodowicz
- 10 SUGAR, SUGAR—Archies (RCA)

**PUERTO RICO**

**LP's**

(Courtesy WKAQ El Mundo)

- This Month**
- 1 COSA NUESTRA—Willie Colon (Fania)
  - 2 MAESTRA DE MAESTRAS—Blanca R. Gil (Velvet)
  - 3 LLEGAMOS—Lebron Bros. (Cotique)
  - 4 THE APOLLO SOUND—Roberto Roena (Fania)
  - 5 EL MEJOR ALBUM—Marco A. Muniz (RCA)
  - 6 ERAMOS—Danny Rivera (Velvet)
  - 7 AQUI RAPHAEL—Raphael (UA Latino)
  - 8 LISSETTE—Lisette

**SINGAPORE**

**SINGLES**

(Courtesy Radio Singapore)

- This Last Week**
- 1 5 RAINDROPS KEEP FALLING ON MY HEAD—B. J. Thomas (Scepter)
  - 2 6 ALL I HAVE TO DO IS DREAM—Glen Campbell and Bobbie Gentry (Capitol)
  - 3 2 SIGN ON FOR THE GOOD TIMES—Merrilee Rush (Stateside)
  - 4 1 OH ME, OH MY—Lulu (Atco)
  - 5 8 REFLECTIONS OF MY LIFE—Marmalade (CBS)
  - 6 3 TRY A LITTLE KINDNESS—Glen Campbell (Capitol)
  - 7 7 TWO LITTLE BOYS—Rolf Harris (Columbia)
  - 8 — AND WHEN I DIE—Blood, Sweat and Tears (CBS)
  - 9 4 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)
  - 10 9 ELI'S COMING—Three Dog Night (Stateside)

**SOUTH AFRICA**

**SINGLES**

(Courtesy Springbok Radio, EMI)

- This Last Week**
- 1 1 PRETTY BELINDA—Chris Andrews (Pye)—Laetrec (Teal)
  - 2 3 RAINDROPS KEEP FALLING ON MY HEAD—B. J. Thomas (Scepter)—Laetrec (Gallo)
  - 3 6 WITHOUT LOVE—Tom Jones (Decca)—Duchess Music (Gallo)
  - 4 7 DON'T CRY DADDY—Elvis Presley (RCA)—Belinda (JHB)—Teal
  - 5 2 THERESA—Dave Mills (Storm)—Kerry Dempsey—Angela Music (Gallo)
  - 6 4 JAM UP JELLY TIGHT—Tommy Roe (ABC Paramount)—Lowery Music (Teal)
  - 7 8 ALL I HAVE TO DO IS DREAM—Bobby Gentry—Glen Campbell (Capitol)—Kelly Gordan & Al De Lory—Acuff-Rose (JHB) (EMI)
  - 8 5 (CALL ME) NUMBER ONE—Tremeloes (CBS)—Biem (GRC)
  - 9 10 LIQUIDATOR—Harry J. All Stars (Fontana)—Harry J. Recording—Biem (Trutone)
  - 10 — LEAVING ON A JET PLANE—Peter, Paul and Mary (Warner Bros.)—Denver—Cherry Lane thru Harmony (Teal)

**SPAIN**

**SINGLES**

(Courtesy El Musical)

\*Denotes local origin

- This Week**
- 1 VENUS—Shocking Blue (RCA)—Ediciones Sympathy
  - 2 PAXARINOS/EL ABUELO VITOR—\*Victor Manuel (Belter)—Ediciones Musicales Belter
  - 3 LOOKY, LOOKY—Giorgio (Belter)—Ediciones Musicales Belter
  - 4 EL BAUL DE LOS RECUERDOS—\*Karina (Hispavox)—Ediciones Musicales Hispavox
  - 5 HIMNO A LA ALEGRIA—\*Miguel Rios (Hispanica)—Ediciones Musicales Hispavox
  - 6 CENICIENTA—\*Formula V (Fonogram)—Ediciones Fontana-Zafiro
  - 7 ISLA DE WIGHT—\*Kerouacs (Poplandia-RCA)—Ediciones Sympathy
  - 8 SUGAR, SUGAR—Archies (RCA)—Grupo Editorial Armonico
  - 9 COME TOGETHER—Beatles (Odeon)—Ediciones Gramofono Odeon
  - 10 DOWN ON THE CORNER—Creedence Clearwater Revival (Marfer)—Non Published

**SPAIN**

**LP's**

(Courtesy El Musical)

- This Month**
- 1 SSSSH—Ten Years After—(Columbia)

- 2 WILLY AND THE POORBOYS—Creedence Clearwater Revival (Marfer)
- 3 LED ZEPPELIN—Led Zeppelin (Hispanica)
- 4 BAILE—Iron Butterfly (Hispanica)
- 5 ABBEY ROAD—Beatles (Odeon)
- 6 ALGUIEN CANTO—Matt Monro (Odeon)
- 7 VANILLA FUDGE—Vanilla Fudge (Hispanica)
- 8 JUAN PARDO—Juan Pardo (Zafiro)
- 9 DEDICADO A ANTONIO MACHADO, POETA—Juan Manuel Serrat (Zafiro)
- 10 YO CANTO—Julio Iglesias (Columbia)

**SWEDEN**

**SINGLES**

(Courtesy Radio Sweden)

- This Last Week**
- 1 3 MONIE—Peter Holm (Sonet)—HB Artist/Young
  - 2 1 VENUS—Shocking Blue (Metronome)—Action
  - 3 4 DROMMEN OM ELIN—Tommy Koerberg (Sonet)—Edition Odeon
  - 4 8 TAKE OFF YOUR CLOTHES—Peter Sarstedt (Columbia)—United Artists
  - 4 2 EN MAN I BRYAN—Lill Lindfors (Polydor)—Sweden
  - 6 5 AT SAN QUENTIN (LP)—Johnny Cash (CBS)
  - 7 5 SIMPLE SONG OF FREEDOM—Tim Hardin (CBS)—Sonora
  - 8 9 YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Tamlam-Motown)—Reuter & Reuter
  - 9 — MAXWELL'S SILVER HAMMER—George Howe (MCA)—Edition Odeon
  - 10 7 SUGAR, SUGAR—Archies (RCA)—Sweden

**SWEDEN**

**LP's**

(Courtesy Radio Sweden)

- This Month**
- 1 AT SAN QUENTIN—Johnny Cash (CBS)
  - 2 WILLIE AND THE POOR BOYS—Creedence Clearwater Revival (Liberty)
  - 3 CONTINUED—Tony Joe White (Monument)
  - 4 LED ZEPPELIN II—(Atlantic)
  - 5 LIVE IN LAS VEGAS—Tom Jones (Decca)

**SWITZERLAND**

**SINGLES**

(Courtesy Radio Basel)

- This Last Week**
- 1 1 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)
  - 2 2 VENUS—Shocking Blue (Metronome)
  - 3 7 DEIN SCHOENSTES GESCHENK—Roy Black (Polydor)
  - 4 6 IL ETAIT UNE FOIS DANS L'OUEST—Ennio Morricone (RCA Victor)
  - 5 5 LES CHAMPS-ELYSEES—Joe Dassin (CBS)
  - 6 10 ONE MILLION YEARS—Robin Gibb (Polydor)
  - 7 3 GRUEZI WOHL, FRAU STIRNIMAA—Die Minstrels (Columbia)
  - 8 — HOPP DE BAESE—Die Minstrels (Columbia)
  - 9 9 HEYA—J.J. Light (Liberty)
  - 10 4 GEH NICHT VORBEI—Christian Anders (Columbia)

**YUGOSLAVIA**

**SINGLES**

(Courtesy Radio TV Revue)

- This Week**
- 1 JOS SU TOPLJE TVOJE SUZE—Ivica Serfezi (Jugoton)
  - 2 CEMU DA ZIVIM—Miso Kovac (Jugoton)
  - 3 SAVED BY THE BELL—Robin Gibb (RTB)
  - 4 TAKAV JE ZIVOT—Pro arte (Jugoton)
  - 5 VOLJETI NEKOG—Zdenka Vuckovic (Jugoton)
  - 6 MOJE JEDINO BLAGO—Vjeko Jut (Jugoton)
  - 7 JA NEMAM SVOJ DOM—Dzimi Stanic (Jugoton)
  - 8 FRANC MOREN (EP)—(Jugoton)
  - 9 NE ZNAM ZASTO TE VOLIM—Alaga Gagic (Jugoton)
  - 10 DUGA JE DUGA NOC—Gabi Novak (Jugoton)

**YUGOSLAVIA**

**LP's**

(Courtesy Radio TV Revue)

- This Month**
- 1 COVEK KAO JA—Arsen Dedic (Jugoton)
  - 2 ABBEY ROAD—Beatles (Jugoton)
  - 3 THIS IS TOM JONES—Tom Jones (Jugoton)
  - 4 CLAUDIO VILLA (LP)—Claudio Villa (Jugoton)
  - 5 ENGELBERT—Engelbert Humperdinck (Jugoton)
  - 6 INTERNATIONAL COCKTAIL—Various Artists (Jugoton)
  - 7 SOUNDS OF HAPPINESS—Various Artists (Jugoton)
  - 8 DELILAH—Tom Jones (Jugoton)
  - 9 SPLIT 69—Various Artists (Jugoton)
  - 10 BEE GEE'S FIRST—Bee Gees (RTB)

# 26 Songs, 52 Singers To Vie at San Remo

• Continued from page 62

account of the San Remo Municipality, while a case is brought at Court by ATA—which up to 1969 was manager of the San Remo gambling house and the San Remo Festival.

ATA claim they still have property on the "San Remo Song Festival" name as a trademark. ATA went into bankruptcy on Oct. 20, 1969, but has presented appeals to the court both on its bankruptcy and ownership of the San Remo Festival name. Both Radaelli and Ravera cooperated, independently, in organizing previous festivals with ATA.

Each record company pays to

Radaelli-Ravera \$1,600 per singer participating in the festival and each publisher pays the same amount per song. The figure is doubled when a song-singer enter the final. In turn, Radaelli-Ravera paid \$80,000 to San Remo Municipality, which finally is given to charity.

Established artists (40) will be paid \$400 per three nights by Radaelli and Ravera, not-yet-established artists—there are three of them—will be paid for at \$210, and the eight artists making their debut get nothing. This is in accordance with a general contractual agreement wanted by the Italian Singers' Union. It is the first time that any singers participating in the festival are going to be paid for their performances.

# CBS Meet Unveils New Promo Drive

LONDON—"Fill Your Head With Rock" is the title of a whole marketing campaign, not just another budget record," CBS pop a&r man David Howells told some 40 salesmen at the company's sales meeting in London, Feb. 13, as he outlined the firm's new promotion campaign. Core of the campaign is a two-record sampler to be released March 6 with tracks by 23 CBS artists at a retail price of \$3.59.

But Howells, who compiled the sampler LP, emphasizes the campaign is meant to rectify a situation which developed with two former CBS samplers.

"Rock Machine Turns You On" and "Rock Machine, We Love You" were devised to highlight new full-price product," he said. "But instead, they were regarded by dealers as just good sampler albums. While the first one sold about 140,000 units and the second sold 90,000, they had little effect in stimulating sales on other product.

"The 'Fill Your Head with Rock' double album will be

## Sees Rise to 20%

• Continued from page 60

the years. There is not nearly the sort of fad buying as in, say, the U. S.

"It is more difficult to have a smash record here than in other countries," Nozaki said, "simply because the people are reluctant to take a chance. They like to get to know the performers. They want to establish some sort of contact with them. This we must take into consideration before releasing a record. And then too, there is the recent resurgence of a kind of nationalism. The Japanese want to identify with their own kind. Yet there is that strained curiosity about the sounds coming out of the rest of the world."

Nozaki takes exception to statements made by Sir Joseph Lockwood of EMI that CBS/Sony's efforts during its first year "are pretty well below zero."

"All he has to do is examine the record," Nozaki said. "Our imports from his own country (England) have done well in Japan, and I refer back to the Marmalade, the Zombies and the Tremeloes."

backed with such a strong display and advertising campaign that we think it will establish CBS as the top label in the contemporary music market in this country."

The campaign involves browser dividers, display panels, posters, and an eight-page catalog. A 5 percent dealer incentive plan has also been set up for dealers.

The campaign is also meant to stress CBS's continuing expansion in the acquisition of British acts for the label, six of which—Argent, Steamhammer, Black Widow, Skin Alley, Trees and Al Stewart—are included in the sampler.

At the London sales conference, repeated in York on Monday, Howells also told salesmen that the market was moving heavily towards the double pack album offering two disks in one release. "I firmly feel," he said, "that the single album will assume the role of the 45 rpm record in the near

# Hanna Aroni Signs With Ariola to Cut German Disks

LOS ANGELES—Multilingual vocalist Hanna Aroni has signed with Ariola of Germany to record a series of records for the German speaking nations.

The vocalist has just completed her first two songs for Ariola in its Berlin studios, reports her husband-manager Charles Tishman. Miss Aroni, who has been performing in Europe for the past year, and is working concerts in the U.S., returns to Europe Sunday (15) for television appearances to herald her new recording affiliation. She is being produced by independent a&r man Heinz Alish.

Tishman is seeking an American recording affiliation. Colpix had signed the vocalist several years ago but never recorded her.

Miss Aroni will guest on "Golden Shot," a TV series beamed from Berlin on Feb. 26. She will perform one of the new Ariola disks. During the past year, the Israeli vocalist made her first appearance in Germany. She has heretofore concentrated in South America,

# Low-Price Units Spark Cassette Sales in Holland

AMSTERDAM—Sales of cassettes in Holland have increased substantially since Philips and other hardware manufacturers introduced cheaper home and auto players.

Dutch cassette sales in 1968 were around 150,000 units; the 1969 figure is expected to show a 100 percent increase. The expectation for 1970 is that sales will reach 600,000.

Another factor which has accelerated sales has been the vast increase in repertoire. There are 6,000 titles available on cassette and almost every new release on disk is automatically followed by a musicassette release.

It is estimated that 130,000 cassette players were in use in Holland in 1968; by the end of 1969 the figure had reached 300,000 and Philips predicts that by the end of 1970 some 420,000 players will be in use.

# Fla. Racker Offers Stock

WASHINGTON—A Florida rack merchandiser, United Record & Tape, has proposed public sale of 150,000 shares of common stock to produce \$900,000 for general funding.

The registration statement with the Securities and Exchange Commission describes the company, organized in April 1967, as engaged chiefly in rack merchandising prerecorded tapes, phonograph records and related equipment, primarily in Florida and also in Georgia. Purchasers of the offered shares would require 20 percent stock interest for their investment of \$900,000, leaving present shareholder owners of 80 percent, for which they paid \$130,603.

future. And it's quite possible that release of triple pack albums will become more frequent."

# M'Media Gross Down Last Year

NEW YORK—Gross revenues of Metromedia, Inc., for the year ended Jan. 3, 1970, amounted to \$182,650,889, as compared to \$182,837,390 in 1968. Income before a provision for unusual losses and extraordinary charges amounted to \$4,068,162, or 73 cents per share, in 1969, compared to \$9,820,864, or \$1.87 per share, in 1968.

Languages covered in her repertoire include English, German, Hebrew, French, Portuguese, Spanish, Italian, Arabic, Flemish, Greek, Russian and Yeminite.

# Say You Saw It in Billboard



# HOT 100

FOR WEEK ENDING FEBRUARY 28, 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	1 Wk. Ago	2 Wk. Ago	3 Wk. Ago	TITLE	Artist (Producer, Label & Number)	Wks. On Chart
1	1	1	4	<b>THANK YOU (Falettin Me Be Mice Elf Agin)/EVERYBODY IS A STAR</b>	Sly & the Family Stone (Sly Stone), Epic 5-10555	9
2	1	1	4	<b>TRAVELIN' BAND/WHO'LL STOP THE RAIN</b>	Credence Clearwater Revival (John Fogerty), Fantasy 637	5
3	13	49		<b>BRIDGE OVER TROUBLED WATER</b>	Simon & Garfunkel (Simon, Garfunkel & Hale), Columbia 4-45079	4
4	2	5	7	<b>HEY THERE LONELY GIRL</b>	Eddie Holman (Peter DeAngelis), ABC 11240	10
5	9	18		<b>NO TIME</b>	Guest Who (Jack Richardson), RCA 74-0300	11
6	6	9		<b>MA BELLE AMIE</b>	Tea Set (Jerry Ross), Colossus 107	6
7	8	11		<b>PSYCHEDELIC SHACK</b>	The Temptations (Norman Whitfield), Gordy 7096	7
8	7	3	3	<b>RAINDROPS KEEP FALLIN' ON MY HEAD</b>	B.J. Thomas (Burt Bacharach-Hal David), Scepter 12365	18
9	10	14	26	<b>RAINY NIGHT IN GEORGIA</b>	Brook Benton (Arif Mardin), Cotillion 44037	8
10	9	4	1	<b>VENUS</b>	Shocking Blue (Robert van Leeuwen), Colossus 108	12
11	16	24	50	<b>THE RAPPER</b>	Jeggars (Sixxus Prod), Kama Sutra 502	5
12	12	16		<b>WALK A MILE IN MY SHOES</b>	Joe South (Joe South), Capitol 2704	9
13	4	2	2	<b>I WANT YOU BACK</b>	Jackson 5 (The Corporation), Motown 1157	16
14	11	10	13	<b>ARIZONA</b>	Mark Lindsay (Jerry Fuller), Columbia 4-45037	13
15	15	16	27	<b>THE THRILL IS GONE</b>	B. B. King (Bill Szymczyk), BluesWay 61032	10
16	18	27	37	<b>GIVE ME JUST A LITTLE MORE TIME</b>	Chairmen of the Board (Staff), Invictus 9074	7
17	21	29	35	<b>HE AIN'T HEAVY, HE'S MY BROTHER</b>	Hollies (Ron Richards), Epic 5-10532	11
18	19	25	28	<b>DIDN'T I (Blow Your Mind This Time)</b>	Delfonics (Stan & Bell Prod.), Philly Groove 161	8
19	20	22	25	<b>HONEY COME BACK</b>	Glen Campbell (Al DeLory), Capitol 2718	7
20	17	7	6	<b>I'LL NEVER FALL IN LOVE AGAIN</b>	Dianna Warwick (Burt Bacharach-Hal David), Scepter 12373	10
21	13	11	5	<b>WITHOUT LOVE (There Is Nothing)</b>	Tom Jones (Peter Sullivan), Parrot 40045	10
22	24	37	40	<b>EVIL WAYS</b>	Santana (Brent Dangerfield), Columbia 4-45069	6
23	27	33	34	<b>OH ME OH MY</b>	Lulu (Jerry Weiler, Tom Dowd, Arif Mardin), A&O 6722	10
24	41	64	99	<b>CALL ME</b>	Aretha Franklin (Jerry Weiler, Tom Dowd & Arif Mardin), Atlantic 2706	4
25	30	60	73	<b>HOUSE OF THE RISING SUN</b>	Frijid Pink (Mike Valvano), Parrot 341	4
26	40	96		<b>KENTUCKY RAIN</b>	Elvis Presley (Elvis Presley), RCA 47-9791	3
27	33	36	46	<b>ALWAYS SOMETHING THERE TO REMIND ME</b>	B. B. Greaves (Ahmet Ertegun-Jackson Ave), A&O 6726	6
28	68			<b>LOVE GROWS (Where My Rosemary Goes)</b>	Edison Lighthouse (Tony Macaulay), well 858	2
29	23	21	21	<b>BLOWING AWAY</b>	Fifth Dimension (Bones Howe), Soul City 780	9
30	37	44	67	<b>NEVER HAD A DREAM COME TRUE</b>	Stevie Wonder (Henry Cosby), Tamla 54191	4

31	64			<b>GOTTA HOLD ON TO THIS FEELING</b>	Jr. Walker & the All Stars (Johnny Bristol), Soul 35070	2
32	28	28	19	<b>WALKIN' IN THE RAIN</b>	Jay & the Americans (Sandy Yaguda & Thomas Kaye), United Artists 50405	15
33	26	23	24	<b>BABY TAKE ME IN YOUR ARMS</b>	Jefferson (John Schroeder), Janus 104	11
34	34	35	43	<b>BREAKING UP IS HARD TO DO</b>	Lenny Welch (Billy Davis-Helen Miller-Rose Marie), Commonwealth United 3004	8
35	46	48	62	<b>DO THE FUNKY CHICKEN</b>	Rufus Thomas (Al Bell-Tom Nixon), Stax 0059	4
36	38	45	55	<b>IF I WERE A CARPENTER</b>	Johnny Cash and June Carter (Bob Johnston), Columbia 4-45064	6
37	22	15	8	<b>WHOLE LOTTA LOVE</b>	Led Zeppelin (Jimmy Page), Atlantic 2690	15
38	52	63	75	<b>EASY COME, EASY GO</b>	Bobby Sherman (Jackie Mills), Metromedia 177	4
39	39	47	53	<b>JENNIFER TOPKIN</b>	Street People (Paul Vance), Musicor 1365	9
40	55	83		<b>IT'S A NEW DAY</b>	James Brown (James Brown), King 6292	3
41	54	89	92	<b>COME AND GET IT</b>	Badfinger (Paul McCartney), Apple 1815	4
42	44	51	64	<b>NEW WORLD COMING</b>	Mama Cass Elliot (Steve Barri-Joel Sill), Dunhill 4225	5
43	45	46	57	<b>OH WHAT A DAY</b>	Della (Bobby Miller), Cadet 3463	6
44	51	73	98	<b>THE BELLS</b>	Originals (Marvin Gaye), Soul 35069	4
45	53	95		<b>ALL I HAVE TO DO IS DREAM</b>	Bobbie Gentry & Glen Campbell (Al DeLory & Kelly Gordon), Capitol 2745	3
46	49	53	65	<b>I'VE GOTTA MAKE YOU LOVE ME</b>	Steam (Paul Leka), Mercury 73020	6
47	43	34	36	<b>ONE TIN SOLDIER</b>	Original Casts (Dennis Lambert & Brian Auger), TA 186	16
48				<b>CELEBRATE</b>	Three Dog Night (Gabriel Mekler), Dunhill 4229	1
49	61	68	74	<b>GOOD GUYS ONLY WIN IN THE MOVIES</b>	Mel and Tim (Gene Chandler), Bamboo 109	4
50	42	32	32	<b>LET'S WORK TOGETHER</b>	Wilbert Harrison (Juggy Murray), Sue 11	13
51	50	50	58	<b>THE TOUCH OF YOU</b>	Brenda & the Tabulations (Gilda Woods-Brenda & Tabs), Top & Bottom 401	7
52	59	67	86	<b>MY ELUSIVE DREAMS</b>	Bobby Vinton (Billy Sherrill), Epic 5-10576	4
53	69	72	85	<b>IF I NEVER KNEW YOUR NAME</b>	Vic Dana (Ted Glasser), Liberty 56150	8
54	73	85		<b>SOMETHING'S BURNING</b>	Kenny Rogers & the First Edition (Jimmy Bowen-Kenny Rogers), Reprise 0888	3
55	77	86		<b>WALKING THROUGH THE COUNTRY</b>	Grass Roots (Steve Barri), Dunhill 4227	3
56	71	78	82	<b>SHILO</b>	Neil Diamond (Jeff Barry-Elle Greenwich), Bang 575	4
57	74	82	93	<b>I CAN'T HELP FALLING IN LOVE WITH YOU</b>	Al Martino (Wes Farrell), Capitol 2746	4
58	79			<b>GOTTA GET BACK TO YOU</b>	Tommy James & the Shondells (Tommy James, Bob King), Roulette 7071	2
59	63	65	69	<b>JE T'AIME... MOI NON PLUS</b>	Jane Birkin & Serge Gainsbourg (Jack Favara), CBS 1645	7
60	62	69	72	<b>HOW CAN I TELL MY MOM &amp; DAD</b>	Lovelites (J. Cameron-C. Johnson), UNI 35181	8
61	88			<b>TAKE A LOOK AROUND</b>	Smith (Joel Sill & Steve Barri), Dunhill 4228	2
62	72	76	77	<b>OH WELL (Part 1)</b>	Fleetwood Mac (Fleetwood Mac), Reprise 0883	5
63	65	71	83	<b>WHY SHOULD I CRY</b>	Gentrys (The Gentrys-Knox Phillips), Sun 1108	4
64				<b>SPIRIT IN THE SKY</b>	Norman Greenbaum (Erik Jacobson), Reprise 0885	1

65				<b>INSTANT KARMA (We All Shine On)</b>	John Ono Lennon (Phil Spector), Apple 1818	1
66	60	57	60	<b>WON'T FIND BETTER (Than Me)</b>	New Hope (Mike), Jamie 1381	9
67	66	52	54	<b>YOU GOT ME HUMMIN'</b>	Cold Blood (David Robinson), San Francisco 60	6
68	86	91	91	<b>VICTORIA</b>	Kinks (Ray Davies), Reprise 0863	5
69	80			<b>THE DECLARATION/MEDLEY: A CHANGE IS GONNA COME &amp; PEOPLE GOTTA BE FREE</b>	Fifth Dimension (Bones Howe), Bell 860	2
70	87			<b>UNTIL IT'S TIME FOR YOU TO GO</b>	Neil Diamond (Tom Catalano), UNI 55204	2
71	78	98		<b>RAG MAMA RAG</b>	The Band (John Palladino), Capitol 2705	3
72	81	81	95	<b>SHE'S READY</b>	Spiral Starecase (Sonny Knight), Columbia 4-45048	4
73	82	93		<b>HEARTBREAKER</b>	Grand Funk Railroad (Terry Knight), Capitol 2732	3
74	75	79	84	<b>SUPERSTAR</b>	Murray Head with the Trinidad Singers (Tim Rice-Andrew Lloyd Webber), Decca 732603	5
75	76	77	79	<b>DOWN IN THE ALLEY</b>	Ronnie Hawkins (Jerry Weiler-Tom Dowd), Cotillion 44060	5
76	83	88	90	<b>WELFARE CADILLAC</b>	Guy Drake (Don Mosca for Trip American), Royal 1142	5
77	92	92		<b>TICKET TO RIDE</b>	Carpenters (Jack Daugherty), A&M 1142	3
78	85	94	96	<b>1984</b>	Spirit (Spirit), Ode 128	4
79	97			<b>TEMMA HARBOUR</b>	Mary Hopkin (Mickie Most), Apple 1816	2
80	84	84		<b>KEEP ON DOIN'</b>	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 914	3
81	93			<b>CALIFORNIA GIRL</b>	Eddie Floyd (Booker T. Jones), Stax 0060	2
82	94			<b>JUST SEVENTEEN</b>	Raiders (M. Lindsay), Columbia 4-45082	2
83				<b>STIR IT UP AND SERVE IT</b>	Tommy Roe (Steve Barri), ABC 11258	1
84				<b>TO THE OTHER WOMAN</b>	Doris Duke (Jerry Williams, Jr.), Canyon 28	1
85	100			<b>COMIN' HOME</b>	Delaney & Bonnie & Friends Featuring Eric Clapton (Delaney Bramlett), Atlantic 584308	2
86				<b>YOU'RE THE ONE</b>	Little Sister (Sly Stone), Stone Flower 9000	1
87	95			<b>BABY MAKE IT SOON</b>	Flying Machine (J. MacLeod), Congress 6012	2
88				<b>LONG LONESOME HIGHWAY</b>	Michael Parks (James Hendricks), MGM 14104	1
89	89			<b>SHADES OF GREEN</b>	Flaming Ember (Stagecoach), Hot Wax 6907	5
90	91			<b>THE CAT WALK</b>	Village Soul Choir (Mike Abbott), Abbott 2010	2
91			87	<b>THE GHETTO</b>	Donny Hathaway (Don Rick & King Curtis), A&O 6719	5
92	98	100		<b>THE FIGHTIN' SIDE OF ME</b>	Merle Haggard & the Strangers (Ken Nelson), Capitol 2719	3
93				<b>ROCK ISLAND LINE</b>	Johnny Cash (Sam Phillips), Sun 1111	1
94	99	99		<b>TAKE IT OFF HIM AND PUT IT ON ME</b>	Clarence Carter (Rick Hall), Atlantic 2702	3
95				<b>SILLY, SILLY FOOL</b>	Dusty Springfield (U. Dostler & R. Chambers), Atlantic 2705	1
96				<b>LOVE, PEACE AND HAPPINESS</b>	Chambers Brothers (David Robinson), Columbia 4-45088	1
97				<b>CAN'T HELP FALLING IN LOVE WITH YOU</b>	Willie Williams (Dick Glasser), Columbia 4-45094	1
98				<b>TENNESSEE BIRDWALK</b>	Jack Blanchard & Misty Morgan (Little Richie Johnson), Wayside 010	1
99				<b>WHATNATS &amp; THE WHATNATS BACK MAN</b>	Whatnauts & the Whatnauts (George Kerr), A & I 001	1
100				<b>SPARKLE AND SHINE</b>	Clique (Tommy James), White Whale 338	1

## HOT 100—A TO Z—(Publisher-Licensee)

All I Have to Do Is Dream (House of Bryant), BMI	45
Always Something There to Remind Me (Blue Seas/Jac/Anne Rachel), ASCAP	27
Arizona (Kangaroo), BMI	14
Baby Make It Soon (January), BMI	87
Baby Take Me in Your Arms (January/Welbeck), BMI	29
The Belles (Jobete), BMI	44
Blowing Away (Tony Fish), BMI	23
Breaking Up Is Hard to Do (Screen Gems-Columbia), BMI	34
Bridge Over Troubled Water (Charing Cross), BMI	1
California Girl (East/Walsh), BMI	81
Call Me (Puedi), BMI	24
Can't Help Falling in Love With You (Gladys, ASCAP)	97
The Cat Walk (Ardan), BMI	90
Celebrate (Chardon), BMI	48
Come and Get It (Maclean), BMI	41
Comin' Home (Throat/Delbon/Catillon), BMI	85
The Declaration (Mocart/Fifth Star)	69
Didn't I (Blow Your Mind This Time) (Nickel Shoe), BMI	18
Do the Funky Chicken (East/Memphis), BMI	35
Down in the Alley (Progressive), BMI	75
Easy Come, Easy Go (Screen Gems-Columbia), BMI	38
Evil Ways (Dista), BMI	22
The Fightin' Side of Me (Blue Note), BMI	92
The Ghetto (Don-Pop/Pear), BMI	91
Give Me Just a Little Time (Gold Forever), BMI	16
Good Guys Only Win in the Movies (Cachand/Parthead), BMI	49
Gotta Get Back to You (Big Seven), BMI	58
Gotta Hold on to This Feeling (Jobete), BMI	31
He Ain't Heavy, He's My Brother (Harrison), ASCAP	73
Heartbreaker (Storybook), BMI	17
Hey There Lonely Girl (Famous), ASCAP	4
Honey Come Back (Publisher in litigation)	19
House of the Rising Sun (Gallice), BMI	25

How Can I Tell My Mom & Dad (Moo-Lah), BMI	60
I Can't Help Falling in Love With You (Gladys, ASCAP)	57
I Want You Back (Jobete), BMI	13
If I Never Knew Your Name (Diamond), BMI	53
If I Were a Carpenter (Faithful/Virnie), BMI	36
I'll Never Fall in Love Again (Blue Seas/Jac/Morris, ASCAP)	70
Instant Karma (We All Shine On) (Maclean), BMI	45
It's a New Day (Dynatone), BMI	40
I've Gotta Make You Love Me (Little Heather/MRC, BMI)	46
Je T'Aime... Moi Non Plus (Painted Desert), BMI	59
Jennifer Tomkins (Moonbeam, ASCAP)	39
Just Seventeen (Boom, BMI)	82
Keep On Doin' (Triple Three), BMI	80
Kentucky Rain (Presley/S-P-R), BMI	26
Let's Work Together (Sagittarius), BMI	50
Love, Peace and Happiness (Chambers, BMI)	86
Long Lonesome Highway (Hastings/Rivers), BMI	88
Love Grooves (Where My Rosemary Goes) (Belle Amie), BMI	28
Ma Belle Amie (Legacy), BMI	6
Medley: A Change Is Gonna Come & People Gotta Be Free	69
Message From a Black Man (Jobete), BMI	99
My Elusive Dreams (Troo, BMI)	52
Never Had a Dream Come True (Jobete), BMI	30
New World Coming (Screen Gems-Columbia), BMI	42
1984 (Hollaback, BMI)	78
No Time (Dunbar), BMI	5
No Me Oh My (I'm a Fool for You Baby) (Nostrac, ASCAP)	23
Oh Well (Part 1) (Fleetwood, ASCAP)	39
Oh What a Day (Las Go Round), BMI	43
One Tin Soldier (Cants & Pence), BMI	67
Psychedelic Shack (Jobete, BMI)	7
Rag Mama Rag (Canaan, ASCAP)	71
Raindrops Keep Fallin' on My Head (Blue Seas/Jac/20th Century, ASCAP)	8
Rainy Night in Georgia (Combing), BMI	9

The Rapper (Sixxus Revival/Kama Sutra), BMI	11
Rock Island Line (Hi-Lo), BMI	93
Shades of Green (Gold Forever), BMI	89
She's Ready (Algae), BMI	72
Shilo (Tallyrand), BMI	56
Silly, Silly Fool (Assault), BMI	95
Something's Burning (B&B), BMI	54
Son of a Preacher Man (Tree, BMI)	41
Sparkle and Shine (Sam Seven), BMI	100
Spirit in the Sky (Great Honesty), BMI	64
Stir It Up and Serve It (Low-Twi), BMI	83
Superstar (Lenda, BMI)	74
Take a Look Around (Trousseau), BMI	74
Take It Off Him and Put It On Me (Fame, BMI)	91
Temma Harbour (Major Oak, ASCAP)	79
Tennessee Birdwalk (Back Bay), BMI	98
Thank You (Falettin Me Be Mice Elf Agin)/Everybody is a Star (Stone Flower), BMI	2
The Thrill Is Gone (Feist/Grosvener House), ASCAP	15
Ticket to Ride (Maclean, BMI)	77
The Touch of You (One Eyed-Soul), BMI	51
Travelin' Band (Jendora, BMI)	80
Until It's Time for You to Go (Gypsy Boy, ASCAP)	70
Venus (Fat Zach), BMI	10
Victoria (Hill & Range), BMI	68
Walk a Mile in My Shoes (Lowery), BMI	12
Walkin' in the Rain (Screen Gems-Columbia), BMI	32
Walking Through the Country (Malicious Melodies), ASCAP	3
Welfare Cadillac (Bull Fighter), BMI	75
Whole Lotta Love (Superego), ASCAP	37
Who'll Stop the Rain (Jendora, BMI)	3
Why Should I Cry (Knox, BMI)	63
Without Love (There is Nothing) (Tri-Suffolk), BMI	21
Won't Find Better (Than Me) (Dandelion), BMI	66
You Got Me Hummin' (Promo/East/Memphis), BMI	67
You're the One (Stone Flower), BMI	86

## BUBBLING UNDER THE HOT 100

101. MISSISSIPPI MAMA	Owen B., Janus 107
102. DON'T WORRY BABY	Tokens, Buddah 159
103. TRY (Just a Little Bit Harder)	Janis Joplin, Columbia 4-45080
104. BRIGHTON HILL	Jackie DeShannon, Imperial 66438
105. EASY TO BE FREE	



Mantovani  
sells more LP's  
than any other artist  
year after year after  
year after year  
after year.

There must be  
a reason

This new LP  
is reason no. 51....





# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
**THIS WEEK**  
112  
**LAST WEEK**  
226

\*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

### THE ARCHIE—WHO'S YOUR BABY? (2:49)

(Prod. Jeff Barry) (Writers: Barry-Kim) (Kirshner, BMI)—Chalk up another giant for the swinging group. Penned by Jeff Barry and Andy Kim, this rocker has all the potency of "Sugar Sugar" and "Jingle Jangle." Flip: "Senorita Rita" (2:30) (Kirshner, BMI). Kirshner 5003

### THE SUPREMES—UP THE LADDER TO THE ROOF (2:58)

(Prod. Frank Wilson) (Writer: Dimarco) (Jobete, BMI)—First for the girls with Jean Terrell in the lead is a blockbuster. Mary Wilson and Cindy Birdsong come off strong behind the fine lead in this swinger that will spiral the chart. Flip: "Bill, When Are You Coming Home" (3:20) (Jobete, BMI). Motown 1162

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### BEACH BOYS—ADD SOME MUSIC TO YOUR DAY (3:39)

(Prod. Beach Boys) (Writers: Wilson-Knott-Love) (Brother, BMI)—In their move to the label, group has a strong commercial item in this original, easy-beat rhythm number. Will prove a big chart winner. Flip: "Susie Cincinnati" (3:04) (Brother, BMI). Reprise 0894

### BILL DEAL & THE RHONDELS—NOTHING SUCCEEDS LIKE SUCCESS (2:43)

(Prod. Jerry Ross) (Writers: Brown-Bloodworth) (Saturday, BMI)—Group's first outing for the year will fast top the sales and chart action of "Swingin' Tight." They're more in their hit selling bag of "What Kind of Fool Do You Think I Am" with this infectious swinger. Flip: (No Information Available). Heritage 821

### BILL JOE ROYAL—ME WITHOUT YOU (2:30)

(Prod. Buddy Buie) (Writers: Nix-Gilmore) (Low-Sal, BMI)—His "Cherry Hill Park" brought him high on the Hot 100 once again with solid sales impact. This driving rock-ballad offers much of that sales and chart potency. Flip: "Mama's Song" (2:50) (Low-Sal, BMI). Columbia 4-45085

### LAWRENCE REYNOLDS—IT WAS LOVE (2:46)

(Prod. Don Davis) (Writer: Chandler) (Warner-Tamerlane, BMI)—His initial entry, "Jesus Is a Soul Man," took him right up the chart. His followup is a dramatic, soul-filled, driving rhythm item with all the potential of his debut and more. Powerful performance. Flip: "Messing With My Mind" (2:03) (Wilderness, BMI). Warner Bros. 7374

### SAM & DAVE—BABY-BABY DON'T STOP NOW (2:28)

(Prod. Isaac Hayes & Isaac Porter) (Writers: Hayes-Porter) (Birds, ASCAP)—This blockbuster David Hayes-David Porter blues-rocker with a vocal workout to match will bring the duo back to the charts with strong sales impact. Flip: "I'm Not an Indian Giver" (2:32) (Cotillion-James Boy, BMI). Atlantic 2714

### MY BABY LOVES LOVIN'

(Writers: Cook-Greenway) (Marius, BMI) / WHITE PLAINS (2:38) (Prod. Roger Greenway & Roger Cook) Deram 85058 / JOE JEFFREY (2:56) (Prod. Jerry Meyers & Alan Klein) Wand 11219—Two equally powerful readings of the infectious bubblegummer from England. The White Plains version is the original now spiraling the British chart, while the Jeffrey entry has the same drive and sales potential. Will prove a hot chart winner.

### TYRONE DAVIS—TURN BACK THE HANDS OF TIME (2:35)

(Prod. Willie Henderson) (Writers: Daniel-Thompson) (Dakar-Jadan, BMI)—With much of the sales and chart potential of his smash of last year, "Can I Change My Mind," Davis comes on strong with this blues mover loaded with appeal. Strong vocal workout. Flip: (No Information Available). Dakar 616

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*JOHNNY MATHIS—Odds and Ends (3:04) (Prod. Jack Gold) (Writers: David-Bacharach) (Blue Seas/Jac, ASCAP)—The Dionne Warwick chart item of last year is updated in a top Mathis reading loaded with appeal. Columbia 4-45104

\*DEAN MARTIN—Come On Down (2:37) (Prod. Martin & Hinsche) (Writers: Martin-Hinsche) (Dino, Desi & Billy, BMI)—Penned and produced by son Dino and Billy Hinsche, Martin changes pace with this easy-beat rocker that offers much sales and pop chart potential. Reprise 0893

\*TONY BENNETT—Something (3:18) (Prod. Wally Gold) (Writer: Harrison) (Harrisons, BMI)—Culled from his current LP, Bennett is at his best with this smooth, sensitive reading of the Beatles hit. Loaded with programming appeal with sales to follow. Much chart potential here. Columbia 4-45109

\*APPLAUSE—(Writers: Adams-Strouse) (Morris, ASCAP) / MARILYN MAYE (2:05) (Prod. Jim Foglesong) RCA 74-0318 / PEARL BAILEY (1:44) (Prod. Enoch Light) Project 3 1376—From the forthcoming Lauren Bacall Broadway musical, the title number is a potent entry with two equally fine commercial readings of the "Hello Dolly" type of material. Both are fine performances.

RONNIE DOVE—Chains of Love (2:43) (Prod. Jerry Ross) (Writer: Charron) (Singleton, BMI)—Dove's first entry produced by Jerry Ross is a strong change of pace for him. Puts him in the bubblegum race with much pop chart potential. Diamond 271

\*THE MILLS BROTHERS—It Ain't No Big Thing (2:35) (Prod. Tom Mack) (Writers: Merritt-Joy-Hall) (Central Songs, BMI)—The Neal Merritt country hit is given a top delivery that shall bring the Mills back to the charts in short order—Hot 100 and Easy Listening. Dot 17321

TURLEY RICHARDS—Love Minus Zero-No Limit (3:06) (Prod. Lew Merenstein) (Writer: Dylan) (Witmark, ASCAP)—The Bob Dylan ballad serves as strong material for the dynamic Richards' style. Watch this one carefully—it could step out for a big chart winner. Warner Bros. 7376

### THE FRIENDS OF DISTINCTION—LOVE OR LET ME BE LONELY (3:14)

(Prod. Ray Cork Jr.) (Writers: Scarborough-Peters-Poree) (Porpoete, BMI)—Follow up to "Goin' in Circles" is a powerful rhythm item with all the sales and chart potential of their recent smash. Top vocal workout and arrangement. Flip: "This Generation" (3:23) (Black Artists, BMI). RCA 74-0319

### SHOCKING BLUE—MIGHTY JOE (3:04)

(Prod. Shocking Blue & Pink Elephant) (Writer: Van Leeuwen) (Skinny, ASCAP)—The hot group from Holland went right to the No. 1 spot their first time out via "Venus." This driving rock followup will prove another fast chart climber with sales impact. Flip: (No Information Available). Colossus 111

### MARTHA REEVES & THE VANDELLAS—I SHOULD BE PROUD (2:55)

(Prod. H. Cosby) (Writers: Cosby-Hinton-Sawyer) (Jobete, BMI)—Blockbuster rocker with a compelling lyric line that will put her back on the charts in short order—pop and soul. Wild vocal workout. Flip: "Love, Guess Who" (3:06) (Jobete, BMI). Gordy 7098

### \*EVIE SANDS—BUT YOU KNOW I LOVE YOU (2:54)

(Prod. Chip Taylor & Al Gorgoni) (Writer: Settle) (Tro-First Edition, BMI)—The Mike Settle rhythm ballad, a hit for the First Edition, serves as strong material for the stylist. This one offers the sales potential of her chart item, "Any Way That You Want Me," and more. Flip: "Maybe Tomorrow" (3:14) (Fox Fanfare, BMI). A&M 1175

### THE 5 STAIRSTEPS—DEAR DISTINCTION (3:30)

(Prod. Stan Vincent) (Writers: Lennon-McCartney) (Maclean, BMI)—Group moves over to the Buddah label with a powerful reading of the Lennon-McCartney rhythm material. Should spiral the Hot 100 fast with sales impact. Flip: (No Information Available). Buddah 165

### COUNTRY COALITION—TIME TO GET IT TOGETHER (2:32)

(Prod. Bob Todd & Enith Int'l Prod'ns) (Pequod/E.P.I., ASCAP)—Happy rocker with a potent lyric message and it's loaded with sales and chart potential. Watch this one—it has it to prove a left-field giant. Flip: "How Do I Love You" (2:55) (Pamco, BMI). BlueWay 61034

### RARE EARTH—GET READY (2:46)

(Writer: Robinson) (Jobete, BMI)—The Smokey Robinson swinger gets a powerful going-over by the strong group headed for a high spot on the Hot 100. Potent vocal workout. Flip: (No Information Available). Rare Earth 5012

### LITTLE EVA—MAMA SAID (2:43)

(Prod. Jerry Ross & John Lombardo) (Writers: Dixon-Denson) (Ludix & Bettalbin, BMI)—The Shirelles oldie gets a blockbuster revival by that "Locomotion" gal that has all the ingredients to bring her back to the chart rapidly. Good sound! Flip: "Something About You Boy" (2:32) (Sreeby & Gaucho, BMI). Spring 101

### THE GOLDEN GATE—DIANE (3:02)

(Prod. Whitelaw & Carl Prod'ns) (Writers: Carl-Whitelaw-Bell) (Magic Fleet & Bates, BMI)—Solid beat rocker loaded with bubblegum appeal that will put it right up the chart. Has all the makings of a big one. Flip: "Make Your Own Sweet Music" (2:16) (Magic Fleet & Bates, BMI). Audio Fidelity 1

### PHIL FLOWERS—EVERY DAY I HAVE A CRY (3:11)

(Prod. Bob Feldman) (Writer: Alexander) (Tiki, BMI)—The Arthur Alexander blues swinger is delivered in top form by Flowers. Certain to fast top his "Like a Rolling Stone" chart item. Flip: (No Information Available). A&M 1168

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### BILL ANDERSON—LOVE IS A SOMETIMES THING (3:01)

(Prod. Owen Bradley) (Writer: Howard) (Stallion, BMI)—Anderson follows his smash hit duet with Jan Howard, "If It's All the Same to You," with an equally strong chart winner, penned by Miss Howard. Rhythm ballad is a sing-along blockbuster, recorded in live concert. Flip: "And I'm Still Missing You" (2:23). (Glaser, BMI). Decca 32643

### LYNN ANDERSON—STAY THERE, TILL I GET THERE (2:17)

(Prod. Glenn Sutton) (Writer: Sutton) (Gallico, BMI)—Currently riding high on the chart with "I've Been Everywhere," the top stylist moves to the Columbia label with a strong rhythm item headed right for the top. Penned and produced by Glenn Sutton, she can't miss! Flip: "I'd Run a Mile to You" (2:06) (Gallico, BMI). Columbia 45101

### DAVE DUDLEY—THE POOL SHARK (2:59)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkirk, BMI)—His "George and the Northern Woods" took him right up there in the Top 10. This compelling Tom. T. Hall rhythm ballad with exceptional Dudley performance, has all that sales potential and more. Flip: (No Information Available). Mercury 73029

### BILLY WALKER—DARLING DAYS (2:58)

(Prod. Ray Pennington) (Writers: Frazier-Shafer) (Blue Crest, BMI)—Just as his top ten winner "Thinking About You Baby," slips down the chart, Walker has another sure-fire winner in this top Dallas Frazier ballad. Strong entry. Flip: "Pretend You Don't See Me" (2:18) (Matamoros, BMI). Monument 1189

### WEBB PIERCE—MERRY-GO-ROUND (2:15)

(Prod. Owen Bradley) (Writers: Pierce-Fisher) (Wandering Acres, SESAC)—Following up "Love Ain't Never Gonna Be No Better," Pierce has a certain chart topper in this poignant ballad that will put him way up the chart in "This Thing" fashion. Flip: "Fool's Night Out" (2:26) (Wandering Acres, SESAC). Decca 32641

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- BOB LUMAN—Gettin' Back to Norma (Blue Echo, BMI). EPIC 10581
- RED SOVINE—I Know You're Married But I Love You Still (2:24) (Lois, BMI). STARDAY 889
- CHILL WILLS—Mama (2:40) (Central Songs, BMI). METROMEDIA 169
- KENNY ROBERTS—You Left Too Much (2:05) (Tarheel, BMI). STARDAY 890
- TINY HARRIS—Blackland Farmer (1:55) (Peer, BMI). STARDAY 887
- (Prof.) TERRELL JONES—Changin' Times (2:58) (Back Bay, BMI). STOP 361
- STEVE BLEDSOE—Like You Needed Me Then (2:14) (Window, BMI). STOP 1547
- NICK NIXON—Loser's Cocktail (2:12) (Champion, BMI). KAPP 2077
- JIMMIE LEE MORRIS—Talk About Lonesome (2:16) (Attache, BMI). LHI 23
- MATT FRIEMON—The Cheater (2:14) (Holiday Inn, BMI). KLONDIKE 2230

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

### ANN PEEBLES—I'LL GET ALONG (2:08)

(Writers: Peebles-Smith-Jones) (Jec, BMI)—Driving blues swinger has all the ingredients to spiral her right up the soul charts and move over to pop rapidly. Potent material and performance. Flip: "Generation Gap Between Us" (2:18) (Jec, BMI). Hi 2173

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- BOBBY WOMACK—Arkansas State Prison (Arcane, ASCAP). MINIT 32093
- ACE CANNON—Ruby, Don't Take Your Love to Town (Cedarwood, BMI). HI 2174
- PHYLLIS SMITH—I Need Somebody to Love (2:35) (Saravan, BMI). YEW 1003
- RANDY HART—Excuse Me (2:40) (Dakar/BRC, BMI). BRUNSWICK 755432
- THE RADARS—Finger Licking Chicken (2:33) (Bones/Term, BMI). YEW 1004
- AZIE MORTIMER—You Can't Take It Away (2:35) (Hi-Count & Kags, BMI). OKEN 4-7336
- CAROLYN BLAKEY—Tomorrow's Child (3:12) (Peacelove-Golo, BMI). KING 6284
- LEE MOSES—Time and Place (3:05) (Pam-Cal/Column One, BMI). FRONT PAGE 2301
- GOLDIE JOHNSON—Love, Where Are You (3:00) (Hookah, BMI). VAULT 957



JOAN BAEZ One Day At A Time

VSD-79310  
STEREO  
VANGUARD



TRANSITION AND DESIGN - SAVANNAH KETNER - KAPLAN

March 1970

*heading for the top of the charts!*

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				



JOAN BAEZ'S NEW ALBUM - ONE DAY AT A TIME

VRS-79310 - AVAILABLE FROM YOUR VANGUARD RECORD DISTRIBUTOR IN ALL TAPE CONFIGURATIONS, 8 TRACK 8VM-79310, CASSETTE CVX-79310.

PERSONAL MANAGEMENT: MANUEL GREENHILL, FOLKLORE PRODUCTIONS, 176 FEDERAL STREET, BOSTON, MASS.



FOR WEEK ENDING FEBRUARY 28, 1970

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
					B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
17	1	1	LED ZEPPELIN II	Atlantic SD 8236					
20	2	2	BEATLES	Abbey Road Apple SD 383					
12	4	3	CREEDENCE CLEARWATER REVIVAL	Willie and the Poor Boys Fantasy 8397					
3	106	★	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia KC5 9914					
16	3	5	TOM JONES	Live in Las Vegas Parrot PAS 71031					
9	5	6	ENGELBERT HUMPERDINCK	Parrot PAS 71030					
3	9	7	CHICAGO	Columbia KGP 24	NA				
7	8	8	JACKSON 5	I Want You Back Motown MS 700	NA				
14	10	9	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068					
26	19	10	SOUNDTRACK	Easy Rider Dunhill DXS 50063 (Tapes Reprise 8 RM 2026)					
25	7	11	SANTANA	Columbia CS 9781	NA				
4	21	★	GLEN CAMPBELL	Try a Little Kindness Capitol SW 389	NA				
3	27	★	HELLO, I'M JOHNNY CASH	Columbia KC5 9943					
20	13	14	THE BAND	Capitol STA0 132					
9	15	15	B. J. THOMAS	Raindrops Keep Fallin' on My Head Scepter SPS 580					
5	12	16	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	NA				
15	11	17	JOE COCKER!	A&M SP 4224	NA				
13	6	18	ROLLING STONES	Let It Bleed London NPS 4					
8	14	19	MOODY BLUES	To Our Children's Children's Children Threshold THS 1					
8	16	20	PLASTIC ONO BAND	Live Peace in Toronto 1969 Apple SW 3362					
85	29	21	IRON BUTTERFLY	In-A-Gadda-Da-Vida Atco SD 33-250					
10	22	22	TOMMY ROE	Twelve in a Row ABC ABCS-700					
36	18	23	CROSBY/STILLS/NASH	Atlantic SD 8216					
57	17	24	BLOOD, SWEAT & TEARS	Columbia CS 9720					
6	26	25	QUICKSILVER MESSENGER SERVICE	Shady Grove Capitol SKAO 391					
14	24	26	BURT BACHARACH/SOUNDTRACK	Butch Cassidy & the Sundance Kid A&M SP 4227	NA				
3	28	27	ARETHA FRANKLIN	This Girl's in Love With You Atlantic SD 8248					
21	20	28	TEMPTATIONS	Puzzle People Gordy GS 949					
12	31	29	LES McCANN & EDDIE HARRIS	Swiss Movement Atlantic SD 1537	NA		NA		
12	30	30	BEST OF TOMMY JAMES & THE SHONDELLES	Roulette SR 42040	NA				
16	23	31	STEPPENWOLF	Monster Dunhill DS 50066					
10	25	32	DAVID FRYE	I Am the President Elektra EKS 75006					
18	40	33	BEST OF CHARLEY PRIDE	RCA Victor LSP 4223	NA				
34	33	34	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001					
45	35	35	SLY & THE FAMILY STONE	Stand Epic BN 26456					

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
					B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
17	38	36	BOBBY SHERMAN	Little Woman Metromedia MS 1014			NA	NA	
35	41	37	JOHNNY CASH AT SAN QUENTIN	Columbia CS 9827					
8	37	38	DIANA ROSS & THE SUPREMES	Greatest Hits, Vol. III Motown MS 702					
17	50	39	MICHAEL PARKS	Closing the Gap MGM SE 4646			NA	NA	
12	57	★	KING CRIMSON	In the Court of the Crimson King: An Observation by King Crimson Atlantic SD 8245			NA	NA	
83	32	41	ORIGINAL CAST	Hair RCA Victor LOC 1150 (M); LSD 1150 (S)			NA		
4	42	42	LETTERMEN	Traces/Memories Capitol ST 390			NA	NA	
10	56	★	COLD BLOOD	San Francisco 200			NA		
14	44	44	ELVIS PRESLEY	From Memphis to Vegas/ From Vegas to Memphis RCA Victor LSP 6020			NA	NA	
6	73	★	FRUJD PINK	Parrot PAS 71033					
57	36	46	PETER, PAUL & MARY	Album 1700 Warner-Bros.-Seven Arts WS 1700					
40	43	47	FIFTH DIMENSION	Age of Aquarius Soul City SC5 92005					
6	71	★	MERLE HAGGARD	Okie From Muskogee Capitol ST 384			NA		
55	47	49	LED ZEPPELIN	Atlantic SD 8216					
42	79	50	CHICAGO TRANSIT AUTHORITY	Columbia GP B			NA		
12	51	51	RARE EARTH	Get Ready Rare Earth RS 507				NA	NA
10	62	★	B. B. KING	Completely Well BluesWay BLS 6037					
3	55	53	JAMES BROWN	Ain't It Funky King KS 1092			NA	NA	NA
12	39	54	NEIL DIAMOND	Touching You, Touching Me UNI 73071					
15	34	55	JEFFERSON AIRPLANE	Volunteers RCA Victor LSP 4238			NA		
19	53	56	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001					
16	67	57	SOUNDTRACK	Hello, Dolly 20th Century-Fox DTCS 5103					
30	46	58	SOUNDTRACK	Midnight Cowboy United Artists UAS 5198			NA		
3	69	★	GUESS WHO	American Women RCA Victor LSP 4266			NA	NA	
3	72	★	SHOCKING BLUE	Colossus 1000			NA		
21	61	61	JANIS JOPLIN	I've Got Dem Ol' Kozmic Blues Again, Mama Columbia KC5 9913					
7	86	★	JOE SOUTH	Don't It Make You Want to Go Home? Capitol ST 392			NA		
14	54	63	DIANA ROSS & THE SUPREMES	Cream of the Crop Motown MS 694					
56	63	64	CREEDENCE CLEARWATER REVIVAL	Bayou Country Fantasy 8387					
34	52	65	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058					
11	66	66	ZEPHYR	Command/Probe CPLP 4510					NA
9	64	67	GRATEFUL DEAD	Live Dead Warner Bros.-Seven Arts 2WS 1830					
21	68	68	JETHRO TULL	Stand Up Reprise RS 6360					
8	45	69	RASCALS	See Atlantic SD 8246					
15	70	70	QUINCY JONES	Walking in Space A&M SP 3123			NA		

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
					B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
25	49	71	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393					
90	65	72	JOHNNY CASH AT FOLSOM PRISON	Columbia CS 9639					
29	59	73	BLIND FAITH	Atco SD 33-304 A/B					
9	48	74	BEST OF TRAFFIC	United Artists UAS 5500			NA		
13	58	75	DENNIS YOST & THE CLASSICS IV	Golden Greats, Vol. 1 Imperial LP 16000					
13	60	76	GRASS ROOTS	Leaving It All Behind Dunhill DS 50067					
1	—	★	BARBRA STREISAND	Greatest Hits Columbia CS 9968			NA		
85	93	78	SOUNDTRACK	2001: A Space Odyssey MGM S1E ST 13					
24	82	79	JOHN MAYALL	Turning Point Polydor 4004					
18	76	80	DIONNE WARWICK	Golden Hits, Vol. II Scepter SPS 577					
2	96	★	BROOK BENTON TODAY	Cotillion SD 9018			NA	NA	
9	92	★	PINK FLOYD	Ummagumma Harvest STBB 388			NA	NA	
56	77	83	SOUNDTRACK	Romeo & Juliet Capitol ST 2993					
8	85	84	STEAM	Mercury SR 61254					
2	98	★	RICK NELSON IN CONCERT	Decca DL 75162			NA	NA	
21	78	86	GRAND FUNK RAILROAD	On Time Capitol ST 307			NA		
11	83	87	JOSE FELICIANO	Alive Alive-O RCA Victor LSP 6021			NA		
2	99	★	TAMMY WYNETTE	Ways to Love a Man Epic BN 26519					NA
12	89	89	PEGGY LEE	Is That All There Is? Capitol ST 386					
62	84	90	SOUNDTRACK	Oliver Colgems CS0D 5501					
38	88	91	THIS IS TOM JONES	Parrot PAS 71028					
24	94	92	GLEN CAMPBELL "LIVE"	Capitol ST80 268					
7	104	★	JR. WALKER & THE ALL STARS	What Does It Take? Soul SS 721			NA	NA	
91	80	94	ARLO GUTHRIE	Alice's Restaurant Reprise RS 6267					
31	91	95	OLIVER	Good Morning Starshine Crewe CR 1333					NA
33	81	96	BEST OF THE CREAM	Atco SD 33-291					
3	113	★	VARIOUS ARTISTS	DisinHAIrited RCA Victor LSO 1163					NA
1	—	★	CHARLEY PRIDE	Just Plain Charley RCA Victor LSP 4290					NA
3	126	★	PERCY FAITH & HIS ORCHESTRA	Leaving on a Jet Plane Columbia CS 9983					NA
1	—	★	JOHN MAYALL & THE BLUESBREAKERS	Diary of a Band London PS 570					NA
10	102	101	CHAMBERS BROTHERS	Love, Peace & Happiness Columbia KGP 20					NA
15	74	102	FERRANTE & TEICHER	Midnight Cowboy United Artists UAS 6725					NA
17	90	103	B. J. THOMAS	Greatest Hits Scepter SPS 578					
41	107	104	ENGELBERT HUMPERDINCK	A Man Without Love Parrot PAS 71022					
4	97	105	FEVER TREE	Creation UNI 73967			NA	NA	NA



# NILSSON SINGS IT NEWMAN WROTE IT

**RCA**  
LSP-4289

**VICTOR**  
STEREO

*Nilsson sings Newman*



LSP-4289

NILSSON SINGS NEWMAN

## TORRENCE DREW IT RCA SELLS IT



**WE ALL HOPE YOU'LL ENJOY IT NILSSON SINGS NEWMAN**  
LSP-4289/P8S-1539



# TOP LP'S

CONTINUED FROM PAGE 70

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	
32	95	106	BEST OF THE BEE GEES Atco SD 33-292					Ⓢ
75	110	107	SOUNDTRACK Funny Girl Columbia 805 3320					Ⓢ
25	87	108	ROLLING STONES Through the Past Darkly (Big Hits, Vol. II) London NPS 3					Ⓢ
12	75	109	BYRDS Ballad of Easy Rider Columbia CS 9942		NA			
1	—	★	JAY & THE AMERICANS Wax Museum United Artists UAS 6719	NA	NA	NA	NA	
106	118	111	CANNED HEAT Cookbook Liberty LST 11000					Ⓢ
39	103	112	MOODY BLUES On the Threshold of a Dream Deram DES 18025					
18	101	113	JAMES GANG Yer Album BluesWay BLS 6034					NA
9	114	114	MASKED MARAUDERS Delty RS 6378					
44	112	115	JOHNNY CASH Greatest Hits Columbia CS 9478					Ⓢ
8	116	116	BOOTS RANDOLPH Yakety Revisited Monument SLP 18128	NA	NA	NA	NA	
4	128	117	SOUNDTRACK Her Majesty's Secret Service United Artists UAS 5204		NA			
51	108	118	TOM JONES LIVE Parrot PAS 71014					Ⓢ
31	134	119	JOE COCKER With a Little Help From My Friends A&M SP 4182					
21	123	120	NAZZ SGC 50 5001					
26	111	121	LETTERMEN Hurt So Bad Capitol ST 269		NA			
2	179	★	LORD SUTCH & HIS HEAVY FRIENDS Cotillion SD 9015		NA	NA	NA	
47	—	123	TOM JONES Help Yourself Parrot PAS 71025					
13	—	★	GUESS WHO Canned Wheat RCA LSP 4157	NA	NA	NA	NA	
7	148	★	DELPHONICS SUPER HITS Philly Groove PG 1152		NA			
9	115	126	R. B. GREAVES Atco SD 33-311		NA			
38	122	127	IT'S A BEAUTIFUL DAY Columbia CS 9753		NA	NA		
28	119	128	ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71026					Ⓢ
1	—	★	VARIOUS ARTISTS Heavy Sounds Columbia CS 9952		NA	NA	NA	
25	100	130	ARCHIES Everything's Archies Calendar KES 103		NA			
2	133	131	EDDIE HOLMAN I Love You ABC S 701	NA	NA	NA	NA	
98	132	132	ENGELBERT HUMPERDINCK Release Me Parrot PAS 71012					
104	129	133	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol ST 2633					Ⓢ
15	135	134	KINKS Arthur (Or the Decline and Fall of the British Empire) Reprise RS 6366					
6	138	135	ROY CLARK The Ever Loving Soul of Dot DLP 25972	NA	NA	NA	NA	
61	136	136	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767					Ⓢ

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	
9	125	137	ARCHIES Jingle Jangle Kirshner KES 105			NA	NA	
22	127	138	A GROUP CALLED SMITH Dunhill DS 50056					
21	139	139	FERRANTE & TEICHER 10th Anniversary Golden Piano Hits United Artists UAS 70			NA		
7	152	140	BOBBY GOLDSBORO Muddy Mississippi Line United Artists UAS 6735			NA		
137	149	141	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WB 1670					Ⓢ
9	142	142	FLEETWOOD MAC Then Play On Reprise RS 6368	NA	NA	NA		
41	131	143	HERBIE MANN Memphis Underground Atlantic SD 71012					
15	121	144	HERB ALPERT & THE TIJUANA BRASS The Brass Are Coming A&M SP 4228			NA		
20	130	145	BILL COSBY UNI 73066					
13	137	146	THE NEW GARY PUCKETT & THE UNION GAP ALBUM Columbia CS 9935					
55	147	147	CREEDENCE CLEARWATER REVIVAL Fantasy 8382					
4	190	★	BUCK OWENS Big in Vegas Capitol ST 413			NA		
26	141	149	TAMMY WYNETTE Greatest Hits Epic BN 26486					
17	153	150	ANDY WILLIAMS Get Together With Columbia CS 9922					Ⓢ
8	169	★	TEN WHEEL DRIVE WITH GENYA RAVAN Construction No. 1 Polydor 24-4008			NA	NA	
2	198	★	MCS Back in the U.S.A. Atlantic SD 8247			NA		
17	157	153	NANCY WILSON Hurt So Bad Capitol ST 353					
12	117	154	SERGIO MENDES & BRASIL '66 Ye-Me-La A&M SP 4236			NA		
36	158	155	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153					
37	186	156	BAND Music From Big Pink Capitol SKAO 2995					
4	165	157	GIL TRYTHALL Switched-On Nashville: Country Moog Athena 6003			NA	NA	
43	145	158	BOB DYLAN Nashville Skyline Columbia KCS 9825					Ⓢ
6	175	★	JIM NABORS Galveston Columbia CS 9817			NA		
12	159	160	VENTURES Swamp Rock Liberty LST 8062					
33	170	161	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227					
11	150	162	RAY CONNIF SINGERS Jean Columbia CS 9920					
19	161	163	ARLO GUTHRIE Runnin' Down the Road Reprise RS 6346					
81	164	164	TOM JONES Fever Zone Parrot PAS 71019					Ⓢ
7	167	165	BOBBY VINTON'S GREATEST HITS OF LOVE Epic BN 26517			NA		
31	160	166	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025					Ⓢ
13	105	167	JOHNNY WINTER The Second Columbia KCS 9947			NA	NA	
54	168	168	DONOVAN Greatest Hits Epic BKN 26439					Ⓢ

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	
63	178	169	BEATLES Apple SWBO 101					Ⓢ
23	120	170	CROW MUSIC Amaret ST 5002			NA	NA	
35	144	171	JONI MITCHELL Clouds Reprise RS 6341					
35	172	172	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185			NA		
13	174	173	VARIOUS ARTISTS Signs of the Zodiac A&M 4211/22			NA	NA	NA
6	189	★	RITCHIE HAVENS Stone Henge Stormy Forest 6001			NA	NA	
2	199	★	LULU New Routes Atco SD 33-310			NA	NA	
36	180	176	BURT BACHARACH Make It Easy on Yourself A&M SP 4188			NA		
10	182	177	DANNY DAVIS & THE NASHVILLE BRASS Movin' On RCA Victor LSP 4232			NA	NA	
14	140	178	STEVE MILLER BAND Your Saving Grace Capitol SKAO 331					
9	109	179	BILLY JOE ROYAL Cherry Hill Park Columbia CS 9974			NA	NA	NA
8	151	180	VOGUES Greatest Hits Reprise RS 6371					
15	143	181	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS For Lovers Warner Bros.-Seven Arts WS 1795					
24	188	182	JUDY COLLINS Recollections Elektra EKS 74055					
22	163	183	JERRY BUTLER Ice on Ice Mercury SR 61234					
7	184	184	SHA NA NA Rock & Roll Is Here to Stay Kama Sutra KSPS 2010			NA	NA	
1	—	185	TONY BENNETT Tony Sings the Greatest Hits of Today Columbia CS 9980			NA	NA	
24	153	186	JOHNNY MATHIS Love Theme From Romeo & Juliet Columbia CS 9909					
39	187	187	WHO Tommy Decca DXSW 7205					Ⓢ
9	146	188	COUNTRY JOE & THE FISH Greatest Hits Vanguard VSD 6545					
2	—	189	MARVIN GAYE That's the Way Love Is Tama TS-299					
75	124	190	BEATLES Magical Mystery Tour Capitol ST 2835					Ⓢ
4	191	191	AL KOOPER & SHUGGIE OTIS Kooper Session Columbia CS 9951			NA		
6	194	192	BROTHER JACK McDUFF Down Home Style Blue Note BST 84322			NA	NA	
4	193	193	ALLMAN BROTHERS BAND Atco SD 33-308			NA	NA	
1	—	194	AMERICAN DREAM Ampex A 10101			NA	NA	
1	—	195	JERRY LEE LEWIS She Even Woke Me Up to Say Goodbye Smash SR5 67128			NA	NA	NA
1	—	196	LORETTA LYNN Sings Wings Upon Your Horns Decca DL 75163			NA	NA	
1	—	197	DUSTY SPRINGFIELD Brand New Me Atlantic SP 8249			NA	NA	
1	—	198	NORMAN GREENBAUM Spirit in the Sky Reprise RS 6365			NA	NA	NA
1	—	199	VARIOUS ARTISTS Astrological House of ... GWP Astro 1001/1012			NA	NA	NA
1	—	200	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000			NA	NA	NA

## TOP LP'S A-Z (LISTED BY ARTIST)

Allman Brothers Band . . . 193	Judy Collins . . . . . 182	Bobby Goldsboro . . . . . 140	Tom Jones . . . . . 5, 91, 118, 123, 164	Steve Miller Band . . . . . 178	Diana Ross & the . . . . . 38	Temptations . . . . . 28
Herb Alpert & the . . . . . 144	Ray Conniff . . . . . 162	Grand Funk Railroad 16, 86	Janis Joplin . . . . . 61	Joni Mitchell . . . . . 171	Supremes . . . . . 38	Ten Wheel Drive . . . . . 151
Tijuana Brass . . . . . 144	Bill Cosby . . . . . 145	Grass Roots . . . . . 76	Anita Kerr/Rod McKuen/ San Sebastian	Moody Blues . . . . . 19, 112	Billie Joe Royal . . . . . 179	B. J. Thomas . . . . . 15, 103
American Dream . . . . . 194	Country Joe & the Fish . . . . . 188	Grateful Dead . . . . . 67	Strings . . . . . 141, 181	Jim Nabors . . . . . 159	Santana . . . . . 11	Three Dog Night . . . . . 9, 65
Association . . . . . 136	Cream . . . . . 96	R. B. Greaves . . . . . 126	King Crimson . . . . . 40	Nazz . . . . . 120	Sha Na Na . . . . . 184	Traffic . . . . . 74
Band . . . . . 14, 156	Creedence Clearwater Revival . . . . . 3, 64, 71, 147	Norman Greenbaum . . . . . 198	B. B. King . . . . . 52	Rick Nelson . . . . . 85	Bobby Sherman . . . . . 36	Gil Trythall . . . . . 157
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Bees Gees . . . . . 106	Danny Davis & the Nashville Brass . . . . . 177	Arlo Guthrie . . . . . 94, 163	Al Kooper . . . . . 191	Original Cast: Hair . . . . . 41	Simon & Garfunkel . . . . . 35	DisinHAIRited . . . . . 97
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Bee Gees . . . . . 106	Neil Diamond . . . . . 54	Ritchie Havens . . . . . 174	Peggy Lee . . . . . 89	Smith . . . . . 138	Sly & the Family Stone . . . . . 4	Signs of the Zodiac . . . . . 173
Blind Faith . . . . . 73	Donovan . . . . . 168	Isaac Hayes . . . . . 34	Peter, Paul & Mary . . . . . 46	Soundtracks: Easy Rider . . . . . 10	Simon & Garfunkel . . . . . 35	Ventures . . . . . 160
Blood, Sweat & Tears . . . . . 24	Eddie Holman . . . . . 131	Jimmi Hendrix Experience 166	Plastic Ono Band . . . . . 20	Funny Girl . . . . . 107	Simon & Garfunkel . . . . . 35	Bobby Vinton . . . . . 165
James Brown . . . . . 53	Engelbert Humperdinck . . . . . 132	Iron Butterfly . . . . . 21	Elvis Presley . . . . . 44	Hello Dolly . . . . . 57	Simon & Garfunkel . . . . . 35	Vogues . . . . . 180
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Byrds . . . . . 109	Percy Faith & His Orch. 99	Jackson 5 . . . . . 8	Gary Puckett & the Union Gap . . . . . 146	Midnight Cowboy . . . . . 58	Simon & Garfunkel . . . . . 35	Dionne Warwick . . . . . 80
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Chambers Brothers . . . . . 101	Fifth Dimension . . . . . 47	Les McCann & Shondells . . . . . 30	Rascals . . . . . 69	Elvis Presley . . . . . 44	Simon & Garfunkel . . . . . 35	Nancy Wilson . . . . . 153
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Joe Cocker . . . . . 17, 119	Frijid Pink . . . . . 45	MC-5 . . . . . 152	Quicksilver Messenger Service . . . . . 25	Her Majesty's Secret Service . . . . . 117	Simon & Garfunkel . . . . . 35	Dennis Yost & the Classics IV . . . . . 75
Cold Blood . . . . . 43	David Frye . . . . . 32	Sergio Mendes & Brasil '66 . . . . . 154	Boots Randolph . . . . . 116	Midnight Cowboy . . . . . 58	Simon & Garfunkel . . . . . 35	Zephyr . . . . . 66
	Marvin Gaye . . . . . 189					



# THE AMERICAN DREAM



**On Ampex Records**

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# NEC: Rules & Rhubarbs

• Continued from page 1

and agents made oral agreements for the artists which were not really legally binding. The controversy arose this year over the letter of intent which many agents felt was not a legally binding contract and simply a waste of time. "The letter of intent is designed to protect the manager," said Don Carter, booking coordinator for the NEC. "Last year, some of the delegates signed as many as 30 acts for one date. Then they picked the act which they wanted to play. We feel that the letter of intent is a safeguard." While there were many grievances over the letter, George Stanton of Theatrical Corp. of America felt that it would "separate the tired picker from the serious buyer. The letter needs refinement but it is useful. However, it will only be what one makes of it." There was some question as to the legality of the letter and just how binding it was. Steve Leber, the campus agent for William Morris, said he was not authorized to sign the letter. "The true client at our office is the act," Leber said. Murray Swartz of Queen Booking Corp. said that it was helpful because "it represent a definite commitment." He also said that at Queen Booking and, as far as he knew, at most of the agencies, it was being used too much. "Most of the people here seem not to have come with the intention to buy." Bob Schuster, a representative of Grossman Associates and a lawyer, felt that it was better than a name on a legal pad, which was the way most commitments were made in the past, "but it really is not legally binding." The dialog over the letters is still being carried on. It was not clear as to how long the letters represented a binding agreement. The NEC said the letter would be binding "for a reasonable length of time."

The second day of the convention was highlighted by a speech given by Glen Yarbrough at the luncheon. "College concerts represent a \$100 million business. But it has gotten very dirty, with kickbacks being exchanged between subagents and agents, and subagents and colleges." Yarbrough also said that the guarantee for an act playing on the college campus should be abolished. He felt that the artist should earn what he makes and not be guaranteed a sum of money. Larry Goldblatt, sole representative and manager for Blood, Sweat & Tears, disagreed. "No one is going to make money if they don't take a risk, colleges included. If they don't want to take the risk and front money that's all right. We will work for no guarantee from the colleges and will call in a promotion man to handle it. He will front the money and we will do the concert. Then we will

take 100 percent of the gross and pay the promoter ourselves. If all the colleges want is entertainment that is what they will get. We will play for no guarantee provided there are at least 6,500 seats to play to."

Mason Williams, the keynote speaker at the convention, put down corporations for "diluting the revolution. There are two types of entertainers, hand made and mass produced. The mass produced entertainers are the people in the business who are supported by the corporations and diluting the move movement. Jesus would go to a college and perform before he went to CBS television."

There was also talk of having the NEC set a ceiling on prices for artists appearing on the campus. Dave Phillips said that "while we would like to see a price limit on rock groups, it would not be fair for us to set one. In fact, it would probably be illegal. We must depend upon the discretion of the agents and the groups themselves. We do hope that the groups will be more realistic and think about who buys their records and makes the group popular."

In general, Phillips was happy with the outcome of the convention. "Our main objective is to educate the students as to the methods and rules of concert booking. I think this has been accomplished. The student buyers are more sophisticated. They have gained much experience at this conference." Agents were willing to give the students some credit for their attempt. But it seems that the general feeling was one of unprofessionalism. The word of the day from most agents was "kids" and not students or people. It seems that the agents expected to deal with professionals and not with "kids."

Another problem confronting the NEC committee was that of the talent showcase, which was allegedly set up to preview new talent. There was new talent on the showcase. There were also acts like Chicago and James Cotton, who had the plug pulled on him in the middle of his last number, Sha Na Na, Buddy Rich, and Kenny Rogers and the First Edition. The acts which were not allowed to appear on the showcase were sent letters. The letters said in some instances that the act could not appear because the act was known. Many managers did not like the fact that the review board for the showcase did not stick to its policy of previewing unknowns. The agents further stated that they should have a say in who was to appear, as well as the general plans of the conference. The NEC has agreed and has set up an advisory committee of talent agents.

The NEC and Warner Brothers announced a joint venture in films on campus. The three-part program includes a professional

training program which will offer at least one film-making workshop a year with all equipment and advice supplied by Warner Bros. and a film festival to be held at the NEC every year. The festival will offer cash prizes in two categories and also a chance for the students to sell their films to WB. Under the professional training program will also be scholarships for summer jobs with Warner Bros. The second part of the package includes a lecture series consisting of WB producers and directors. The fee charged for this segment of the program will be transportation and accommodations. There will also be offered a group of films which deal with the various phases of the motion picture industry. Also included in this part of the package will be study guides to use as an aid to students interested in film making. There will also be an exhibit of posters, photographs, drawings and sketches made available to NEC member campuses.

The film entertainment program comprises the last part of the package. Warner Bros. will offer films such as "Bonnie and Clyde," "Bullitt," and "Rachel Rachel," to campuses without guarantee. A fee will be paid to WB by the campuses according to the amount of people who show up for the film. The amount of films that can be selected by a school depends upon the enrollment of the school.

Phillips expressed hope for holding the conference in Philadelphia next year if some arrangements can be made with the unions of the city who charge very high rates. He also felt that the "legitimate mistakes" made at the conference would be solved by next year.

## WFAA SPLITS FROM WBAP

DALLAS—WFAA has finally reached an agreement with WBAP in Fort Worth after 48 years and will be taking over exclusively the 5,000-watt 570 frequency. WBAP takes over the 50,000-watt 820 frequency. Charlie Van, program director of WFAA, said the station will immediately launch a "more competitive" programming campaign. The two stations previously shared the two frequencies, each half the time, and the debate about the situation was the longest continuing debate in radio.

## Ampex Microcassette

• Continued from page 18

great upsurge in sales. "Micros are packaged for fast sales," he said.

AST packages its micros on colorful cards that feature pictures of the artist along with the names of the four selections. They can be displayed either on rack hooks or in browse bins.

"We think that microcassettes will go a long way towards helping retail tape sales reach their \$631 million goal," said Cohen.

## Oscar Candidates

• Continued from page 4

expressly for the screen. The adapter is only eligible if the score was initially written for another medium.)

# Executive Turntable

• Continued from page 6

Harry and Gene Goodman's Blue Ribbon Music and Triston Music. . . . **Bob Sheingold** appointed Eastern regional manager, Scepter Records tape division. He was formerly tape buyer for Gem Electronics.

★ ★ ★

**Jerry Dennon** has resigned as general manager of Transcontinental Distributing Corp.'s Seattle outlet. He returns to full-time status with Jerden Music Inc. **Al Zangrillo**, branch manager with TDC, Seattle, named manager. . . . **Aaron Wasserstrom** appointed president and elected a director of Magnetic Media Corp., blank tape manufacturer and a GRT subsidiary. . . . **Terrence C. O'Connor** appointed Midwestern district sales manager for CBS Electronic Video Recording.



MADURI



SCHEER



BAKER



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**Barry Freeman** joined Kapp as West Coast sales and promotion manager. He was formerly in promotion with Pep Record sales. . . . **Norman Gray** joins newly formed Spartacus Records, owned by Hy Mizrahi, as sales-promotion vice president. He was formerly with Mercury. . . . **William R. Wrcota** has been appointed district sales representative for Craig Corp. in Indiana and Kentucky. **Kenneth H. Day** will serve in a similar role in the New England area. . . . **Carl Maduri** joins Kapp in Los Angeles as national sales manager in New York. . . . **Bob Stout** has left Liberty director for Warner-Reprise. . . . **Lenny Scheer** leaves MGM as director of marketing, sales and distribution to join Kapp as national sales manager in New York. . . . **Bob Stout** has left Liberty as its associate publicity director in Los Angeles. . . . **Alan Solomon** joins Warner Bros. as assistant controller. . . . **Barry Stanley** named Capitol's product profitability analysis manager. . . . **Walter Bruckner** named Capitol's sales and market analysis manager. . . . **Charles Weiner** named Capitol's manager of manufacturing and distribution analysis.

## BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	12
2	2	WALKING IN SPACE Quincy Jones, A&M SP 3023	15
3	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	33
4	4	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	43
5	5	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	9
6	8	IN A SILENT WAY Miles Davis, Columbia CS 9857	25
7	6	HERBIE MANN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	13
8	7	FANCY FREE Donald Byrd, Blue Note BST 84319	9
9	10	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20168	26
10	9	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	28
11	11	CONCERTO GROSSO IN D BLUES Herbie Mann, Atlantic SD 1540	8
12	15	DIDN'T WE Stan Getz, Verve V6-8780	10
13	14	LIGHTHOUSE '69 Jazz Crusaders, World Pacific, BST 20165	13
14	17	INSIDE Paul Horn, Epic BNX 26466	8
15	12	FIRST TAKE Roberta Flack, Atlantic SD 8230	6
16	16	HOT DOG Lou Donaldson, Blue Note BST 84318	24
17	—	BEST OF HERBIE MANN Atlantic SD 1544	1
18	18	SPACE Modern Jazz Quartet, Apple STAO 3360	9
19	19	SPINNING WHEEL Howard Roberts, Capitol ST 336	3
20	20	FROM THE HOT AFTERNOON Paul Desmond, A&M SP 3024	4

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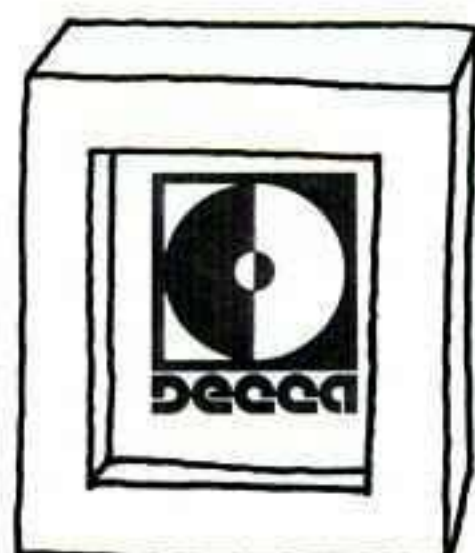
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