

# Billboard

NEWSPAPER

NEWSPAPER

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SEVENTY-SIXTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 61 TO 64

## IMIC Publishers Seek USSR Talks

NEW YORK—Georges Meyerstein-Maigret, head of the publishing division of the Philips-Deutsche Grammophon Group, and Sal Chiantia, MCA vice president and chief of Leeds Music, have been named co-chairmen of the Council for International Recognition of Music Rights (CIRMR), a body organized at the second annual International Music Industry Conference at Mallorca, Spain. CIRMR has as its specific purpose the opening of a dialog be-

tween the Soviet Union and Eastern European countries on the one hand, and western nations on the other, with a view towards increased use of each other's music and the recognition of rights therein.

The creation of CIRMR was a natural and spontaneous outgrowth of IMIC II, which brought together music executives from all parts of the world at a time when the global impact of music as a cultural and

(Continued on page 6)

## FORE Maps Black Role

By RADCLIFFE JOE

CHICAGO — Personal involvement of the black recording executive in the total concept of the music industry emerged as the main theme of a two-day FORE Convention held here May 16 and 17, at the Ascot House Motel.

In a taut, fast-paced series of seminars and open discus-

sions, the 100-plus attendees at the meeting agreed that personal and total involvement of the black man in the music business is the key to his future success and the success of his music.

The convention, labelled by many as one of the most suc-

(Continued on page 4)

## Col, Capitol Top Billboard Chart Survey

By MIKE GROSS

NEW YORK—Columbia Records and Capitol Records led the LP and singles field, respectively, in the first quarter of 1970 according to Billboard's Label Share of Chart Report. Columbia had a 12.7 percent share of

(Continued on page 10)

## Labels Busting 'Bogus' Dealers

By ELIOT TIEGEL

LOS ANGELES — Warner Bros., Atlantic, Capitol and Columbia have all entered into programs of cutting off product to accounts which sell bogus tapes.

These individual moves by manufacturers, coupled with stands taken by the Recording Industry Assn. of America (RIAA), the National Assn. of Record Merchandisers (NARM) and the recent International Music Industry Conference (IMIC) at Mallorca, against the creation of bootlegged cartridges, are indications that the music industry is moving

toward some semblance of "combat" against the problem.

One other step which could be of great value to the "cause" would be for some agency of the industry to publicize arrests or civil actions taken by companies against pirates, believes Warner Bros. marketing vice president Joel Friedman.

Friedman believes that if enough publicity were generated about what actions could be taken against selling or the manufacture of bootlegged tapes, persons would think

(Continued on page 14)

21st ANNIVERSARY  
**BARCLAY RECORDS**  
See Center Section

**LE-BO PRODUCTS**  
12th ANNIVERSARY  
See Page 31

## Historic Bessie Smith Set Aimed at Youth Market

By PAUL ACKERMAN

NEW YORK—The blues release every buff has been waiting for—the historic Bessie Smith catalog of 160 performances on the Columbia label—is at hand and the first package of two disks will be shipped within the next few days, with

the youth market as its target. The culmination of a lifelong dream of John Hammond, Columbia director of talent acquisition, the project entailed five months of intensive work by supervisor Chris Albertson, Hammond, and engineer Larry Hiller, who made 425 transfers from original pressings in order to obtain satisfactory versions of the performances. According to Hammond, subsequent two-disk sets will be issued in November, January, March and May. At the price of \$5.98 per set, the 32 performances on the initial disk will thus cost the consumer approximately 20 cents per cut—a figure made possible by the fact that Leeds Music, Empress Music and other publishers cooperated in granting rates.

(Continued on page 86)

## Mainstream Singles Sked

By FRED KIRBY

NEW YORK — Mainstream Records is going heavily into singles, beginning next month, according to Bobby Shad, company president. Shad explained that a main purpose of these singles, in addition to sales by

(Continued on page 10)

## Haseldens Win 'Search'

By BOB GLASSENBERG

WASHINGTON—Bill & Lauretta Haselden, a folk-oriented husband and wife team from Savannah sponsored by WSGA radio station, took the \$2,000 top prize in the national finals of the Search for a New Sound.

The search competition, which concluded here May 15 in a gala event at the National Press Club, was a project of the Tea Council of the USA in conjunction with Billboard Magazine.

(Continued on page 40)



Say the magic word . . . Star! . . . and this winsome wisp with the velvety eyes turns into Diana Ross, the chic, sleek, ultrafemme. Diana, she of the supreme talent, is currently enjoying a blazing series of successes. Her giant leap into solo stardom has created a hit single, "Reach Out and Touch (Somebody's Hand)," now bulleting to the top of the charts; her first on-her-own album, soon to be released; and a nightclub act that has audiences and reviewers reaching for glorifying adjectives. This rapid ascendancy of her star heralds Diana's entrance into the rarified constellation of first-name acceptance alongside Barbra, Billie, Ella and Judy.

(Advertisement)



B.J. Thomas hits keep coming faster . . . His latest single "I Just Can't Help Believing" (SCE12283) was produced by Chips Moman, written by Barry Mann and Cynthia Weil. It broke out of B. J.'s current hit LP, "Everybody's Out of Town" (SPS 582). B. J. Thomas is featured at the Du Quoin, Illinois State Fair (24) and is taping the Everly Brothers summer network TV show.

(Advertisement)

# Peter, Paul and Mary

Their very best, on one new Warner Bros. album called

"TEN YEARS TOGETHER"

[BS 2552]



# The Monkees are bigger than ever with the Saturday morning crowd.

The Monkees' weekly television show is as popular as it ever was. Only now they have a whole new audience. Young kids whom we all know are a great potential market. They could make The Monkees bigger than ever. The new Monkees single is "Oh My My" c/w "I Love You Better" #66-5011

STEREO

**THE MONKEES**  
**OH MY MY**  
I Love You Better



Produced by Jeff Barry  
Manufactured and Distributed by RCA Records



# Certron Acquires Diamond's Assets

NASHVILLE—Diamond Records Inc. has sold to Certron Corp. certain of its tapes, artist agreements, production agreements, and master purchase and/or bill of sale agreements.

Diamond is a wholly owned subsidiary of E.H. Morris Music Publishing. Certron now owns virtually all of the Diamond masters, including those of Bobby Vinton, Mitch Miller, Ronnie Dove, Ruby Winters, Johnny Thunder, the Smoke Ring, and the Perfect Stone.

Since the inception of the Certron music division four months ago, the label has become involved in country, pop, jazz, classical, gospel, soul, and Latin music. Aubrey Mayhew, head of Certron's music division, said the acquisition of Diamond would make the company even more diversified. Allen Reynolds and Dickie Lee, producers with Diamond, will continue with Certron.

Mayhew said the Dove-Diamond deal will allow a Dove release to coincide with that of the Pozo Seco, which already is

on major play lists, and that of Bobby Helms in country.

Mayhew also signed Ronnie Dove, a long-time Diamond artist. A "super campaign" is planned for Dove, according to Mayhew. Both a single and an LP will be released at once on the Certron label.

Certron plans the release of 12 albums for the summer and 35 for the fall, including 25 new Vivid Sounds albums. This does not include Certron International, a Latin concern, which will have 15 releases of its own.

The Certron-Diamond agreement was consummated by Aubrey Mayhew and Joe Kolsky, founder of Diamond.

# Chappell Sets Publishing Ties With Mercury

NEW YORK — Chappell & Co. has taken over the exclusive administration of Mercury Records' publishing companies, including MRC, Brown Trout and 3 Bridges Music. Chappell will represent the firms on a world-wide basis.

Among the songs in the Mercury catalogs are "I'm Gonna Make You Love Me," "Nan Na Hey Kiss Him Goodbye" and "This Girl's a Woman Now."

The move to Chappell, according to Irwin Steinberg, Mercury president, stems from the company's desire to "Maximize the potential of Mercury copyrights through Chappell's international complex of offices."

# FCC Compromise On CATV Rulings

By MILDRED HALL

WASHINGTON—The copyright revision received a hopeful jolt forward last week when the Federal Communications Commission surprisingly came up with compromise CATV rules and copyright package that can ease the pivotal CATV issue out of its present jurisdictional bind.

A four-man FCC majority has voted a tentative policy for the cable TV systems that is in harmony with the proposals of Sen. John L. McClellan's (D., Ark.) Copyrights Subcommittee revision bill. The FCC rules, not yet officially released, reportedly would permit generous import of distant big-city stations on local CATV systems' multiple channels. And it would set a compulsory copyright fee basis fairly similar to the one proposed in Section 111 of the copyright bill (S. 543) now before the Senate Judiciary Committee.

Sen. McClellan is known to welcome the rule-making, largely the creation of FCC chairman Dean Burch, as a progressive and constructive step that will bring about the jurisdictional harmony between the Commission, the Senate Judiciary Committee and Sen. John O. Pastore's (D., R.I.) Communications Subcommittee. All of these three have some jurisdiction in the communications - copyright problems of CATV. Harmony among them is absolutely essential to getting a floor vote on the copyright bill, which has been held up and nearly destroyed over the CATV issue. (Billboard May 16, 1970.)

The proposed FCC rule-making would reverse previous tight restraints on the cable TV systems, and will face furious attack by the stunned broadcasters who have always counted on the commission to protect the interests of the traditional broadcasting structure. Above all, broadcasters want a tight leash kept on the cable systems that pick up TV station programming and wire it into subscribers' homes for a monthly fee.

## TV Programming

But public demand for more diverse TV programming, and technological needs for the future of communications in this country, have apparently turned the commission around.

There could be kickback, too, to having to deal with the FCC

on CATV copyright matters, rather than Congress. Also, since the Supreme Court decided CATV is not liable for copyright under the present (1909) copyright law, the revision bill which makes CATV liable for copyright payment, may have to include some language authorizing the FCC to set rates, pool and distribute the copyright money collected.

(Continued on page 86)

# Bell to Handle Amos and LHI

NEW YORK—Bell Records has completed negotiations to distribute both Amos Records and LHI Records. Producer Jimmy Bowen heads Amos; producer Lee Hazlewood heads LHI. Bell president Larry Uttal signed the deal. Both labels will be distributed out of Bell's Los Angeles office with Amos' promotion manager Bill Casady coordinating activities with Steve Wax, Bell's national promotion director. Amos features such artists as Frankie Laine, Johnny Tillotson, George McCannon, and Casey Anderson.

# Merc Sets Up Country Push

CHICAGO — Mercury Recording Corp. is initiating a "Country Power" program on 36 LP's, including new releases by Faron Young, Tom T. Hall and Roy Drusky. The program allows both the distributor and dealer to receive one free album for every 12 purchased. The free LP represents an extra 7.7 percent discount. There is no limit on the quantity or selections that may be ordered. "Country Power" will continue through June 30.

Included in the program are four LP's by Roy Drusky; five by Dave Dudley, three by Tom T. Hall, four by Roger Miller, nine by Jerry Lee Lewis, two by George Jones, six by Faron Young and one by Jack Blanchard and Misty Morgen. Also included is a double album, "Big Country," featuring many Mercury country artists.

# Crewe Group Goes Into Film Field

NEW YORK — The Crewe Group of Companies is moving into the motion picture field. Initial film to be released under the aegis of the Crewe Group is "Apple Man," a co-production effort of Frank Weston and Jim Maniolas through their firm, Thirty Productions Ltd.

Bob Crewe, chairman of the board of the Crewe Group, is composing the background score for the film. CGC Records, the disk subsidiary of the combine, will issue the soundtrack album.

Rocco Sacramone, president of the complex of firms, has set Jeffrey M. Jeffreys as special coordinator of films for the Crewe Group. Jeffreys will be involved not only in coordinating all activities with outside production sources but in developing scripts for internal production as well.

The film, "Apple Man," is an interracial effort incorporating the production talent of Weston, who is black, and Maniolas, who is white. The director of the film, Bill Parrott, is also black. The picture, with a screenplay written by Weston, and starring the author and Michael

Dunn, Martin Sheen and Johnny Brown, among others, deals with cop-outs and drop-outs from society.

Initial trade screenings are in line to begin near the end of June. General release of the film is expected in mid or late summer.

# Greenhut to NARM Board

LOS ANGELES — Arnold Greenhut of Transcontinental Music Corp. has been elected to fill a vacancy on the National Assn. of Record Merchandiser's board of directors. He replaces Alfred Lorber who died last week.

Greenhut was elected at NARM's recent New York board meeting. Other members of the board include: James Schwartz, president; Jack Grossman, first vice president; Merritt Kirk, second vice president; Carl Glaser, treasurer; Dick Stultz, secretary, plus three past presidents; Amos Heilicher, Jim Tiedjens and Jack Geldbart.

# Trucking Strike Continues To Plague Rack Jobbers

CHICAGO — A trucking strike-lockout that is causing an estimated \$30 million per day loss to business and industry here is still plaguing rack jobbers while other markets in the Midwest are nearly back to normal.

Worst hit in the Midwest was Cleveland where Main Line Record Service's facility closed for one week and where buyer Nobel Clark said strikers threatened the lives of some Main Line employees. "We were sneaking to the bus station until a group of strikers approached our dock and asked us if we wanted to stay alive," he said. "This was when the company decided to close down."

Clark said that dealers were afraid to pick up merchandise during the strike and that he was surprised at how they took the strike in stride and just waited.

On the other hand, Al Chotin, manager of J.L. Marsh of St. Louis, said his operation was "lucky." The firm flew employees to various pressing plants and

often took return merchandise along with them. "Of course, this was very costly," Chotin said, "and we had a UPS strike here on top of everything else but we still kept our customers happy."

Susan Distributing's Harry Losk here says his firm is still affected 10 to 15 percent. "It's very hard to get returns to the plants and get merchandise out to accounts although most major labels are air freighting in to us. UPS has a 100-pound day limit to an account so we have to bust up shipments to dealers and stores and spread it out over three or four days."

London Distributing's Irwin Barg fears the strike here will last a long time. He said his distributing firm is affected at least 35 percent.

Musical Isle vice president Vic Faraci said his firm has found its shipping costs tripled during the strike here due to an increase in an incoming product, deliveries by staff people, and split UPS shipments on large orders.

# Jukebox Ops Up Disk Buys

NEW YORK—For the first time in the history of the U.S. jukebox industry the number of locations serviced with new records each week is nearly equal to the number serviced every other week. The result is that jukebox operators are buying more records than ever. The revolutionary increase in service frequency was documented last week by Billboard Publications' Corporate Research Division now gathering data for an annual Coin Machine Directory.

There are basically two factors for the swing from every other week to every week location servicing: to prevent sizable losses due to increased breakins and the swing to pricing songs at two for a quarter.

Experts such as William Can-

(Continued on page 61)

# Semmelink Leaves Philips Division; Nelson Succeeds

NEW YORK — Veteran of the consumer electronics industry, Wybo Semmelink, is stepping down as vice president of the Home Entertainment Products Division of North American Philips Corp. Semmelink who has decided to retire to pursue more personal interests, will continue his association with the company in a consulting capacity.

Pieter C. Vink, president of the company has named Paul B. Nelson Jr., to succeed Semmelink as vice president and general manager of the division. Nelson joined Norelco in 1968 as corporate director of advertising.

In his new position Semmelink's successor will be responsible for Norelco consumer electronics products, including cassette and reel-to-reel tape recorders, radios and high fidelity components.

# FORE Maps Black Role at Chi Meet

• Continued from page 1

Successful ever held within the industry was aimed, not only at mapping a positive course of direction for the fledgling Fraternity of Recording Executives, but also to explore the areas of frustration and needs of the black man in music and to create a healthier climate of growth for him and his music.

Among suggestions on which total convention agreement was reached was the need for establishing regional chapters of the organization in an effort to bring together members in far-flung areas, who for one reason or another find it difficult to travel far distances to the various national conventions.

It was further suggested that FORE be divided into sections of merchandising, marketing, publishing and other categories in an effort to expedite the problems of members working in those specific areas. A comprehensive library of detailed information on the intricacies of each division will also be developed.

## 'Mould the Times'—Garnett To FORE Radio Executives

CHICAGO — Recording executives attending the recent FORE Convention held at the Ascot House Motel, here, were urged by Bernard Garnett, author of "How Soulful Is Soul Radio," to accept their responsibility in helping to mould the times.

Garnett, speaking to more than 100 conventioners at a FORE Award luncheon, May 16, said that radio must become an active part of the nation's current revolution. "You must sell new sound and new times and remain a part of it," he urged.

Garnett told his audience that they had a part to play in getting America together, and that if they viewed their positions as no more than a key to the finest places and things then they may as well get out and move on.

"If all your business means to you is fun and games, then

The organization also gave its members the assurance that it will explore the feasibility of establishing a sales and marketing school for young blacks wanting to get into the business; as well as a directory of membership for a more effective line of communication.

Also in the works is the development of a hot line to FORE headquarters. This line when operational, will offer immediate answers and possible solutions to the day-to-day problems of members.

Other suggestions raised include greater concentration on the development of the black sound, better exposure for the black artist, and a total commitment to black unity in the recording industry.

In the words of E. Rodney Jones of Radio Station WVON, Chicago, "FORE intends to create an area of meaningful dialogue between its 425 members and all other music industry organizations. We are moving forward, and we have no doubt we are heading in the right direction."

you'd better go back to your nigger shacks in the South and your roach infested tenements in the North," he said.

Stressing that he was speaking as a consumer in the industry, Garnett said that FORE could use its growing influence to break the back of cheating and hyping in the recording industry. He also accused black radio of basing its whole commercial program on the white man's ideas of what the black man needs. "This should not be," he said. "We must advance our own music and perpetuate it."

Garnett feels that the history of black music has been neglected for too long, and that the black population is in danger of losing sight of its cultural heritage. He suggested that to avert this looming crisis black people in the music industry

(Continued on page 86)

# Gold Awards

**Beatles** "Let It Be Me" soundtrack distributed for Apple in the U.S. by Liberty/UA has gained RIAA gold record status.

★ ★ ★

**Frijid Pink's** Parrot single, "House of the Rising Sun," has been certified as a million-seller by the RIAA.

## Al Lorber Dies at 49

NEW YORK — Al Lorber, president of the Transcontinental Music Corp. and former vice president of Columbia Records, died of cancer May 21 at the Englewood (N.J.) Hospital. He was 49.

Lorber, who became president of Transcontinental Music and senior vice president of its parent concern last year, had been a vice president of General Artists Corp. and Creative Management Association. He was vice president of business affairs and administration and chairman of the finance committee of Columbia Records from 1953 to 1961.

Survivors include his widow, two sons, a brother, and his parents.

## Lodge Honors Jessel, Simon

NEW YORK—George Jessel and Neil Simon are to be honored at the B'nai B'rith Music and Performing Arts Lodge's sixth annual awards dinner-dance June 13 at the Trianon Ballroom of the New York Hilton. Jessel will receive the Humanitarian Award and Simon will receive the Creative Achievement Award. The awards are presented to individuals in the entertainment industry who have distinguished themselves in the above categories.

## Lesser, Goldes Form Firm

NEW YORK — Seymour Lesser and Seymour Goldes have formed a financial management and representation service for individuals and companies. It will be known as Lesser-Goldes Inc. The firm will also consult on distribution, production deals and acquisition programs of leisure-time companies in the entertainment field. Goldes brings with him to the new firm 15 years of experience as a financial consultant in the motion picture, television and theatrical fields, representing major artists, producers, directors and distributors. Lesser was a key executive at MGM and financial head of Robbins Music Corp.

## Larry Green, Vox's VP, Dead at 67

PERTH AMBOY, N. J.—Larry Green, executive vice president of Vox Productions, died in Perth Amboy Hospital, May 21. He was 67. Green, who had been hospitalized for some time, joined Vox in 1944 and was in charge of sales during his time with the company.

# CLARK, OTHER EXECES, GET FORE ACHIEVEMENT NOD

CHICAGO—Dave Clark of Peacock Records was selected for the "Grand Old Man of Music" award by the Fraternity of Recording Executives. (FORE) at the organization's recent convention held here. Clark has been in the music business for 50 years and is widely regarded as an authority on black music.

Some 20 FORE Achievement Awards also went to members who have made significant contributions to the world of music. Among those named were E. Rodney Jones of Radio Station WVON, Chicago; Al Bell, Stax Records; Nate McCalla, Roulette Records; Buzzy Willis, RCA Records; Buddy Scott, Starday/King Records; Harold Childs, A&M Records; Reggie Lavong, Capitol Records; Cecil Holmes, Buddah Records; Henry Allen, Atlantic Records; Johnny Bradley, Vidalia Records; Sidney Miller, Fame Records; Cynthia Badeen, Motown Records; Boo Frazier, Venture/Perception; Andy Stroud and Gene Berlinson of Stroud Productions; Alan Orange of the National Tape Complex; Joe Robinson of Platinum Records; Johnny Baylor, Poco Records; Phil Colbert, Invictus Records; Larry Maxwell, Maxwell Records; and Dee Dee Dabney, Soul Survey magazine.

# Executive Turntable



HARVEY



LOGGINS



BOSSIN



FARBER

**Bill Harvey** named to the newly created position of general manager, Elektra Records, a company he joined in 1959 as art director. In the mid 1960's he was named executive vice president of the label. He will now have "complete authority" in a number of areas previously handled by Elektra president, **Jac Holzman**. . . . **Daniel Loggins** named national director of merchandising, records division, Fillmore Corp., working on Fillmore Records and San Francisco Records. Previously he was with Discount Records and Columbia Records. . . . **Gordon Bossin** promoted to vice president, LP sales and merchandising, Bell Records. Bossin, who has been with the company for three years was most recently national director, album sales. Before Bell he was assistant promotion director, RCA Records.

★ ★ ★

**Dave Smith** named southern sales and promotion manager, Metromedia Records. He was previously regional promotion manager, Paramount Records. . . . **Mitch Manning**, previously national promotion manager, Musicor Records, and eastern regional sales and promotion manager, Columbia Records, named national sales manager, Audio Fidelity Records. . . . **Ron Farber** appointed East Coast promotion manager. He was formerly announcer and disk jockey at WRLB-FM. . . . **Frank Sands** has joined the variety department, International Famous Agency, in charge of r&b, soul and folk fields. He was previously with Universal Attractions.

★ ★ ★

**Ron Porter**, linebacker for the Philadelphia Eagles, named national promotion director for the newly formed Philadelphia-based Bond Record Co. He played for the Baltimore Colts before joining the Eagles. . . . **George H. Reeves** named manager of ASCAP's Portland (Oregon) office—not **Clarence C. Rubin** as previously announced. Rubin is ASCAP's manager of branch offices. . . . **Joe Salamone** named West Coast district manager, Project Three Records. He was formerly with Dot and Warner Bros. . . . **Stuart Stone**, buyer for RCA Records for 13 years, has left the company to join Warner Bros., New York. . . . **Leonard Miall**, British Broadcasting Corp. representative in the U.S. since 1967, named controller, overseas and foreign relations. He will return to London early next year. He takes over control of the BBC's overseas offices from Donald Stephenson who retires next year.

★ ★ ★

**Leonard Gruber** appointed treasurer and controller, Dict-O-Tape Inc., Brooklyn based manufacturer and distributor of tapes, cassettes and cartridges. He was previously national credit manager, RCA magnetic products division. **Gerry LaCoursiere** named managing director of A&M Records Canadian company, operating out of Toronto. Joining him are **Liam Mullen**, as promotion man in Ontario and David Brodeur, sales promotion. . . . **Stanley Moss** to Tiffany and Etcetra Records as advertising art director. **Florence Towers** named publicity director for Super-scope. . . . **Vince Cosgrave** named national sales manager for Kapp. He was formerly with Chatton Distributors in Oakland where he was the sales-promotion manager. . . . **John Mahan** has left Kaplan-Cullen Associates, a music publishing management firm in Los Angeles. . . . **Hy Fujita** named art director for Stanyan Records. Fujita was formerly an assistant art director with Warner Bros. . . . **Edward Boba** has resigned from Waters Conley Co., Inc. in Chicago. He was sales manager.

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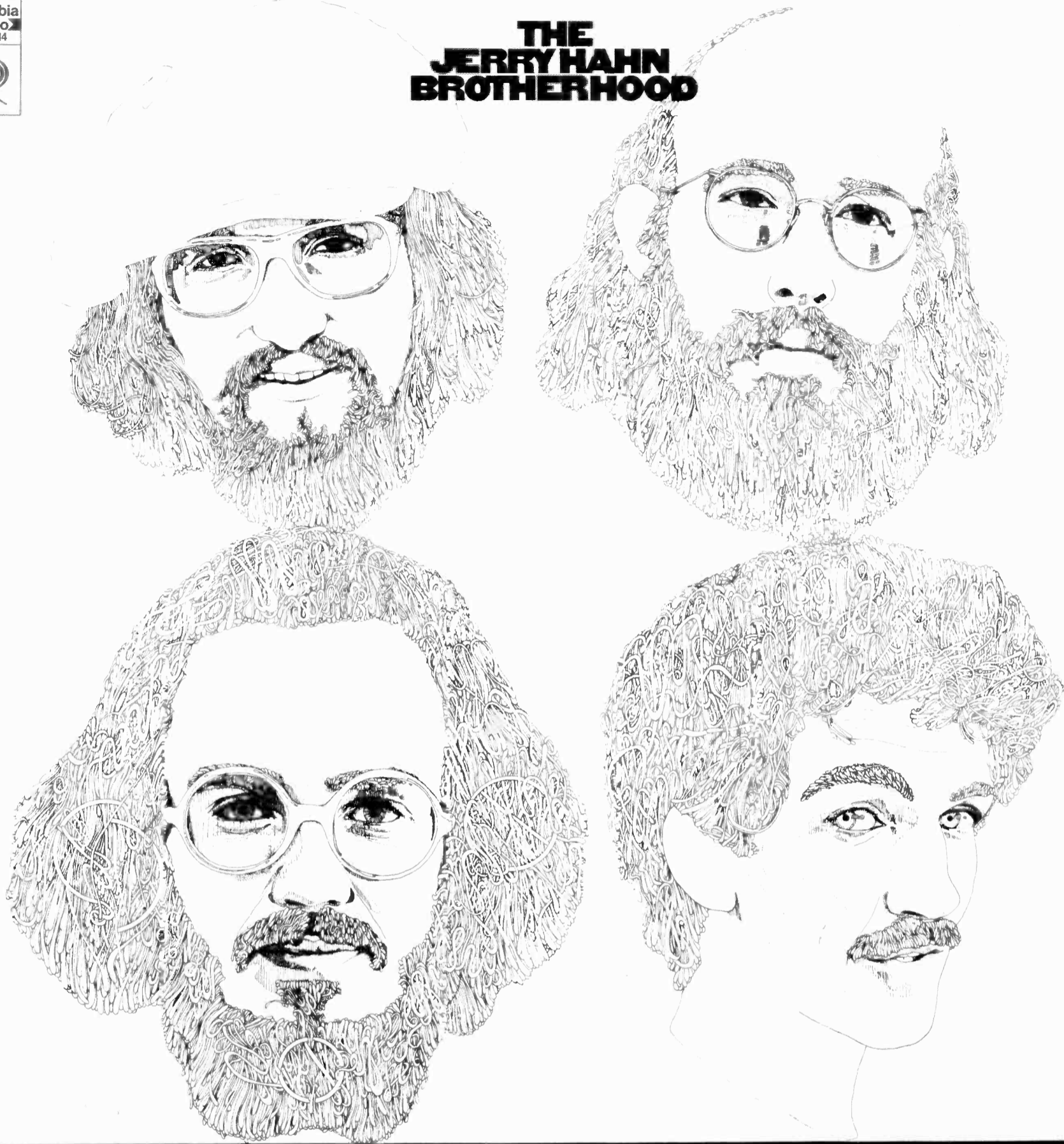
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Columbia  
Stereo  
CS 1044



## THE JERRY HAHN BROTHERHOOD



**“Jerry Hahn could very well emerge as one of the most important contributors in all of contemporary pop music.”**

—*Ralph Gleason, San Francisco Chronicle*

Built around Jerry Hahn. Who? Only “one of the leading guitarists,” according to Ralph Gleason.

Jerry earned his spurs with the real greats. He was right-hand man to the legendary John Handy in Handy’s revolutionary jazz ensemble.

He’s also toured with Gary Burton’s quartet. And appeared at the Monterey (three times) and Newport (once) Jazz Festivals.

But there’s plenty more to the Brotherhood than just Jerry Hahn.

Bassist Clyde Graves and drummer George Marsh did lots of sessions together at the San Francisco Conservatory of Music, where George is on the faculty. And both have worked with famed pianist, Dr. Henry Zeitlin.

Rounding off the group is organist and singer, Mike Finnegan, whom Ralph Gleason praised as “a fine vocalist with a good strong voice that he knows how to use.” Gleason went on to say:

“The initial impact of Brotherhood is one

of overwhelming burning intensity of sound, the organ sustaining notes behind Jerry’s sizzling guitar solos and the drums kicking up a sandstorm behind them.

“I hope they get a shot at Fillmore West. They’ll blow most of those second and third line groups right off the stage. . . .”

**Columbia Records**



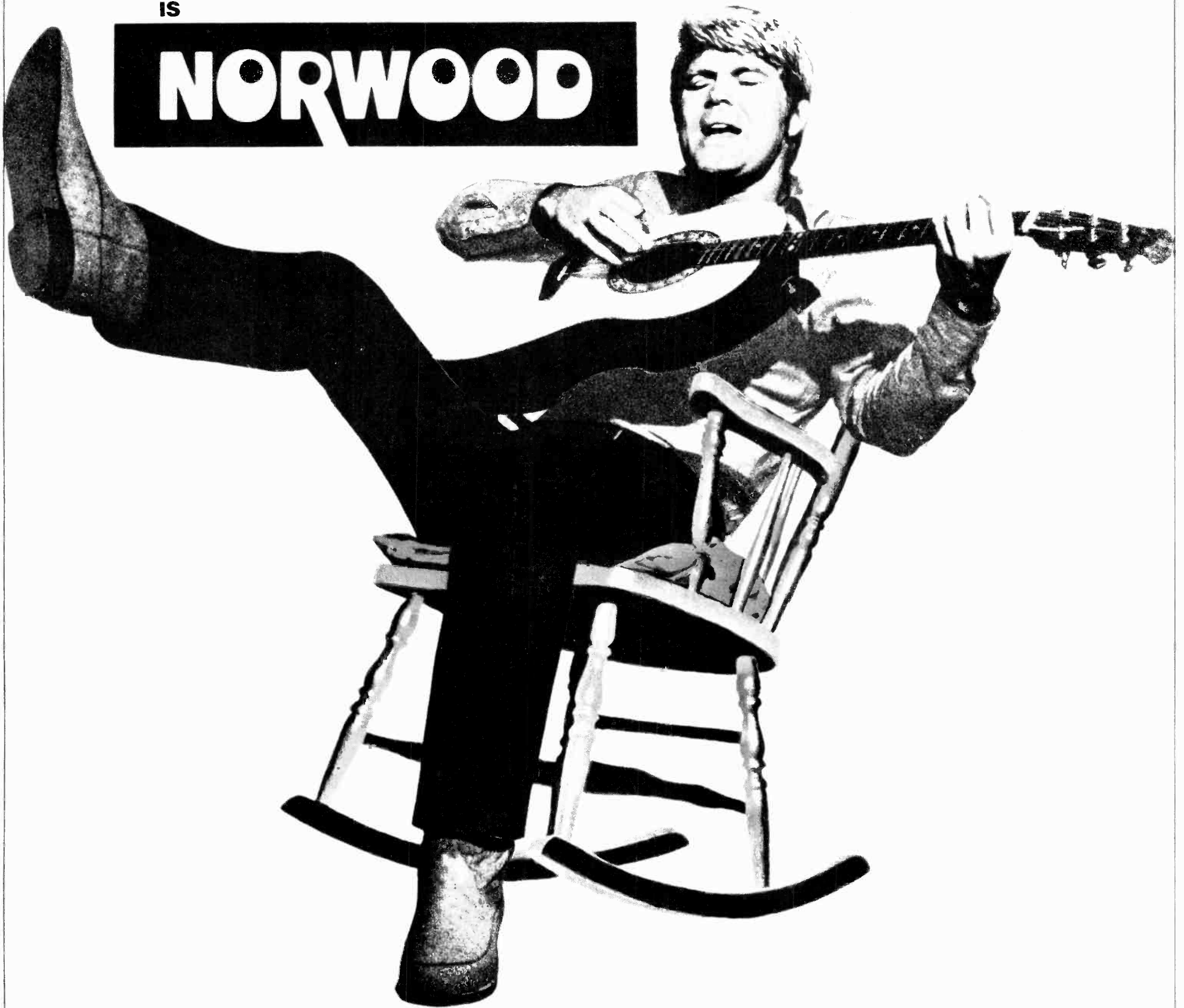
" 'Norwood' is probably the nicest chap any of us will encounter on film this year . . . "

Hollywood Reporter

# GLEN CAMPBELL

IS

# NORWOOD



Now — The song-filled soundtrack from the Paramount film starring Glen Campbell and Kim Darby, opening in most major cities this week. **Glen sings eight new songs** by Mac Davis, Mitchell Torok and Ramona Redd; Al De Lory wrote the six instrumental selections. (All 14 were conducted and arranged by De Lory.)

Norwood is Glen Campbell . . . at theatres and drive-ins, on record and tape.

PRODUCED BY NEELY PLUMB, IMC PRODUCTIONS, INC.  
EXECUTIVE PRODUCER: AL DE LORY

SW-475



Capitol™

# Haseldens Win Tea Council's Big Search For a New Sound



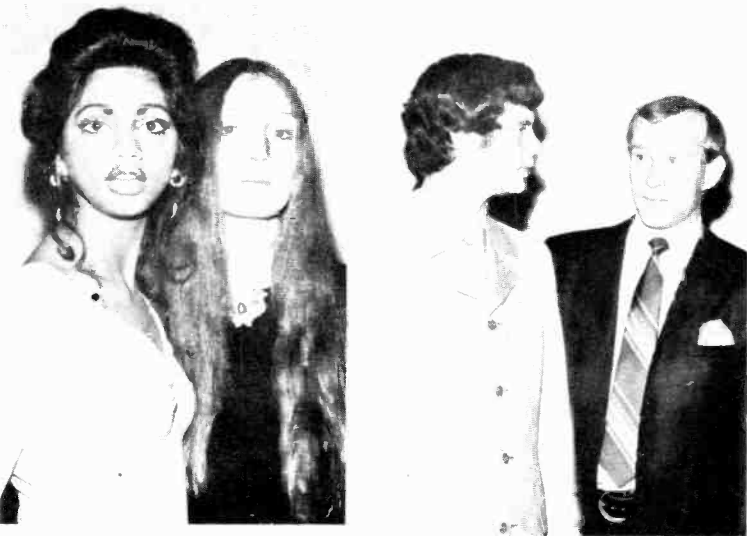
H. Robert Bras, at left, chairman of the board of directors of the Tea Council of the U.S.A. Inc., presents the husband and wife team of the Haseldens a \$2,000 grand prize check for winning the first annual Search for a New Sound. The finals were held in Washington May 15 at the National Press Club. The Search, conducted by Top 40 radio stations from coast to coast, took place over a period of several weeks. WSGA in Savannah discovered the Haseldens, who have already been signed by RCA Records. The show, attended by more than 400 members of the press, record company executives, and government officials, was produced by Joe Gannon and Larry Scharp.



John Anderson, executive director of the Tea Council of the U.S.A. Inc., goes over last minute details before the show with Asha Puthli, singer and member of the Tea Teams that helped radio stations promote the Search, and Tommy Smothers, right, who emceed the finale at the National Press Club.



The Overland Stage, one of the outstanding groups winning record contracts and appearing in the finals, vamp into a progressive rock tune. KQWB in Fargo, N.D., found the group.



Asha Puthli of India, a member of the Tea Teams, talks with Mad Lydia who wrote the \$2,000-winning song about iced tea—"Talking Iced Tea Blues." Miss Lydia, right, was discovered by WEBN-FM, Cincinnati.

Fred Stark, leader of Fred Stark and the Ph.D.'s, talks with Tommy Smothers, right. Stark and his group were discovered by WIFE in Indianapolis.



The outstanding lineup of judges included, from left, Don Owens of Billboard, Oscar winning lyricist Hal David, Vince Calandra of "The Ed Sullivan Show," personal manager Ken Kragen, and Will Conover of Voice of America—seen in photo at left. Al Bell of Stax Records confers with Bob Crewe, center, of Crewe Records and singer Leslie Gore in other photo. Not shown is John Hammond of Columbia Records, also a judge.



The Essentials from Troy, N.Y., found by WTRY, talk with Tommy Smothers, whose new television show will be on ABC-TV network this summer. From left: Steve and Jason Wheeler, Smothers, Fred Wheeler, and Fred Stay.

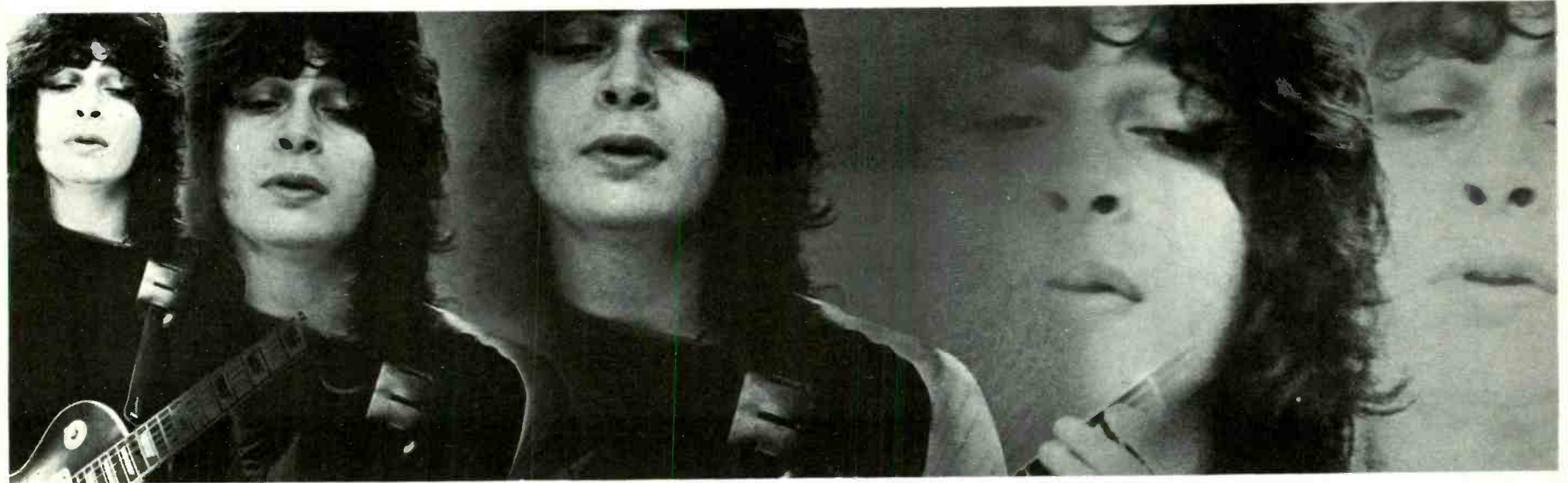


One of the six finalists in the Search was the New Substantial Evidence Show Band, found by WKDL in Clarksdale, Miss. From left are Chip Hawkins, Larry Carter, Nickie Parker, Lewis Blackledge, H.J. Chustz, Al Carlow, and Mark Simon.



The Virgin Wool, found by WFLI in Chattanooga, talk with Tommy Smothers. From left: Steve Hawes, Jerry Rains, Chris Bowman, Smothers, Robert Dennis, and Jim Chase. The trip to Washington was courtesy of the Tea Council.





# The ILLUSION



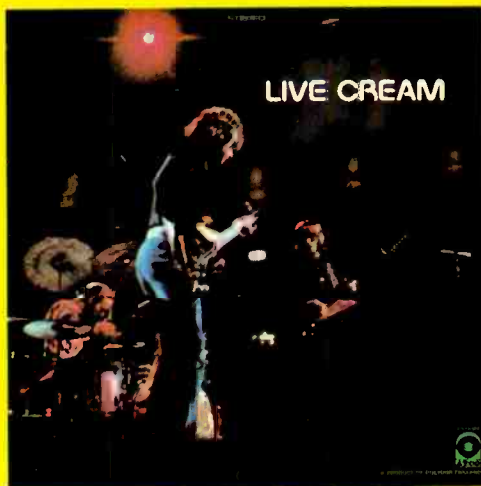
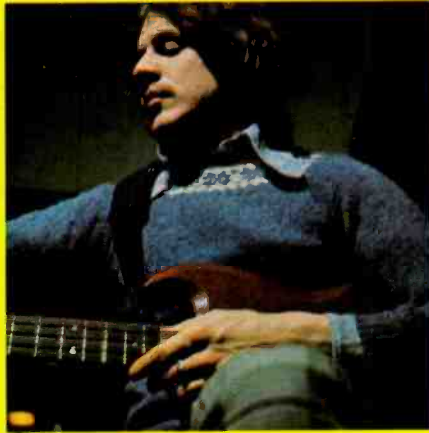
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A Division of Famous Music Corporation, a Gulf Western Company.



"Let's Make  
Each Other  
Happy"

PRODUCED BY JEFF BARRY  
ST-726





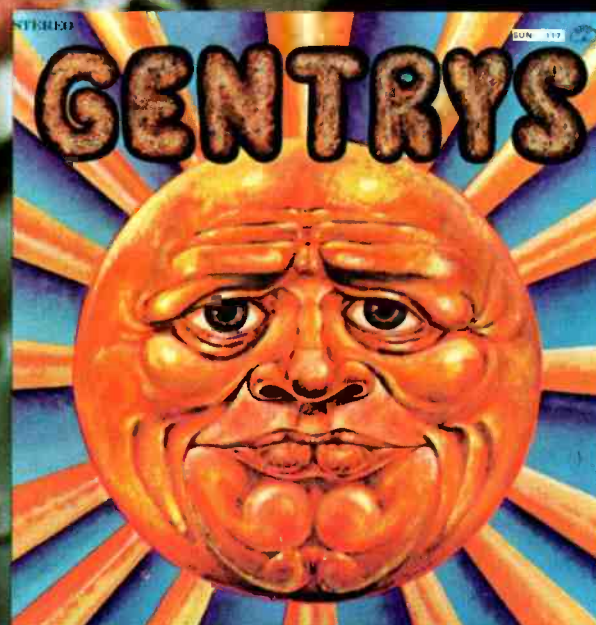
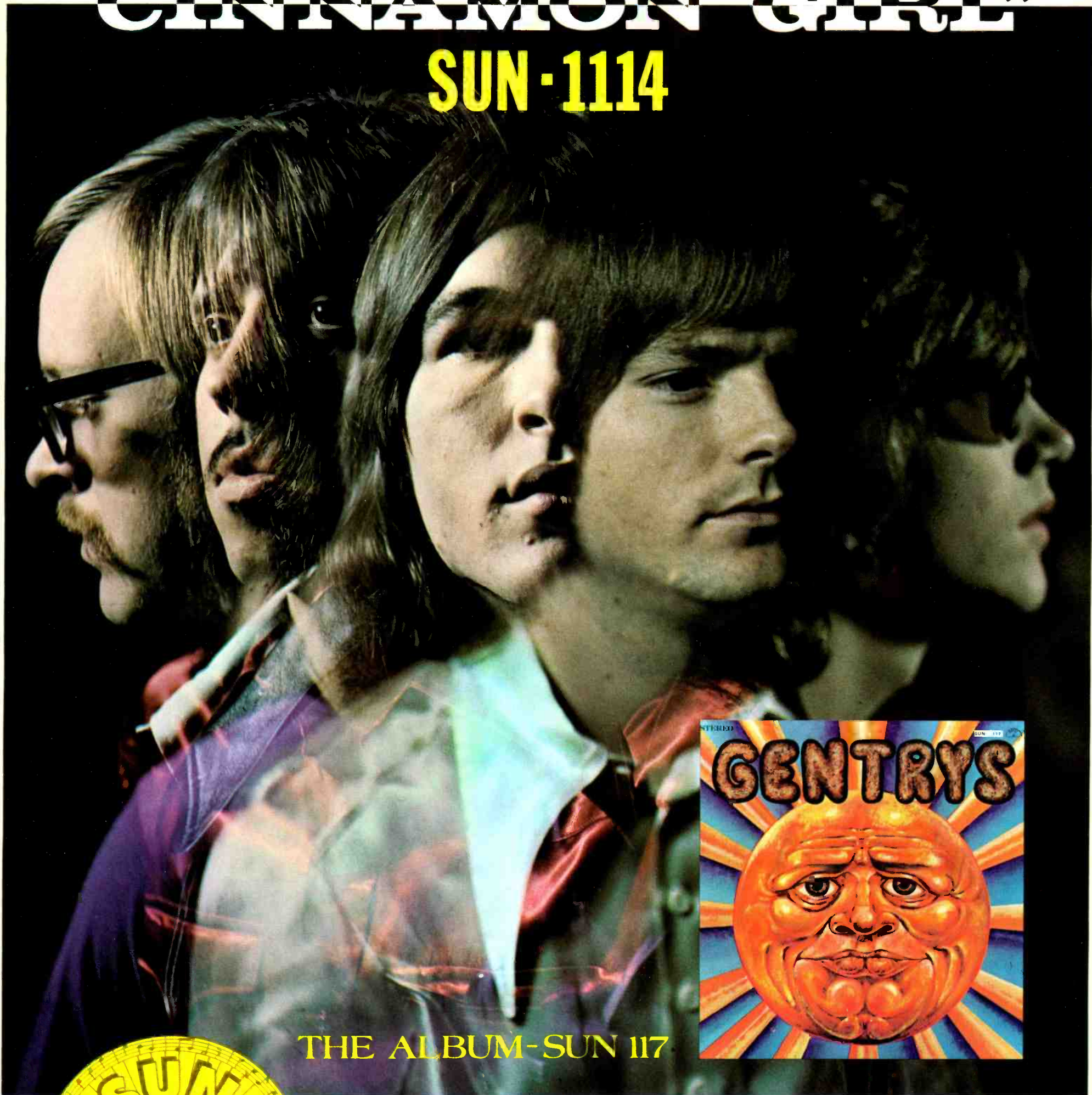
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# Tape CARtridge

## Tape Sales Hold Pace In Many S.F. Markets

By DAVE BRICE

SAN FRANCISCO — Tape sales in the Bay Area for the first four months of the year show no sign of declining.

Tape still accounts for 15-20 percent of total sales at Tower Records, the area's largest single retail music outlet. Still, Tower has increased its 8-track stock by 1,000 titles over the last six months and spokesman Mike Koontz expects another big jump in sales over the summer.

"Generally," he said, "tape sales go up in conjunction with singles sales, and that happens during the summer and winter school vacations."

Tower is one of the few stores in the area that carries a large stock of prerecorded reel-to-reel tapes. As a result its reel sales are even with cassettes.

The staying power of reel is also evident at Sherman-Clay. "We're grabbing all the reel-to-reel we can get," said salesman Pete Dutcher, "and we're carrying a lot of things besides rock. More classical and middle-of-the-road tapes are being marketed now than before."

There, as everywhere else, tape sales are "about the same as last year," with nothing spectacular happening.

Portals to Music, a large store in Stonestown Shopping Center, last year instituted a policy putting emphasis on a large 4-track catalog. None of the other big outlets here stock 4-track and Portals' Tape buyer Jess Jess-trab hoped to "build a good business with what other people are overlooking." But the experiment was unsuccessful and Portals' tape buyer Jess Jess-trab of 4-track material. The store

has been as successful with 8-track as everyone else and tape there accounts for 15-20 percent of total sales.

Nick Beaver, regional merchandising manager for the White Front discount chain, one of the largest tape retailers in the Bay area, agrees that there hasn't been a lot of growth since last year, and that the real surge will come in the summer.

"In fact," he added, "record sales actually showed a higher increase for the first part of 1970 than tape. But when summer comes that will change and tapes will account for 35-40 percent of our total music sales for the entire chain."

William Reed, group merchandising manager for Sears, said that tape will "tend to keep growing, but not at the same rate as before unless a lot more tape equipment is sold. The 78 r.p.m. record used to be the standard of the industry," Reed continues, "until RCA began promoting its 45 player. The picture changed overnight and the same thing could happen with tape."

The Tape Deck in Los Altos, owned by GRT Corp. and up until recently stocking only tapes and tape equipment, has not reported any noteworthy increases in sales this year. The store has now moved into record sales as well, and though they will represent only a minor part of Tape Deck's operation, according to Bob Hart, the records are there to stay.

"You never turn your back on the part of the market that carries the highest percentage," said Hart.

## Blank Tape Firms Going Into Educational Field

LOS ANGELES—Two West Coast tape companies, primarily blank tape manufacturers, are broadening their operations to include the educational field.

One, Audio Magnetics Corp., entered the educational market about six months ago, while the second, Certron Corp., is forming an audio/visual education division.

Audio has hired National Educational Representatives as its exclusive U.S. sales organization. NER's field representatives are selling the company's line of blank cassettes in seven time lengths: 10, 20, 30, 40, 60 and 120 minutes.

These blank cassettes are being sold as the "A/V Educator Compact Cassette." Each cassette case is manufactured in two colors—one side black, the other white—for easy identification, said Sharyl Story, head of the educational division.

Certron's new department will be directed by Al Kovac, general sales manager. "One of the critical problems has been cost in the educational field," he said.

"The answer to the cost dilemma is an inexpensive cassette which schools can buy in large quantities for pennies," said Kovac.

"Cassette educational tapes are in a position similar to closed-circuit television," he added. "The benefits haven't overshadowed costs yet."

Audio's Educator Compact Cassettes are specially manufactured with five stainless steel pins, enabling the housing to be taken apart so lessons may be edited or changed. Also pro-

vided are pressure sensitive insert labels on which students can type the name of the lesson.

Each tape released by Audio Magnetics is packaged in a two-piece hinged styrene case. The Educator series is manufactured in Audio's own Gardena plant.

Miss Story said that each of the different time lengths in the series is color coded. The 10-minute tape has a yellow label; the 20-minute is orange; the 30 is red; the 40 is green; the 60 is avocado; the 90 is ochre, and the 120-minute is blue.

Certron will begin a drive for sales representatives for its educational division at the Consum-

er Electronics Show in New York, June 28 to July 1. At that time, according to Kovac, the company will announce a price breakthrough for its educational cassettes.

In assessing the blank cassette market vis-a-vis, the prerecorded music field, George Johnson, Audio Magnetics' senior vice president, cited the major growth potential for cassettes in the educational and industrial markets. He noted a steady trend in orders from record companies for loaded blank cassettes. But the educational and industrial fields—which are not inexplicably tied to hit artists and hit albums—continues to expand.

## Firms Gear to Tap Premium Rewards

LOS ANGELES—Many tape companies—both hardware manufacturers and software producers—are gearing up to enter the premium market, which is considered to be still virgin territory.

Robert E. Dempster, Capitol Records special markets operations director, sees the premium field—a \$3.2 billion market—swinging toward youth-oriented, leisure-directed products.

Other software producers—Liberty/UA, Columbia, RCA, Pickwick—and many hardware manufacturers—Panasonic, Motorola, Lear Jet, 3M Co.'s Wollensak—are racing to collar premium buyers.

Banks, home saving and loan institutions, oil companies, home builders, among others, are actively looking to the consumer electronics industry with more than a passing interest. Soft-goods producers, too, are looking at equipment suppliers as a source of product exploitation.

Nu Tone introduced an AM/FM stereo intercom system incorporating a cassette tape player/recorder at the National Assn. of Home Builders Show in Houston. Although primarily designed to function as a convenient way for home owners to leave each other messages, Nu Tone is stressing the cassette's ability to record off-the-air programs, and as a way to pipe prerecorded stereo music throughout the home.

A company representative said he feels the cassette recorder could represent the answer to the integration of built-in home communications with built-in home entertainment.

"We think cassette is the way this tape market will go, and it's better for us than 8-track. The fact that we can not only use the system to pipe stereo music throughout the house, but also as a means of family communications makes it ideal."

Other intercom manufacturers are looking at the combination intercom/cassette recorder units. Music & Sound, Inc., of Dallas and Rangaire Corp. are interested in the new development.

According to Michael Gadigian, marketing manager for premium, private label and OEM sales for Lear Jet, "when the economy slows down and retail sales are soft, the premium market is one avenue the manufacturer can look to as a means of keeping overall sales up."

He said the premium field is essentially an idea business. "You sit down with a potential premium user and explain a concept—in our case it's tape. From this point you sell the customer on how your product can solve his problems or achieve his objectives," said Gadigian. "Then you get down to specific models and features."

## American Tape Launches New ATD 8-Track, Cassette Line

LOS ANGELES — Spoken word specialist American Tape Duplicators has formed its own prerecorded CARtridge line—ATD Tapes.

Thirty-six titles will comprise ATD Tapes initial release in June, said Stan Harris, ATD's national director of consumer marketing and sales.

ATD tapes, both 8-track and cassette, will be sold by the company's 18 representative firms directly to retailers. With the majority of its tapes comprised of newly recorded material, ATD Tapes will be sold in both configurations for \$2.99.

This repertoire has been recorded in both the United States

and Europe. Eighty-five percent of the material is owned by ATD; the remainder is leased from several producers like Intraphonics, Horizon, P&G Music and Everest.

"Our philosophy is to have our product available everywhere people congregate," Harris said, "selling at a price everyone can afford, but with fresh material never before released."

"Music has a place in every household," added Warren Gray, the company's executive vice president, "and unfortunately we of the tape and record industry have placed our product in too few homes. We intend to address our line to this broad expanse rather than limiting it to the top 100 or 200."

"We are trying to establish a line rather than an artist. We are working to establish a concept rather than an individual performance," Harris continued.

The company's own modern tape duplicating facilities will produce all the 8-track and cassette cartridges. ATD's production capabilities are strong enough to handle both the duplication of spoken work clients as well as running off prerecorded music, Gray stated.

ATD will sell its tapes in both the long box and in regular-sized cases which are skin-wrapped. The option is with dealers.

Artists debuting on ATD

Tapes include the Phil Moore Trio, the Kenny Clarke-Francois Boland jazz band; the Art Dale orchestra, Reg Owen band, Dave Ross Combo, Rick Davis Orchestra, the Enchanting Strings, Glen Campbell, Mason William and Paul Sykes, Barry McGuire and members of the New Christy Minstrels, the Country Chorale, Don McGinnis, Pedro Martinez, the Vocal Majority, the Ensenada Brass, Los Cordobeses, the Banana Bunch, the London Pop Festival Orchestra, Jimmy Witherpoon, the Puritones, Bob Thomas Orchestra, the Singing Swingers, International Symphony Orchestra and the Europa Philharmonia Orchestra.

ATD will stockpile merchandise in its local warehouse. Its sales representatives will initially open sales accounts and then adjust and balance inventories. They will also supervise local advertising and promotional programs.

As part of the repertoire buildup, ATD has commissioned arranger Phil Moore to produce a "Great Contemporary Writers Series" to cover Jim Webb, Jerome Kern, George and Ira Gershwin and Jimmy Van Heusen, among others. Moore has written and arranged for Ramsey Lewis, Jerry Butler, Don Ellis, Gerald Wilson and Gil Fuller's Monterey Jazz Festival Band.

## 'Applause' Keys GRT Releases

LOS ANGELES—GRT Music Tapes is releasing the original cast recording of "Applause," the Broadway smash hit, on 8-track CARtridge and cassette.

"Applause" is part of a nine-tape May release, which also includes "Again" by Oliver, "Hot Cargo" by the Rugbys, "Hits the Don Gibson Way," "The Best of Reno and Smiley," "It's a New Day" by James Brown, "Holly Holy" by the Exotic Guitars, "Gary McFarland Today" and "32,000-Pound Heavy Balloon."

## Certron in European Buildup; Swiss Base Keys Further Moves

LOS ANGELES — Certron Corp., blank tape manufacturer and duplicator, is expanding its operation to Europe. It has established Certron International, a marketing arm, based in Lugano, Switzerland.

The move is the first step in a global operation, said Al Kovac, Certron general sales manager. Joint ventures are planned in other nations.

Certron will build a manufacturing facility within nine months in Europe, and expects to have marketing and manufacturing plants in other nations.

Initially, Kovac said, Certron will operate from a warehouse in Basel, Switzerland, where it will stock blank cassettes, blank 8-track cartridges, plastics and duplicating grade tape.

It will be followed by a manufacturing plant for injection molding, cassette and cartridge assembly and related services. Arno Ruedi will direct Certron International.

The company's only other foreign venture is in Mexicali, Mexico, where it has a cassette assembly plant.

Future overseas joint ventures will be outfitted with marketing and manufacturing capabilities, said Kovac. Certron will continue to export product from its Anaheim, Calif., facility to imports in Europe, he said.

"The European market is untapped and virgin territory for both American and European-based tape companies," feels Kovac. "It's just now beginning to explode."

In other tape areas, Kovac had this to say:

**Premium:** "Certron has been selling the premium market through our private label accounts. Now, we will be selling blank cassettes under the Certron banner as well as through private label. We also want to work with equipment manufacturers and developing product, either blank cassette or blank 8-track cartridges, or even prerecorded repertoire, for them to use as promotional items."

**Eight-track blank cartridges:** "It's an exploding market. Now that hardware producers are serious about exploiting 8-track recorders, I can see a new sales avenue opening. We are supplying blank cartridges to four

hardware companies. The 8-track blank market reminds me of the blank cassette market four years ago."

**Pricing:** "It's time the industry reached an accord on stabilizing prices on blank cassettes and 8-track tape. We're going to announce a pricing concept at the Consumer Electronics Show (June 28-July 1 in New York) that we hope will become an industry standard."

**Educational tapes:** "We will offer audio/visual blank cassettes in five time lengths, including 10, 20, 30, 60 and 90 minutes. They will be packaged in the Philips plastic box. The company will name audio/visual representatives to cover the A/V market and in addition, use four of its regular line representatives in the audio/visual field. The company is selling A/V cassettes, to Audiotronics, a company based in the San Fernando Valley, and Colorado Audio Visual Aids of Denver.

## U.S., Japan Growth Drive by TEAC

SANTA MONICA, Calif. — The TEAC Corp. has opened its stock to the public and has added some 200 new employees to its current work force of 1,500 persons in an effort to cope with growing industry demands for tape and tape products.

Nobuo Fukuda, managing director of the TEAC Corp., told a recent company sales convention held here that his firm plans to bring in additional financial resources to expand present factory facilities and establish a new research and development center.

"In addition," he said, "a new machine center is under construction just outside Tokyo. This center is equipped with many of the world's finest and most up-to-date machine tools available. We hope, with its completion, to achieve a new high in precision craftsmanship, and accelerate mass production and the development of new products."

Fukuda told his audience that in the field of audio products, TEAC is now the world's largest manufacturer of 3-motor tape decks. "Our production of this product is 9,000 units a month," he said.

The TEAC executive continued, "In keeping in line with our tape decks we will introduce new amplifiers, tuners and receivers in the near future. We will also provide back-up for the new 4-channel tape deck business, and will do our best to create a new market in this area."

Fukuda stressed that his company wanted to maintain, by all means necessary, a large share of the U.S. market in "this Class market" of tape deck.

TEAC's move to widespread expansion was precipitated by spiraling sales figures over the last couple years. According to figures released by Fukuda, sales figures of TEAC's parent company in Japan rose by an estimated 60 percent last year over those of 1968, and the firm expects that this year those figures will again increase by at least 50 percent over last year's. "In working to achieve this goal, our

### 60's Series Bows

LOS ANGELES — Liberty/UA is releasing a "Great Performance of the 60's" series on 8-track CARtridge and cassette. The repertoire includes pop, instrumental and film tunes.

## Vivitar Cassette Line to Be Shown

LOS ANGELES—Ponder & Best is introducing a seven-model cassette line under the Vivitar brand at the Consumer Electronics Show in New York June 28 to July 1.

The Vivitar line includes portable and stereo cassette recorders, cassette decks, AM/FM stereo tuners and speaker systems.

Three models feature a tape-end stop system, which automatically senses when a cassette has reached the end, disengages the tape drive and prevents damage to the cassette, pinch rollers or player head.

The Vivimatic stop system is incorporated into the three high-end models of the line, RC-730, a stereo cassette recorder with AM/FM/FM receiver at \$279.95; RC-720, a stereo cassette recorder at \$199.95, and the RC-710, a stereo cassette recorder/player deck at \$119.95.

The rest of the line includes a portable cassette recorder

(C-1) at \$69.95; a portable cassette recorder with AM/FM radio (PRC-770) at \$109.95; a portable cassette recorder (C-2) at \$79.95, and a AM/FM/FM stereo receiver (RTA-727) at \$144.95.

The company has no plans of entering the reel-to-reel field, but is leaving the door open in 8-track cartridge. "If and when we go into 8-track," said Edward O. Praeger, vice president of Ponder & Best's newly formed electronics division, "it will be in the playback/record home area."

Praeger said Ponder & Best is doing research and development in several technology areas relating to future products, like a quadrasonic system and an automatic reversible cassette. The latter developments will be introduced possibly in January, he said.

The Vivitar line will be manufactured in Japan.

Ponder & Best, which markets photographic equipment to about 6,000 camera specialty stores and retail chains, operates nationally from five distribution centers. The company has more than 50 factory salesmen who will handle the consumer electronics line only to the photo outlets.

Praeger will add about 25 manufacturers' representatives to handle the Vivitar line to non-photo locations. He plans to have about 600 national warranty and repair centers across the U.S.

The company is planning to concentrate in several marketing areas, including electronic locations, hi-fi dealers, mass merchandising locations, TV and appliance stores and photo outlets.

Praeger also would like to get into the military, premium, education and overseas markets with his Vivitar line. There are no plans to enter the prerecorded tape field.

## Industry Steps Up Anti-Piracy Drive

• Continued from page 1

twice about getting involved in the process.

As part of Warner Bros. policy of cutting off retailers who are discovered selling illegally duplicated tapes, the company has stopped selling to six Los Angeles stores and to a number in Dallas, Houston and Atlanta. Friedman revealed.

WB has instructed its distributors that they will lose the WB-Reprise lines if they are caught selling any manufacturer's illegally duplicated tapes to a retail account. And any retail store caught selling any brand of illegally manufactured tape will also not be serviced with WB-Reprise product.

The actions in the South have been through distributors being instructed to cease selling WB product to those stores. "We've had our guys go in and check to see that the stores are not being offered our product," Friedman said.

The preponderance of the sale of bootlegged tapes appears to be in the South and on the West Coast, according to Friedman.

What kind of reaction is elicited from a store which has its supply of tapes cut off? Friedman was asked. "If a person is going to stoop to the level of making a buck that way, he doesn't care," was his answer.

Friedman receives around six bogus tapes a month as evidence from the company's fieldmen, who are instructed to buy suspicious WB tapes, obtain a re-

ceipt and forward these items along with other information about the buy to the home office.

Friedman notifies the RIAA about the store, and also notifies WB's legal department and the Attorney General of the appropriate state "because it's our contention it's a violation of federal law." A letter goes to the store asking it to cease and desist from selling its artists and products.

This letter normally does not halt the store from continuing to sell bogus tapes.

Because so many stores are now duplicating albums onto blank tape for customers, the need for a simultaneous release of LP's and tapes is very acute, Friedman feels.

"You're playing into the hands of the bootlegger by not having the tape available at the same time that the album is released." WB has been releasing all its albums in 8-track and cassette. This way the customer finds the tape when he wants it and reduces the chances of someone illegally duplicating the product.

WB generally issues its record and tape products on the same day, with a time lag of from three to four days the only time which elapses between LP and tape release when that situation does occur.

Where once the lack of product being available in 4-track was cause for illegal duplication, today any time lag between tape and LP release is cause for joy among bootleggers. And record companies are starting to realize this fact of life.

## Scepter's Tape Sales Hit 746G April

NEW YORK—Scepter Records enjoyed its biggest tape sales month in history in April when the label grossed \$746,000, reports Jerry Geller, who directs the department.

The company's big sellers that month were Dionne Warwick and B.J. Thomas on Scepter, and Paul Revere & the Raiders, the Beach Boys, Della Reese and Deep Purple on the budget Orbit line.

Geller is expanding the tape department and plans to concentrate on "person-to-person" coverage. He has added to his field sales force and now has six men "on the street." Harold Pease is covering the southwest, Chuck Dondero, the West Coast; Vincent Esadni, midwest; Jerry Dankers, northwest; Bob Sheinold, northeast; and Steve Cohen, southeast. Al Abraskin guides the field force.

"Having a field force enables us to sell catalog as well as hot numbers," said Geller. "Without person-to-person coverage," he said, "many distributors and rack jobbers merely go with chart selections."

Geller also is expanding Scepter's role in premium orders. He is working with several equipment manufacturers to supply them with product from Orbit, the company's pop budget label (at \$4.95).

"It's a good way to move product (premium arrangements), and there's no returns," Geller said.

Scepter continues to gain strength in its tape budget lines, Orbit and Celestial, its classical line. Geller feels that the youth market is finally ready for classical material. However, he believes, that classical material, like budget pop repertoire, must have two ingredients: name artists and be inexpensive.

Budget product, he feels, serves a merchandising function for retailers. "It boosts sales of full-price tapes by habit. But a dealer has to merchandise his tape department creatively."

He recommends integrating a store's display of budget and full-price product from the same manufacturer.



*After four and a half years touring forty nine states, seven countries, six hundred and eighty performances to over three million people, recording a gang of albums and singles, we figured we had enough rehearsing to tape a live concert. It was cut at the University of Utah — you can hear it soon.*

Groove with  
the leader...  
Fidelitone

# Japan's Electronics Community Greet EVR Demonstrations

TOKYO—The EVR Partnership of London held a week-long series of private demonstrations here, at the Imperial Hotel, for executives of the electronics community.

Invitees included executive officers and technical experts of Fuji Photo Film; Tokyo Shiba Electric Co., Ltd.; Hitachi, Mainichi Broadcasting System, Inc.; Mitsubishi Electric Corp.; Matsushita Electrical Industries; Dentsu Advertising, Ltd.; Mitsui & Co., Ltd.; Shogakkan Publishing Co., Ltd.; Shueisha Publishing Co., and Fuji-Pony, Inc. Initial reaction to the demonstrations was reported as uniformly favorable.

John C. Lewis, managing director of the EVR Partnership of London, said, "We are pleased with the large turnouts representing each concern, and the outpouring of praise for the high quality of color EVR."

He added, "The endorsement of the demanding and highly knowledgeable Japanese electronics community has, we believe, permanently ended speculation over which new system is the quality leader, and which is the first to enter the field."

Meanwhile, the U.S. and England are scheduled to begin production of EVR CARtridges in September 1970. Motorola, Inc., North American licensee to manufacture the teleplayer, will also begin delivery in September.

European licensees, headed by Rank Bush Murphy, U.K., and Robert Bosch GmbH, Germany, are expected to follow within a short time of that date.

Agreements have also been concluded with a consortium formed by Mondadori and Zanussi to develop Italy's EVR program, and Videotek Program GmbH of Wiesbaden to develop cartridge production for Germany and Austria. Other agreements are with CADIA (CIBA, Geigy and Editions Recontre) for EVR in Switzerland; Thompson CSF to manufacture teleplayers in France, with Librairie Hachette creating that country's cartridge programming, and a Scandinavian consortium comprising Luxor, Bonnier and Esselte.

In other news about CBS EVR, Robert E. Brockway, president of the division sees the format as a new medium for advertising.

At a luncheon/demonstration held May 20 at the Club 21 in New York City, Brockway told a gathering of advertising executives that he sees EVR developing multi-million dollar dimensions for advertising, public relations, sponsored education, industrial training and sales promotion and service.

He compared EVR today to television in its early days, recalling that it was Madison Ave. that properly evaluated television as a coming advertising and communication giant.

The EVR executive continued, "To the agency and advertiser EVR is a new means of reaching the American people with high impact, deep penetration messages." He added that advertisers are already investigating marketing possibilities of EVR and that one major insurance company has placed orders approaching half a million dollars.

Said Brockway, "We would like to work closely with advertising agencies wherever possible, since much advertising and sales promotion material created for and eventually used on EVR will be prepared by agencies."

He added, "Sales and marketing programs for which they will be designed will be those with which agencies have an intimate and vital interest."

Expanding on EVR's potential Brockway told his audience that with the EVR format the housewife will use television to enrich her life at her own schedule. He also pointed out that major appliance manufacturers may one day deliver EVR cartridges with their new products, demonstrating, step by step, proper operation, eliminating costly service calls who find it difficult to follow written directions.

Brockway also predicted that salesmen will play EVR at home to keep up with competitive developments in their fields, while professional men will find EVR their at-home post graduate school. He continued, "Performing talent, artists and writers will find in EVR new revenue and royalty, while children and adults will know a new world of enrichment."

Brockway further sees every major Hollywood producer fol-

lowing Darryl F. Zanuck's lead in committing a library of some 1,500 Fox films to EVR cartridge distribution. "Entertainment EVR creates the possibility of a commercial market and eventually sponsorship of general and special purpose films on a scale which no previous audio-visual system could attain," he said.

## Ritchie Named For Ind., Ky.

LOS ANGELES — Audio Magnetics Corp., cassette and reel-to-reel tape manufacturer, has appointed Robert Ritchie & Associates, Indianapolis, as its manufacturer representative.

The company, which will cover Indiana and Kentucky, will carry a complete line of audio blank tape products, including cassette and reel-to-reel, according to Ray Allen, sales vice president of Audio Magnetics.

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## Infonics Debuts Tape Duplicator

LOS ANGELES—Infonics is introducing a cassette duplicator capable of copying either reel-to-reel or cassette masters in one unit.

The new Dualmaster duplicator produces three 30-minute cassettes every two minutes, duplicating all tracks simultaneously. It is available in either a 2-track or a 4-track stereo version at \$2,995.

## FINEBILT INTO 3-D PROCESS

LOS ANGELES — Finebilt Manufacturing Co., tape equipment producer, is marketing a three-dimensional printing process for cassette and record manufacturers.

Labeled Tri-O-Vision, the equipment includes a scan camera and remote control console, a lenticular lens press, lens mold and compounders. The equipment sells for about \$25,000.

John and Ed Thomas, Finebilt sales directors, said the three-dimensional process can be used on cassette plastic boxes and on single and album jackets. It also can be utilized in retail outlets as point-of-purchase promotions.

# 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	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	9
2	2	HEY JUDE Beatles, Apple 8XT-385	11
3	3	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	14
4	4	STEPPENWOLF LIVE Dunhill 8023 50075 M & Ampex 85075	3
5	8	AMERICAN WOMAN Guess Who, RCA P85 1518	7
6	7	EASY RIDER Soundtrack, Reprise BRM 2026	25
7	5	CHICAGO Columbia 18 80 0858	14
8	6	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	28
9	12	McCARTNEY Paul McCartney, Apple 8XT 3363	2
10	11	FRIJID PINK Parrot M 79833 (Ampex)	6
11	—	TOM Tom Jones, Parrot PEM 79837 (Ampex)	1
12	9	SANTANA Columbia 1810 0692	31
13	10	MORRISON HOTEL Doors, Elektra ET 8-5007 & Ampex 85007	9
14	14	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	9
15	15	ABBEY ROAD Beatles, Apple 8XT 383	32
16	13	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M 4227	5
17	17	SPIRIT IN THE SKY Norman Greenbaum, Reprise BRM 6365	4
18	18	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic TP 8248 & Ampex 88248	4
19	19	GRAND FUNK Grand Funk Railroad, Capitol 8XT-406	9
20	16	I WANT YOU BACK Jackson 5, Motown MS 8-1700	13

### CASSETTE

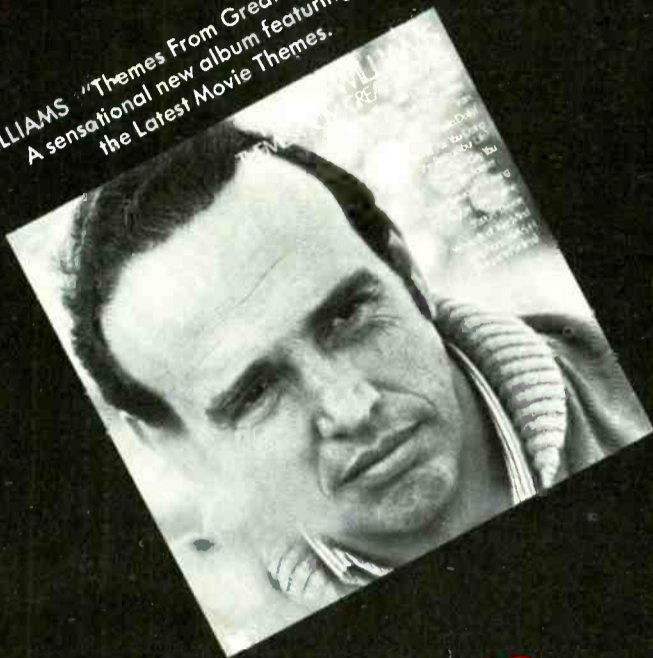
(Licensee listed for labels which do not distribute own tapes)

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HEY JUDE Beatles, Apple 4XT-385	11
2	2	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	6
3	3	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	13
4	5	EASY RIDER Soundtrack, Reprise/Ampex M 2026	14
5	4	LED ZEPPELIN II Atlantic CS 8236 & Ampex 58236	25
6	6	CHICAGO Columbia 1610 0858	10
7	9	STEPPENWOLF LIVE Dunhill 5023 50075 M & Ampex 55075	3
8	8	MORRISON HOTEL Doors, Elektra 5007 & Ampex 55007	8
9	7	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	9
10	—	AMERICAN WOMAN Guess Who, RCA PK 1518	1
11	—	McCARTNEY Paul McCartney, Apple 4XT 3363	1
12	10	SANTANA Columbia 1610 0692	25
13	11	ABBEY ROAD Beatles, Apple 4XT 383	31
14	14	FRIJID PINK Parrot PKX 79633 (Ampex)	2
15	—	TOM Tom Jones, Parrot PKX 79637 (Ampex)	1

Billboard SPECIAL SURVEY For Week Ending 5/30/70



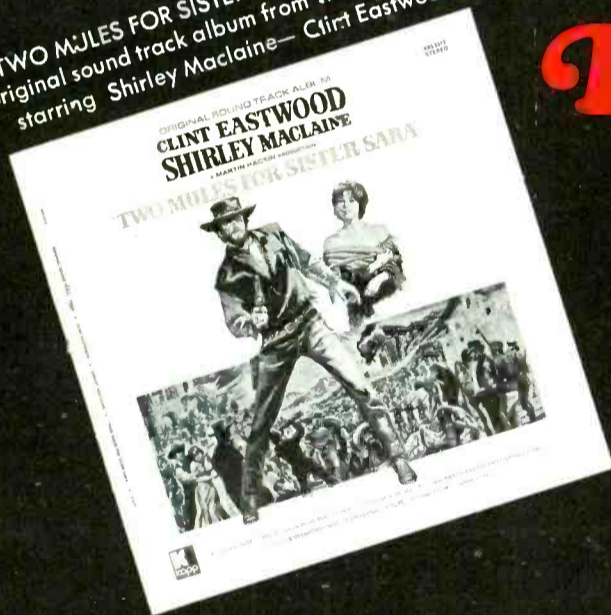
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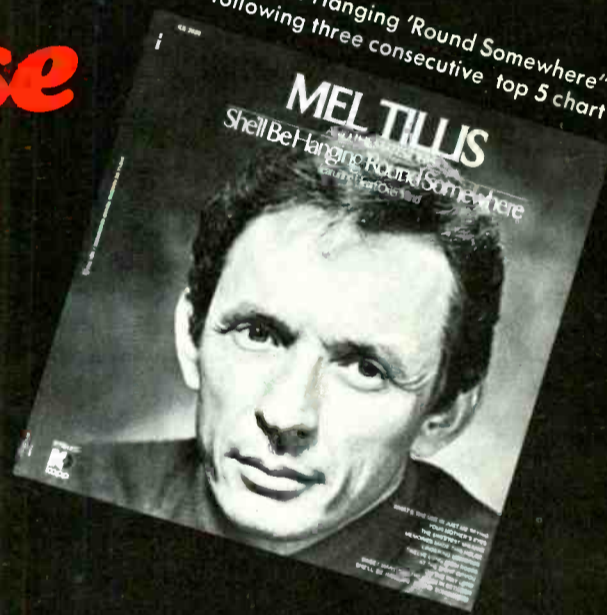


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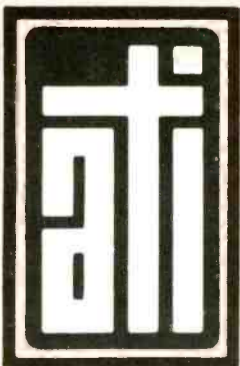
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Roy Ayers Quartet	* Fresh	Raven
* Badfinger	* Keefe Hartley	Robbs
Brook Benton	* Heavy Jelly	Tom Rush
Brooklyn Bridge	Horatio	* Small Faces
* Savoy Brown	Ides of March	Steam
Chairmen of the Board	Illustration	* Steam Hammer
* Chicken Shack	Isley Brothers	* Rod Stewart
* Clark-Hutchinson Band	Kool & the Gang	Simon Stokes & Nighthawks
Classics IV	Lemon Pipers	Tokens
King Curtis & Kingpins	Love	* Troyka
* Spencer Davis	Manhattans	Bake Turner
Bill Deal & The Rhondels	Moments	Bobby Vee
* Ansley Dunbar	* Move	Lenny Welch
* Family	* Nice	Tony Williams Lifetime
Fever Tree	O'Jays & Trio	Willie & Mighty Magnificents
Five Stairsteps	Parliament & Funkadelic	* Yes
Roberta Flack	Peppermint Rainbow	Zager & Evans

\*Indicates British Attraction

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# Ampex Bows \$6.95 Twin-Pak Long Box

NEW YORK—The first twin-pak, full-length prerecorded albums ever offered on 8-track stereo tape CARtridges are being marketed by Ampex Stereo Tapes. The \$6.95 bonus buy, named "Big Deal," marks the first time that the controversial "long box" concept of tape packaging has been used to its full effect. The twin-pak deal offers distributors and dealers 30 two-pak selections in a self-shipping carton that opens into an in-store color display.

Commenting on his company's decision to use the long box as an innovative promotional idea, Jules Cohen, AST's national marketing manager, said, "We are offering a \$9.95 value for \$6.95 at a saving to both the distributor and the dealer."

He added, "It's the kind of deal that means greater volume and increased sales and profits. The savings are passed on to the 8-track customer." Cohen also disclosed that AST will support the promotion with coast-to-coast newspaper and trade book advertising, and a major market radio advertising campaign.

AST has also prepared 30 and 60-second radio commercials for individual dealer use, and a series of "Big Deal" newspaper ad mats for local dealer advertising.

Said Cohen, "The 'Big Deal' display carton is designed to attract attention to any location in a dealer's store, and the album selections provide good listening from a wide variety of labels."

The twin-pak promotional carton measures 14 x 12 inches and opens into a hrowse bin for the 30 see-through two-paks. The

4 x 12 x 1 inch pak contains two albums by different artists, and are durable and cello wrapped to prevent breakage or accidental opening.

The cartridges feature 8-track selections from assorted labels that are part of the AST tape library, and include albums like "The 101 Strings Play Henry Mancini Favorites," "The Joe South Story," "Scheherazade," and "Beethoven Piano Concerto No. 5."

Said Cohen, "AST is merchandising the 'Big Deal' to give the consumer specially selected music from artists that represent the best in recorded music. These selections are ideal for beginning or expanding a library of fine music."

Meanwhile AST has named Carl Silverstein its Regional Manager of the Year, and Bob Shaw its Tape Specialist of the Year. Silverstein, who is eastern regional sales manager for AST, heads an eight-state area including New York, New Jersey, Pennsylvania, Maine, Massachusetts, Connecticut, Rhode Island, Virginia and the District of Columbia. Shaw is responsible for tape sales in the midwest cities of Chicago, Milwaukee, Detroit and Des Moines.

The presentations were made by Don Hall, Ampex vice president and general manager during AST's national sales meeting held recently at the Playboy Club Hotel, Lake Geneva, Wis. In addition to cash awards, both Silverstein and Shaw received plaques, signed by Hall, citing them for outstanding efforts in their particular fields.

# WB Tape Sales Hit 35% of Total Take

LOS ANGELES—Tape sales in all configurations now account for 35 percent of Warner Bros. dollar volume.

The company attributes this rise to a greater penetration of the market. One reason for this increase is the company's determination to "practically control its tape distribution," said Joel Friedman, the marketing vice president, "to the point where it's almost day and date with the album release."

WB is able to achieve this simultaneous situation because

of close inner workings with its own people and Columbia Record Productions, which handles the duplication.

WB has for several months been releasing all its new albums—even those by unknown acts—in cartridge and cassette form along with the LP. "Granted the tape sale of these new acts is marginal, but the company feels it is moving in the right direction by offering its product in all configurations at the same approximate time."

The company sees that tape sales are starting to affect album sales since people are now starting to only buy the tape. Friedman believes this person is of the young generation and does not believe it is necessary to buy the LP and then order copies of that album in any tape form. He is going straight ahead with the tape exclusively.

There is a financial risk in duplicating a new artist's tapes because a company has to incur costs for artwork, production and distribution. "But if you wait for reaction or a demand to build up, you fall behind and they you have to catch up." Friedman feels the industry's average is from two to three weeks before the tape follows the LP. And in this period, a customer may be tempted to buy an illegally duplicated copy of the tape from a store which acknowledges that it doesn't have the regular version of the product. But it can print up a copy of the LP on a blank cartridge.

# New Tape CARtridge Releases

## AMPEX

### Ampex

**DIONNE WARWICK**—I'll Never Fall in Love Again; (4) X4581  
**B.J. THOMAS**—Everybody's Out of Town; (4) X4582

### Buddah

**THE LEMMON PIPERS**—Green Tambourine; (8) M85009, (C) M55009  
**1910 FRUITGUM COMPANY**—Simon Says; (8) M85010, (C) M55010  
**OHIO EXPRESS**—Yummy Yummy Yummy; (8) M85018, (C) M55018  
**MELANIE**—Born to Be Free; (8) M85024, (C) M55024  
**BROOKLYN BRIDGE**; (8) M85034, (C) M55034  
**VARIOUS ARTISTS**—360°; (8) M85039, (C) M55039  
**MELANIE**; (8) M85041, (C) M55041  
**5 STAIRSTEPS**; (8) M85061, (C) M55061

### Curton

**SAM & FRED CURTIS**—The Best Impressions; (8) M88004, (C) M58004

### Kama Sutra

**JOHN SEBASTIAN SONGBOOK, VOL. 1**; (8) M82011, (C) M52011  
**LOVIN' SPOONFUL**—The Very Best of; (8) M82013, (C) M52013

**BILL HALEY SCRAPBOOK**—Live at the Bitter End; (8) M82014, (C) M52014  
**VARIOUS ARTISTS**—Rock 'N' Roll Revival; (8) M82015, (C) M52015

### Capitol

**FERLIN HUSKY**—Your Love Is Heavenly Sunshine; (8) 8XT 433  
**SANDLER & YOUNG**—Honey Come Back; (8) 8XT 449  
**PAUL McCARTNEY**—McCartney; (8) 8XT 3363, (C) 4XT 3363  
**RINGO STARR**—Sentimental Journey; (8) 8XW 3365, (C) 3365  
The Chairmen of the Board; (8) 8XT 7300, (C) 4XT 7300

## GRT

### ABC

**ORIGINAL CAST RECORDING**—Applause; (8) 8022-11 V, (C) 5022-11 M

### Amazon

**RUGBYs**—Hot Cargo; (8) 8074-1000 V, (C)

### Crewe

**OLIVER**—Again; (8) 8087-1344 M, (C) 5087-1344 M

### Elephant

**32,000-POUND HEAVY BALLOON**; (8) 8046-104 M, (C) 5046-104

# '71 Lines Unveiled Before CES Showing

LOS ANGELES—Many Hardware manufacturers are not waiting for the Consumer Electronics Show in June to reveal their 1971 lines.

Instead, tape player producers have unveiled product as early as April. "June is too late for buyers who have to make their fall merchandising decisions before summer," said Ed Mason, president of Belair Enterprises.

Mason's company introduced its new 8-track portable, home and auto lines in April.

Ray Gates, vice president of consumer products for Panasonic, agrees with Mason. "It's difficult for consumer electronics buyers to plan ahead," he said. "We plan our sales meetings earlier and try to have samples of new products available at that time."

Panasonic displayed its line two weeks ago at the Premium Show in New York.

Few manufacturers, including those from Japan, wait until June, it seems. Many buyers want to see the line early, so they can order early and plan fall programming.

Both Mason and Gates, like many other suppliers, have been trying to move up product show-

ings to take advantage of eager buyers.

"Not only do buyers need more time," said Mason, "but so do retailers. There's so much equipment on the market that retailers need all the time possible to plan promotions and learn about the equipment they're selling."

No doubt, many contend, earlier product showings only help fall retail merchandising.

Commodore, Broadmoor, Channel Master, Grundig, Lear Jet, North American Foreign Trading Co., Panasonic, Belair, Peerless Telerad, Hitachi, BSR, Roberts, among others, have unveiled new equipment prior to the Consumer Electronics show.

Many companies are planning full line deliveries weeks before the New York show. Belair's Mason was shipping in April, as was Hitachi, to take advantage of summer equipment sales.

Ponder & Best, which is introducing eight cassette models in June, is not waiting for the show to take orders. Buyers have seen the Ponder & Best line and are ordering in May.

In the midst of a soft economy, with retail sales down, buyers want a longer selling season and more time for promotional planning. One way of getting lead time is to buy early.

# Video-Cassettes As Teaching Aid

HAMBURG — Teaching in schools without the aid of video-cassettes will be unthinkable in the future, according to Prof. W. Cappel, director of the Institute of Movies and Pictures in Science & Teaching at Munich.

Prof. Cappel, who has completed a scientific study of the subject, suggests that ten 8mm. projectors per 1,000 students will be necessary to all schools. The Institute was founded in 1950. During this time, it has produced roughly 1,000 movies, from which over half million 16mm. copies have been dispersed among a network of 14 "Landesbildstellen" and to 533 movie and picture departments of various cities and counties.

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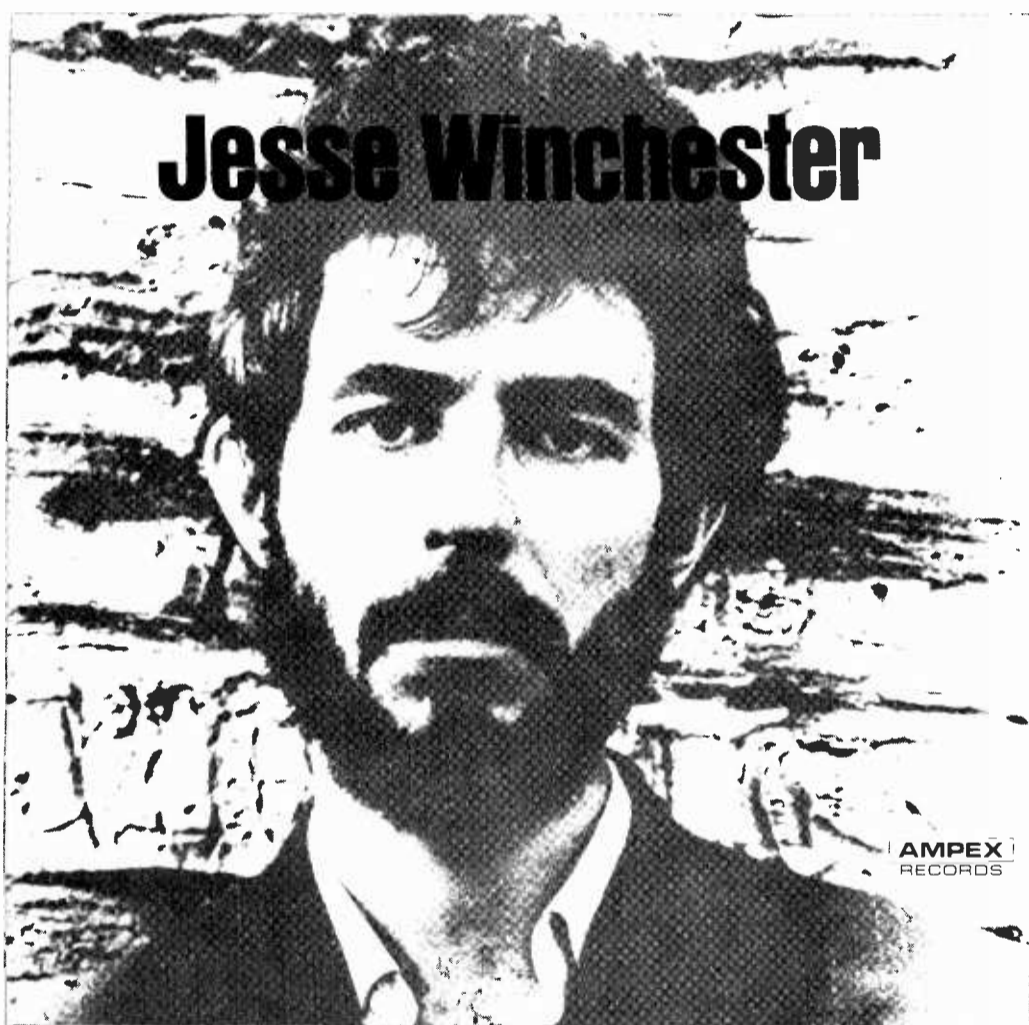
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# Ampex proudly announces the release of Jesse Winchester's first LP



A10104 STEREO LP

BY JUAN RODRIGUEZ

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

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

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

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

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

(Rolling Stone)  
3/19/70

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## Radio Luxembourg Sets Up Coop Venture for BS&T Concert Tour

By BRIAN BLEVINS

LONDON — Radio Luxembourg, in a cooperative venture among its German, Dutch, English and French services, will present a concert tour from Sept. 1 to Oct. 3 by the American jazz-rock act Blood, Sweat & Tears.

The tour, incorporating two concerts in Britain, four in Germany, two in France and one

each in Holland and Belgium, constitutes the first, collective network deal for Radio Luxembourg, which plans to continue similar ventures at a rate of three per year.

Dates of the London concerts have been confirmed as Sept. 24 and 25, on which the band will be presented at the Albert Hall

in conjunction with promoter Arthur Howes.

Blood, Sweat & Tears is said to be receiving in excess of \$200,000 for the tour. Concerts will likely be parcelled out to promoters either on a participatory basis where the promoter is financially involved in the success of the concert or else is responsible for organizing concert details for a straight fee.

All concerts are to be recorded by Radio Luxembourg, for use in programming. Excerpts from the concerts will be used on the Kid Jensen program over a prolonged period, but some of the concerts will be broadcast live.

Tony Macarthur, program manager of Radio Luxembourg's English service, told Billboard that "tapes of the concerts could be made available for release as an album, providing Radio Luxembourg is given sufficient credit." Presumably, Columbia could arrange to have its own production staff available for the recording if that is desired.

The band has apparently refused to make any special promotion appearances for TV programs, but any TV network, with the approval of Radio Luxembourg, will be permitted to film six-minute portions of the band's concerts for broadcast.

At least three promoters had been considered to work in conjunction with Radio Luxembourg on the British concerts. Macarthur told Billboard they were seeking a promoter who would provide personnel to act as tour manager on the Continent as well. The Howes office, whose arrangements to present Blood, Sweat & Tears at London's Palladium in July had fallen through, was finally selected to handle the British concerts on May 11. It is understood that CBS Records (Columbia) is not financially involved with the tour, but will share in promotion expenses.

## Rock Festival Sets Stadium Production

NEW YORK—Steven Baker and Les Lesavoy, president and vice president of Aftermath Productions Inc., respectively, have come up with a new approach to the rock music festival. Baker and Lesavoy will present 15 acts from 10 a.m. to midnight at Atlanta Braves Stadium in Atlanta on June 13.

Instead of a three-day affair in an open space with no traffic control, food control, or readily available sanitation, this festival will be different as concerns these points:

- Baker and Lesavoy have received total cooperation from the Atlanta mayor's office and the city council.

- There will be no trouble

with traffic, parking, sanitation, or food, due to the facilities at the stadium.

"The people we are catering to just want to hear good music in the best possible circumstances," said Baker. "While it's true that a stadium is a bit confining, on the other hand, there will be no accidents or physical damage done, no sanitation fouls, no hunger, and so on."

Lesavoy added that if the Festival goes as well as planned, similar concerts will be set up in Minneapolis, Miami, Houston and New Orleans.

Baker and Lesavoy are the 23-year-old sons of the presidents of National Shoes and BVD, respectively.

Aftermath Productions is presenting the festival in cooperation with Pure Cane Concerts, a division of Pure Cane Concerts, run by Arnold Whitmore under the direction of Forrest Hamilton, son of drummer Chico Hamilton.

Already lined up for the first festival are Traffic (with Stevie Winwood), Ten Years After, Mothers of Invention (with Frank Zappa), Ike & Tina Turner, the Allman Brothers, Love, Sweetwater, Albert King, Mountain and It's a Beautiful Day.

## Talent In Action

### GRATEFUL DEAD, NEW RIDERS OF THE PURPLE SAGE

Fillmore East, New York

The Grateful Dead gave one of their fullest Fillmore East programs, May 15, with the New Riders of the Purple Sage. It was the first New York appearance of the two associated groups, the only acts on the bill.

The show was divided into three sets. In the first, the Grateful Dead, with Jerry Garcia and Bob Weir on acoustic guitars, was strongly country oriented. Garcia and Ron (Pigpen) McKernan had vocal leads. McKernan also was strong on keyboard and harmonica. Weir, the rhythm guitarist, and bass guitarist Phil Lesh aided in the vocals. In the set's last number two members of the New Riders joined in, guitarists David Nelson and a member referred to only as Marmaduke, who, in that group's good country set, displayed a good country voice.

Garcia, switching to steel guitar, and drummer Mickey Hart are members of both units, the next set showed. Bass guitarist David Torbert completed the New Riders, whose fine country set built the evening's intensity. Weir joined in the last number.

The closing set in the first show had the Grateful Dead, with both drummers, Hart and William Jreutzmann, at full intensity for one of their best outings. By the time the Warner Bros. group and mainstay of the San Francisco influence reached "Saint Stephen," the audience was spontaneously on its feet with the music

FRED KIRBY

Blood, with the strength of vocalist Lydia Pense and solid instrumental work by the eight other members, was in good form. But, the main interest centered around the Guess Who, a Canadian quartet that has had a considerable chart success.

Burton Cummings used his fine voice well in all types of music, including the country "Close Up the Honky Tonks." He also did well on flute and rhythm guitar. Lead guitarist Randy Bachman and bass guitarist, especially the latter, assisted on vocals and were capable instrumentally as was drummer Garry Peterson. There may have been a bit too much polish, however, for the underground scene. FRED KIRBY

### FLYING BURRITO BROTHERS, WHITE LIGHTNING

Aragon Ballroom, Chicago

Perhaps the country rock sound is getting passe or else too many groups are using it. In any event, the Flying Burrito Brothers just didn't have a strong impact on the crowd here May 15 despite playing a well constructed set. White Lightning, a group from Minnesota, made an impressive local debut.

The Burritos were hurt probably by the crowd's anticipation of Joe Cocker, who topped the bill. Nevertheless, the group interspersed country rock with some hard rock, including an aching ballad penned by Mick Jagger and Keith Richards entitled "Wild Horses." Several of the tunes were from the group's A&M albums.

White Lightning showed itself to be a hard rock group of the first order. The songs were meaty and the instrumental breaks were played with care and without the currently popular ego trips by guitarists. The highlight was a strangely fascinating version of "William Tell Overture." The group records for ABC Records.

GEORGE KNEMEYER

### LETTERMEN

Waldorf-Astoria, New York

The Lettermen are rarities in this business of fly-by-night, instantaneous stars, and they proved it once again during their opening performance at the Waldorf-Astoria's Empire Room, May 18. The Capitol recording artists have the ability to sustain the audience's attention with their wise choice of material, and their fine performances. From a rhythmic "Up-Up and Away" to warm and sensitive treatments of "Love Is a Many-Splendored Thing" and "Shangri-La," their special vocal blend shone. Their only drawback was the over abundance of solo performances and the unnecessary calling for requests from the audience, which had a tendency to slow the show down. The expected highlight of the evening was their closing with a beautiful "Hurt So Bad" followed by their "Goin' Out of My Head/Can't Take My Eyes Off You" medley. JOE TARAS

### BRETHREN

Bitter End, New York

Brethren, a new group with the brightest of futures, was in excellent form at the Bitter End, May 18. The Tiffany Records group appeared with Columbia's Al Kooper and two of Brethren, bass guitarist Stu Woods and drummer Rick Marotta, also appeared with Kooper.

Brethren, sparked by Tom Cosgrove, lead guitarist and lead vocalist, demonstrated a way with blues, including "Midnight Train" and "Hitchin' to Memphis," both from the unit's debut Tiffany album. The gospel-style "Everybody

(Continued on page 24)

### WAYNE NEWTON

Americana, New York

On opening night at the Hotel Americana's Royal Box May 11, Wayne Newton proved why he is second to none on the nightclub circuit. Combining the old with the new, he served up a clever mixture of "Rock a Bye Your Baby," and "Bill Bailey," with "Raindrops Keep Falling On My Head," and the opener, "It's Not Unusual." The Capitol Records star was in top form in the humor and personality departments and was strongly supported by brother Jerry on guitar and with some hilarious one-liners that ran throughout the act.

The talent of Newton proved boundless as he picked up first the guitar, then the banjo and finally the violin and mastered all of them with ease. Changing pace in the act, he delivered an emotion-packed medley of "If He Walked Into My Life" and "You'd Better Sit Down Kids." The closer, "You're Nobody Till Somebody Loves You" left the crowd wanting more. DON OVENS

### GUESS WHO, COLD BLOOD, BUDDY MILES

Fillmore East, New York

The Guess Who, in its Fillmore East debut May 16, was a polished, moving unit whose material ranged from blues to country to rock. The last included RCA Records hits, such as "American Woman." Buddy Miles, breaking in a new band, asked for and received a warm reception, while Cold Blood flashed its musician-ship and strong blues feel.

Miles, a Mercury recording artist, had the support of nine capable musicians as he sang such numbers as the Allman Brothers' "Dreams." He asked for clapping along and audience rising and the cooperative throng obliged helping bring about an encore. This unit needs more time together, but seemed in the right direction.

San Francisco Records' Cold

## Signings

Gene Chandler to Mercury Records. . . . The Bloomsbury People to MGM. . . . The East Side Kids to Citation Records in a tieup with

animated cartoon TV series titled "The Great Gardino & the East Side Kids." . . . Danny O'Keefe, Atlantic Records artist, to a management deal with Phil Walden. . . . Vic Waters to Capricorn Records. . . . Dennis Weaver to Century City. His first LP, including 10 of his own compositions, is titled "Work Through My Hands Lord." . . . Ron Davies and Lambert & Nuttycombe to A&M Records. The duo's debut LP was produced by David Anderle and Glyn Johns, engineer for the Beatles and the Rolling Stones. Davies' first single is "It Ain't Easy" featuring Leon Russell on piano, Merry Clayton, Venetta Fields, Clydie King and Mrs. Ron Davies. . . . Aquila, a five-member British group led by Ralph Denyer, signed to a world-wide deal by RCA Records. Deal was set by Andover Music Ltd., the British affiliate of the L.F. Music Group, and Ian Gillespie of RCA in England. . . . Current Events, an English group, to Ambassador Records.

Gabor Zabo and his new sextet to Blue Thumb, with Tommy Lipuma set to produce his first album. . . . Elton John to Congress. His debut single, "Border Song," will be followed by an LP in July. . . . Peter Breck to Starday/King, with Andy DiMartino producing his first single, "She's a Woman."



ERROLL GARNER receives award from James Mellon Walton, director of Carnegie Library in Pittsburgh, commemorating Garner's contribution to the arts. Garner also received award from Mayor Peter Flaherty of Pittsburgh at a concert commemorating the 75th anniversary of the Library.

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**THE MOMENTS**



# 'Nobody Knows' Sets Musical Sights on New York Scene

NEW YORK—"The Me Nobody Knows," which opened at the off-Broadway Orpheum Theater, May 18, has so much going for it, it proves to be a contemporary gem despite lack of story. Among the assets are a delightful cast of 12, some of whom have exceptional voices, and several songs that make it.

The musical sets a mood as the performers deliver words written by children 7-18 attending New York City schools. All of the lyrics of Will Holt were based on ideas originally conceived by the children and five songs, not specifically identified, were actually as written by the children. All have done as well as has composer Gary William Friedman, whose rock and soul music fits perfectly.

It's difficult to single out any of the fine performers, but Hattie Winston and Beverly Ann Bremers can really belt it out. And "Sounds," which moves the second half has the two girls at their best both with and without echo effect. Miss Bremers has another good one in "How I Feel" with Jose Fernandez, an affecting performer.

Irene Cara and Kevin Lindsay do "Robert, Alvin, Wendell and Jo Jo." Carl Thoma displays a top voice in "Rejoice," while Paul Mace's "I Love What the Girls Have" and Northern Calloway's "The Horse" are among the other good numbers. Gerri Dean and Douglas Grant also excel. "Black" is a fine number by eight of the company.

But, this show offers more than good material done well. That mood of today comes across powerfully and disarmingly. Edward Strauss was musical director with musical numbers excellently staged by Patricia Birch. Robert H. Livingston directed. The musical was based on a book of the same name, which was edited by Stephen M. Joseph from an original idea by Herb Shapiro, who also wrote additional lyrics. Arrangements and orchestrations were by Gary William Friedman. **FRED KIRBY**



NANCY WILSON accepts a \$1,000 donation from Capitol, her recording company, to aid the Los Angeles Urban League. Phil Wright, her producer, does the honors.

## Rock Musical Rights to Atl.

NEW YORK—Atlantic Records has acquired the original cast album rights to the off-Broadway rock musical "The Me Nobody Knows." Atlantic will record the album this week and

expects to have it on the market the first week in June.

## PP&M Set for London Concert

LONDON—Robert Paterson has secured the Warner Bros. folk trio Peter, Paul & Mary for a single British concert next month.

"The Me Nobody Knows" is based on the book of the same name, which was first published a year ago. It concerns the hopes and aspirations of children in the ghetto. The music is by Gary William Friedman and the lyrics are by Will Holt. Additional lyrics are by Herb Shapiro. The cast consists of 12 children. The producer of the show is Jeff Britton.

The group will appear at the Albert Hall on June 5, before traveling to Paris for a further concert. It will be their first British appearance for four years.

Atlantic will put a hefty advertising and publicity campaign behind the album. It will include consumer ads in newspapers and magazines, billboards, point of sale merchandising cards and leaflets and posters.

# Talent In Action

• Continued from page 22

## PAUL ANKA

*Copacabana, New York*

With boundless energy, verve and vitality, RCA's Paul Anka opened at the Copacabana, May 14 and brought with him the talented Bell Records artists the Blossoms. Anka wisely offered a medley of his early hits at the beginning of the show, and then proceeded to the more contemporary tunes of today with an occasional standard thrown in. His rousing original, the title tune from the film "The Longest Day" stopped the show, and his own individual interpretations of "Proud Mary" and "Games People Play" were greeted with enthusiastic approval. Midway in the evening, the Blossoms took over and the three girls, who are as attractive to watch as they are exciting to hear, offered a solid gospel medley, as well as a warm and sensitive "Bridge Over Troubled Water" and rocking "Get Ready." Together, Anka and the Blossoms raised the roof with their hand-clapping rendition of Anka's latest single release "Before It's Too Late/This Land is Your Land," but the highlight of the evening was Anka's individual performance of his own "My Way." **JOE TARAS**

## GLEN CAMPBELL

*International, Las Vegas*

Glen Campbell made his local debut May 18 at the International Hotel. In a rousing kickoff, the Joe Guercio orchestra, conducted by Marty Paich, offered a portrait of the headline in sound. Brought on stage by Dean Martin, Campbell appeared relaxed singing "Gentle On My Mind" and then offered an upbeat version of "More" segueing into "Somewhere."

Campbell's distinctive sound on high notes was evident in his medley of hit songs. The Capitol artist had the place jumping with guitar number "Yakkety Axe" and then impressed the opening night crowd with ballad "MacArthur Park."

Backed by nine Goodtime Hour Singers, Campbell closed with "Bridge Over Troubled Waters," then encored with the title song to his latest album, "Oh Happy Day." Backing Campbell are Larry McNeely, banjo; Billy Graham, bass guitar; Dennis McCarthy, piano, and Bob Felts, drums.


**LAURI DENI**

## ALIVE & KICKING

*Electric Circus, New York*

Most of New York didn't show up at the Electric Circus May 14 to hear Roulette Records' new rock group, Alive & Kicking. The part of New York that did turn up had a very good time. Alive & Kicking combine: a well-handled lead guitar with lots of gads-


(Continued on page 30)



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# From The Music Capitals of the World

## DOMESTIC

### CHICAGO

Atlantic's Crosby, Stills, Nash & Young had to cancel both Chicago appearances scheduled May 13 and 14 due to the sore throats of David Crosby and Graham Nash. . . . Atco's Delaney and Bonnie and Friends canceled May 15 at the Aragon, but was replaced by A&M's Joe Cocker and His Mad Dogs and Englishmen. Also heading were A&M's Flying Burrito Brothers. . . . May 22 show at Aragon, sponsored by American Tribal Production, featured Windfall's Mountain, Probe's Litter, Capitol's Bob Seger System and Blood Rock, plus Electra's Stooges. . . . Triangle productions is sponsoring a Memorial Day concert at the Aragon featuring Reprise's Kinks, Parrot's Frigid Pink and A&M's Lee Michaels. . . . Bluesway's B.B. King appeared at the Coliseum May 16. Dunhill's Bangor Flying Circus held forth at Beavers from May 16 through 18, followed the next two nights by Polydor's Amboy Dukes. . . . The Cheaters featuring Walter Scott recently played at the Grotto and Rush Over. . . . Cotillion's Otis Rush appearing weekend at the Club Alex. . . . Stax's Johnny Taylor appeared recently at the Burning Spear. . . . Ann Fowler has signed with Kiderian Records, with her first single, "Sunny," due shortly. **GEORGE KNEMEYER**

### CINCINNATI

Dean Richards, who for nearly 12 years emceed WLW-TV's "Midwestern Hayride," until last fall, last week quit as "Hayride's" associate producer. . . . Dave Brubeck's Trio, with Gerry Mulligan, appears as guest of the Cincinnati Symphony's "8 o'Clock Series" at Music Hall Tuesday (26). . . . Lyle Wagener, regular on Carol Burnett's CBS-TV show, appeared as special guest on "The Nick Clooney Show" on WCPO-TV here for three days last week. "Talent Time, U.S.A.," an hour-long, all-black show featuring both local and national Negro talent, made its bow on WKRC-TV Saturday (23). Hosting the proceedings will be Fred C. Suggs Jr., ad manager of Nip magazine. Seg is heard from 1:30-2:30 p.m., EDST, immediately following the Dick Clark "Bandstand" show. . . . Bob Faulkner has left WQMS-FM's "Music in the Night" show and plans to settle in England.

Pop singer Wayne Newton stopped off here last week for the premiere showing of "Where Are Our Children Going?" motion picture filmed and produced especially for the Salvation Army. Newton sings background lyrics for the seven-minute film. . . . Scheduled to headline promoter Mike Quatro's rock festival at Crosley Field June 13 are Traffic, 10 Years After, Grand Funk Railroad, the Mountain, Moot the

### Leon Thomas on European Tour

NEW YORK—Leon Thomas, Flying Dutchman artist, begins his first European tour Thursday (28) with an appearance on British cable television. He's also scheduled to appear at Ronnie Scotts in London, June 1-14. From there, he goes to the Montreaux Jazz Festival, June 17-21, and the Apollo Club in Paris, June 22-July 4. He then returns to the U.S. for appearances at the Newport Jazz Festival and at the Schaefer Music Festival at Harvard Stadium with Ramsey Lewis and Roland Kirk.

### Hoople, Alice Cooper and Bob Seger

Ace rock guitarist Lonnie Mack, former Fraternity Records artist and now one of the producers with Elektra Records' Los Angeles division, flew in here early last week, accompanied by his wife Gail and young daughter Holly. This is Gail's hometown. Lonnie huddled with Fraternity's president, Harry Carlson, Tuesday (19) and departed the next day for Nashville to scout new talent and to pick up several new tunes he plans to record soon. He returned to the Coast Thursday.

The much-publicized closed-circuit TV show, featuring British artists, proved a real larry at Cincinnati Gardens, when less than 100 patrons shelled out \$5 to witness the event. Many of those demanded and got their money back when several of the artists slated to appear via satellite failed to show. The Garden management is reported to be negotiating for the TV closed-circuit version of the Broadway skin opry, "Oh, Calcutta."

Deejay-comedian Jack Clements, who has been engaged in the writing field in Cleveland the last three years, plans an early return to Cincinnati, where he formerly appeared on WNOP Radio, WKRC-TV and WCET-TV. While here, Clements also teamed with Dale Stevens, former Cincinnati Post & Times-Star columnist, now with The Cincinnati Enquirer, to cut a comedy album for Harry Carlson's Fraternity label. The deck had merit but failed to get off the ground. **BILL SACHS**

### LAS VEGAS

Bell Record's Connie Stevens contracted United Recording for sound work on her Flamingo and Tahoe shows. . . . Malfalda and Issy Marion in for United recording sessions, while Frank Sniatra Jr., recorded a film soundtrack and demos. . . . Los Blues are still working on their album at United, and Ray Anthony is doing more remix. . . . United is doing a new album of Armenian music by brothers Mike and Buddy Sarkissian; the new Lido show recordings, and a demo record for the Promises, produced by Allan Lee. . . . Tony Bennett's Columbia album "Tony Sings the Great Hits of Today!" has Las Vegas musicians James Mullidore on reeds; Don Overberg, guitar; and Carl Fontana on trombone.

Musicians Terry Gibbs, Gus Bivona, and Paul Smith signed for Steve Allen's Flamingo show in June. . . . Marty Robbins set the all time high attendance record for the Fremont Fiesta Room, 1,276 fans were in for the two shows, and over 500 were turned away. . . . Jon Gregory, formerly head of talent at 20th Century-Fox has moved to Las Vegas and opened a talent center for new material, voice coaching and related professional assistance. . . . Della Reese made her Caesars Palace debut. . . . Diahann Carroll opened May 13 at the Sands.

Kenny Gordon and his group, the Sound Gathering, selected to record 15 songs for the Nevada Song Book by Nevada Poet Laureate Norman Kaye. . . . Dean Martin, Bob Hope, and Frank Sinatra are planning a testimonial dinner for Joe E. Lewis. It'll be done in conjunction with the Beverly Hills Friars Club and held in the Riviera Hotel's Riviera Room, which seats 1,000.

**LAURA DENI**

### NASHVILLE

Plans are taking shape for a giant rock concert to be held in Atlanta's Braves Stadium on June 13. The talent line-up includes Grateful Dead, Ike & Tina Turner,

## PROJECT 3 CUTS 'MINNIE'S BOYS'

NEW YORK—Project 3 Records will release the original Broadway album of "Minnie's Boys." Rights to the Broadway album were originally held by RCA, which bowed out of the deal a few weeks ago.

"Minnie's Boys" stars Shelley Winters. It's Project 3's second Broadway album of the season; the first being "Cry For Us All."

Traffic, Stevie Wonder, the Allman Brothers, Albert King, Sweetwater, Ten Years After, Spirit and Sun Country, Love, the Baby. The show is being promoted by Aftermath Productions. . . . Liberty's House has just completed their first album which is scheduled for a July release. The group signed with Liberty on the West Coast but migrated to Nashville where they live in an old lodge on Old Hickory Lake. The album was cut at LeFevre Sound Studio in Atlanta. . . . Kris Kristofferson has written three songs which will be featured in the new movie by the Rolling Stones. He also has his first album out which is on Monument. . . . David Allan Coe's long awaited Penitentiary Blues on the SSS label has just been released. Coe wrote all of the songs while in prison. . . . Al Mair, general manager of Gordon Lightfoot's Early Morning Productions was in town for several days from Toronto. . . . Gerry Wood represented ASCAP at the final competition for the "Search for a New Sound" in Washington. . . . Rudie Whaling, an exclusive writer for Bobby Goldsboro Music has had her first work recorded by Richard Mainegra on Scepter Records. . . . Chris Gantry was featured this week on a free concert program at Centennia Park. Also on the program were David Allan Coe, Friends and Lanny Fiel.

Buzz Cason is back from Dallas where Decca hosted a party for Foxx in conjunction with the release of their LP "The Revolt of Emily Young." . . . Shelby Singleton Corp. is readying its first sampler LP's which will feature pop artists David Coe, The Gentrys, Tennessee Guitars, Bergen White and Heather Black. . . . Betty LaVette recently completed a two-week engagement at Chapparral in Chicago. Monday (13) Scott Shannon emceed a local pop festival at Austin Peay College in Clarksville, Tenn. The show which was promoted by Bobby Smith featured the Lemonade Charade, Ugly Force, Whole Damn Family, Freedom, Leatherwood & Lisa, Lightning Kyte and Bobby Springfield. **JIMMY BUFFETT**

### NEW YORK

Poppy's Townes Van Zandt opens a two week Bitter End engagement, Wednesday (27). . . . Cotillion's Troyka is heading home to Canada for a short rest before a Canadian and a U.S. tour. . . . Atco's Dr. John the Night Tripper leaves for Europe in mid-June. Dates include Stockholm, June 21; Copenhagen, June 23; and festivals in Delfft, Holland, June 26; and Bath, England, June 28. . . . Janus' Illustration opened at the Stockmarket, St. Petersburg, Fla., for two weeks on May 18. . . . Starday-King's Wayne Cochran & His C.C. Riders make their film debut in Avco Embassy's Rogallan production, "C.C. Ryder and Company," starring Joe Namath and Ann-Margret.

Metromedia's Him, He & Me opened a three-week stand at the St. Regis Maisonette, May 21. . . . A More Perfect Union perform "Neighbors," their original rock musical for the Smithsonian Institute Performing Art Division, June 13-15. . . . Sid Bernstein, promoter and personal manager, and his associate, Billy Fields, have moved to new quarters at 510 Madison Ave. They have signed Tiffany's Brethen. . . . Garry Sherman has been commis- (Continued on page 50)

## Yesteryear's Hits

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

### POP SINGLES—10 Years Ago May 30, 1960

1. Cathy's Clown—Everly Brothers (Warner Bros.)
2. Stuck on You—Elvis Presley (RCA Victor)
3. Good Timin'—Jimmy Jones (Cub)
4. He'll Have to Stay—Jeannie Black (Capitol)
5. Greenfields—Brothers Four (Columbia)
6. Night—Jackie Wilson (Brunswick)
7. Paper Roses—Anita Bryant (Carlton)
8. Sixteen Roses—Connie Stevens (Warner Bros.)
9. Burning Bridges—Jack Scott (Top Rank)
10. Cradle of Love—Johnny Preston (Mercury)

### SOUL SINGLES—5 Years Ago May 29, 1965

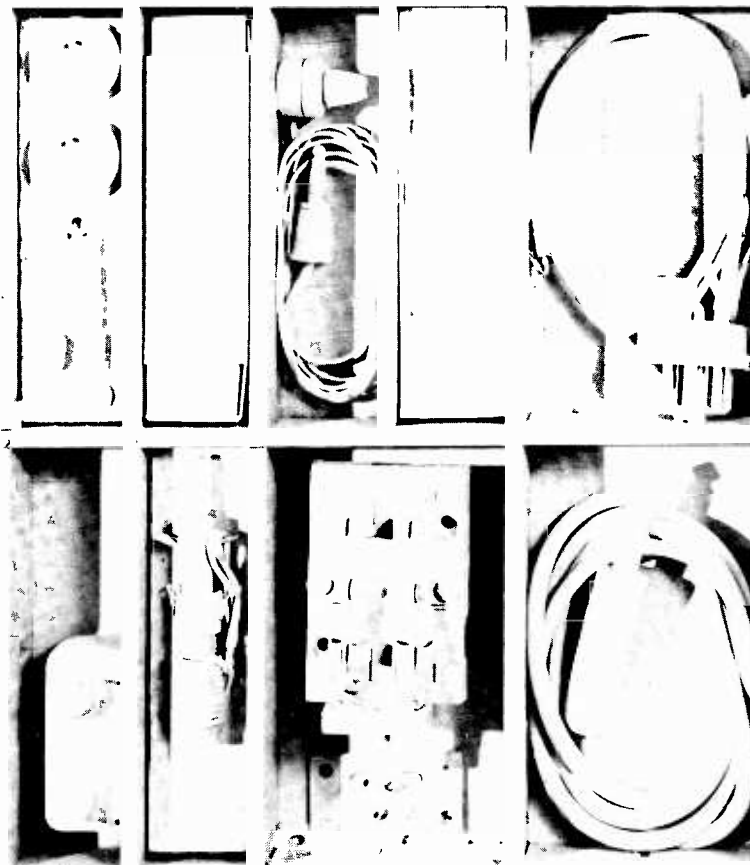
1. Back in My Arms Again—Supremes (Motown)
2. I Can't Help Myself—Four Tops (Motown)
3. We're Gonna Make It—Little Milton (Checker)
4. I'll Be Doggone—Marvin Gaye (Tamla)
5. I've Been Loving You Too Long—Otis Redding (Volt)
6. Yes, I'm Ready—Barbara Mason (Arctic)
7. It's Growing—Temptations (Gordy)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

### POP SINGLES—5 Years Ago May 29, 1965

1. Help Me Rhonda—Beach Boys (Capitol)
2. Ticket to Ride—Beatles (Capitol)
3. Back in My Arms Again—Supremes (Motown)
4. Mrs. Brown You've Got a Lovely Daughter—Herman's Hermits (MGM)
5. Woolly Bully—Sam the Sham and the Pharaohs (MGM)
6. Crying in the Chapel—Elvis Presley (RCA Victor)
7. Count Me In—Gary Lewis & the Playboys (Liberty)
8. I'll Never Find Another You—Seekers (Capitol)
9. Just a Little—Beau Brummels (Autumn)
10. It's Not Unusual—Tom Jones (Parrot)

### COUNTRY SINGLES—5 Years Ago May 29, 1965

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



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**B**

The SIGN of great reading

## Gannon & Sharp Beat Drums for Brotherhood

NEW YORK — Joe Gannon and Larry Sharp, managers of Columbia Records' new group, the Jerry Hahn Brotherhood, were in New York last week from their Coast base, doubling as advance men for the Brotherhood's debut LP. Columbia will begin shipping the album, simply titled, "The Jerry Hahn Brotherhood," this week but disk jockeys in key cities around the country will know what to be expecting because of the promotional groundwork laid out by Gannon and Sharp.

"The jockeys around the country have known us for many years," said Sharp, "so they know that when we talk up the Jerry Hahn Brotherhood, it's not just hype." The promotional efforts of Gannon and Sharp have been executed with the blessings of Columbia which is putting a hefty investment behind the

### Forest Hills Fest Kicks Off July 11

NEW YORK—Leonard Ruskin's 10th annual Forest Hills Music Festival will get under way at Forest Hills Tennis Stadium on July 11 with Sly & the Family Stone.

Other artists include Leonard Cohen (Aug. 1); Peter, Paul & Mary (Aug. 8); the Band (Aug. 15); the Fifth Dimension and Ramsey Lewis (Aug. 22). Other dates are still to be set.

## Crosby Pacific Sets Rock Concerts at S.F.'s Kabuki

SAN FRANCISCO—Crosby Pacific Productions has become the latest local company to announce a series of regular weekly ballroom rock concerts. Headed by Leon A. Crosby, former owner of KMPX, the original underground rock station, Crosby Pacific moves into the \$4 million Kabuki Theatre in the Japanese Trade Center the weekend of June 11-13 with a show featuring Wolfman Jack, the flamboyant millionaire disk jockey from Los Angeles, and Leon's Creation, a local group signed with Studio 10.

The theater itself was originally built for Kabuki plays and features a revolving stage and a capacity of 1500-2000. It can

group is order to get it off the ground.

Columbia introduced the group to the West Coast press and disk jockey contingent with a party at the Troubadour in Los Angeles on May 11. The party drew about 200 people and Gannon and Sharp saw to it that key newspaper and radio people as well as record store managers were flown in from San Francisco, San Diego, Seattle, and other West Coast cities for the event.

A similar party for disk jockeys, press and record store personnel will be given by Columbia Records in New York sometime in June to herald the group's arrival in the East. Columbia will also introduce the Brotherhood to its global force when it holds its annual sales convention at the end of July.

Meantime, the group is scheduled for a tour of the East after it winds up a Tuesday-Saturday (26-30) date at the Matrix in San Francisco. Bert Zell handles the group's bookings from his base in Los Angeles.

The group, which originated in San Francisco, consists of Jerry Hahn, guitarist who's appeared with John Handy's Jazz Ensemble and Gary Burton's Quartet; Mel Graves, drummer; Mike Finnigan, who plays organ, electric piano, occasional mouth harp and sings; and George Marsh, drummer. Most of the group's original material is composed by Lane Tietgen.

be utilized for either sit-down or ballroom concerts. Admission for the first show will be \$3, with the succeeding shows costing \$2 or \$2.50. The series will operate under the title, "The Kabuki-Rock Music Hall," and will devote itself to exposing new and largely unknown talent, mostly from the Bay Area.

Nyle Elliot of Studio 10 will handle coordinating and publicity for Crosby Pacific and the series, and says Studio 10 will work closely with the production company in lining up performers.

The series will be advertised with posters distributed locally, flyers mailed out to retailers and one-minute radio spots by Wolfman Jack.



HERB GOLDFARB, left, London Records sales manager, discusses Frijid Pink's latest million seller, "House of the Rising Sun," with two members of the group, Kelly Green, center, the group's lead singer, and lead guitarist, Gary Thompson. The group gave a press preview before their opening at Ungano's on a recent visit to New York.

## Talent In Action

• Continued from page 24

ets to distort the tone; a rhythm guitar which sneaks in lead lines as often as possible; a bass guitar that sometimes thinks it's a lead guitar or even a vocalist; a lead singer (male) who sounds like Gracie Slick as heard from the eighth balcony; and an awfully dull drummer. Except for the last, these are all elements of ample creative potential. Some of the evening's best moments came when the three guitarists meshed in a careful counterpoint, each playing a lead line that complemented the others.

The group had lyricism ("Waterfall"), nostalgia ("Mockingbird Hill"), which sprouted surprising drug implications, underground incoherence ("Monster"—not Stephenwolf's) and humor ("Sing Out for the Midgets"). The group should find itself being noticed before long. **NANCY ERLICH**

### SWEET STAVIN CHAIN

*Ungano's, New York*

Sweet Stavin Chain offered an interesting mixed bag in the Cotillion Records' Ungano's opening May 19. The large group, which has appeared mostly in the Philadelphia area, was especially strong in blues and also stressed tongue-in-cheek humor, which, at one point, got the better of the nine-man unit.

Danny Starobin was especially good in his blues vocals and also excelled on lead guitar. John Bussell's lead vocals also were good. Steve Sykes, the rhythm guitarist, was strong in comic bits and his vocal segments. John Seidman's alto sax was noteworthy, especially in "Stormy Monday Blues," which also was a first-rate vocal for Starobin. Seidman also had snatches on flute and clarinet.

The other musicians were solid with drummer Bobby Blumenthal and bass guitarist Mike McCarthy standing out. Completing the good brass section were John Brunner, trumpet; Ed Kozempel, trombone, and Bob Howell, tenor sax. The comic bits ranged from early rock to swing. Sweet Stavin Chain can put on quite a varied show. **FRED KIRBY**

### RONNIE MILLSAPS

*King of the Road, Nashville*

Ronnie Millsaps opened May 18 at Roger Miller's King of the Road Inn with standing ovations and encores following all three shows. The talented young performer from Memphis combined a variety of songs into his own driving style.

The entire show was professionally tight and featured Millsaps' back-up trio and Mary and Ginger Holladay on vocals. Millsaps turned in fine performances of his own "Down to Denver," several C.C. Revival tunes and an outstanding medley of rock tunes including "Mustang Sally," "Lucille," "Whole Lotta' Shakin' Goin' On" and others.

Millsaps pleased the crowd, which was composed of many top musicians, writers and producers in Nashville, with his versions of "Today I Started Loving You Again" and "With Pen in Hand." The evening finale featured the Holladay Sisters in a driving version of "Sweet Inspiration." **JIMMY BUFFET**

### HUMPHREY LYTTLTON

**BAND,  
ALEXIS KORNER**

*Philharmonic, Berlin*

Although police stood by outside the 2,300-seater Philharmonic May 5, on the occasion of a concert by the Humphrey Lyttelton Band and a blues group led by Alexis Korner, their services were not required.

The audience listened attentively and quietly to the fine music played

by both groups and were particularly enthusiastic about the playing of the Lyttelton band.

Tenor-saxophonist Kathy Stobart came in for particular approval delighting the ear with her fine jazz phrasing and the eye with a long lilac gown.

Alexis Korner and his crew, complete with a battery of amplifiers, displayed admirable musicianship although this was sometimes obscured by the high volume level. Outstanding in the group were guitarist Peter Thorup and saxophonist Ray Warleigh. **WALTER MALLIN**

## Hoo-Ray Teams With Managers

LONDON — Hoo-Ray Productions and managers John Turner and Derek Savage have formed the Central Agency to cover their joint talent interests.

Central will represent a number of acts including Crew, Mighty Hard, the National Youth Jazz Orchestra and folk artist Dave Lambert. It will incorporate a specialized college section. Bookings will be handled by Turner and Savage together with Brian Chandler and Steve Laine. Turner and Chandler will be responsible for overseas representation.

## Total Sounds Digs Into 'Maine Sound'

NEW YORK—Total Sounds Association of Lewiston, Me., is in the process of securing talent from Lewiston and the State of Maine for possible bookings on a national level. TSA will be putting the groups on its own Brownstaff label. All groups will be recording in Lewiston at EAB Recording Studios. Total Sounds Association is located at 215 Webster Street, Lewiston, Me.

## Blues Image Hits West Coast Cities

NEW YORK—Blues Image, Atco Records group, are currently on a nationwide tour, performing with the Who, Jimi Hendrix and the Doors. On the group's itinerary are dates in San Francisco (May 28-31); Los Angeles (June 5); Fresno (June 12) and Anaheim, Calif. (June 14).

"Blues Image/Open" is the title of the group's second album for Atco.

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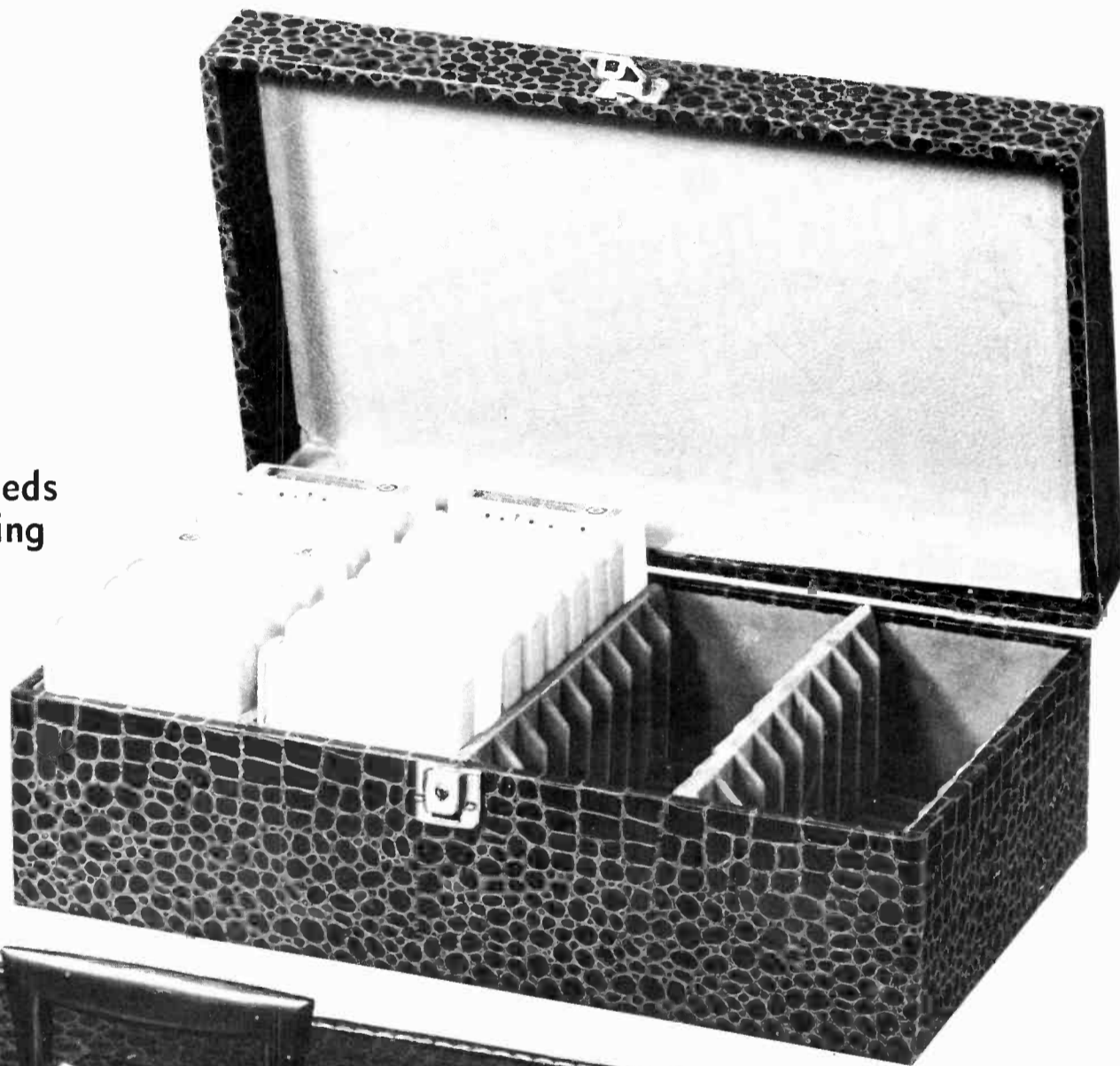
**PRESENTS 12 YEARS**



## **TA-98**

*The newest Jumbo Jet  
Cartridge Carrying Case  
ever.*

Designed to meet the needs  
of today's Jet Set Thinking  
Perfectly engineered  
shape.



Holds **36**  
Stereo Cartridges.  
The most practical  
case for the man  
on the move.

# The Struggle To Make People THINK Accessories

By Radcliffe Joe

Fourteen short years ago, two young men, both in search of new horizons, stepped off a ship docked in the New York harbor. They shook hands and parted company. Both went separate ways. One went into the baking business while the other joined a firm of record distributors.

The story of Leslie Bokor and Leslie Dame may have ended there except for the fact that they were both imaginative, ambitious and perceptive. These qualities were soon to bring them together again and unit their destinies in what was eventually to be one of the most successful ventures the recording industry has ever known.

Bokor, through his involvement with the firm of record distributors for whom he worked, saw another market, as yet untapped, looming on the horizon. It was the now flourishing market for accessories.

Bokor, through his involvement with the firm of record distributors for whom he worked, saw another market, as yet untapped, looming on the horizon. It was the now flourishing market for accessories.

Bokor reminisced: "It was a very small market in those days. Few people knew about it, or were even interested in it; and even fewer rack jobbers and distributors racked. But the potential was there just waiting to be tapped."

Bokor decided he would be the one to tap that potential. He contacted his old friend Leslie Dame and relayed his idea to him. Dame, also a visionary, leapt at the idea. The two decided to join forces and enter the accessory business. And so it was that the firm of Le-Bo Products Co., Inc. was born.

"It was an almost miniscule operation in those days," Dame recalled. "All we had was 400 square feet of operating space at 48th Street in Manhattan, two items and the determination to succeed."

Bokor agreed: "It was tough in those early days. We had all sorts of obstacles to surmount, not the least of which as the struggle to make people think accessories. We toiled and planned night and day to build up our industry, and gradually our efforts began to yield fruit."

Dame agrees that they were fortunate in that Le-Bo Products had a number of things going for it. Among

them were the fact that Le-Bo got into the accessory business from its inception and grew with it; also, in spite of the tremendous strikes it has made, the company has always been constructed along the lines of a family-type organization, aimed at keeping costs down to a minimum, and carrying the benefits to the consumer in the form of top quality products at low cost.

## Two Rocks

When Le-Bo Products swung open its door for business in 1958, Dame and Bokor had just two items—two record racks. In addition to that, they had a language problem and geographical hang-up. As chief salesman, Bokor had less than a half dozen English words in his vocabulary. Lesser mortals would have balked at the magnitude of their undertaking and eventually quit. Not so Bokor and Dame. No obstacle was too big for them to overcome.

And so they toiled. In the first year alone they realized a business turnover of about \$50,000, added several new items to their catalog and extended their production space. Le-Bo Products was on its way.

As business grew and the market flourished, a glut of speculators flooded into the industry. Bokor and Dame, although witnessing their arrival without rancor, realized that to remain solvent they must stay two jumps ahead of the competition.

## Combo Unit

This level-headed attitude reflected itself in their shift toward innovation. Although the regular items of racks, cleaning cloths and record covers remained in the catalog, new items, completely unique to the market, began appearing, among them the now-famous combo unit.

The company also began placing greater emphasis on service to its customers. Instant service became its specialty. Said Dame: "We made it a point of trying to get the goods out to the customer within hours of receiving the order."

This was achieved through a very streamlined modus operandi in which credit ratings were checked, shipping department alerted, the stocks immediately packed from the firm's giant inventory of all products, and the shipment on its way by truck, rail, or air freight

all in a single day.

With this sort of service, the quality product the company manufactured, and the attractive prices at which the merchandise was offered, Le-Bo soon outgrew its Astoria location of 10,000 square feet of space.

By this time magnetic tape products were elbowing their way on to the music industry scene with the confidence of a Gulliver in Lilliput. Bokor and Dame lost no time in gearing their operations to meet this new thrust.

With the coming of tape and tape by-products, Le-Bo made the move to its present 30,000 square foot shipping and warehousing plant at Woodside, Queens, and while not de-emphasizing its line of record accessories, began concentrating on the development of a comprehensive tape accessory catalog.

## Real Sleeper

Consumer reaction to tape surpassed their greatest expectations. This new musical medium turned out to be a real sleeper. The Le-Bo catalog mushroomed to over 200 items, 50 percent of which were tape accessories.

As the focus turned to tape's portability, consumer demand grew for carrying cases and other related products. Le-Bo gave it to them. The company not only developed carrying cases for the man of the house, but also for milady and junior. Today the catalog boasts carrying cases to match milday's ensemble, and psychedelic cases for the hip youngster. The more serious items, like head cleaners, demagnetizers, and maintenance kits were also developed.

As business grew and the catalog expanded, so too did the areas in which Le-Bo's products were sold. In the beginning, Dame and Bokor confined their merchandising efforts to the New Jersey area, Philadelphia and Boston. Within three years they were selling nationwide. Today the Le-Bo trademark is familiar in places like Canada, Israel, Kuwait, New Zealand, Australia, Norway, Sweden, the U.K. and many African and South American countries.

Business has blossomed from a \$50,000 turnover in 1958 to \$5 million last year; and with 370 employees on the payroll, a bevy of salesmen, and a string of

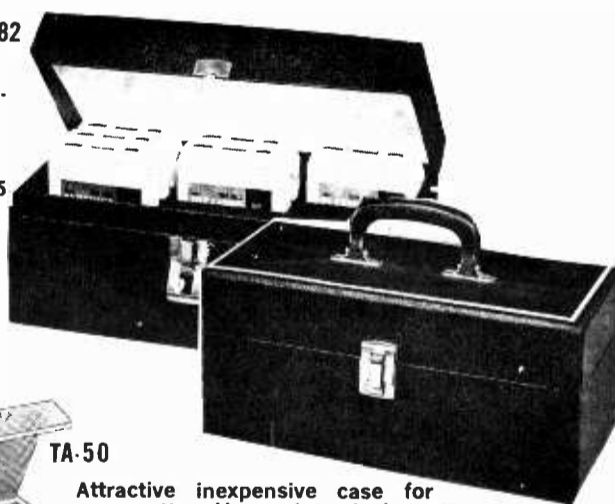
(Continued on page 33)

## THE BROADEST LINE OF ACCESSORIES AVAILABLE UNDER ONE ROOF



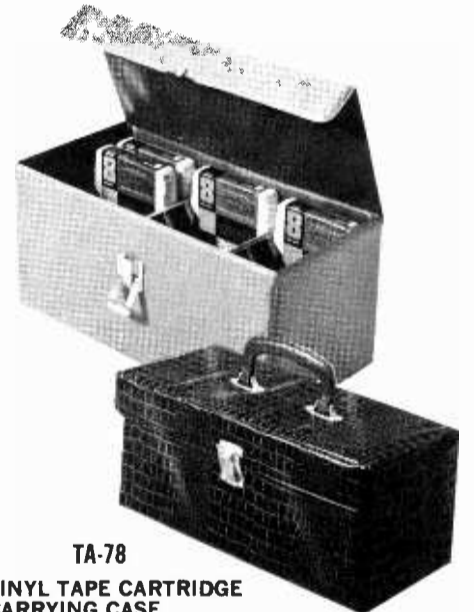
**HEAVY DUTY ECONOMY TA-82 CARTRIDGE CARRYING CASE**  
Holds 12 Tapes in rigid, individual slots. Individually packed 6 to a master carton available in black.

Suggested List \$6.95



**TA-50**  
Attractive inexpensive case for cassettes. Heavy duty vinyl. Available in Black and Brown. Holds 12 cassettes in individual slots. Packed 12 per carton.

Suggested list \$2.95



**TA-78 VINYL TAPE CARTRIDGE CARRYING CASE**

Holds 15 Stereo Cartridges in a rigid individually slotted interior. Available in Black Alligator, Brown Alligator and Tan Pigskin Finish. Packed 6 to a Master Carton.

Suggested List \$6.95



**TA-11**

**TAPE HEAD CLEANER SPRAY**

For all Cassette, Stereo 8 Cartridge Auto and Reel to Reel Players.

Suggested List \$1.50



**TA-94 BRASS STEREO CARTRIDGE HOME RACK**

Holds 24 Cartridges in 6 pockets.

Suggested List \$2.98



**TA-88**

**DUO-CASSETTE HEAD & CAPSTAN CLEANER**

Suggested List \$2.98

**8 TRACK MAINTENANCE KIT**



**TA-90**

Suggested List \$2.98

**THREE-IN-ONE TEST CARTRIDGE**



**TA-92**

Suggested List \$2.98

• Continued from page 32

representatives. the company is again looking for new quarters in which to expand. Said Dame: "In addition to our regular warehousing and shipping operation, we have also acquired tape cassettes, wire and woodwork-ing factories.

We plan to house all these under one roof, and would need at least twice the space we now have to achieve this."

What is the secret of Le-Bo's success? In addition to imagination, ambition, perseverance and perceptiveness, Boker and Dame also have a quality which many other businessmen lack—Soul. They believe in their customers. They love them. And they put the customer's interest before everything else. In this way they have managed to maintain the sort of unique manufacturer-distributor-retailer-customer relationship that has taken them to the top and kept them there.

They have never relaxed on their laurels. They go out and talk to people, they attend conventions, go to exhibitions, and all the time they look for what the customer wants, and, more often than not, they are the first to give it to him.

As a result, now that most companies are affected by the current economic climate and are reluctantly cutting back operations, Le-Bo is confidently looking forward to a wider field of operations and an estimated 30 percent sales increase on this their 12th anniversary.

## Le-Bo To Add 40-50 New Items

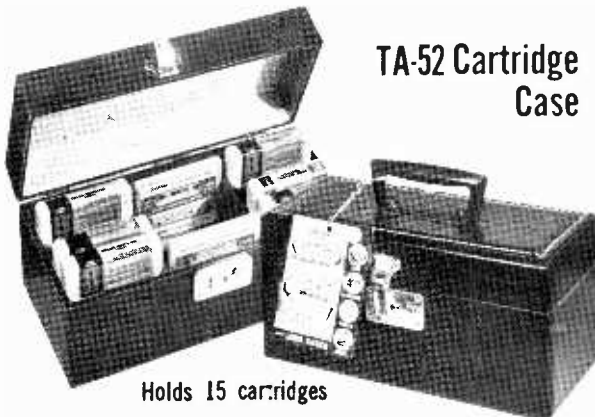
Industry statistics have shown that magnetic tape product, hard and soft ware, tend to reach peak annual sales during the summer months. The increased receptiveness of the market during this period is due largely to the fact that with students and workers alike enjoying the additional leisure time that summer brings, the concept of taped music comes into its own.

Capitalizing on the increased favorability of this climate, the entire industry gears its new product releases and merchandizing programs to meet the additional market demands. The accessory division is no exception.

All over the country accessory manufacturers are in



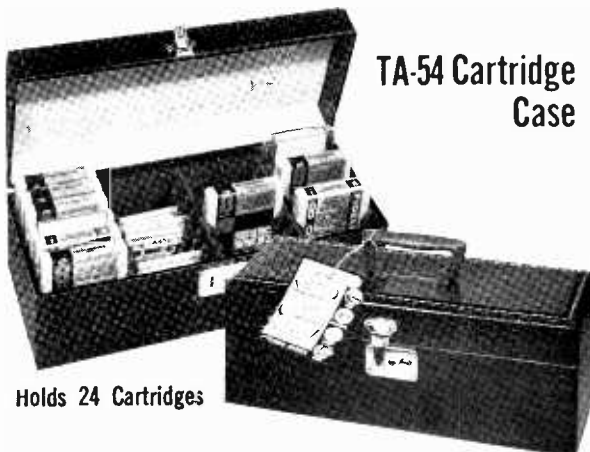
### TAPE CARTRIDGE CARRYING CASES



TA-52 Cartridge  
Case

Holds 15 cartridges

Suggested List \$9.95



TA-54 Cartridge  
Case

Holds 24 Cartridges

Suggested List \$11.95

### Deluxe Attache Type TAPE & CASSETTE CARRYING CASES

TA-64 Cassette Case

Alligator Leatherette covered wood construction. Holds 30 Cassettes. High pile, attractive red velvet flocked interior. Individual compartments. THE ONLY CARRYING CASE WITH A HAND-STITCHED TOP AND BOTTOM. Individually packed—5 pieces to a master carton. Available in Black & Brown Alligator. Shipping weight 19 lbs.



Suggested List \$11.95

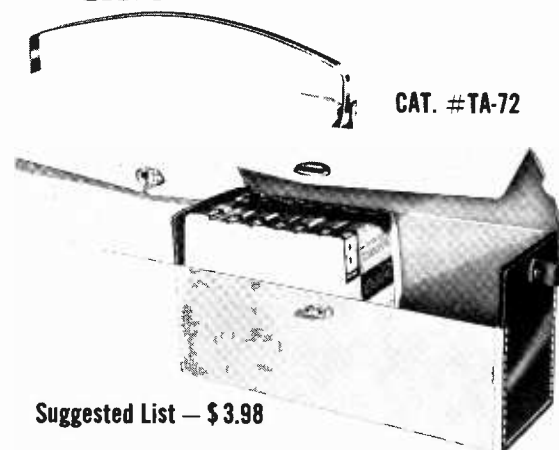
TA-66 Cartridge Case

Alligator Leatherette covered wood construction. Holds 30 Cartridges. High pile, attractive red velvet flocked interior. Individual compartments. THE ONLY CARRYING CASE WITH A HAND-STITCHED TOP AND BOTTOM. Individually packed—6 pieces to a master carton. AVAILABLE IN BLACK, BROWN AND GREEN ALLIGATOR. Shipping weight 25 lbs.



Suggested List—\$14.95

### TAPE CARTRIDGE CARRYING CASES

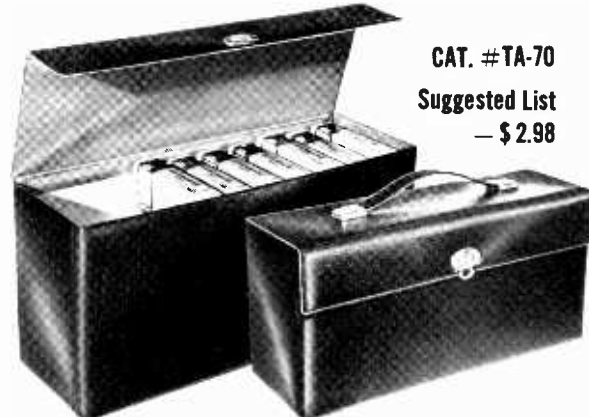


CAT. #TA-72

Suggested List — \$3.98

THE JET SET STEREO 8 TAPE CARTRIDGE CARRYING CASE MADE OF A HIGH GLOSS LEATHERETTE IN 6 DECORATOR COLORS RED & BLACK, ORANGE & BLACK, GREEN & BLACK, RED & BLUE, PINK & BLACK, BLACK & RED. HOLDS 12 CARTRIDGES.

PACKED 12 ASSORTED TO A MASTER CARTON.

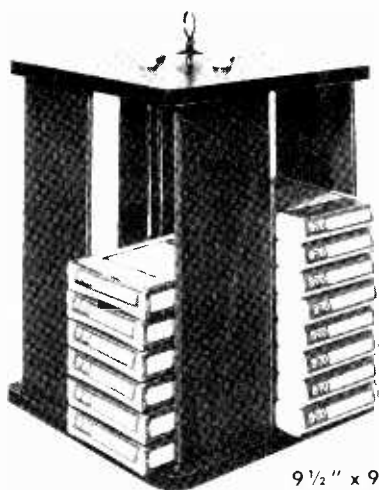


CAT. #TA-70

Suggested List  
— \$2.98

A BRAND NEW ATTRACTIVE INEXPENSIVE STEREO 8 CARTRIDGE CARRYING CASE MADE OF BLACK OR BROWN HEAVY DUTY VINYL THIS VERSATILE CASE HOLDS 10 OR 12 CARTRIDGES SIMPLY LIFT OUT THE INTERIOR TRAY TO CONVERT FROM 10 TO 12 PCS. PACKED 12 TO A MASTER CARTON.

### TAPE & CASSETTE REVOLVING RACKS



TA-56  
FOR TAPE  
CARTRIDGES

HOLDS 48  
CARTRIDGES

5 3/4 LBS.

9 1/2" x 9 1/2" x 12 1/2" HIGH

- Attractive walnut finished wood and masonite construction.
- Beautiful styling fits any decor.
- Lazy Susan Swivel Base.
- No wasted space.
- Select any tape or cassette with ease.

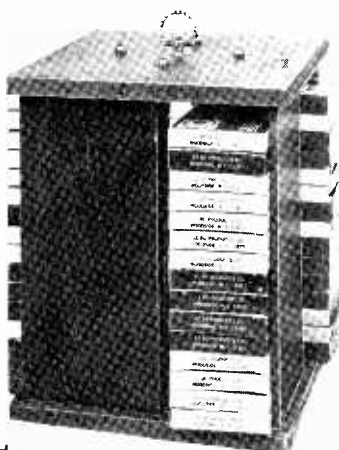
\$14.95  
Suggested  
List Price

TA-60 FOR  
CASSETTES

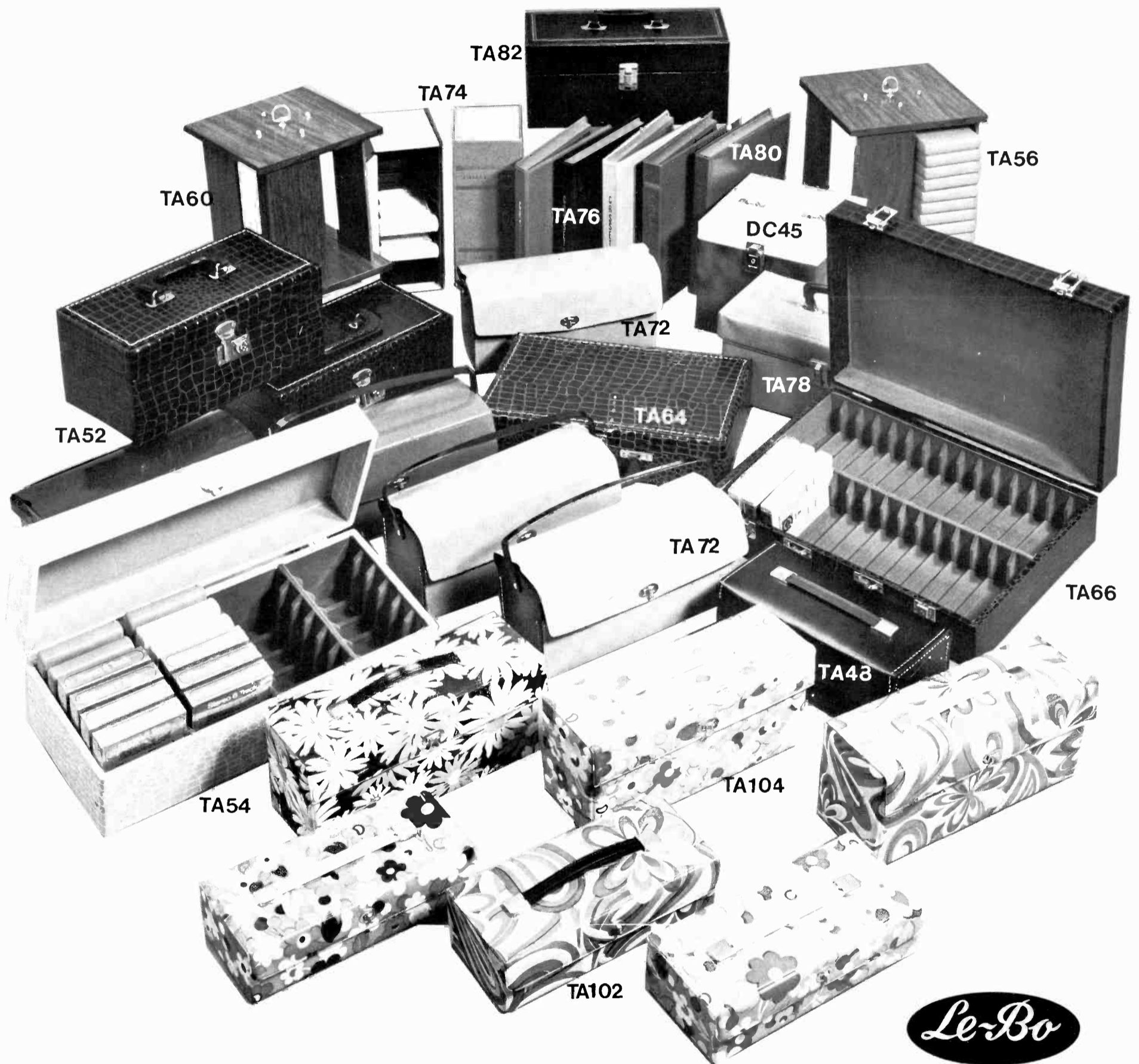
HOLDS 48  
CASSETTES

5 LBS.

8" x 8" x 10" HIGH



# STAY ON THE RIGHT TRACK WITH TOMORROWS LE-BO PRODUCTS



*Le-Bo*

**TA-82** HEAVY DUTY ECONOMY CARTRIDGE CARRYING CASE. Holds 15 Tapes in rigid, individual slots. Black. **\$6.95.** **TA-60** CASSETTE REVOLVING RACK. Attractive walnut finish wood and masonite construction. Holds 48 cassettes. Lazy susan base, 8" x 8" x 10" high. **\$14.95** **TA-56** CARTRIDGE REVOLVING RACK. Attractive walnut finish wood and masonite construction. Holds 48 cartridges. Lazy susan swivel base. 9½" x 9½" x 12½" high. **\$14.95.** **TA-74** CARTRIDGE LIBRARY ALBUM. Individually slotted to hold 10 stereo cartridges. Designed for Shelf Storage. Attractively trimmed in gold. **\$4.98.** **TA-76** PRESS & POP. Cassette Library Album. Holds 12 cassettes. Washable vinyl. Safe lock joints. **\$4.98.** **TA-80** PRESS & POP. Cassette Library Album. Holds 12 Cassettes. Safe lock joints. **\$3.98.** **TA-72** JET STEREO 8 TAPE CARTRIDGE CARRYING CASE. High gloss leatherette in 6 colors. Holds 12 Cartridges. **\$3.98.** **TA-52** DELUXE CARTRIDGE CARRYING CASE. Leatherette covered wood. Hold 24 cartridges. Red velvet flocked interior. **\$11.95.** **DC-45** DELUXE WOOD (7") CARRYING CASE. Designed for 10 boxes of reel to reel tapes. 60-7" records. Covered in imitation leather. Assorted colors. Packed four (4) to a carton. Weight-15 lbs. **\$6.95.** **TA-64** DELUXE ATTACHE TYPE CASSETTE CARRYING CASE. Alligator leatherette covered wood. Holds 30 Cassettes. High pile red flocked interior. Hand stitched top and bottom. Black and Brown. **\$14.95.** **TA-78** VINYL TAPE CARTRIDGE CARRYING CASE. Holds 15 Stereo Cartridges in a rigid individually slotted interior. Available in Black Alligator, Brown Alligator and Tan Pigskin Finish. **\$6.95.** **TA-66** DELUXE ATTACHE TYPE CARTRIDGE CARRYING CASE. Alligator leatherette covered wood. Holds 30 cartridges. High pile red velvet flocked interior. Hand stitched top and bottom. Brown and Green. **\$14.95.** **TA-48** COMPACT CASSETTE CARRYING CASE. Deluxe Black leatherette. Holds 12 Cassettes in individual slots. **\$3.95.** **TA-54** DELUXE WOOD TAPE CARTRIDGE CARRYING CASE. Leatherette covered. Holds 24 cartridges. Red velvet interior. **\$11.95.** **TA-102** BRAND NEW ATTRACTIVE INEXPENSIVE CASSETTE CARRYING CASES. New psychedelic and flower designs. Holds 12 cassettes in individual slots. **\$3.95.** **TA-104** BRAND NEW ATTRACTIVE INEXPENSIVE STEREO 8 CARTRIDGE CARRYING CASE. New psychedelic and flower designs. Holds 12 cartridges. **\$4.95.**

LE-BO PRODUCTS CO., INC. — 71-08 51st AVENUE, WOODSIDE, NEW YORK, N. Y. 11377 (212) 458-7700



## Leslie Bokor

Leslie Bokor, president and co-founder of Le-Bo Products, was born in Hungary. Like his vice president, Leslie Dame, he too had a career in textile before migrating to the U.S. It was in this business that Bokor and Dame met in their native country, and developed the friendship that was eventually to bring them together as business partners.

When the decision was made to migrate to the U.S., Dame and Bokor decided they would travel together. They made the long voyage on the same ship.

In New York their ways parted, but it was to be only a brief separation, for they were destined to come together again for the formation of Le-Bo Products.

Following his arrival in this country, Bokor went to work with Olympia Distributors which was, at the time, one of the biggest firms of record distributors in the State. The next ten months were to prepare Bokor for his ambitious leap into the accessory business.

"I learned a lot during the time I worked with Olympia Distributors, Bokor said. "My mentors, Messrs. Keleman and Litkie taught me the business from the ground up."

Bokor learned his lesson well, and when he parted company with Olympia to start Le-Bo, he was well prepared for the giant leap. "In the early days," he reminisced, "I was chief cook and bottle washer. We started with only two items, and I was chief executive, salesman, and what have you."

With less than a half dozen English words in his vocabulary, Bokor went out to revolutionize an industry. The success of his undertaking is now history.

## Best Seller's Big Brothers

Hot off the blueprints of the Le-Bo creative department has come a new product as innovative as the age in which it was created. It is the Jumbo Jet carrying case, Model No. TA-98. The unit which lists for \$15.98 was masterminded by Le-Bo president, Leslie Bokor, and carries 36 CARtridges or cassettes.

It is the big brother to Le-Bo's best seller, the Model TA-54 carrying case, and is perfect for any music buff—regardless of age or sex—on the move.

Commented Bokor: "The unit is perfectly designed in train case shape, and goes any and everywhere. Our progressive, forward-looking people are also in the process of rounding out our anniversary program with a bevy of hot, new products which will go a long way towards revolutionizing the market."



MAY 30, 1970, BILLBOARD

## BEHIND THE LE-BO NAME

### Herb Hartman

Herb Hartman, Le-Bo's general manager and chief trouble shooter has been with the company for three of its 12 years. The quiet unassuming business management executive, joined the Le-Bo fold with a wealth of experience to his credit. He graduated from Brooklyn College with a BA degree, and went on to major in business management and traffic at the Traffic Manager's Institute. He held a number of executive positions in the field of business management before joining Le-Bo.

Commenting on his association with the company, he said: "Even before I joined Le-Bo I knew it to be a very progressive company with tremendous potential for development. Therefore, when the opportunity to become a part of it materialized, I gladly accepted the offer."



### Leslie Dame

Leslie Dame, vice president and sales manager of Le-Bo Products, was born in Hungary, where he was in the textile manufacturing business until he migrated to the U.S. in 1956.

During his first eight months in this country he worked with the English muffin firm of S.B. Thomas. But Dame's destiny was not in the baking business, nor was it, for that matter, in textiles.

In those post-war days, with the economy re-asserting itself after the crippling depression of the '40's, the record industry was really beginning to come into its own. Dame, and his friend and countryman, Leslie Bokor, eyed the record market with more than passing interest, but they were not thinking of becoming record producers, their foresight went beyond the prerecorded disk.

The duo was thinking in terms of accessories—a little known and little used, at that time, industry—for the flourishing market. But they were not pipe-dream visionaires, they were very practical about the obstacles they would have to overcome. Not least among which were the problems of orienting the rack jobber and retailer to the use and advantages of accessories; and the language and geographical hang-ups every new settler in a new land faces.

As Dame observed: "In those days most rack jobbers stacked only records, and we had to orient their thinking towards accessories, and the advantages of stocking them."

The rest is wrapped up in 12 colorful years of Le-Bo's history.



Industry Service Message, Sponsored by Le-Bo Products, Inc.

# WE WISH YOU CONTINUED SUCCESS IN THE YEARS AHEAD

CONGRATULATIONS ON THE PAST 12 YEARS OF GROWTH

**TRANSCONTINENT RECORD SALES, INC.**

1790 Main Street, Buffalo, New York 14200



DISTRIBUTORS OF:  
ALL RECORD & MUSIC ACCESSORIES

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BET. AVENUES Y & Z, OFF WEST 3rd STREET  
BROOKLYN, N. Y. 11223  
Phone: 336-6662

Fine-Tone Audio Products Co., Inc. is happy to participate in this salute to Le-Bo Products Co. We have been associated with Le-Bo Products almost since its inception, and it has been a very profitable association for both. We believe that we would not have become the largest accessory house in the East if it were not for their cooperation. Le-Bo Products is the creation of two of the most progressive and astute business men in our field. Their participation in the record business has made accessories an important and rewarding part of the industry. It's our sincere wish that they continue the good work they started 12 years ago.

Leonard Finkel  
President

Best  
Wishes  
to  
Your  
Future

**Mangold Distributing Co.**

2212 W. Morehead Street  
Charlotte, N.C.

**Congratulations on  
12 Years of Success  
to LE-BO Products**

**Gate City Record Service**

1073 Huff Road, N.W.

Atlanta, Ga. 30318



**THE  
STEREO 8  
SPECIAL ISSUE  
HAS BEEN  
MOVED BACK  
from  
JUNE 6th to  
JUNE 13th ISSUE**



# Radio-TV programming

## WSJS Spotlights Composer Series

WINSTON-SALEM, N.C.—WSJS is producing a series of programs saluting various contemporary composers, according to program manager Bill Brown. These programs will run three hours in length and will pre-empt segments of the nightly music show "Music til Midnight," which runs 8:30 p.m. to midnight Monday through Friday. Gary Smithwick will produce and host the shows.

"Our first show will deal with the music of Burt Bacharach and Hal David," Brown said. "Interviews are planned with Dionne Warwick, Tom Jones and other personalities that have been instrumental in the success of Bacharach-David. We will spotlight the composers' careers by playing music from their earliest hits to the most current, and will attempt to give depth to the program through the presentation of a comprehensive discography."

Brown said WSJS will strive to keep the program from becoming heavy by making informational points only when needed, using the interviews to tie a specific segment. Each of the programs will be broadcast only after extensive promotion.

For a future spotlight show on Henry Mancini, WSJS has already taped a 25-minute interview. Other candidates for the series include Barry Mann & Cynthia Weil, Laura Nyro and Jimmy Webb. Brown said he was open to suggestions about other composers to salute and would appreciate any help possible on these shows.

Air personalities on the station, which serves one of the nation's larger markets, include Wally Williams, Reese Felt Charlie White, Tom Chambers, George Lee, and Gary Smithwick.

## KDAY to Air Artist 'Bits'

LOS ANGELES — KDAY, Rollins station here, introduces a "Story Behind the Hit" feature June 1, said program director Bob Wilson. The "Story Behind the Hit" centers on short interviews with leading record artist. These interviews will be run over music intros and instrumental bridges of records. Already, KDAY has taped interviews with the Beatles, Glen Campbell, Ray Stevens, the Everly Brothers, the Rolling Stones, and Creedence Clearwater Revival. Wilson is now going through the KDAY library and building interview tapes around every oldie record.

## WRNA-FM Scores With Progressive

By RUTH CASTLEBERRY

CHARLOTTE — WRNA-FM has launched progressive rock music Monday through Saturday from 5 p.m. until 1 a.m.

Initiated as the "Stereo Experiment" on Saturdays from 6 p.m. to 1 a.m., the program has met with "more response to our station in the first three weeks than we've had in the past two years," according to station manager Jerry Clegg. "We received over one hundred letters—all favorable—in the first two weeks."

Listeners recently voted, in a

station-sponsored election, to expand "Stereo Experiment" to six nights a week.

"Alternative stereo," as the program is now known, began its present broadcasting schedule May 4.

The format consists of progressive rock, folk, blues, jazz and soul.

"The philosophy behind our initial action was to add diversification to FM music in Charlotte. We knew that all FM stations were playing the same mu-

(Continued on page 44)

## Ron Jacobs to Detail Basics

NEW YORK—Ron Jacobs, the man who built one of the most successful Top 40 stations in the history of radio—KHJ in Los Angeles, will speak on "Modern Programming 'Basics': Creativity or Copout" at the third annual Billboard Radio Programming Forum June 18-20 at the Waldorf-Astoria Hotel here. Jacobs, now a vice-president in a music and communications firm named Watermark Inc., is producing a new worldwide syndicated radio show called "American Top 40."

Others just listed to speak and/or chair sessions include Marty Thau, one of the nation's leading record promotion men; Spider Harris, program director of WTLC-FM in Indianapolis; Chuck Dunaway, program director of WIXZ in Pittsburgh; John Garry, program director of WGH in Norfolk, Va.; and Charlie Van, program director of WFAA in Dallas.

In all, the Forum, organized by one of the world's leading educational consulting firm—James O. Rice Associates—for Billboard, features more than two dozen leading authorities speaking on various topics in the field of radio programming. The speeches will range from "Producing Better Local Commercials" by Alan Scott of Scott-Textor Productions to "Trends in Contemporary Music Programming—the Need to Know

Your Audience" by programming consultant Mike Joseph, noted for establishing the formats of such successful operations as WFIL in Philadelphia and WABC in New York.

Last year, more than 500 radio men—program directors, music directors, general managers, and air personalities—attended the Forum. More than 20 of these radio men came from overseas, including countries such as Japan, Germany, Peru, Brazil, England, and South Africa.

In addition to the speeches, special roundtable discussion sessions are slated on topics ranging from motivating air personalities and audience promotions to specialized weekend programming.

Sidelight activities of the Forum will include cocktail functions by many of the national advertising representative firms—through special invitation to their member stations—and an open house at Billboard the evening of June 18 to which many record artists are being invited. There will also be a Sounds of the Times exhibit open at the Waldorf-Astoria during hours when sessions are not in progress.

There will be a special awards presentation Saturday afternoon in which 15 awards will be announced for the first annual Billboard air personality contest.



VISITING KMBZ IN Kansas City are the Lettermen of Capitol Records. From left: Gary Pike, KMBZ program director Bob Minter, KMBZ personality Bill Morse (seated in front of Minter), Jim Pike, Tony Butala, and Capitol Records district promotion manager Jay Jensen.

## Memphis: The Airplay Scene

By JAMES D. KINGSLEY

MEMPHIS—Memphis, which is ranked No. 4 behind New York, Nashville and Los Angeles as a recording center, has the potential to become a much larger recording center, it is believed here, if the radio situation could be improved.

Recently organized Memphis Music Inc. aims to explore all aspects of recording in the city and has been designated to "put it all together."

One concern may be promotion of Memphis-made records. In many instances, records produced here have had to be proven in other markets before being accepted for radio play in Memphis. A survey of all Memphis radio stations—including country music, soul, middle of the road and Top 40—reveals that in each instance, station executives are aware of the importance of Memphis-produced platters and have started giving them more consideration.

"I am sure many hit records have been lost in Memphis. But that's true in any recording market," said Bobby Reno, music director at Top 40-formatted WMPs. "Each week the program director, George Brown, and I listen to hundreds of records from producers from all over the country. We like to anticipate a hit and ride with it."

Steve Taylor, program director, and Robert W. Walker, music director at WHBQ, said their station's playlist is decided by

the Bill Drake organization in Los Angeles, which listens to hundreds of records weekly. "It's our job to make recommendations from Memphis or any other record we hear that might be a hit," said Taylor. "Memphis has a good track record for producing hits and when we make a recommendation it is after much thought and consideration. We meet with all the disk jockeys each week to get their opinions of recordings."

Mike Powell, music director for WMC, said, "The industry is a challenge, not only to the producers. I think the fact that all stations are looking for quality instead of quantity has proved its point."

A check on some records broken outside of Memphis that were produced here shows Willie Mitchell's "Soul Serenade" broke in Detroit; Thomas Wayne's "Tragedy" in Buffalo; Joe Tex's "Skinny Legs and All" in Shreveport; Isaac Hays' "Hot Buttered Soul" single and album in Los Angeles and San Francisco; and Dionne Warwick's "You Lost That Lovin' Feelin'" in New York.

On the other hand, Memphis stations gained credit for being first to take chances with the Box-Tops' "Letter" and "Cry Like a Baby"; Sam the Sham's "Woolly Bully"; Rufus Thomas' "Walking the Dog"; B. J. Thomas' "Hooked on a Feeling."

It was the late Dewey Phillips in the early 1950s that gained credit for launching the career of Elvis Presley in his early days as a recording artist for Sun Record Co., and later after Elvis joined RCA Victor. However, now almost any station will take a chance with an Elvis record regardless if it is recorded in Memphis, Nashville, Hollywood or Las Vegas.

Sherry Kelly, music director at the all-girl station WHER, said, "We play soft music and sprinkle it with many different events." Fred Cook, who handles all of WREC's music, said, "We cater to the adult audiences and keep our music soft." Mr. Cook selects all the music placed in the studio library and each disk jockey selects his own tunes from the library.

Robert D. Thomas of WDIA works with his disk jockeys in selecting the playlist of 40 to 50 records a week, as does Jaye Howard and Joe B. Young of WLOK. Both stations are soul-oriented.

Art Scott at WMQM and Bill

Pride at KWAM, both country stations, depend largely on national trade charts and surveys. Another major influence in the listening habits of radio audiences in Memphis are the college stations, WTGR at Memphis State University, and WCB at Christian Brothers College.

At present, Top 40 stations WMPs and WHBQ have both selected Happy Tiger's Dan Penn's new recording, "Nobody's Fool," for their select playlists. Penn, who owns Beautiful Sounds at 505 South Highland, was the early producer of the Box Tops hits including "The Letter," "Cry Like a Baby," and "Met Her in Church."

## WFLI Adds More Oldies

CHATTANOOGA — WFLI, Top 40 leader here, has increased its ratio of oldies, said program director Johnny Eagle. The station will now play three oldies out of every eight records. Previously, only two of these were oldies. In some time periods, the ratio will go up to about 50 percent.

"I feel that some of the heavy music out today is running off the 18-34 year old listener," Eagle said. "Oddly enough, I think these listeners are going to country music in our market. I know what they see in country music . . . maybe the progressive rock sounds are just not there for the older listener." WFLI has been programming solid golden oldie weekends for years.

## WABC BOWS DRUG STUDY

NEW YORK—WABC, local Top 40 station, has launched a research study into why young people use drugs, what their drug sources are, and their medical and social viewpoint on taking drugs. Starting Wednesday (20), the radio station began broadcasting comments from young people about their personal drug problems. A special telephone number, manned by trained staffers, has also been set up as a rap line, with no names being asked. These comments are taped and aired, with permission from the caller.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

**Bob Nyles** has left WKFR in Battle Creek, Mich., to become music director at WDXN in Clarksville, Tenn. Nyles says: "It's going to be quite a change for me from Top 40 to modern country music, but it should be fun. The program director here is an old friend also formerly of WKFR, **Lee Dorman**." They need better record service. . . . **Denny Little**, WRHI, P.O. Box 429, Rock Hill, S.C. 29730, needs Top 40 singles and albums. It's the only nighttime station with a 4,000-plus college in the signal area.

**Ed Wendling** is the new program director of KRKC and KRKC-TV, King City, Calif.; says Columbia Records refuses to send him easy listening albums. . . . **Ron Barry** says his **Fats Domino** and **Bill Haley** radio "specials" are available for syndication. He's at WEST, Easton, Pa. . . . The Cincinnati Enquirer did a big thing about **Richard King** leaving WLW there, taking a rap at the WLW format and stating that a radio personality and a format are mutually incompatible. Which shows you just how little the Enquirer reporter knew about radio, eh.

**Jim Clark** has been promoted to program director of WHHO, 5,000-watt Top 40 station in Hornell, N.Y., replacing **Don Fox** who has shifted to WNBC in Binghamton, N.Y. . . . **Ted Randal**, the radio consultant, is now tagging records that he sends out to his stations with lyric categories. Records tagged D push drugs, S pushes sex, L means the language is offensive, G means that the record is generally unacceptable. In addition, he's marked A for acceptable, M for marginal, X for unacceptable. SA would mean the record mentions sex but is acceptable for airplay. He points that the final decision to play the record or not must rest with the individual stations.

I was out of the country for a week, so I'm behind, but I'll put down some stuff. Like **Dave Diamond** is now at KRLA, Los Angeles. . . . **Jim Mack** reports that after a "brief foray into the world of catalog store management with Sears, I've returned to the only life to live—radio. I'm now with the 24-rocker in Tupelo, Miss.—WTUP." Rest of WTUP staff goes: program director **Tommy Gunn**, music director **Ron (McDonald) Mack**, **Chuck (Tom Mead) Connor**, and **Billy Roberson**. **Tommy Estess** is manager of the station. And, just in case many of you don't remember, Mack used to be known as the **Weird Beard**, but the beard's gone now.

**Tom Allen** and **David Lee** have been promoted to programming positions at WIL, St. Louis; Allen is now assistant to program director **Larry Scott**, Lee is music director. . . . **Jim De Hart** calls in from KLBK in Lubbock, Tex., to report that KLLL, country station there,

was quickly put back on the air after the tornado there by the loan of equipment and records from the city's other station. KSEL was also off the air for a while. KLBK general manager **Jim Batson** and his family just made it into the cellar before the tornado destroyed their house above them. Batson said it was all over in five seconds.

WCBS-FM in New York is supposed to be going live after midnight sometime in June; it's automated or something after midnight now. . . . April 26, 1970, sometime after 11 p.m., I started listening to all of the FM stations I could pick up in Palma, Mallorca (off the coast of Spain). Pretty weird radio at 96.5 (that was close to it, anyway). An Astrud Gilberto song was played, but most of the songs were in English by (evidently) Spanish singers. Some of the enunciations were different, if not awkward, but interesting anyway. The blend of the music was good, though very few of the tunes were introduced. One was a direct copy of the old Kingston Trio's "The Man Who Never Returned." No commercials. I then turned to about 96 on the FM dial and listened to some progressive rock. But after about five records, the station switched to easy listening music; the station was obviously just letting an album track from cut to cut, broadcasting the dead air and all. There was classical music about 89 on the FM dial. About three days later, I listened to AM radio some and soon discovered that simulcasting goes on in Spain, too. In general, there was a lot of deejay patter (in Spanish of course) and I think a good Top 40 operation would have driven all of the stations straight up the wall and the beautiful thing is that such a transplanted station wouldn't have to be too good in order to be successful. Just wished I could have listened some more as I have a feeling there's some good individual programs and good individual air personalities on radio over there if I could have just found them.

**Jack Mitchell** is leaving WMEX in Boston to join WIXZ in Cleveland. . . . **Dick Starr**, program director of KYA in San Francisco, has created a special series of folk-style musical cameos dealing with ecology and is airing them. . . . **Nat Hooper**, program director of WNOG, Naples-of-the-Gulf, Fla., needs singles and albums. The station rocks at night with air personality **Bob Woodill** doing the work. . . . **Eric Rush** has been promoted to program director of KBAD, Carlsbad, N.M. The lineup includes **Chuck Chandler**, **Bill Brooks**, and **Steve Swayze**. A new feature on the station is **Jim O'Hearn's** big band program 1:30-2:30 p.m. each day. **Henry Gomez** does a Spanish program on affiliated KBAD-FM. **Jeff Lyon** works on KBAD weekends.

## WSGA Duet Tops 'Search'

Continued from page 1

The event was attended by an SRO crowd of the press, government officials, and the music industry.

H. Robert Bras, chairman of the board of directors of the Tea Council of the USA, presented the award to the Haseldens and also a similar check to Mad Lydia, who wrote the winning song based on iced tea—"Talking Iced Tea Blues." Miss Lydia, sponsored by WEBN-FM in Cincinnati, performed her award-winning song during the finals. (See pictures, page ??).

All six of the acts performing in the finals, which was emceed by Tom Smothers, were awarded recording contracts, based on which record company could do the most for their type of sound.

Groups participating in the final competition included the Overland Stage, a six-piece band made up of Jim Elint, Dave Hanson, Duane Ellosson, Ward Briggs, Jim Gustafson, and Rick Johnson, from Fargo, N. D., and sponsored by KQWB, Fargo; the Essentials composed of Fred Stay, and Jason, Stephen, and Jeffery Wheeler, sponsored by WIRY, Troy, N. Y.; Fred Stark and the Ph.D's comprised of Fred Stark, Tom Hensley, Gary Potter, and Leon Rix and

**Auggie Blume**. Where are you? Got a job for you. . . . **Gary Kines**, program director of WGOW in Chattanooga, has left. . . . **Stephen Kane** at WCCC in Hartford is looking for **Jeff Star**. . . . **Gary Price** has been promoted to station manager of KHJ-FM, Los Angeles; he'd been sales manager of the station and, believe it or not, started as an air personality on KPER in Gilroy, Calif. . . . **Lee Larsen** is the new station manager of KFMS-FM, San Francisco; he'd been sales promotion manager for KHJ in Los Angeles. He started as a deejay at KAPP-FM in Redondo Beach, Calif. . . . I'm glad to see a couple of former deejays like Price and Larsen make good.

**Victor L. Bushong**, who put WIZE on the air in Springfield, Ohio, back in 1940, died May 7. He was vice president of WIZE at time of death. . . . **Jack Allen**, who used to be a VIP at Brand Ratings Index, now has his own firm—Spectrum Inc., New York. It's a rep shop. He also operates Broadcast Computer Inc. and Jack Allen & Partners. Allen, who spoke at last year's Radio Programming Forum, can supply by day-parts the product users in hundreds for a specific radio station. "Warm bodies," as Allen says, "no longer count." It's the people who use a particular product because a radio station influences them to use it. Any of you stations needing some in-depth research of this type to use as a sales or programming tool, might contact Allen.

**John Detz**, besides retaining his position as general manager of WABX-FM in Detroit, will serve as programming consultant to KSHE-FM in St. Louis and commute back and forth. **Mark Beltaire** has left WABX-FM to join the air staff of KSHE-FM. . . . **Don Langford** is now with WHYY in Montgomery, Ala.; he'd been with WVOV in Huntsville, Ala. . . . **Tony Charmoli** will direct "Bugaloos," the new comedy-music show aimed at the very young which debuts this fall on Saturday morning over NBC-TV network. The show features four British performers—a teen music group. . . . **Guy S. Harris**, vice president of Avco Broadcasting and general

(Continued on page 52)

sponsored by WIFE, Indianapolis; the New Substantial Evidence Show Band sponsored by WKDL, Clarksdale, Miss., and composed of Nickie Parker, Mark Simon, Lewis Blackledge, Larry Carter, Chip Hawkins, H. J. Chustz, and Al Carlo; the Virgin Wool sponsored by WFLI, Chattanooga, Tenn., and made up of Robert Dennis, Chris Bowman, Steve Hawes, George Prewitt, Jim Chase, Sam Havron, Hugh Adams, and Jerry Rains.

Virgin Wool signed with Scepter Records. Warner Bros. picked up the Overland Stage. The Essentials went to Crewe Records. Fred Stark and the Ph.D's signed with Capitol Records. RCA picked up the Haseldens and the new Substantial Evidence Show Band signed with Stax.

Representing the six radio sta-

tions which had finalists were Wayne Hiller, KQWB; Donny Brook, WSGA; Robert McIntosh, WKDL; Ed Curtin, WIRY; Frank Wood Jr., WEBN-FM; Johnny Eagle, WFLI; and Sol Sorinsky, WIFE.

Smothers commented during the event that "music was one of the few channels of communication left open to the young people of this country."

The winners came from more than 2,000 artists whose tapes were assembled by Top 40 radio stations coast-to-coast and previewed by Billboard.

The finale was highlighted by a performance of CBS Record artists **Asha Puthli**, who teamed up with Scepter Records' Peter Ivers Band. Miss Puthli was one of the members of the Tea Teams which went from city to city promoting the Search.

## Letters To The Editor

Dear Editor:

Having just returned from a "Drug Alert Week" at High Point, N. C., I naturally read with interest the latest articles in Billboard on the drug scene and what's being done by the media to combat it. I thought you might be interested in information about the recent Paterson, N.J., 10-day stint of high schools, etc., in which Scott Ross, Danny Taylor and the Love Inn Company performed. Requests have been made by other high schools to have the group perform at their assemblies. At one high school the group played for a Junior and Senior assembly and the principal begged them to come back before the week was out and do an assembly for the Freshmen and Sophomores.

Following the 10 days there, Danny Taylor and the Love Inn Company flew home and Scott flew to Richmond, Va., for a Methodist conclave of 6,300 people. After the governor spoke on marijuana and such, Scott gave a former user's approach, the governor suggested that pot was not addictive. Scott disagreed in his talk, saying while pot is not physically addictive, it is mentally addictive. By the way, the governor sent an aide over after the speech and said he would like to talk with Scott about some of the answers. An article was written about this event in the Virginia Paper.

Now for the one I know about first hand. For the first time, I had a chance to travel with the guys to High Point, N. C., where some concerned businessmen banded together to hit the issue before it became a large problem. With the newspaper denying the existence of drugs in High Point, the police were busting pushers, and finding \$10,000 worth of pot in the middle of Main Street. Channel 8, WGHP-TV, High Point Kiwanis Club, Youth Unlimited, and the High Point Pharmaceutical Auxiliary, banded together to do something positive about the drug problem. You and I both know the politically expedient thing to do is get some people with the guts to bring in people that have been there. The fact that our answer is Jesus didn't seem to bother them one bit, they just wanted answers. When you stop and think about

it, the statistics are on our side. The government can only cure 1 percent of those entering government hospitals, and figures show that after 10 years of following these cured addicts, it costs \$1,000,000 per cure. Our statistics are somewhat better, 75 percent of those that turn on to Jesus never taste drugs again, and the price is amazingly low. God said it's a gift, His Son.

We did high schools and civic clubs, and TV specials (the TV special—one of them—is fantastic, and could possibly be made available to anyone writing WGHP-TV in High Point, N. C., in care of Phil Lombardo, general manager). The high school assemblies were voluntary so the gloves were off, we could mention God or whoever we wanted, because nobody had to come. (Of course what student in his right mind would go to class when he could go to an assembly?) But one unusual thing did happen; on Wednesday night at the High Point City Lake Auditorium, 1,000 teenagers showed up to hear more of what was being said. The response was the same, standing ovation and many questions at the conclusion.

We are very much concerned with the drug problem and still are pushing the Scott Ross Radio Show. The larger markets are slower to accept it because of tight scheduling, or commercial load, or afraid the competition will zap the ratings because they dared to break format and try to help the drug problem. I do commend the brave ones, WROV, Roanoke, Va., and Bob Canada were the first to swing away; WGH, Norfolk, Va., and WINA, Charlottesville, Va., followed closely and WPOP and Danny Clayton are set to roll. My congratulations to those guys that put their listeners above the ratings.

Just between you and I, I called one of the Drake stations and no chance unless Drake himself says go.

The offer still stands, anything we can do to help you guys with the problems, we stand ready to roll. Incidentally Danny's album is coming out this week.

Larry Black  
Producer  
"The Scott Ross Show"  
Freeville, N. Y. 13068



WFBR turned out en masse to welcome Oliver, Crewe Records artist, at a Baltimore performance. From left: Wayne Gruehn, Oliver, Mr. and Mrs. Mike James, and Mr. and Mrs. Joe Knight.

**Sure, the show is a smash hit.  
Walter Kerr called it “My favorite  
rock musical thus far.”**

## **But what about the music?**

“The . . . lyrics by Gretchen Cryer and the music by Nancy Ford are easily among the best of the present Off Broadway crop.” — Clive Barnes, N.Y. Times.

“I salute its daring and magnificent music. Gretchen Cryer and Nancy Ford are the most exciting composer-lyricist team now working in the theatre.”

— Emory Lewis, Bergen Record.

“‘The Last Sweet Days of Isaac’ . . . raised the standard for rock musicals by at least ten notches.” — Edith Oliver, The New Yorker.

“The true heroine of the evening . . . is Gretchen Cryer, who wrote the book and lyrics . . . I have undoubtedly overpraised *Isaac*; but that, in its funny way, is just what it deserves.” — John Simon, New York Magazine.

“The plays . . . are springboards to music that is both rocking and melodious, with lyrics that offer more than . . . gibberish and hostility . . . a delightful offhand approach to the music.” — The National Observer.



LSO-1169

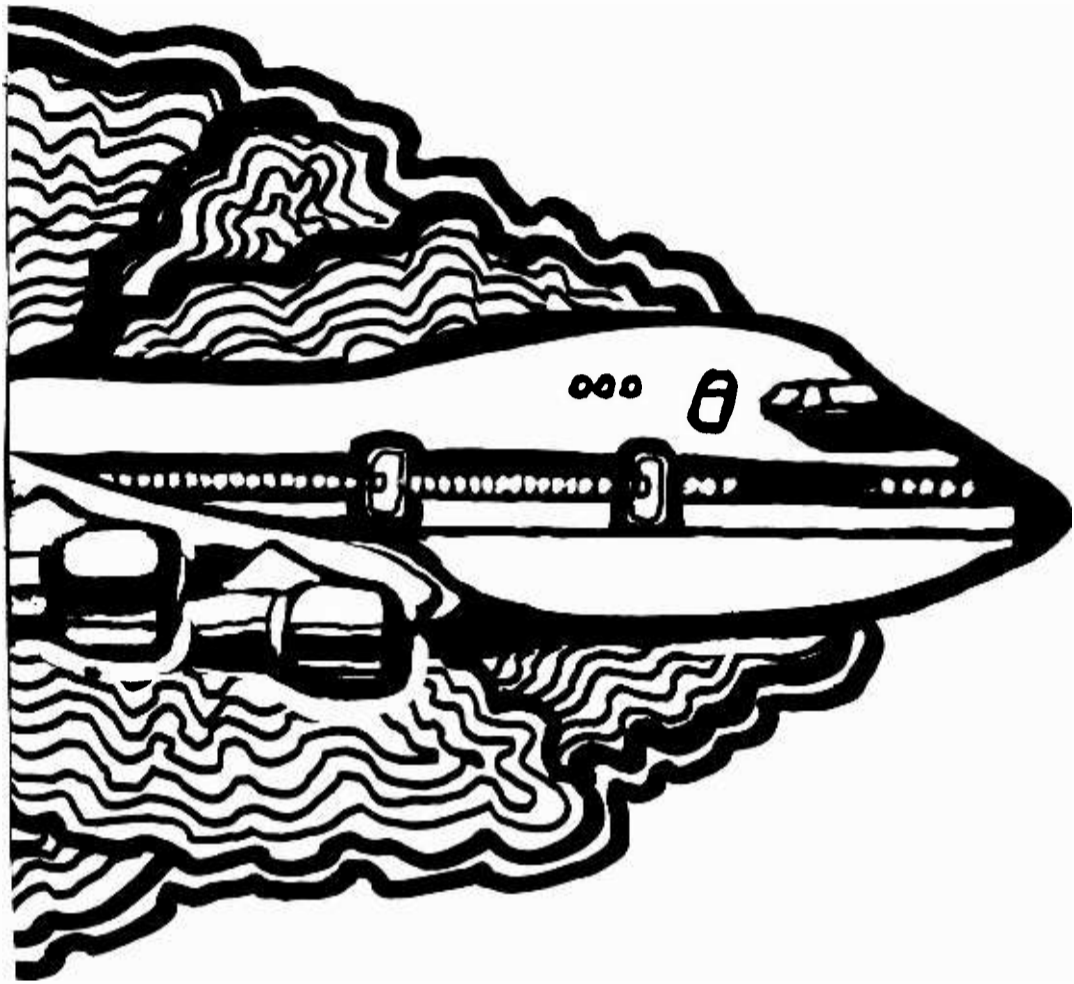
**“The Last Sweet Days of Isaac,” the rock musical  
that quotes reviews of its music.**

Winner of the Outer Circle Critics Award  
as the Best Off Broadway Musical

**The Original Cast Recording is on RCA Records.**

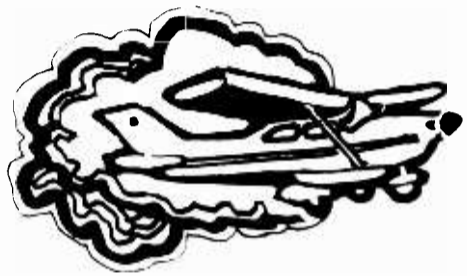
**RCA** Records  
and Tapes





**FIRST THE  
SINGLE  
THEN  
THE  
ALBUM  
VINCENT  
BELL  
"AIRPORT  
LOVE  
THEME"**

DL 75212



The single is already up on all the charts. Now the album is in hot pursuit. All beautiful Hollywood, theme music, nonstop. All featuring the definitive Bell guitar.



**Come fly with us  
on Decca records  
and tapes.**



# Programming Aids

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

## HOT 100

WSUA, Albany, N.Y., station manager & personality **Keith Mann** reporting; BP: "Big Yellow Taxi," Joni Mitchell, Reprise; BH: "It's All in the Game," Four Tops, Motown. . . . WNIV-AM, De Kalb, Ill., music director **Curt Stalheim** reporting; BP: "Spirit in the Sky," Aretha Franklin, Atlantic; BH: "Up Around the Bend," Creedence Clearwater Revival, Fantasy; BLP CUT: "Maybe I'm Amazed," (McCartney) Paul McCartney, Apple. . . . WOR-FM, New York, music director **Meridee Herman** reporting; BP: "Ball of Confusion," Temptations, Gordy; BH: "Band of Gold," Freda Payne, Invictus; BLP: "Let It Be," Beatles, Apple. . . . WATS, Sayre, Pa., music director **Lee Potter** reporting; BP: "Woman in My Life," Bobby Vee, United Artists; BH: "Tobacco Road," Mind Garage, RCA. . . . WMCJ, West Long Branch, N.J., music director & personality **Greg Monkowski** reporting; BP: "Long and Winding Road," Beatles, Apple; BH: "Cecilia," Simon & Garfunkel, Columbia; BLP CUT: "Nothing to Say," (Benefit) Jethro Tull, Reprise. . . . WDCR, Hanover, N.H., program director **Mark Dillen Stitham** reporting; BP: "Hey Mister Sun," Bobby Sherman; BH: "Lay Down," Melanie; BLP CUT: "War," (Psychedelic Shack) Temptations. . . . KBAB, Des Moines, Iowa, music director & personality

**Ron O'Brien** reporting; BP: "I Want to Take You Higher," Sly & The Family Stone, Epic; BH: "Long and Winding Road," Beatles, Apple; BLP CUT: "Ooh You," (McCartney) Paul McCartney, Apple. . . . WBVP, Beaver Falls, Pa., personality **Tom Decker** reporting; BP: "Long and Winding Road," Beatles, Apple; BH: "Viva Tirado," El Chicano, Kapp; BLP CUT: "Venus," (Tom) Tom Jones, Parrot. . . . WALL, Middletown, N.Y., program director **Larry Berger** reporting; BP: "Mama Told Me," Three Dog Night, Dunhill; BH: "Cecilia," Simon & Garfunkel, Columbia; BLP CUT: "Blackbird," (Fireworks) Jose Feliciano, RCA. . . . WCSB, Boston, music director **Kenneth Rokes** reporting; BP: "Free the People," Delanie & Bonnie & Friends, Atco; BH: "Spill the Wine," Eric Burdon & War, MGM. . . . WPNP, Medford, Me., music director **Brian Love** reporting; BP: "Come to Me," Tommy James & the Shondells; BH: "Love On a Two way Street," The Moments, Stang; BLP CUT: "Santa Anna Speed Queen," (Fat Water) Fat Water, MGM. . . . KODE, Joplin, Mo., music director & personality **Ted W. Stillwell** reporting; BP: "Patch of Blue," Four Seasons; BH: "Up Around the Bend," Creedence Clearwater Revival. . . . WPTS, Pittston, Pa., music director **Rick Shannon** reporting; BP: "Make a Fool of Me," Delfonics, Philly; BH: "Mystery of Love," Leer Bros. Band, Intrepid; BLP CUT: "Half & Half," Frankie Valli & the Four Seasons, Philips.

nouncer & music director **Paul Lowrey** reporting; BP: "Gimme Dat Ding," Pipkins, Capitol; BH: "Hitchin' a Ride," Vanity Fair, Page One; BLP CUT: "Sentimental Journey" (Sentimental Journey), Ringo Starr, Apple.

## COUNTRY

KCKN, Kansas City, Mo., program director **Ted Cramer** reporting; BP: "Let's Go Fishin' Boys," Charlie Walker, Epic; BH: "A Mommy Like You," Patti Page, Columbia; BLP: "Great Songs of Orbison," Roy Orbison, MGM. . . . WTCR, Ashland, Ky.-Huntington, W. Va., program/music director **Gregg Elliot** reporting; BP: "Hello Mary Lou," Bobby Lane, U.A.; BH: "Hello Darlin'," Conway Twitty, Decca. . . . KFAY-KKEG, Fayetteville, Ark., personality **Dave Sturm** reporting; BP: "No Love at All," Wayne Carson, Monument; BH: "The Wonder of You," Elvis, RCA; BLP CUT: "Someday Soon," (Stay There 'Til I Get There) Lynn Anderson, Columbia. . . . WKMF, Flint, Mich., **Jim Harper** reporting; BP: "Rocky Top," Lynn Anderson, Chart; BH: "Heart Over Mind," Mel Tillis, Kapp; BLP CUT: "All Cuts," (The Best of Jerry Lee Lewis) Jerry Lee Lewis, Mercury. . . . WYAM, Birmingham, Ala., program director **Charlie Brown** reporting; BP: "He Really Loves Me," Tammy Wynette, Epic; BH: "So Many Ways to Say She's Gone," Bill Eldridge, Kapp. . . . WUBE, Cincinnati, music director & personality **Les Acree** reporting; BP: "If I Never Fall in Love With a Honky Tonk Girl," Faron Young; BH: "Can't Seem to Say Good-bye," Jerry Lee Lewis, Sun. . . . WAXX-WEAU-FM, Eau Claire, Wis.-Chippewa Falls, Wis., **Kenneth Berg** reporting; BP: "Let's Go Fishin' Boys," Charlie Walker; BH: "Singer of Sad Songs," Waylon Jennings; BLP CUT: "Going Up the Country," (Going Up the Country) Jim Ed Brown, RCA. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "There Ain't No Way," Ira Allen, Capitol; BH: "Heart Over Mind," Mel Tillis, Kapp; BLP CUT: "Don't Let the Sun Get On Your Eyes," (The Best of Johnny & Jack) Johnny & Jack, RCA.

## SOUL

KKDA, Dallas-Fort Worth, Tex., operations manager **Bill Thomas** reporting; BP: "Ball of Confusion," Temptations, Gordy; BH: "Sweet Feelin'," Candi Staton, Fame; BLP CUT: "Papa's Brand New Bag," (Soul On Top) James Brown, King.

## EASY LISTENING

WBCM, Bay City, Mich., music director & personality **Jack Hood** reporting; BP: "Long and Winding Road," Beatles, Apple; BH: "Soolaimon," Neil Diamond, Uni; BLP CUT: "3 Good Reasons," (Music From Les Reed) Connie Francis, MGM. . . . KTTS, Springfield, Mo., music director **Ray Shermer** reporting; BP: "Long and Winding Road," Beatles, Apple; BH: "New York Boy," Griffin, Capitol. . . . WGR, Buffalo, N.Y., music director **Larry Anderson** reporting; BP: "Robins World," Cuff Links, Decca; BH: "You, Me, and Mexico," Edward Bear, Capitol. . . . WAYB, Waynesboro, Va., music director **Carolyn Clark** reporting; BP: "Primrose Lane," O. C. Smith, Columbia; BH: "Hum a Song," Lulu, Atco. . . . WSPR, Springfield, Mass., program director **Budd Clain** reporting; BP: "Feeliness," Barry Mann; BH: "Watch What Happens," Lena Horne. . . . WFIN, Findlay, Ohio, program director **Tom Sheldon** reporting; BP: "Heighdy-Ho Princess," Neon Philharmonic; BH: "Purlie," Melba Moore. . . . WLDS, Jacksonville, Ill., an-

# Top 40 Profiles

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

WKBI  
10 Railroad St.  
St. Marys, Pa. 15857

General manager is Johnny Knorr, program director is Albert Karosas, music director is Andrew Volovnik Jr. Air personalities include: Johnny Knorr 6-10 a.m. and 3:30-5:30 p.m., Al Jordon 10 a.m.-3:30 p.m., Andy Volvo 5:30-midnight, Jon Malberg and Rocky Rocker on weekends. WKBI is 1,000 watts days and 250 watts nights. The station broadcasts 18 hours a day at 1400 on the dial. It is the only Top 40 station in a market of 145,000. Ten new records are added to a playlist of 50 records each week. Selected cuts from the top 10 albums on Billboard's Top LP's chart are also played.

# Selling Sounds

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

## WEEK OF MAY 18-22

**Herman Edel's** organization has just finished up a 23 minute score for a Fortune magazine film entitled **Forty Years To Now**. The film traces advertising from 1930 until the present and the music accentuates the progress and changes in advertising styles. The score was handled by **Bob Freedman** and the blue-chip studio group included **Thad Jones** on trumpet, **Ron Carter** on bass and **Stu Scharf** on guitar. . . . **Garry Sherman** has produced another Coke spot for McCann Erickson. The artist was **Lenny Welch**, who is produced on records by McCann's Music Director, **Billy Davis**. . . . **David Lucas** has been delivering a number of talks about music in advertising to students as well as several Madison Avenue luncheons. He is a good spokesman for the jingle industry. . . . **Mark Lindsay** has recently completed a jingle package for Western Airlines called  
*(Continued on page 68)*

# WRNA-FM Scores With Progressive

Continued from page 39

sic, basically the same selections by the same artists. There was no choice in the market," said Clegg.

"At the same time we were aware of the fact that advanced contemporary music comprised a majority of the music being bought but accounted for only a small minority of radio programming," explained Clegg. "Programming of this type of music in Charlotte was virtually nonexistent.

"The response has been gratifying, both from listeners and sponsors. At first it was diffi-

cult to convince prospective sponsors of the music's popularity, but gradually the convincing became easier."

Unfortunately cooperative support from the record companies has been a serious problem. According to Clegg, Capitol has been the only label to come across with records. The bulk of the remaining labels' product has been provided by the Record Bar.

Clegg, who plans to keep commercial time at a minimum on the program, concluded, "We intend to let the music become the station's personality."

# BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	6
2	2	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	25
3	5	BITCHES BREW Miles Davis, Columbia GP 26	4
4	3	WALKING IN SPACE Quincy Jones, A&M SP 3023	28
5	7	BEST OF RAMSEY LEWIS Cadet LPS 839	13
6	8	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	12
7	9	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	56
8	6	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	46
9	4	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	9
10	10	JEWELS OF THOUGHT Pharaoh Sanders, Impulse AS 9190	5
11	12	STONE FLUTE Herbie Mann, Embryo SD 520	13
12	11	COMMENT Les McCann, Atlantic SD 1547	6
13	13	THE PIANO PLAYER Ramsey Lewis, Cadet LPS 836	9
14	16	BEST OF HERBIE MANN Atlantic SD 1544	14
15	14	BEST OF EDDIE HARRIS Atlantic SD 1545	11
16	15	HEAVY EXPOSURE Woody Herman, Cadet LPS 835	8
17	17	FIRST TAKE Roberta Flack, Atlantic SD 8230	11
18	20	ALONE Bill Evans, Verve V6-8792	4
19	18	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	9
20	-	EULOGY Wes Montgomery, Verve V6-8796	1

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Director General  
The International Platform Association  
2564 Berkshire Road  
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## IN LAST WEEK'S ISSUE

We inadvertently omitted the call letters of stations WBEE and WGRT in Chicago, Illinois, and station WILD in Boston, Massachusetts, in the Pride Records ad

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Billboard Regrets This Omission

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with artists  
and songs  
like these

and  
promotion  
men  
like these

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**THE THREE DEGREES**

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**CHARLIE HODGES**

WHAT'S GONNA HAPPEN TO ME C-170

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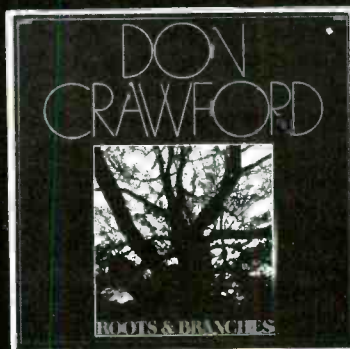
LARRY KING... ATLANTA  
CAROL HARDY... BUFFALO  
FRANK McRAE... CHARLOTTE  
CY GOLD... CHICAGO  
HOWARD BEDNOE... CHICAGO  
BUD WALTERS... CINCINNATI  
LOU SICUREZZA... CLEVELAND  
ALTA HAYES... DALLAS  
BRUCE WILLIAMS... HOUSTON  
PERRY JONES... DENVER  
SAUL STARR... DETROIT  
RUBIN IRIZARRY... EL PASO  
BILL BREENBERG... HARTFORD  
KEN KAIZAWA... HONOLULU

TOMMY RAY... LOS ANGELES  
JERRY BIX... MINNEAPOLIS  
STAN DANIELS... MEMPHIS &  
NASHVILLE  
ROBERT LEE... MEMPHIS &  
NASHVILLE  
SKIP SCHREIBER... MIAMI  
ED PUGH... MIAMI  
JOHN O'BRIEN... MILWAUKEE  
AL MONIET... NEW ORLEANS  
BARRY RESNICK... NEW YORK  
HERB ROSEN... NEW YORK  
ALAN LOTT... PHILADELPHIA  
RAY MELANESE... PHILADELPHIA

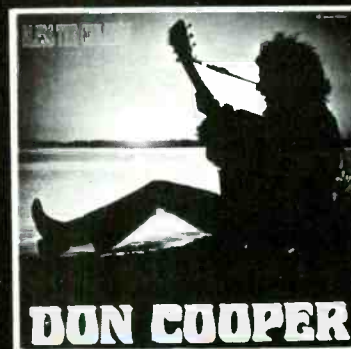
MARGO GROVER... PHOENIX  
NICK CENCI... PITTSBURGH  
JOHN CARTER... SAN FRANCISCO  
DAVE KRAUSE... SEATTLE  
GLEN BRUDER... ST. LOUIS  
JOE CASH... BALTIMORE &  
JOHN LAM... WASHINGTON  
LENNY PETZE... BOSTON  
RON FARBER... EAST  
RICHIE GURLEK... SOUTH  
MIKE MILROD... MIDWEST  
JIM FARLEY... UNDERGROUND  
ROCKY G... R & B  
RED SCHWARTZ... NATIONAL

# It did!

and it's  
happening  
with these, too!



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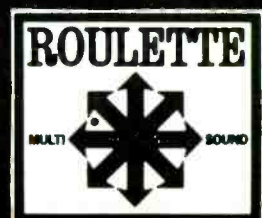


Don Cooper SR42046



Morganmasondowns SR42047

new things are happening on









**To Our Friend  
EDDIE BARCLAY**

**Our Warmest Congratulations  
On Your 20th Anniversary**

**Ahmet  
Ertegun**

**Jerry  
Wexler**

**Nesuhi  
Ertegun**

**Atlantic Recording Corporation**



In profile—Eddie Barclay, with the familiar presque Churchillian cigar.

## EDDIE BARCLAY—FOR 21 YEARS A 'LIVING LOGO'

There can be no other music company group in the world which depends so heavily for its corporate image on the personality of one man as does the Barclay Group in France.

The colorful personality of Eddie Barclay—known in France as *le roi du microsillon* (the microgroove king)—is stamped unmistakably on every single Barclay Group venture.

In a sense Barclay is a "living logo" for his record empire; a larger-than-life character whose face—usually to be discovered on the end of a Havana cigar of almost Churchillian dimensions—is known to entertainment industry people throughout the world. (There can be few other record company presidents who can boast a bigger press cuttings file than most of their artists!)

It was 1949 that Eddie Barclay founded his record company—with one office, one secretary and a delivery fleet consisting of one bicycle. But he had countless ideas and a driving ambition.

This year is Barclay's 21st anniversary year—and from that modest beginning, the operation has grown into a major force in the entertainment industry with 400 employees and world-wide ramifications.

The Barclay success story is, to a large extent, the story of one man's unswerving diligence and dedication, and of his skill in selecting equally enthusiastic and devoted staff.

The following pages introduce the Barclay team in this, their 21st anniversary year, beginning, of course, with the chief himself. . . .

# THE BARCLAY STORY

By MIKE HENNESSEY

WHEN it comes to evaluating the business flair of Eddie Barclay, there is nothing more deceptive than his gossip column image as playboy, host of mad extravagant parties, obsessive champion of gimmicks and gadgets, protagonist of balmy days and wild nights in Saint Tropez and advocate of abandoned and almost interminable gaiety.

The subject of a thousand anecdotes, each more madcap than the last, Eddie Barclay has a public personality which suggests a vain preoccupation with personal publicity.

His luxurious flat in the Avenue Friedland in Paris is equipped with a circular bed; his Cadillac bristles with electronic equipment and antennae; he's been known to throw a British *soirée* and import London fog specially for the occasion; and didn't he once claim

to have discovered the rest of Schubert's Unfinished Symphony in Greece?

Enter the Barclay premises at 143, Avenue de Neuilly, and the mood of suppressed hysteria amid a décor of pop art, mini skirts and rather aggressive potted plants, does nothing much to dispel one's preconceptions. There's an atmosphere of bohemian informality, which, of course, is not particularly remarkable for a record company; but there is more to the Barclay ambience than just this. It is like being in a sort of crazy commune for compulsive Barclay addicts.

Notwithstanding the manifest divergencies of character among the staff, they are solidly unified in one respect. They do not work for a record company. They do not work for Barclay. They work for Eddie. Barclay's own publicity—and it is produced in

copious quantities—says: "You either like him or you hate him; he leaves no one indifferent."

And clearly no one who hates him is going to carry on working for him. . . .

So, you can find yourself getting caught up in the Eddie atmosphere of admiring loyalty.

"Eddie," it is said, "has the knack of persuading his staff that working with him is one long holiday." Holiday? That's arguable. Long? Most certainly. Staff cling limpet-like to telephone and typewriter long after the rest of Paris is finishing its after-dinner coffee.

Rules and regulations, office hours, time clocks—all the merciless and inflexible impedimenta of disciplined and regimented employment—are eliminated because of this potent and extremely demanding loyalty to a

(Continued on page B-4)

# THE BARCLAY STORY

• Continued from page B-3

man who, himself, claims to work 17 hours a day.

The admiration for Eddie is not mere sycophancy, not expedient yes-manship. The people who work for him, who attend daily conferences with him, are only too aware of the yawning gulf between his public image and his board room sagacity.

You can't build the biggest independent record company in France on publicity stunts; and neither can you survive in the highly competitive music industry simply by ensuring that your cigars are bigger than your competitor's.

Despite the public picture of flamboyance, opulence, and an almost boyish delight in inconsequential distractions, Eddie Barclay is astonishingly unlike the person you feel he ought to be. When you meet him you are disarmed and disconcerted to find that he is rather shy and has a voice which is laconically pianissimo—when you feel it ought to be aggressively stentorian.

This brings you to the second trap; because it would be quite wrong to conclude from this evidence that he is a man of vacillating will who lacks conviction or is, in any sense, unsure of himself.

Says one of his loyal executives: "He talks very little at conferences, but what he does say always makes sense. He knows exactly what he wants in any situation and will not accept anything less. He demands a great deal from his staff; but repays it generously in various ways. He is, in fact, quite shy—and this is something of a paradox in view of the immense amount of publicity his various ventures attract—but it would be a very foolish man who underestimated his self confidence or the firmness of his resolve once his mind is made up."

But for all his business acumen, his flair for bargaining and the foresight which has often put Barclay first in new musical fields, Eddie Barclay has a far stronger affinity to the artistic side of his work.

If he can claim the most powerful roster of national recording talent of any company in France, it is as much because artists have sought him as because he has sought artists.

Unlike some record company presidents whose never-ending concern for finance causes them to regard artists as a necessary evil, Eddie Barclay has the closest of relationships with most of his artists.

"I have known Charles Aznavour for more than 20 years. It was he who approached me when his record contract with another company expired. I think I am able to enjoy the close friendship of artists like Charles, like Jacques Brel and Léo Ferré, because of my background as a musician," Barclay says. "I still feel I'm more a musician than a businessman."



Eddie Barclay with the legendary jazz guitarist Django Reinhardt. During the occupation Eddie and Django used to jam together in the back room of Eddie's father's cafe near the Gare de Lyon, Paris.

He is also passionately interested in discovering new talent. He made a star out of Franck Alamo, for example, after hearing him just singing for his friends in the ski resort of Mégeve. He also discovered Dalida.

"I heard her auditioning at the Olympia Theater in 1956. She was singing 'A Stranger in Paradise' and singing it out of tune. But I could see she had personality."

Dalida, groomed, rehearsed and encouraged, became one of Barclay's biggest stars.

Eddie discovered many more talents and once claimed in an interview that he auditioned, on average, 1,000 artists a year.

It was a passion for the creative side of music, in fact, which first led Eddie Barclay into the music industry. He says: "It all goes back to an old black upright piano—I can see it now. It stood in the back room of the café which my parents ran near the Gare de Lyon in Paris. . . ."

That café, the Café de la Poste at 23ter., Boulevard Diderot, in the 12th arrondissement, was where Eddie Barclay was born on January 26, 1921 . . . only then his name was Edouard Ruault.

Young Edouard soon revealed an intense love of music. "I taught myself to play—without knowing a note of music. And because I was so mad about the piano, my school work suffered. For me the only important thing in life was music. When my parents realized this they took me out of school and put me

to work in the cafe. I was a *garçon de café* at 15!"

In his spare time he would pick out tunes on that upright piano and he soon showed himself to have a remarkable ear and a natural gift for retaining melodies in his head. He also began showing a distinct predilection for jazz and in 1938 he won a talent contest organized by the Hot Club de France.

His piano playing improved steadily and during the war he would often jam with the legendary jazz guitarist Django Reinhardt, and with Boris Vian, Stéphane Grappelli, Alex Combelle, Henri Salvador and Jerry Mengo.

It was during the darkest days of the occupation that Edouard Ruault engaged in his first business venture. At this time public dances were banned and all the dance halls were closed. So, using the money he had saved from the tips collected over six years, Eddie opened the first record-listening club in Paris—in the rue Boissière. This was followed by two further clubs—one in the Avenue de la Grande Armée and the other in the rue Jean Goujon. Soon the clubs had a total of 10,000 members and were the only places in Paris at that time where jazz could be heard.

The popularity of those jazz record sessions revealed to Eddie that there was a considerable following for jazz in France. At this period, however, jazz records could only be obtained with difficulty through Switzerland, and Eddie began thinking seriously about the possibilities of producing records himself.

However, at that particular time he was in demand as a bar pianist, working for a man called Pierre-Louis Guérin in a bar called the Club at 45 rue Pierre-Charron, off the Champs-Élysées.

"I played while the customers ate and was paid two dollars a night, plus a sandwich," says Eddie.

It was at this point that he changed his name, deciding that Eddie Barclay rolled more easily off the tongues of all nations than Edouard Ruault.

He played in the bar for two years. Then came the liberation and Paris was ready to dance. "Quick" said Guérin, "get an orchestra together. *Vite, vite, vite!*"

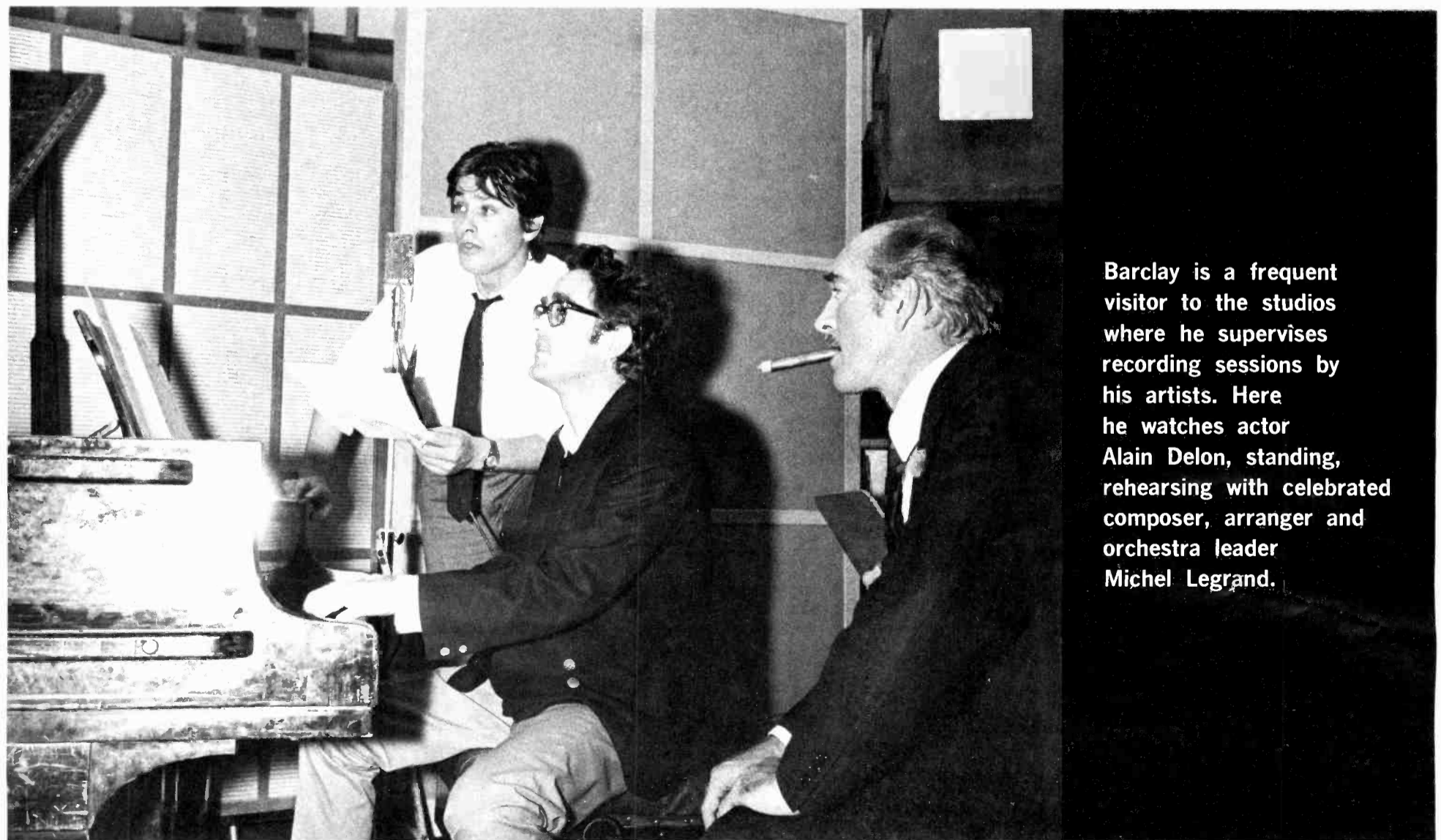
So Eddie called his friends Django Reinhardt, Stéphane Grappelli, Boris Vian—and the first Eddie Barclay Orchestra was formed.

"What a band that was!" he recalls. "From time to time we had Johnny Desmond singing with us and the boys from the Glenn Miller band sitting in whenever they were passing through Paris.

"Mistinguett, Charles Trenet, Maurice Chevalier and Bourvil used to come to hear us. We played, and ate, and drank champagne until six in the morning. And at the end of two years of Eddie Barclay and his Orchestra I had just one hundred dollars left. All the rest I had spent on entertaining my friends."

However Barclay had not forgotten about the record production project.

(Continued on page B-22)



Barclay is a frequent visitor to the studios where he supervises recording sessions by his artists. Here he watches actor Alain Delon, standing, rehearsing with celebrated composer, arranger and orchestra leader Michel Legrand.

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THE SUCCESS OF AN INDEPENDENT GROUP

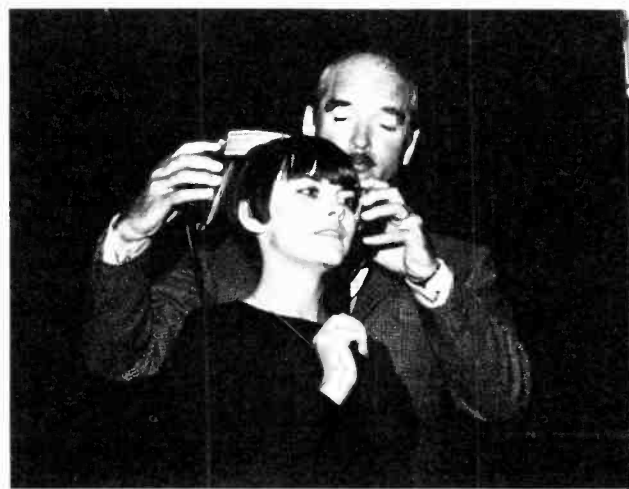
# Eddie Barclay— A Celebrity Among Celebrities



SINCE HIS early days as a bar pianist, Eddie Barclay has always had a passionate interest in jazz. He is pictured here with Ella Fitzgerald and impresario Norman Granz.



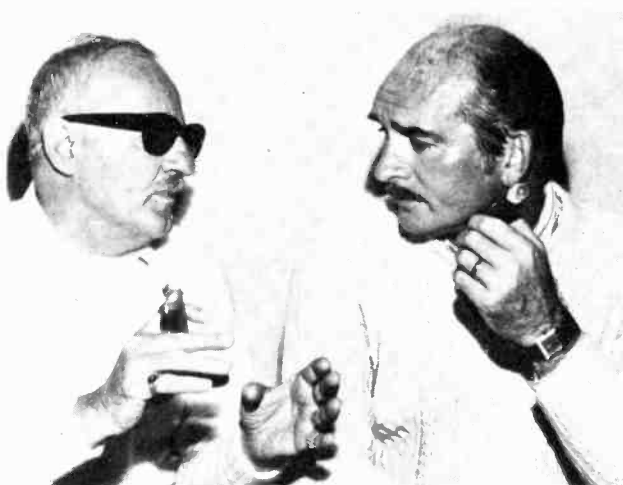
IN DEEP conversation with actress Monica Vitti.



EDDIE ADJUSTS the "cans" for top French singer Mireille Mathieu.



WITH, left to right, Rita Hayworth, Joe Pasternak and Charles Aznavour.



IN A "cigar duel" with Darryl Zanuck.



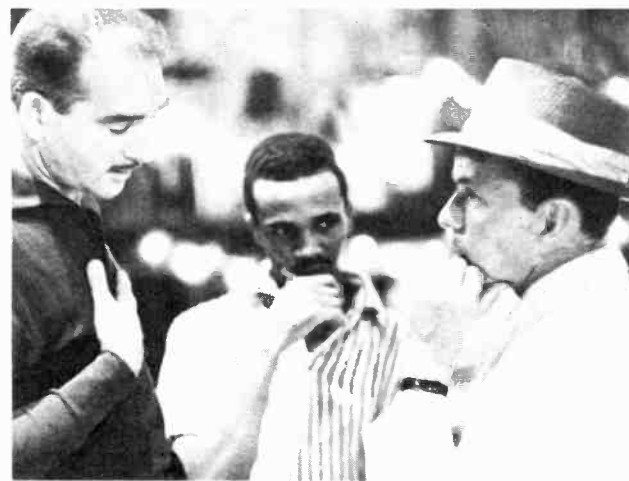
ENJOYING A Joke with U.K. actor Sean Connery, left, and French actor Jean Marais.



A FULL house of celebrities — Eddie, Dalida, Charles Aznavour and Duke Ellington.



EDDIE WITH actor Yul Brynner, who has recorded an album for Barclay.



AS ARRANGER Quincy Jones looks on, Eddie chats with Frank Sinatra.



EDDIE with lovely Italian actress Sophia Loren.



A WARM GREETING for Edward G. Robinson and Joe Pasternak.



EDDIE WITH two of the mainstays of the Barclay roster of artists—Charles Aznavour (left) and Jacques Brel.



THE KING of the French record industry meets the queen of the French movie industry, Brigitte Bardot, who sports a cigar in dedicated emulation of the Barclay image.

# Happy birthday

---

to you,

---

# Mr. Barclay!

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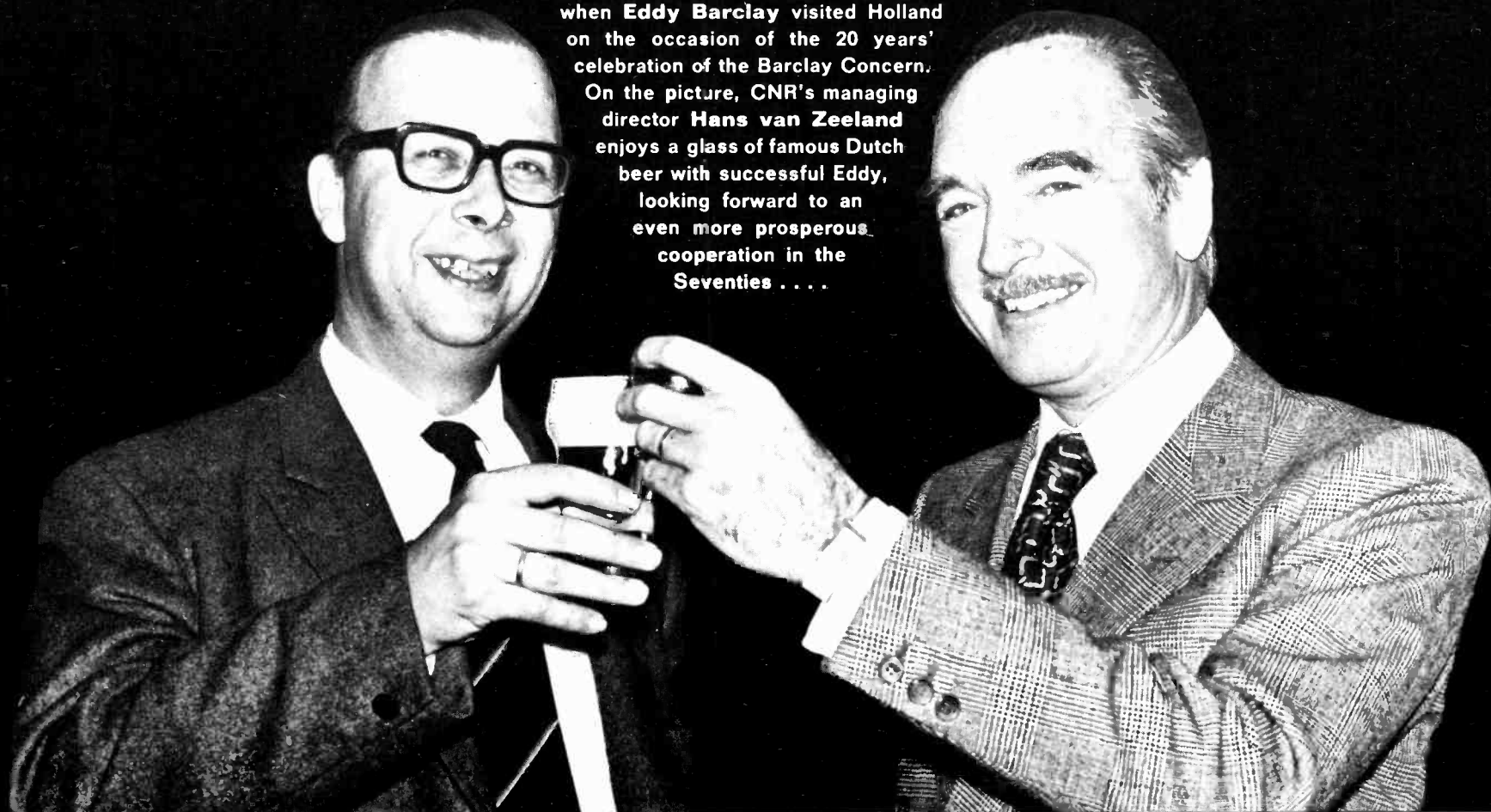
Télé-Luxembourg Français et Luxembourgeois

# CONGRATULATIONS ON YOUR 20TH ANNIVERSARY



## CONGRATULATIONS, EDDY

CNR Ltd, Leiden, Holland,  
distributors of all Barclay-products in the Netherlands,  
have succeeded in their attempt to triplicate the  
Barclay turnover during the year 1969. This  
was good reason for extra satisfaction,  
when Eddy Barclay visited Holland  
on the occasion of the 20 years'  
celebration of the Barclay Concern.  
On the picture, CNR's managing  
director Hans van Zeeland  
enjoys a glass of famous Dutch  
beer with successful Eddy,  
looking forward to an  
even more prosperous  
cooperation in the  
Seventies . . . .



(photo Baabeom)





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---

**Joly Congratulates the Barclay Group  
on its 21st Anniversary**

# THE BARCLAY TEAM



*EIGHTEEN* of the Barclay group's home and international team meet for a conference at the Neuilly headquarters. Standing, l. to r.: Rainer Maassen (Barclay Holland); Raimon Cuxard (Barclay Spain); Jean Fernandez (Barclay U.S.A.); Marco Bachmann (Barclay West Germany); Claude Aubert (Barclay Switzerland); Gian Piero Simontacchi (Barclay Italy);

Valere Bral (Barclay Belgium); Yvan Gadoua (Barclay Canada). Seated, l. to r.: Cyril Brillant, Claude Paulin, Bernard de Bosson, Gerard Cote, Nicolas Tritz, Eddie Barclay, Leo Missir, Gerard Dubos, Marcel Aufort, Gerard Deserbais.



◀ **HUBERT BALLAY**—is Barclay's director general. A doctor in economic and social sciences, a former high French government official and holder of numerous French and foreign decorations, Hubert Ballay, 41, is an admirable right-hand man for Eddie Barclay, sharing Eddie's unremitting dislike of mediocrity. He has a shrewd business brain and a sensitive mind and often, late in the evenings, after long hours of work, he will discuss philosophical questions with a few chosen colleagues.



◀ **MARCEL AUFORT**—is Barclay's general secretary and he supervises the execution of all top-level decisions. A man of many parts, he sometimes seems to have his two ears working on independent circuits because he can keep track of two conversations at once. Aged 44 and married with two children, Aufort has a background of study at the school of oriental languages of the Imprimerie Nationale and subsequent positions as director of the administrative printing plant at Djibouti for nine years, and director of the Abidjan printing plant for eight years. He returned to France in 1966 and became Barclay's "Minister of the Interior." His main interests in life are books, history and the theater.



◀ **HENRI ROSSI**—is Barclay's administrative director and head of the personnel department. He supervises all operations relating to contracts and deals with all legal matters in consultation with the firm's juridical advisers. Rossi represents Barclay at the meetings of SNICOP, the French record industry association, in conjunction with Nicolas Tritz. He also deals with label and trademark registration and with customs matters. Rossi comes from French and Indo-Chinese ancestry and received part of his education in Hanoi. He came to France at the age of 18 and studied at the Ecole Supérieure de Commerce in Paris. He speaks French, English, Spanish, Swedish and German fluently and before joining Barclay was in charge of the international department of a big hotel chain and, later, of a pharmaceutical laboratory. Married to a Swedish girl, he has two children.



◀ **NICOLAS TRITZ**—Barclay's inspector general of services and affiliates, is in charge of the fiscal, juridical and commercial affairs of the parent company and its affiliates and also supervises the relations between the affiliate companies and Barclay itself. Aged 44 and married, Tritz has studied law and bookkeeping, is a precise and economical speaker and has a passion for doing odd jobs around his house.



◀ **PIERRE-MARC CICÉRI**—aged 36, is director of the accounts department at Barclay. His job involves, among other things, establishing budgets for the various departments, preparation of company accounts, the carrying out of special financial surveys at the request of the management and overall supervision of the group's bookkeeping. One of the real personalities in the company, Cicéri is credited with an English-style sense of humor. Before joining Barclay he directed a firm of consultant engineers. He has a restlessly analytical mind and was a natural choice to supervise the installation of the Barclay computer.



◀ **LEO MISSIR**—is director of Riviera Productions and also artistic director and producer for the artists on the Riviera label. Missir is assisted by Jean Claudel, a sound engineer, three secretaries and two beautiful and efficient press girls. He has headed Riviera—and run it brilliantly—since 1964. Born 44 years ago in Vathy Samon, Greece, he started his show business career as a jazz pianist in Marseille. He played in a succession of winter sports centers and spas, finally winning a jazz contest in Val d'Isère where he was discovered by Eddie Barclay. For a period he acted as Eddie's assistant before taking charge of Riviera. He has a fantastic "nose" for talent, having discovered Leny Escudero, Nino Ferrer, Nicoletta, Peter Hohn, David Alexandre Winter, Franck Alamo, Hugues Aufray and Jean-Christian Michel. In addition, his Riviera catalog features John William, Raymond Lefevre and Guy Marchand. When he is not discovering new talent, he loves to spend his time relaxing on sunny cruises.

# THE BARCLAY TEAM



**GERARD DESERBAIS**—is director of the record distribution company, *Compagnie Europeenne du Disque*, which handles distribution of many important foreign catalogs, plus the product of nearly all the French independents. It is the job of Deserbais to negotiate distribution contracts with independent producers of artists. A ready-smiling man, he is married to a German girl and has two children. He loves traveling and is a regular visitor to art exhibitions where he often buys works by young unknown painters. Before joining Barclay he worked for an import-export company in Senegal, Africa.



**GERARD DUBOS**—has, since the beginning of the year, headed up the Barclay prerecorded tape division, after having been director of the export service of the *Compagnie Phonographique Francaise*. He passed his baccalaureat in mathematics and philosophy and has diplomas in economic science. Twenty-nine years old, he is married and has two children and is an active sportsman. He knows almost every country in the world—except for Africa, South America and the Far East—but his favorite spot is Verspiz, near Geneva.



**BERNARD DE BOSSON**—is Barclay's international label chief who spends his working day looking for new catalogs, labels and records, discussing licensing contracts, supervising distribution, promotion and exploitation of foreign labels and co-ordinating operations on the international catalogs with all Barclay affiliates. Like so many record company men, de Bosson came into the business via jazz. He is a fine jazz pianist and has sat in with such giants as Lionel Hampton, Stephane Grappelli and Kenny Clarke. He joined Barclay in 1966 from Polydor and was given the job of creating the group's international department. Married and the father of two sons, de Bosson gets most pleasure from entertaining his friends at home.



**ALAIN MAROUANI**—is head of the Barclay publicity department and thus responsible for the creation of all publicity material, record sleeve design, press advertising, posters, photographic sessions and all the decoration involved in the various Barclay parties and soirees. He is one of the innumerable Marouani's in French show business (people in the business say you can fall asleep counting Marouani's). After his secondary education he completed military service as a photographer and his talent in this field earns the admiration of all his colleagues.



**YVAN PASTOR**—is head of Barclay's classical department and spends his time seeking new artists in France and abroad, signing contracts for the *Classic* and *Classic International* labels, selecting repertoire, supervising recordings and heading the promotion service for owned and distributed classical repertoire. Pastor has specialized in the discovery and promotion of young classical talent and most of the classical artists under contract to Barclay are relative newcomers compared with the Rubinstains, Cziffras, Oistrakhs and Bernsteins. "But," said Pastor, "they are at the same age as the new clientele for classical music and are evolving and perfecting their art at the same time as the young music lovers are evolving and perfecting their taste. Born in 1933 of an Austrian father and a Yugoslav mother, Pastor studied music in the conservatoires of Zagreb, Belgrade, Marseille and Paris and is an accomplished pianist and guitarist. He is reserved by nature and only really comes alive when one talks about classical music.



**JACQUES DUCHAUSSOY**—is sales director of Barclay and it is he who determines and administers the commercial policy of the *Compagnie Phonographique Francaise*. In charge of a team of salesmen, Duchaussoy is responsible for supervising the fulfillment of orders, for determining release dates, deciding on quantities of various records to be pressed and maintaining a close liaison with the group's publicity and accounts departments and with independent producers. Duchaussoy was born in northern France in 1935, is married and has two daughters. He studied technical drawing and was originally a watchmaker by profession. He joined Barclay originally as a salesman, becoming assistant commercial director after eight years and then, eventually, commercial director. A dedicated worker, Duchaussoy says his pet hate are people who avoid involvement by saying, "That's not my problem."



**GERARD COTE**—is a&r director of the *Compagnie Phonographique Francaise* and is also director of Barclay's promotion service. He had a classical education, learning Latin and Greek and studying for five years with the same piano teacher who taught Michel Legrand. Before joining Barclay he was an a&r man with *Pathe-Marconi* and then personal assistant to Louis Hazan of Philips, France, where he was responsible for the recordings of Nana Mouskouri, Juliette Graco and Yves Montand. He joined Barclay in 1967 and became responsible for the recordings of Mireille Mathieu, Jacques Brel, Michel Delpuch and the Eddie Barclay Orchestra. He relaxes by listening to classical music, particularly that by the great conductors like Furtwangler, Lorin Mazel, von Karajan, Bruno Walter and Georges Pretre.



**CYRIL BRILLANT**—as well as being head of the CPF export service, also co-ordinates all the overseas activities of the CPF and CED companies. Born in 1937 in Papeete, he studied law for two years in France in the expectation of finding, in Tahiti, a job with an import-export company. Instead he joined Barclay in 1960 and, with his knowledge of English and German, was eventually given the job in 1963 of reorganizing the group's export department. Married and the father of two children, Brillant loves his work and relaxes by watching boxing, listening to mainstream jazz or swimming.



**DANIELLE PELLISSIER**—heads the manufacturing division of the Barclay group. She supervises the production of records and sleeves and their delivery and also orders tapes for cartridge and cassette production. After commercial studies she joined a record company as secretary to the production chief. Her dream is to be an interior decorator. Meanwhile she spends most of her spare time reading books of travel, history and adventure.



**CLAUDE PAULIN**—is chief of the export service of the *Compagnie Europeenne du Disque* and is in charge of international commercialization and exploitation for CED. Aged 40 and married, with two sons, he was head of the sales department in another record company before joining Barclay in his present position. He devotes all his spare time to his children, though he sometimes amuses himself with carpentry.



**GABRIEL DUPECHEZ**—is director of Barclay Industries, the company formed to market audio equipment—record players, tape recorders, cassette players and virgin tape. Aged 45, Dupechez has four children and, in his spare time, is an enthusiastic stamp collector. He began his career as a shorthand typist, then graduated into salesmanship, successively selling curtains, perfume, office equipment and zips. He now devotes his working day to selling Barclay.

# CONGRATULATIONS TO EDDIE BARCLAY FROM GLORY-CARPEL

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During the past 17 years, the GLORY-CARPEL printing shop in Paris has manufactured for EDDIE BARCLAY more than 40 million record sleeves and albums.

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21st ANNIVERSARY... AND  
MANY THANKS FOR GIVING  
ME SUCH A GOOD START IN  
THIS CRAZY BUSINESS.**

**Norbert Saada**

**La Compagnie  
11, rue de Magdebourg,  
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- We have 142 specialists, located in two factories, at their disposition.
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# THE C.E.D. STORY

## OVER 30 LABELS TO SELL A CONSTANT STRING OF HITS

The Compagnie Europeene du Disque was the first French company to be devoted exclusively to the distribution of catalogs of all kinds. It was created as an offshoot of the Barclay Group in September 1964 with the aim of establishing a first-class distribution network throughout France.

Above all it was created as a distribution organization which would offer an utterly impartial service to all record producers—impartial because CED had no artists or labels of its own.

The first two labels to be attracted by the proposed method of operation of CED were Riviera and the highly respected classical line, Arato.

The effectiveness of CED's distribution philosophy is most tellingly underscored by the fact that within a few years the company had become the appointed distributor of no less than 40 labels of greater or lesser importance and from a wide variety of countries.

From the U.S. came the Atco line with artists like Otis Redding, Sonny and Cher, Arthur Conley, Iron Butterfly and Vanilla Fudge; Stax with Johnny Taylor and the Bar-Keys; Chess, with the Dells, Muddy Waters, and Vanguard with Joan Baez, Buffy Sainte-Marie and the Frost . . . and, of course, the associated labels of these companies.

From *Canada* came Gamma, with Robert Charlebois, Louise Forestier.

From *Holland* came CNR with the Dutch wonder boy singer Heintje, who has sold more records in German speaking territories than any other artist in history.

From *Germany* came Metronome, Golden 12 and Baccarola.

From *Switzerland* came Evasion, with Henri Des who represented his country in the 1970 Eurovision Song Contest.

From *Austria* came Amadeo, with the celebrated

"Third Man Theme" played by its creator, Anton Karas. And from *France* came a long list of labels. . . . Apostrophe, with unpublished works by the great French poet Aragon.

Albatros,  
Belier,

BYG—with its prodigious catalog of pop and contemporary music and its remarkable Actuel line of free jazz recordings.

Canetti—the Jacques Canetti line with the celebrated recording of Serge Reggiani, "Le Petit Garcon," the main recorded work of Jeanne Moreau and a whole series of records by such distinguished actors and actresses as Michel Simon, Madeleine Robinson, Jean-Paul Belmonde and many more.

Graal—with Michel Touret.

HEM,

Jackman,

Francis Lemarque,

MN, with Luc Roman, Luis Cilia.

Macheprot—the label of French comedian Francis Blanche

Magellan—with Julie Bergen

Marignan, with Jean-Paul Cara.

Ocora, the richest catalog of ethnic African music

Presse et Publicite, with Georges de Caunes

Palmares,

Selection, and

Tuba.

Then on Jan. 1, 1970, Norbert Saada's La Compagnie assigned its French catalog to CED distribution, with such artists as Hugues Aufray, France Gall, Nicole Croisille and so on, together with the U.S. catalog MCA (Louis Armstrong's "The Good Book," Bill Haley, Buddy Holly and the master of classical guitar Andres Segovia) and Bob Crewe (Oliver, Lesley Gore) and the British Carnaby label.

For several years now records distributed by CED

have scored consistently in the French hit parade, in both popular and classical charts.

The Riviera label, for example, has scored successive triumphs with "Monia" by Peter Holm, "Oh Lady Mary" by David Alexandre Winter, and the phenomenal Jean-Christian Michel who has had as many as three records in the Top ten at one time. Other chart successes for Riviera have been obtained by Nicoletta, Nino Ferrer, Guy Marchand, Raymond Lefevre and, more recently, Zanini, with "Tu Veux, Tu Veux Pas."

### Classical Field

In the classical field, with the aid of Radio Tele Luxembourg, Erato broke all sales records last winter with Vivaldi's concerto for two mandolins. Erato has also secured a permanent place of honor in the field of classical music for such artists as trumpeter Maurice Andre, flutist Jean-Pierre Rampal, organist Marie-Claire Alain and Michel Corboz who, with his Lausanne Ensemble, has enriched the listening pleasure of music lovers throughout the world with his incomparable recordings of masterpieces by Monteverdi and others.

To achieve results of this kind, CED boasts a relatively small but perfectly integrated team of young and enthusiastic people. From June 1 this year the corps of representatives will be expanded from 12 to 15—three in the center of Paris, two in the suburbs and 10 throughout the rest of France.

On this date, too, CED will be able to avail itself of a new ultra-modern and extremely large warehouse.

All the accounting, billing and statistical recording are done by the Gamma 115 computer which is shared with Barclay.

In little more than five years, CED has grown from nothing into one of the five principal record distribution companies in France; and through its export service which deals with all countries of the world, it has become the leading international French distributor.

## BARCLAY STUDIOS— THE MOST MODERN STUDIOS IN EUROPE

Directed by Maurice Villermet, with Gerhart Lehner as technical director, the Barclay Studios in the Avenue Hoche, Paris, are equipped with the most modern console in Europe. Only about one dozen of these installations are operating in the U.S.

The system has 16 tracks and uses a two-inch tape. Millions of dollars have been spent on the studios to make them the most modern and elegant in Europe.

Maurice Villermet is a man of calm disposition who shares his home with five ladies—his wife and four daughters. In his time he has been an actor, writer and cinema producer.

Gerhart Lehner, 44, was born in Gera in Germany and studied communications engineering at Leipzig and Dresden. He worked for three years with the American Forces Network in Germany, then with Bavarian Radio. He joined Barclay in 1956 and has earned his reputation as one of the leading sound engineers in Europe. His hobby is listening to U.S. pop records.



TECHNICAL DIRECTOR Gerhart Lehner—at work in the Avenue Hoche studios.

## Barclay in the Computer Age

The technological pride and joy of the Barclay Group is the Gamma 115 computer, using Bull magnetic disks, which, installed in one of the most modern offices in Paris, provides swift and utterly reliable solutions to apparently insuperable problems.

The computer can:

—establish the viability of the catalog, artist by artist;

—take care of the general accounting;

—carry out accounts analysis;

—undertake the auxiliary accounting for clients and suppliers.

—achieve simultaneous billing and control of inventory;

—take care of stock problems;

—supply commercial and statistical information.



MAURICE VILLERMET, director of the Barclay Recording Studios.

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**S.F.P. and Dimoplast salute the Barclay group  
on its 21st anniversary.**

# BARCLAY AROUND THE WORLD

Since he founded the company 21 years ago, Eddie Barclay has always thought internationally, and step by step over the years he has built up an international Barclay network which enables the group to exploit both its own and its distributed product effectively throughout the world.

Barclay's foreign operations fall into three distinct categories:

1. **Production, Promotion and Distribution companies:**  
**BELGIUM:** C.P.F.B., Brussels  
**SWITZERLAND:** Barclay Records, Geneva  
**ITALY:** S.I.F., Milan  
**CANADA:** Barclay Limited, Montreal
2. **Production and Promotion companies:**  
**HOLLAND:** Barclay Nederland, Amsterdam

- JAPAN:** Barclay Japan, Tokyo  
**SPAIN:** Compania Fonografica Espanola de Discos Barclay, Madrid  
**WEST GERMANY:** Barclay Schallplatten GmbH, Hamburg
3. **Promotion Bureau:**  
**UNITED STATES:** Barclay U.S.A., New York

## BARCLAY IN BELGIUM

The company in Brussels, Belgium, at 31, rue de Lombard, was created in 1965 and is Barclay's oldest affiliate.

Barclay Brussels is headed by 50-year-old Valere Bral—a man who loves music in all its forms. He is assisted by Adelin Janty, 36, who is also label manager.

The company has 11 sales representatives under a commercial director and a promotion service headed by 24-year-old Michele Vanpraet. The promotion department also includes two press officers, one of whom, Pol Bertinchamps, looks after the classical repertoire.

In charge of the accounts department is M. Gallez and heading up the stock department, which employs 20 people, is M. Michel.

Employing more than 50 people in total, the Belgium branch of Barclay has, in five years, established Barclay Records as a force to be reckoned with.

## BARCLAY IN CANADA

The Barclay company in Montreal, Canada, was founded in 1967 and is directed by 34-year-old Yvan Gadoua who is a qualified engineer.

The company, as well as producing and manufacturing records and tapes, distributes its own product—except in Quebec where distribution is handled by Trans Canada—and also promotes Barclay artists, both French and Canadian.

In addition to the success achieved, particularly in French speaking areas, with recordings by top French artists, Barclay Canada has also scored with its local productions by Jean-Pierre Ferland, Renee Claude and the Bel Canto.

## BARCLAY IN GERMANY

Barclay's affiliate in West Germany—based in the Metronome offices in Hamburg—is only a few months old. It is primarily a promotion and contact office and the staff are in close contact with Metronome, the company which distributes Barclay product in West Germany.

Barclay takes care of all Barclay artists arriving in Germany for television and concert appearances and also keeps a close watch on local productions in order to find local writers and composers with potential.

Barclay in Germany maintains good relations with the press, radio and TV, supervises distribution of the company's product in West Germany and—last but not least—has the intention of making the name Barclay a household word in Germany.

The office is headed by director Marco Bachmann, 33, who, as well as having extensive commercial knowledge, is a great lover of Brazilian music and jazz. His assistant is 22-year-old Tina Klinke.

## BARCLAY IN HOLLAND

Barclay's Holland office was opened in 1964 and is located in a charming 17th century house in the heart of Amsterdam.

Here 15 people are employed by director Rein Maassen, 38, whose academic career has included the study of marketing, foreign languages and economics.

He is assisted by 29-year-old Margan Jager, who speaks French, English and German as well as Dutch and enjoys studying human psychology.

## BARCLAY IN ITALY

The Barclay group in Italy is represented by SIF, which in two years has made a great impact on the Italian market and is now always represented in the national chart.

SIF, the Societa Italiana Fonografica, was founded on Jan. 17, 1968 as a production and promotion company for artists under contract to the Riviera label.

Twelve days after its establishment in Italy, SIF had an artist—Nino Ferrer—participating in the San Remo Festival. It was an undistinguished debut.

But the history of music shows that an initial disappointment is an indispensable precursor to a career of distinction and, in a very few months, SIF was to prove the truth of this principle.

In October 1968 came two striking successes—Nino Ferrer's "Donna Rosa" became the theme for the television program "Settevoci" which ran for eight months, and Peter Holm's "Monja" became a massive hit. From this point on SIF was really a force in the Italian record industry.

In 1969 the SIF company was reorganized to make it a complete record company by adding a distribution division. The first months of 1969 were spent in organizing a distribution network. But production continued unabated and Ombretta Colli's participation in the television show "E domenica ma senza impegno" ensured a further big hit with "La Moto."

In September 1969, David Alexandre Winter reached the final of the Festivalbar contest with "Oh Lady Mary" and the record stayed for several months around the top of the national chart, despite the competition of a number of cover versions.

In addition Charles Aznavour scored well with "Oramai" at the Festival of Venice—and all this in just over two years. SIF is now one of Italy's top seven record companies.

Barclay Italy is directed by Gian Piero Simontacchi, 30, who, in his time has been a racing cyclist, journalist, scriptwriter and press agent.

The other top executives with SIF are Amleto Silvestri, commercial director, who has been in the record industry for more than 12 years.

Giuseppe Caperoni, head of the administrative department, who once worked as an inspector for the Italian performing right society (SEDRIM).

Bruno Pallesi, artistic director, who was once a famous singer in Italy and is still a talented songwriter (he wrote the Italian version of "Oh Lady Mary").

Franco Simontacchi, chief of production and of the international department.

Lodovico Socci, head of press and promotion services who formerly worked for "Il Tempo."

Giorgio Bertero, press officer, who is responsible for press releases and biographies of SIF artists.

And Silvana Cairoli, head of the music publishing division, who speaks fluent French and English.

## BARCLAY IN JAPAN

One of the youngest overseas branches of the Barclay group is that established in Japan in 1969. The office is located in Tokyo and is run by a general manager with three assistants.

Although the bustling Japanese record market is highly competitive, Barclay has already scored considerable success there with singles by Raymond Lefevre and Philippe Lavil.

## BARCLAY IN SPAIN

Barclay's affiliate in Spain, housed in spacious and modern offices with sensational decor, has been established in Madrid for three years.

Although the company does not handle its own distribution, it has launched a number of top artists including Los Pop Tops, Los Bravos ("Black Is Black"), Manolo Diaz, and the Pebbles.

Distribution is by Movieplay or, in the case of the Poplandia line, by RCA.

An unusual feature about Barclay in Spain is that every day its radio department produces a one-hour radio program for 40 Spanish radio stations. The program is Explosion 68 and its hit parade has become the official hit parade of Spain, published in all music magazines.

Directing operations for Barclay in Spain is Alain Milhaud, 40, who is a former economics and law student and also an ex-classical conductor, having conducted orchestras in Switzerland, Germany and Spain.

A fluent linguist—he speaks French, Spanish, English, German and Catalan—he is one of the most talented record producers in Europe with many hits to his credit.

Directing the company is 35-year-old Raimon Cuxard, who was appointed director general in 1968, having formerly worked for Pechiney. As well as being a qualified economist, Cuxard is an excellent painter.

Administrative director is 26-year-old Feliciano Martin, appointed in March 1968. He previously worked in a bank.

Heading the artist management division of the company is Vicente Sales, 33, who has worked in European show business for many years and artistic director is 25-year-old Luis Franch who studied piano at Barcelona Conservatory and was organist with the Pop Tops before joining Barclay.

Francisco Delafuente, 27, is head of public relations and director of promotion is 30-year-old Jose Luis Yzaguine who, while working in radio, won a number of international prizes for his programs.

(Continued on page B-22)



Valere Bral



Yvan Gadoua



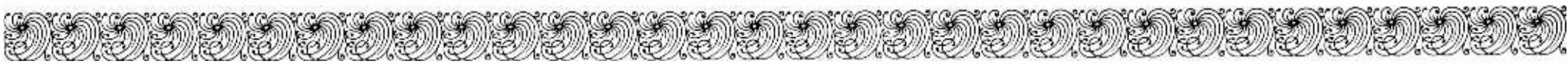
Marco Bachmann



Rein Maassen



Gian Piero Simontacchi



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*“félicite”*

*Eddie Barclay*

*on his fantastic achievement*

*during the past*

*twenty-one years*

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# THE BARCLAY STORY

• Continued from page B-4

During his stay at Guérin's Club, Eddie had met and married Nicole Vandenbusche, a girl who used to sing with the band, under the name of Eve Williams. She was to become his partner in the record enterprise.

At the same time as Eddie decided to quit the Club, his boss there, Pierre-Louis Guérin announced that he, too, had a small business project in mind. That "small project" turned out to be the Lido on the Champs-Élysées, one of the most famous night spots in the world.

Guérin lent the Club to Barclay for the first record session and the musicians—Hubert Rostaing, clarinet; Christian Bellest, trumpet; Jack Diéval, piano and Jerry Mengo, drums, gave their services free.

Barclay had decided to call the label Blue Star and those first four historic 78rpm sides were "You Belong To Me," "Body and Soul," "Rosetta" and "One o'Clock Jump."

Eddie and Nicole set up an office in the rue Pergolese with no telephone. Records were stored in the bath and delivered by Eddie by bicycle. Nicole took charge of the billing and correspondence. For two years they didn't make a cent—but neither did they incur any debts. They worked between 16 and 18 hours a day. Their records were pressed by Pathé-Marconi and were now selling at a rate of 15,000 a month.

By drastic economies they managed to save enough money for Nicole to go to New York for two weeks in search of masters. She travelled by boat, third class, and in New York stayed in a dingy hotel near Harlem.

This was the period when bebop had turned the jazz world upside down. Nicole returned loaded with masters by jazz giants like Dizzy Gillespie and Charlie Parker and the first 20 releases on Blue Star sold so well that Eddie was able to abandon cycle delivery and buy a small van.

Barclay continued his investment in jazz by launching "Jazz Magazine," which sold a remarkable 80,000 copies a month, and by his association with the Club St. Germain, which was a famous post-war showcase for many of the top American jazzmen who were featured in the Blue Star catalog.

But an even more important breakthrough was on the horizon. From Alan Morrison, a writer on Ebony magazine, Eddie learned of the sensational arrival of long playing records and knew at once that the future of the industry lay in that direction.

He flew immediately to the States and signed a reciprocal deal with Mercury. He returned to Paris with a \$5,000 advance and a set of 80 masters—enough for 40 LP's.

But immediately he ran into serious difficulties. The Pathé-Marconi company, which had pressed all his 78rpm product, was not yet convinced of the viability of long playing records and its director would not authorize any production. Barclay, however, was not to be beaten. He went to see the head of the pressing plant and persuaded him to make the albums unofficially.

The first LP's came onto the French market soon afterwards with works by Bach and Handel; within 12 days Barclay had sold 10,000. The LP revolution had begun in France, and Barclay was hailed as the *roi du microsillon*.

By 1950 Eddie Barclay still had nothing in the bank because every last centime of income went to pay pressing bills and other costs. However, the office in the rue Pergolese was now too small for the volume of business being done. A move was essential. It was to a six-room office in the rue Chambiges.

Eddie had by now engaged two secretaries, but was still handling all the deliveries himself. On the door of his van he could now paint with pride, Blue Star, Mercury, Classic and Riviera. The Barclay enterprise was growing fast.

Barclay's own composition, "Tire l'Aiguille," sung by Renée Lebas, was the company's first really big local best-seller—and the first of many.

One summer day while returning from the Gare St. Lazare where he had sent off a batch of records, Barclay was parking his car outside the company offices when a rather bedraggled and down-at-heel character hammered on the window.

"Hey," he said. "You are in the record business—I'm a singer. I work hard and I want to make it—can we work together? I live in the hotel a few doors down, but things aren't going too well at the moment. . . ."

"What's your name?" Eddie asked.  
"It wouldn't mean a thing to you—Eddie Constantine."

It was, however, to mean a very great deal indeed. Eddie signed him and recorded him and he became a good seller. And when Constantine started to be a success in films, his record sales rocketed. "L'Homme et l'Enfant" sold 200,000 copies.

In 1952 Barclay founded the Compagnie Phonographique de France with headquarters in the rue de Madrid and, through a deal with Norman Granz, acquired French rights to the Verve catalog and such top jazz artists as Count Basie, Stan Getz, Johnny Hodges and Lester Young.

He also created a 45-piece orchestra to make recordings in the style of Percy Faith and Andre Kostelanetz.

In 1955 came the sensational success of the Platters with "Only You" which sold one million copies in a month; Barclay also created the Bel Air label and signed Quincy Jones and Jimmy Mundy as staff arrangers.

In 1956 the Barclay headquarters moved to Neuilly, west of Paris and in 1959 the company signed Charles Aznavour. The following year Barclay signed Léo Ferré and in 1962 he secured the exclusive recording services of Jacques Brel.

In September, 1964, Eddie Barclay formed a new company, the Compagnie Europeenne due Disque (CED), whose principal role was that of an independent distribution organization. By the end of 1964, group turnover was running at \$12 million annually—but in the next five years the CED established itself as the leading independent distribution organization in France, almost equaling in size the distribution set-up of the Compagnie Phonographique Francaise. And by the end of 1969 the Barclay group turnover was up to \$20 million.

Mr. Edouard Rualt, the former cafe barman and amateur jazz pianist has, in 21 years, built up a tremendous enterprise and has been hailed as one of the most dynamic and visionary self-made men of the post-war era.

His achievement underlines the stark contrast between his public role as a languorous playboy and his private tenacity, dedication and perceptiveness.

He explains: "Although it may not seem like it, there is never a time when I am not working. And I shall never forget what it was like to cycle 60 kilometers through Paris every day trying to convince skeptical record dealers to buy jazz records."

## Barclay Around the World

• Continued from page B-20

### BARCLAY IN SWITZERLAND

The Swiss affiliate of the Barclay group was officially opened at 14, rue du Roveray, Geneva, on Jan. 1, 1967, and since that date it has increased its turnover by more than 40 percent every year.

In view of this success it might be thought that the time and place for the opening of a Barclay affiliate in Switzerland had been carefully planned after exhaustive surveys. But, in fact, it was just another example of Eddie Barclay's extraordinary gift for doing the right thing in the right place at the right time.

In 1966 the tendency in the Swiss industry had been toward mergers and the idea of opening a new record company office to sell what was principally a French catalog in a country which is 75 percent Germanic was regarded with a certain amount of cynical amusement in the record industry—both outside and inside the Barclay group!

But it was, of course, Eddie Barclay who had the last laugh.

Claude Aubert, assisted by Gerard Chapuis—a financial wizard—engaged a staff of four, moved into offices, ordered a basic stock of disks, advised Swiss retailers of the new Barclay presence in Switzerland . . . and waited. Barclay Switzerland at that time resembled a tiny South American republic whose population consisted entirely of colonels—all department chiefs with no departments.

The reaction of Swiss retailers was somewhat overwhelming and the veterans of the company will long remember the first 300 orders received in two days over the sole telephone line. What the retailers did not know was that the records they received were collected from stock by a press officer, parceled up by a chief buyer and invoiced by the company's director—mostly at four in the morning!

Three months later, Aubert was able to work out that the company was operating at a profit and was able to buy himself a desk. The rest of the equipment for the offices came little by little.

It was like a permanent Christmas—every week there would be a present for somebody—a telephone here, a typewriter there, a chair, a cupboard, a carpet.

However, today the offices are fully equipped and



Raimon Cuxard



Alain Milhaud



Claude Aubert



Jean Fernandez

Barclay Switzerland is an important and thriving part of the Barclay network.

Director Claude Aubert, 45, is the son of a painter and he qualified as a chemist at the University of Geneva. While at the university he would spend his evenings playing clarinet in a band.

He has worked as a chemist, musician, public relations officer, journalist and broadcaster, finally entering the music industry as a salesman.

His assistant, Brando Parlatano, 36, is from Milan and acts as buyer for the Swiss company. Also assisting Aubert is Emy Nef, a Dutch woman born in Java who has worked in a wide variety of fields and several different countries.

Francois Magnenat, 52, is sales manager and chief of

personnel for Barclay Switzerland. A knowledgeable musicologist, he previously worked for Deutsche Gramophon in Switzerland and is well known to all the Swiss retailers.

### BARCLAY IN THE U.S.

Barclay's New York office was opened in 1968 under the direction of 42-year-old Jean Fernandez—a dynamic and perceptive personality who was previously artistic director in the Paris office.

#### Catalogs Distributed By the Barclay Group

##### COMPAGNIE PHONOGRAPHIQUE FRANCAISE:

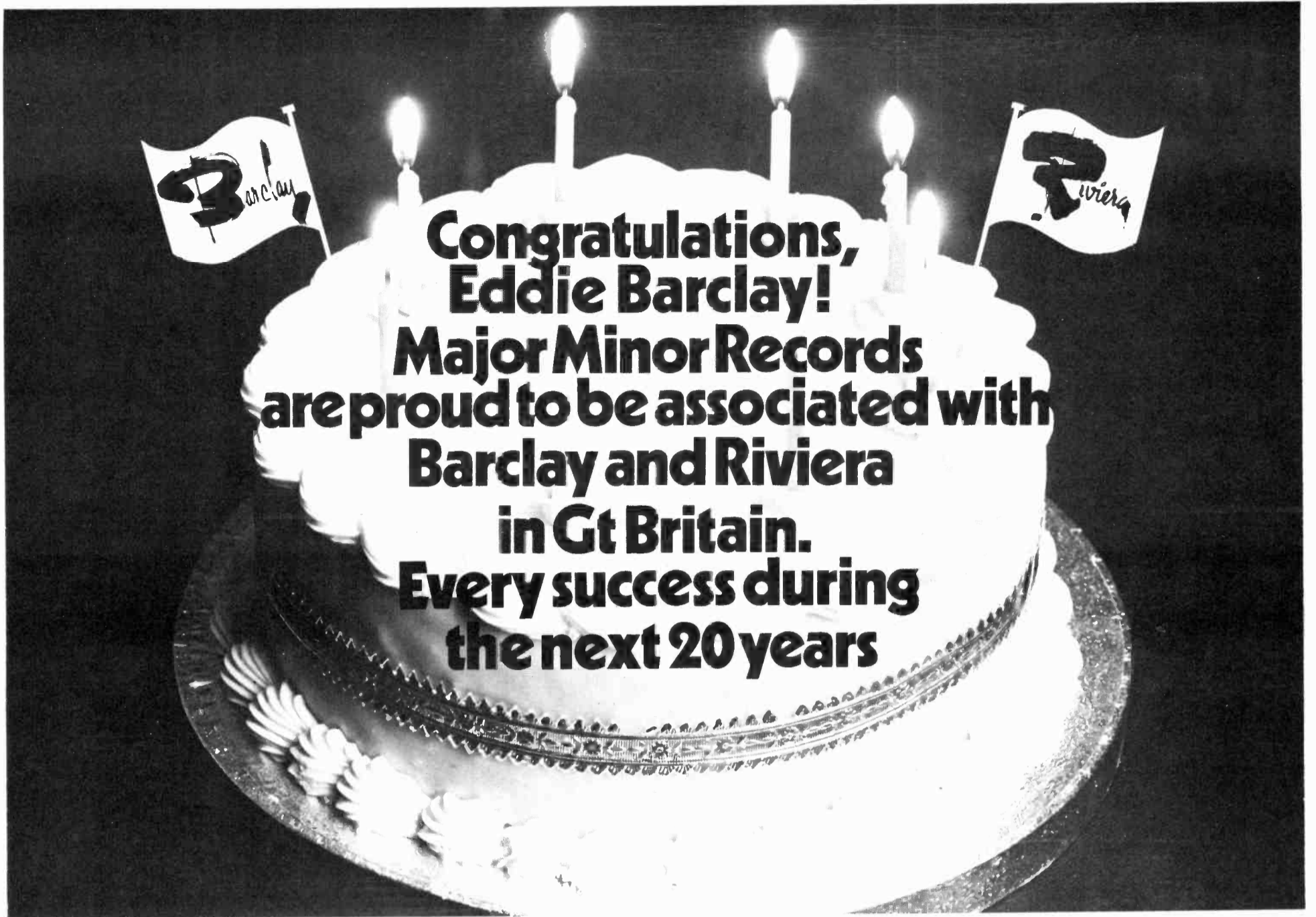
- ATLANTIC
- BANG
- BUDDAH
- COTILLION
- ELENCO
- HI-FI
- JUBILEE—JAYGEE
- MONUMENT
- ORFEON
- PROJECT 3
- 20th CENTURY FOX
- YOUNG BLOOD

##### COMPAGNIE EUROPEENNE DU DISQUE:

- AMADEO
- ATCO
- BACCAROLA
- CHESS
- DOUGLAS
- ENTERPRISE
- EXCELLO
- GRT
- METRANOME
- NASHBORO
- STAX
- TOAST
- VANGUARD
- VOLT

##### INDEPENDENT PRODUCTIONS:

- ERIC BURDON
- EXUMA
- JIMI HENDRIX
- SOFT MACHINE



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# BARCLAY'S INTERNATIONAL DEPARTMENT

Barclay's international department was set up by Eddie Barclay in September 1969 in order to give the best possible exploitation to foreign catalogs distributed both by the Compagnie Phonographique Francaise Barclay and by the Compagnie Europeenne du Disque.

Put in charge of this department was Bernard de Bosson who had previously worked with Polydor France where he directed the international department for five years and then, for three years was successively involved in production and promotion.

Before de Bosson joined Barclay the exploitation of foreign catalogs was spread among a number of different people and, although this system had achieved certain spectacular results with such recordings as "Only You," "Bad Boy" and "Zorba's Dance," there was no clear-cut policy laid down in the matter of international exploitation.

De Bosson, therefore, set down a number of objectives. Initially these involved the grouping together of all foreign catalogs and the establishment of much more regular communication and a stronger rapport with all licensors in England, America and other countries.

Having done this it was necessary to organize an international department so structured as to be able to operate as a self-contained unit.

This involved operating in such fields as discussion and finalization of contracts, and the whole gamut of exploitation comprising selection of material, supervision of manufacture of records and sleeves—in conjunction with the production and publicity departments, headed respectively by Danielle Pellissier and Alain Marouani; publicity; promotion, and sales, not only for France but for all the European countries in which the Barclay group is represented—Belgium, Holland, Switzerland, Spain, Italy and West Germany.

The next phase envisaged by de Bosson was to improve the exploitation of the various catalogs by the CED and CPF Barclay by reallocating them on a more logical basis.

There were, for example, three catalogs—Atlantic, Chess and Stax—which had the same kind of rhythm and blues and soul material and which were all being distributed by CPF. By transferring Stax and Chess to CED, the Barclay group was later able to mount a tremendous rhythm and blues operation which succeeded in deeply implanting this much into French pop culture.

And through the special series Formidable (Atlan-



Philippe Rault



Michel Brillie

tic), Terrible (Atco), Incroyable (Stax) and Remarquable (Chess) Barclay was able, several months later, to claim 80 percent of sales in the rhythm and blues field.

This was a solid base on which to build future sales by such stars as Otis Redding, Wilson Pickett, Sam & Dave, Arthur Conley, Aretha Franklin, Booker T., etc.

Parallel with all this, de Bosson initiated a system of direct imports from the U.S.A. for distribution by both the CPF and the CED. This resulted in:

1. A better awareness in France of the image of the various labels distributed by the groups.
2. Barclay's being able to provide for the specialist market the latest American records very soon after stateside release.
3. A new means of promotion which could sometimes make an imported version of "In-a-gadda-da-vida" by Iron Butterfly sell so well that Barclay was eventually required to press it and release it locally.

Since his appointment as head of the international department, de Bosson has secured the distribution of other labels, such as Buddah, and has achieved spectacular success with the recordings of Melanie for whom he arranged a tour of France, Belgium and Holland. Melanie has since scored tremendous success in Holland.

He has also scored with the Monument artist Tony

## THE INTERNATIONAL DEPARTMENT WHO THEY ARE—WHAT THEY DO

**BERNARD DE BOSSON**—Director

**PATRICIA FAES**—Personal secretary to de Bosson and responsible for liaison with other group departments.

**CAROLYNNE SHORTS**—Secretary responsible for correspondence with foreign companies.

**MICHEL BRILLIE**—A&R assistant.

**MICHELINE CABON**—Responsible for ordering of tapes and masters.

**PHILIPPE RAULT**—Promotion Manager.

**BENOIT V. GAUTIER**—Promotion of catalogs distributed by CED.

**JEAN MARESKA**—Promotion of catalogs distributed by CPF.

**DOMINIQUE DIRAT**—Promotion secretary.

Joe White whose first single "Soul Francisco" was a hit only in France and Belgium. In January 1969 Tony Joe's "Polk Salad Annie" was a big seller in France—yet it was not until six months later that he really broke through in the U.S.A.

In five years the group's international department has seen the percentage of sales claimed by foreign repertoire augmented from 1 to 10, thanks to the efficient structure of the department.

De Bosson runs the department on team lines, as an independent production unit within the Barclay group, with its own administration, its own promotion.

Following this pattern he appointed Michel Brillie as a&r assistant for all catalogs in March 1968, and then in July 1968 engaged Philippe Rault as promotion manager. Rault is now running what is now considered as the best specialized promotion team in France, comprising himself, Jean Mareska and Benoit Gautier.

Under the direction of De Bosson they undertake the promotion of all Anglo-American recordings, with Gautier concentrating on those labels distributed by CED and Mareska on those distributed by CPF.

## They Did It Marouani's Way

(Nouvelles Editions Barclay—The largest indie Publisher in France.)

Although he is France's No. 1 record man, Eddie Barclay, being a musician, was inevitably also to make his mark as a music publisher. He has in addition, achieved considerable success as a composer, having written such hits as "L'Enfant de la Balle," "Avec Ses Yeux La," "Quand je t'Embrasse," "Tire, Tire l'Aiguille" and "La Valse des Lilas," among many others.

Eddie's first publishing venture was the formation of Editions Caravelle, which was headed by Philippe Boutet. Then, in November 1964, seeking to expand his publishing interests, Eddie formed a new publishing, Nouvelles Editions Barclay.

To head up the group Eddie appointed a brilliant young publisher from the famous Marouani family—Gilbert. Under Marouani's direction, Nouvelles Editions Barclay went from strength to strength, initially handling all Barclay copyrights and then acquiring sub-publishing rights from some of the world's most important catalogs.

In addition the group was appointed to handle the copyrights of such celebrated French singers and songwriters as Enrico Macias, Claude Francois and Henri Salvador.

In five years Nouvelles Editions Barclay has become the largest and most energetic independent publishing group in France—and much of this success is due to the fact that Gilbert Marouani engaged some of the most aggressive and enterprising people to run the company—such as Regis Talar, formerly with Editions Tutti, Charlie Ganem, Patrick Vilaret, a former producer with Barclay Records, and Pierre Billon, a "heavy cat" and the "hippy" of the group who has been especially valuable for pop material.

In addition there is Jacques Rodrik who looks after the foreign catalogs, Micheline Rivers, in charge of promotion, Georges le Derf, the administrative director, and Edith Nadjar who handles copyright matters.



Gilbert Marouani—head of Nouvelles Editions Barclay.

Each of these people has made a solid contribution to the tremendous success of the publishing group.

More recently Jacques Revaux, composer of "My Way," originally published by Nouvelles Editions Barclay and a world hit for Frank Sinatra as well as a huge national hit for Claude Francois, has begun producing for Barclay and has formed a new publishing company called Trema.

Still more recently the Barclay publishing group has acquired the Curci France and Kirschner catalogs.

All in all, Nouvelles Editions Barclay now represent the following companies in France:

### INTERNATIONAL

Screen Gems, Columbia Pictures, Lois Music (James Brown catalog), Spanka (Paul Anka catalog), Dwarf

(Bob Dylan catalog), Pamper, Robert Mellin, Sparta, Curci France, Kirschner.

### NATIONAL

A.A. Music (Salvatore Adamo catalog), Cirta (Enrico Macias catalog), Jeune Musique (Claude Francois catalog), Trema.

## A HISTORY OF HITS

Among the major hits achieved with foreign repertoire by the Barclay International Department are:

**CPF:** "Black Is Black" by Los Bravos; "When a Man Loves a Woman" by Percy Sledge; the series of Formidable albums (10 volumes); "Say a Little Prayer" by Aretha Franklin; "Hey Jude" by Wilson Pickett; "Lindberg" by Charlebois and Forestier; "Bobo's Party" by Melanie; "Soul Francisco" and "Polk Salad Annie" by Tony Joe White; "Oh Happy Day" by the Edwin Hawkins Singers; the series "Super Group" with albums by Led Zeppelin, Crosby, Stills & Nash, Jimi Hendrix and the Soft Machine; the soundtrack of the film "Hello Dolly!"; "Le Clan des Sciliens" and "Lay Down" by Melanie and the Edwin Hawkins Singers.

**CED:** "Little Man" and "The Beat Goes on" by Sonny and Cher.

The r&b series "Terrible," "Incroyable" and "Remarquable."

All the records, albums and singles, of Otis Redding—especially "Dock of the Bay" and the two double albums "Otis Redding Story" Vols 1 & 2.

All the albums of Joan Baez; "Love Is Blue" by the Dells; the albums of Chuck Berry; the Series "Underground"; "In-a-gadda-da-vida" by Iron Butterfly. All the albums of Vanilla Fudge; "Soul Finger" by the Bar Kays; all the disks, albums and singles, of Booker T; the two albums of Larry Coryell; and the album and the single of the Frost, "Rock & Roll Music."



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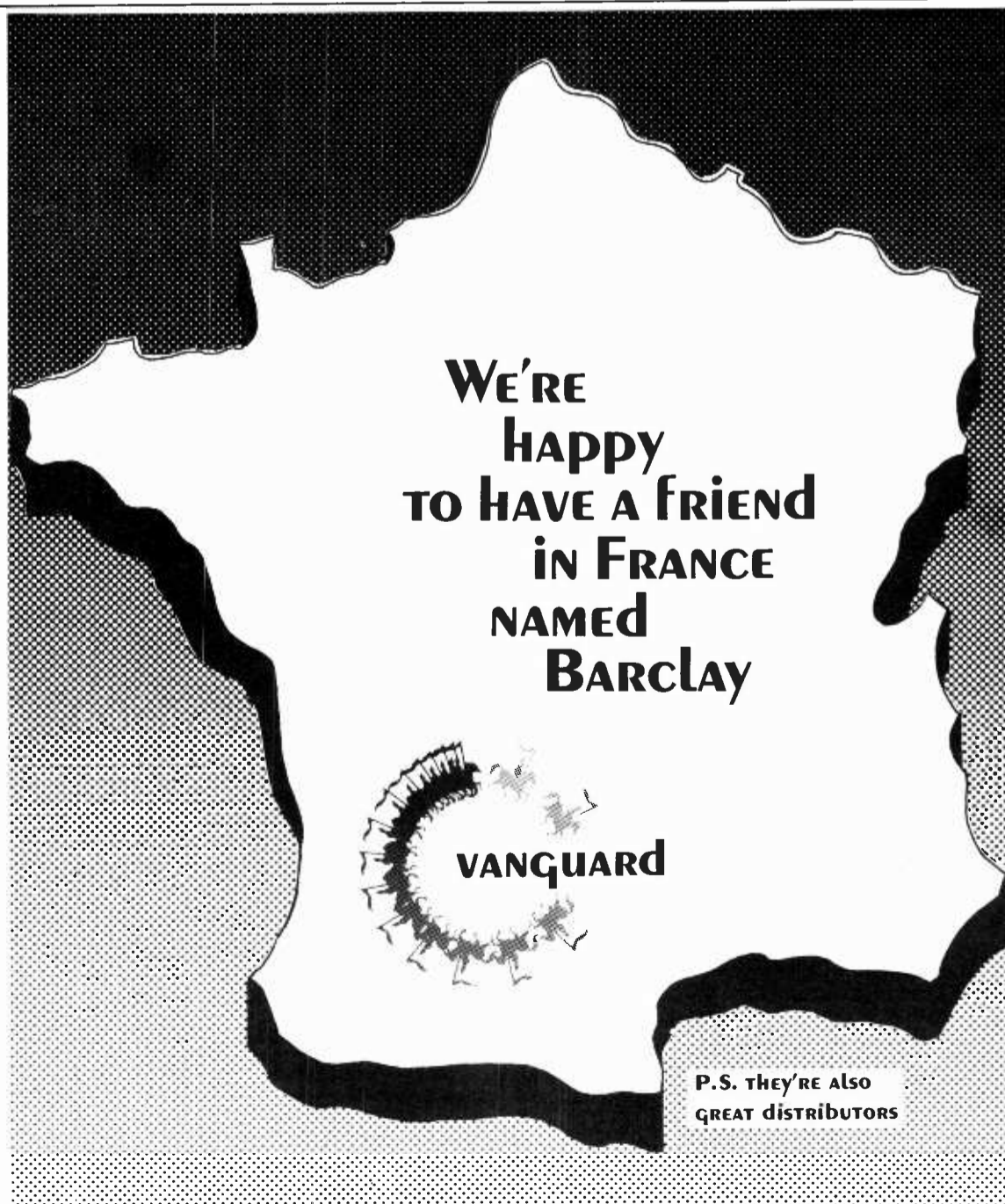


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In the list below original copyrights are indicated by an asterisk.

### 1965

- \*CAPRI C'EST FINI—Herve Vilard and 60 cover versions, including those by Vince Hill (Britain) and Lainie Kazan (USA).
- \*CHEZ LAURETTE—Michel Delpech.
- \*LA LONGUE MARCHÉ—Franck Pourcel, Paul Mauriat, Rika Zarai, Les Compagnons de la Chanson, Pat Boone (USA).
- UNA LACRIMA SUL VISO—Bobby Solo (Italy).
- \*NON C'EST RIEN (FREE AGAIN)—Jacqueline Danno, Barbra Streisand (USA), Ornella Vanoni (Italy), Jack Jones (USA), Woody Herman (USA), Kim Weston (USA).
- PUT YOUR HEAD ON MY SHOULDER—Paul Anka (Canada).

### 1966

- \*LES JOLIES COLONIES DE VACANCES—Pierre Perret.
- BLACK IS BLACK—Los Bravos (Spain), Johnny Hallyday, Paul Mauriat.
- IT'S A MAN'S, MAN'S WORLD—James Brown (USA), Nino Ferrer.
- KEEP ON RUNNING—Spencer Davis.

### 1967

- \*JE N'AURAI PAS LE TEMPS (IF I ONLY HAD TIME)—Michel Fugain, John Rowles (Britain).
- \*PENSE A L'ETE—Nicoletta.
- \*COMME D'HABITUDE (MY WAY)—Claude Francois, Paul Mauriat (France), Andy Williams, Eddy Arnold, Ferrante & Teicher, Steve Lawrence, Dizzy Gillespie, Brook Benton, Hugo Montenegro, Dionne Warwick (USA), Mantovani (Britain) etc. (A total of 70 versions).
- THE WORLD WE KNEW—Frank Sinatra (USA), Mireille Mathieu.

### 1968

- \*CANON DE PACHELBEL—Arr. by M. Dintrich.
- \*JE REVIENS CHEZ NOUS—Jean-Pierre Ferland, Les Compagnons de la Chanson, Nana Mouskouri.
- \*ENTRE NOUS DEUX LA RIVIERE—Nana Mouskouri.
- MY WAY OF LIFE—Frank Sinatra (USA), Mireille Mathieu.
- \*MON FILS—Johnny Hallyday.
- \*JEUNE HOMME—Johnny Hallyday.

### 1969

- \*L'HOMME FOSSILE—Serge Reggiani.
- AGATHA—Nino Ferrer.
- \*OH LADY MARY—David Alexandre Winter, Paul Mauriat, Dalida.
- ZOOM, ZOOM, ZOOM—Dalida.
- \*AMERICA, AMERICA—Michael Sardou.

AND THE MUSICAL "HAIR" WITH SUCH HITS AS:

- AQUARIUS—Fifth Dimension (USA), Paul Mauriat, Julien Clerc.
- LET THE SUNSHINE IN—Herbert Leonard, Julie Driscoll (Britain), Jean Bouchety.

... and now in the sixth year, 1970, Les Nouvelles Editions Barclay has already scored with:

- \*LES BALS POPULAIRES—Michel Sardou.
- \*ET MOURIR DE PLAISIR—Michel Sardou.
- SUGAR SUGAR—Claude Francois.
- THE MUSIC FROM THE FILM "LE BAL DU COMTE D'ORGEL" by Raymond Le Senechal.

# CONGRATULATIONS to BARCLAY

from the Sub-Editor of Disc Jockey in Argentina



Pedro Goyena 70-72 - Buenos Aires, Argentina  
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ON THEIR  
20<sup>TH</sup>  
ANNIVERSARY**

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a special  
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Aznavour  
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DIRECTEUR DES PROGRAMMES

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for 21 years of  
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# BARCLAY GROUP ARTISTS



*Alec*



*Charles Aznavour*



*Brigitte Bardot*



*Alain Barrière*



*Guy Bélos*



*Jeanie Bennett*



*Emmanuel Booz*



*Jacques Brel*



*Pierre Brice*



*Yul Brynner*



*Annabel Buffer*



*Cristina*



*Dalida*



*Alain Delon*



*Michel Delpech*



*Rosalie Dubois*



*Maurice Dulac*



*Dominique Dussault*



*Les Enfants Terribles*



*Leny Escudero*



*Jean-Pierre Ferland*



*Jean Ferrat*



*Léo Ferré*



*Nina Ferrer*



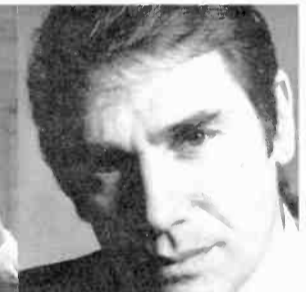
*Ferré Grignard*



*Les Guaranis*



*Peter Holm*



*Robert Hossein*



*Ivan Jullien*



*Junco Partners*



*Philippe Laval*



*Raymond Lefevre*



*Guy Marchand*



*Guy Mardel*



*Jacques Martin*



*Elsa Martinelli*



*Mireille Mathieu*



*Jean-Christian Michel*



*Eddy Mitchell*



*Monty*



*Claude Morgan*



*Philippe Nicaud*



*Nicoletta*



*The Pebbles*



*Baden Powell*



*Louis Prima*



*Rhoda Scott*



*Pierre Vassiliu*



*Cora Vaucaire*



*Danielle Vidal*



*Vigon*



*John William*



*David Alexandre Winter*



*Jean Yanne*



*Marcel Zanini*



*Les Zoo*

# HERE IS THE EXCITING THREE DAY PROGRAM

**THURSDAY MORNING, JUNE 18**  
REGISTRATION FROM 9:00 a.m.

**THURSDAY AFTERNOON, JUNE 18**  
2:00 p.m. - 4:30 p.m.

**Session 1**  
RADIO FACES THE NEW DECADE

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

5:30 p.m. - 7:30 p.m.  
**COCKTAIL RECEPTION, BILLBOARD OFFICE**  
"SOUNDS OF THE TIMES"

Astor Gallery from 4:40 p.m. and after 7:30 p.m. The Astor Gallery will be available after 7:30 p.m. also as a meeting place for informal discussions and relaxation.

**FRIDAY MORNING, JUNE 19**  
REGISTRATION FROM 8:00 a.m.

9:00 a.m. - 12:15 p.m.  
**CONCURRENT SESSIONS**

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

**Session 2**  
KEEPING TOP 40 IN TUNE WITH THE TIMES

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

**Session 3**  
THE SOUL RADIO OF THE FUTURE

- a. Keeping and Increasing Your Listeners—White and Black  
Jerry Boulding  
Operating Manager  
WWRL Radio  
Woodside, N. Y.
- b. How to Combat the Continuing Reaction Against Soul Radio  
Reginald Lavong  
Vice President, Marketing, R&B  
Capitol Records Distributing Corp.  
Hollywood, Calif.

**Session 4**  
THE AGGRESSIVE GROWTH OF EASY LISTENING FORMATS

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

**Session 5**  
CREATING A MAJOR MARKET SOUND IN A SMALL MARKET STATION

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

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

- a. Has Country Music Programming Become Too Modern?  
William J. Wheatley  
Program and Operations Manager  
WWOK Radio-Miami  
WAME Radio-Charlotte, N. C.  
Miami, Fla.

b. The Importance of Building Station Ratings by Promoting the Sale of Records at Retail  
Bruce Nelson  
Program Director  
WUBE Radio  
(Seattle, Portland & Spokane Radio)  
Cincinnati, Ohio

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

**FRIDAY AFTERNOON, JUNE 19**  
2:00 p.m. - 5:15 p.m.  
Round table discussions. Each session will be held in a different room. Each presided over by a moderator—but with each "Roundtable" (a group of 10) advancing its own "give and take" discussions, beginning with a suggested list of pertinent topics.  
Registrants will choose two of the following five topics. The first at 2:00 p.m. and the second at 3:45 p.m.

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

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

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

Joe Sullivan  
Program Director  
WMAK Radio  
Nashville, Tenn.

**Session 9**  
AUDIENCE PROMOTION—SUCCESSSES AND FAILURES

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

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

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

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

Ken Dowe  
National Operations Manager  
McLendon Broadcasting Co.  
Dallas, Tex.

**FRIDAY EVENING, JUNE 19**  
"Sounds of the Times" after 5:30 p.m. After 9:00 p.m. the Astor Gallery is available for both "Sounds of the Times" and as a meeting place for informal discussions and relaxation.

7:30 p.m. - 9:00 p.m.  
**Session 12**  
YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE

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

The panel of 3 artists:  
Johnny Rivers  
Johnny Rivers Music, Los Angeles, Calif.  
William (Smokey) Robinson Jr. V.P.  
Motown Record Corp., Detroit, Mich.  
John D. Loudermilk  
Lee Ward Corp., Nashville, Tenn.

**SATURDAY MORNING, JUNE 20**  
9:00 a.m. - 12:15 p.m.

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

**Session 13**  
CREATIVE SKILLS IN PRODUCTION

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

**Session 14**  
ADVANCE RESEARCH TECHNIQUES

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

**Session 15**  
EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES

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

**Session 16**  
INCREASING STAFF PROFESSIONAL SKILLS—THE MANAGEMENT CHALLENGE

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

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

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

12:30 p.m. - 1:30 p.m.  
**LUNCH**  
The "Sounds of the Times" Exhibit will be open during the lunch period.

**SATURDAY AFTERNOON, JUNE 20**  
2:15 p.m. - 3:45 p.m.  
**THE NEW RECORDS**  
Choose one of three concurrent sessions. Each session will be devoted to the playing

of new records which have not yet been released. It will provide an opportunity for each registrant to predict his ability to pick the hit within each of three formats:

**Session 18**  
**TOP 40 AND PROGRESSIVE ROCK**  
Moderators: George Michael  
Music Director  
WFIL Radio  
Philadelphia, Pa.  
Augie Blume  
National Promotion Manager  
New York, N. Y.

**Session 19**  
**EASY LISTENING**  
Moderators: Johnny Magnus  
KMPC Radio  
Los Angeles, Calif.

**Session 20**  
**COUNTRY MUSIC**  
Moderators: Roy H. Stingley  
Program Director  
WJJD Radio  
Chicago, Ill.  
Owen Bradley  
Vice President In Charge  
Of A&R  
Decca Records  
Nashville, Tenn.

**OPPORTUNITY WILL BE AFFORDED FOR CRITIQUE INTERCHANGE**  
Each registrant will receive samples of the unreleased records played in his session.

4:00 p.m. - 5:00 p.m.  
**Session 21**  
**BILLBOARD AWARDS FOR ACHIEVEMENT**

- a. Radio Is a World for Creative Thoughtful People  
Father Norman O'Connor  
Paulist Fathers  
Mount Paul  
Oak Ridge, New Jersey
- b. Presentation of the Billboard Awards

Stations Participating in  
Sounds of the Times  
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KING Radio Seattle, Washington	KHJ Radio Hollywood, California
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WASH Radio Washington, D.C.	KJET Radio Beaumont, Texas
WGLD Radio Oak Park, Illinois	WCBM Radio Baltimore, Maryland
KLAC Radio Los Angeles, California	WLW Radio Cincinnati, Ohio
KRAK Radio Sacramento, California	WTLC Radio Indianapolis, Indiana
KTUF Radio Phoenix, Arizona	WRKO Radio Boston, Massachusetts and others
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June 18-20

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

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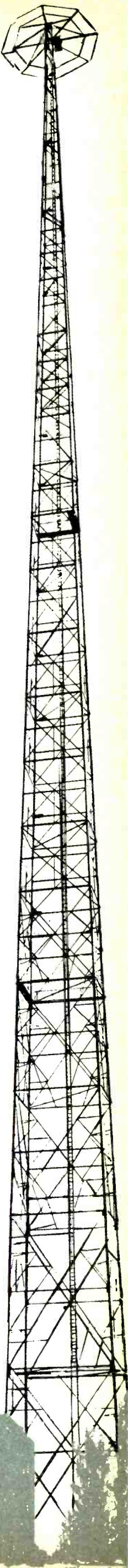
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## Soul Sauce

**BEST NEW RECORD  
OF THE WEEK:**

### "Steal Away"

**JOHNNIE TAYLOR  
(Stax)**



By **ED OCHS**

**SOUL SLICES:** Invictus Records racked up its first gold record last week when the **Chairmen of the Board** hit the mark with "Give Me Just a Little More Time." A credit to **Joe Medlin**, now with **Gamble & Huff** in Philly. **Freda Payne's** "Band of Gold" is also a top ten disk, and keep your eye and ear on the Chairmen's new one, "You Got Me Dangling on a String." They've also got a hot album named after their million seller. Motown may not miss **Holland, Dozier & Holland** but the terrific trio aren't missing either. Only their deal with Buddha via the Hot Wax label is lagging. . . . The **Delphonics** will do it again with "Trying to Make a Fool of Me," penned by another hot team, **Thomas Bell & William Heart**. . . . Cotillion has picked up **Cora Washington's** "What Can I Do" from the MJ label out of Los Angeles. The disk is showing strength in Dallas. Atlantic is also rushing "I Still Love You," by **Harvey Deal & the Galaxies** on the Eclipse label. . . . **Merry Clayton** debuts on Ode with the **Stones' "Gimme Shelter."** She sings behind the rockers on the original cut. . . . **Lloyd Price's** Turntable has set aside Tuesdays for **Clark Terry's** 17-piece orchestra and Mondays for WWRL deejays. **Chubby Checker** just finished a stint at the club. . . . **James Brown** is heading for the number one spot again with "Brother Rapp." It's moving on the pop charts too. . . . **Junior Wells'** second album for Delmark, "Southside Blues Jam," is due this week. . . . **Leon Thomas**, Flying Dutchman's high-flying jazz vocalist has completed an album with **Oliver Nelson** and the late **Johnny Hodges** for release next month. . . . **Doris Duke** is a winner for Canyon with "Feet Start Walking." . . . New from **Brook Benton:** "Don't It Make You Wanna Go Home," on Cotillion. . . . **Wilson Pickett** has become a soul interpreter for pop tunes, and now **Solomon Burke** is bidding for the same status with **Elvis' "In the Ghetto"** hit. . . . **Aretha Franklin's** summer tour of Europe includes filming a television special in Israel, "Aretha in the Holy Land." Lady Soul returns for personal appearances after almost a year when she opens a two-week stand at the International Hotel in Las Vegas, June 1. Her "Spirit in the Dark" looks real good. . . . The Ann Arbor Blues Festival has been scheduled for August 7-9 with 31 acts already in the fold for the five concerts. . . . **Gene Chandler** has joined Mercury with "Groovy Situation." President and producer for his "I Stand Accused" to break from **Isaac Hayes' "Movement"** LP. . . . **Erroll Garner's** recent concert at the renowned Salle de Pleyel concert hall in Paris was a sell-out. He will return to Europe again in July with dates already set in Scandinavia and France, where he's building in popularity. . . . **Alan Douglas** of Douglas Records reads **Soul Sauce**. Do you?

## 'Beautiful' WITH Moves Soulward

**BALTIMORE—WITH**, which bills itself as a "beautiful music" station, will begin playing more soul artists 7-midnight, according to program manager John A. Lack and music director Ed Graham. The new music trend starts June 1 on "Moonlight Experience" and will emphasize more soft soul, jazz, and folk.

"Even during the day, we don't get too soft in the music," Graham said, "but the new programming at night will feature a heavier portion of Dionne Warwick, Cannonball Adderley, Harry Belafonte, Leon Bibbs, and others." **WITH** recently scored No. 2 in a black Pulse.

Though **WITH** segues from tune to tune as do many so-called background music stations, Lack said that "good music in Baltimore is quite different from its sisters in New York, Los Angeles, and Miami.

We feel **WITH** has a brighter and more uptempo sound." The station attempts to play the original hits by artists rather than instrumental versions whenever possible. "Surely," said Lack, "we have our complement of Mantovani and Don Costa, but you'll hear more Simon & Garfunkle, Paul Mauriat, and Nancy Wilson on **WITH** than on the MOR stations in town. We've also moved into the album stuff that others aren't using—Getz and Gilberto, Shearing, Bossa Rio, and the Lettermen." He also mentioned the Beatles, Ray Charles, and the Winter Consort.

**WITH** features two vocals a half-hour. The music clusters have two instrumentals and a vocal in each.

**WITH** also adds easy listening singles into the automatic system.

## BEST SELLING **Soul Singles**

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	LOVE ON A TWO WAY STREET Moments, Stang 5012 (Gambi, BMI)	10	26	21	SO EXCITED B. B. King, BluesWay 61035 (Pamco/Sounds of Lucille, BMI)	7
2	2	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar 615 (Dakar/Jadan, BMI)	11	27	—	SPIRIT IN THE DARK Aretha Franklin, Atlantic 2731 (Pundit, BMI)	1
3	3	BROTHER RAPP James Brown, King 45-6310 (Dynatone, BMI)	5	28	—	LOVER WITH A REPUTATION/IF LOVE RULED THE WORLD Bobby Bland, Duke 460 (Don, BMI/Don, BMI)	1
4	4	SUGAR SUGAR Wilson Pickett, Atlantic 2722 (Kirshner, BMI)	8	29	—	BALL OF CONFUSION (That's What the World Is Today) Temptations, Gordy 7099 (Jobete, BMI)	1
5	11	CHECK OUT YOUR MIND Impressions, Curtom 1951 (Camad, BMI)	3	30	31	WALK A MILE IN MY SHOES Willie Hightower, Fame 1465 (Lowery, BMI)	6
6	6	I CAN'T LEAVE YOUR LOVE AGAIN Clarence Carter, Atlantic 2726 (Fame, BMI)	6	31	39	YOU GOT ME DANGLING ON A STRING Chairmen of the Board, Invictus 9078 (Gold Forever, BMI)	2
7	8	FARTHER ON DOWN THE ROAD Joe Simon, Sound Stage 7 2656 (Blackwood, BMI)	6	32	28	BAND OF GOLD Freda Payne, Invictus 9075 (Gold Forever, BMI)	9
8	5	OPEN UP MY HEART/NADINE Dells, Cadet 5667 (Pisces/Chevis, BMI/Arc, BMI)	7	33	38	I WANT TO DO EVERYTHING FOR YOU Raelets, Tangerine 1006 (Tree, BMI)	4
9	13	SWEET FEELING Candi Staton, Fame 1466 (Fame, BMI)	4	34	34	LET THIS BE A LETTER (To My Baby) Jackie Wilson, Brunswick 55435 (Dakar/Julio Brian/BRC, BMI)	5
10	7	REACH OUT & TOUCH (Somebody's Hand) Diana Ross, Motown 1165 (Jobete, BMI)	5	35	35	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7365 (Wright/Gerstl/Tamerlane, BMI)	13
11	12	IT'S ALL IN THE GAME Four Tops, Motown 1164 (Remick, ASCAP)	5	36	32	GET DOWN PEOPLE Fabulous Counts, Moira 108 (McLaughlin, BMI)	6
12	9	YOU NEED LOVE LIKE I DO (Don't You) Gladys Knight & the Pips, Soul 35071 (Jobete, BMI)	9	37	37	MY WAY Brook Benton, Cotillion 44072 (Spanka/Don C., BMI)	6
13	14	AND MY HEART SANG (Tra La La) Brenda & the Tabulations, Top & Bottom 403 (One Eyed Soul/McCoy, BMI)	4	38	36	EVERYBODY SAW YOU/CAN YOU GET AWAY Ruby Andrews, Zodiac 1017 (Ric-Wil, ASCAP/Ric-Wil, ASCAP)	5
14	18	SO MUCH LOVE Faith, Hope & Charity, Maxwell B05 (Van McCoy, BMI)	6	39	33	MAMA'S BABY DADDY'S MAYBE Swamp Dog, Canyon 30 (Roker, BMI)	6
15	10	ABC Jackson 5, Motown 1163 (Jobete, BMI)	11	40	41	CUMMINS PRISON FARM Calvin Leavy, Blue Fox 100 (Rain/All Roads, BMI)	5
16	15	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BMI)	12	41	—	THE SLY, SLICK & WICKED Lost Generation, Brunswick 55436 (Julio-Brian, BMI)	1
17	25	O-O-H CHILD Five Stairsteps, Buddah 165 (Duckstun/Kama Sutra, BMI)	10	42	43	GUIDE ME WELL Carla Thomas, Stax 0056 (East/Memphis, BMI)	4
18	27	SHE DIDN'T KNOW (She Kept on Talking) Dee Dee Warwick, Atco 6754 (Williams, BMI)	3	43	44	IT'S TOO LATE FOR LOVE Vanguards, Lamp 652 (Gold Bulb, BMI)	3
19	19	ONION SONG Marvin Gaye & Tammy Terrell, Tamla 54192 (Jobete, BMI)	6	44	—	RAINDROPS KEEP FALLING ON MY HEAD/IF YOU KNEW HIM LIKE I DO Barbara Mason, National General 005 (Blue Seas/Jac/20th Century-Fox, ASCAP/Blockbuster, BMI)	1
20	20	GET READY Rare Earth, Rare Earth 5012 (Jobete, BMI)	5	45	46	LET ME GO HIM Dionne Warwick, Scepter 12276 (Blue Seas/Jac, ASCAP)	4
21	23	IF HE CAN, YOU CAN Isley Brothers, T-Neck 919 (Triple Three, BMI)	6	46	—	CAN'T SEE YOU WHEN I WANT TO David Porter, Enterprise 9014 (East/Memphis, BMI)	1
22	24	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Luther Ingram, KoKo 2105 (East/Memphis, BMI)	3	47	48	FEET START WALKING Doris Duke, Canyon 35 (Wally Roker/Jerry Williams/No Exit, BMI)	2
23	16	3 MINUTES 2 HEY GIRL George Kerr, All Platinum 2316 (Screen Gems-Columbia/Gambi, BMI)	7	48	49	WESTBOUND #9 Flaming Ember, Hot Wax 7003 (Gold Forever, BMI)	2
24	26	VIVA TIRADO El Chicano, Kapp 2055 (TRO-Ludlow/Amstoy, BMI)	6	49	50	UNLUCKY GIRL Betty Everett, Uni 55219 (Ladybird, BMI)	3
25	22	BABY I LOVE YOU Little Milton, Checker 1227 (Metric, BMI)	8	50	—	IT'S JUST A GAME, LOVE Peaches & Herb, Date 2-1669 (Hastings, BMI)	1

## From The Music Capitals of the World

• Continued from page 29

sioned to compose an original piece for the **Harold Cohon Quartet**. It will be introduced at Long Island University at South Hampton during their summer concert series.

Columbia's **Tom Rush** opens a five-night stint at the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Wednesday (27) with comedian **David Brenner**. . . . Atlantic's **Mott the Hoople** opens its U.S. tour at the Easttown Theater, Detroit, Friday (29) and Saturday (30). June dates include Philadelphia's Electric Factory (5-6); Fillmore East (10-11); Cleveland's Allen Theater (12);

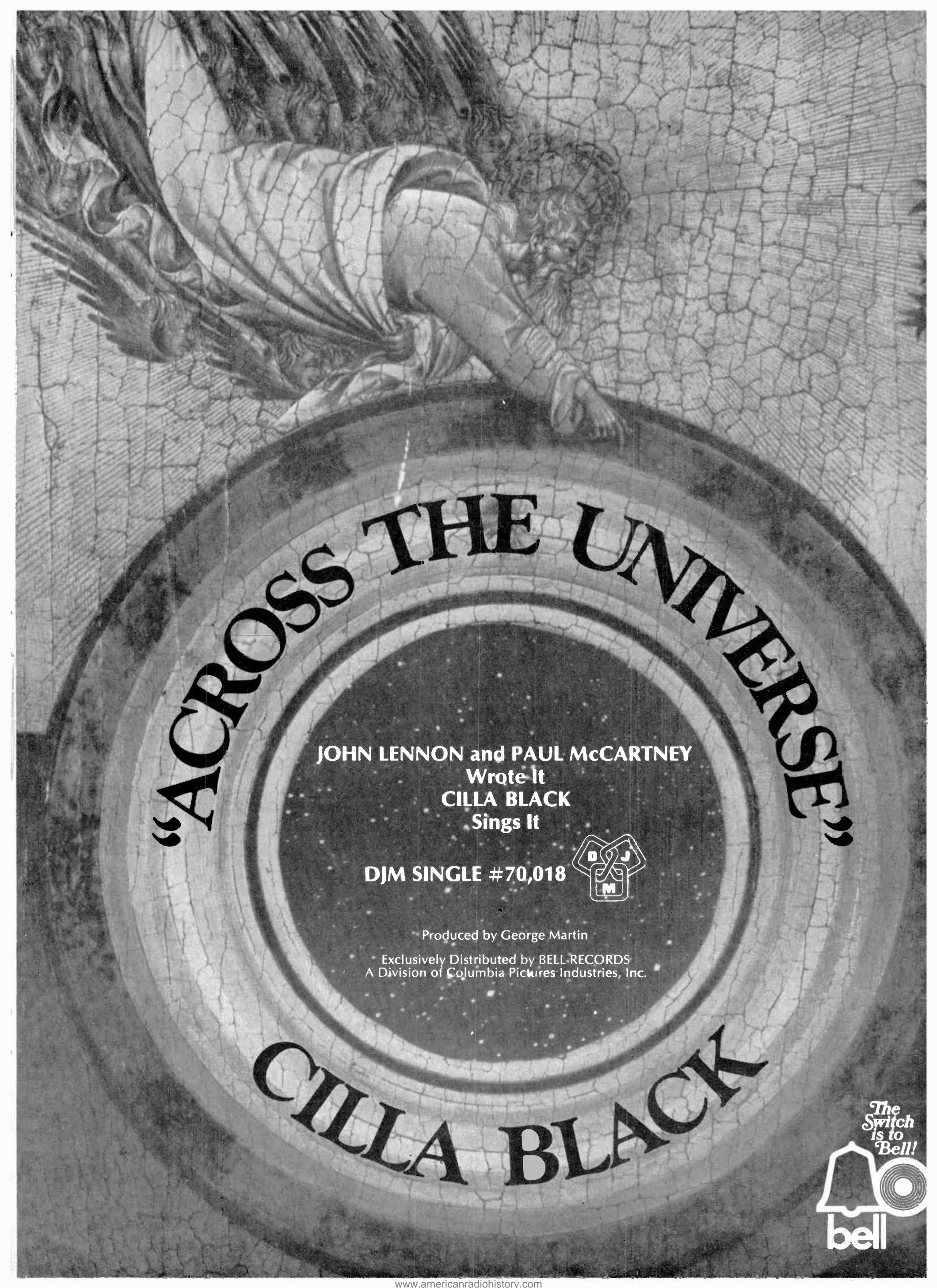
Cincinnati Crosley Field (13); Fort Worth's Convention Center (23); San Antonio's HemisFair Arena (24); Houston's Hofheinz Pavilion (25); Chicago's Aragon Ballroom (26); and Harrisburg's Amby Williams Park. They play Harvard Stadium, Cambridge, July 1.

**Vic Mochia**, a 28-year old singer from the Bronx, was inadvertently omitted from the list of winners in the Schaefer Talent Hunt. . . . The **Kinks** will be at Ungano's Thursday (4). . . . **Blue Mountain Eagle** at the Olympic Auditorium, Los Angeles, Friday (5) and the Fresno Auditorium Saturday (6). . . . **Herbie Hancock**, Warner Bros. artist, has been cited by President Glenn Leggett of

Grinnell College, Iowa, and the faculty to receive an honorary degree of Doctor of Fine Arts. . . . **Wayne Cochran and his C.C. Riders**, Starday-King group, signed by producers **Roger Smith** and **Allan Carr** to make their film debut in Avco Embassy's Rogallion Production, "C.C. Ryder & Co," starring **Joe Namath** and **Ann-Margret**. . . . **Glenn Yarbrough** set to appear in concert at the Valley Music Theatre in Salt Lake City Aug. 14-16. . . . **Donna Theodore**, Jubilee singer, into El San Juan, Puerto Rico, for two weeks beginning July 15. . . . Drummer **Les De Merle** debuted his new big band at Jersey Steak Pit, Paramus, N.J., May 22, United Artists just released his "Spectrum" album. has been named by the Future Business Leaders of America as "Business Leader of the Year in the Entertainment Industry." Mathis will accept his award on June 15 in Philadelphia at the organization's yearly conference.

FRED KIRBY





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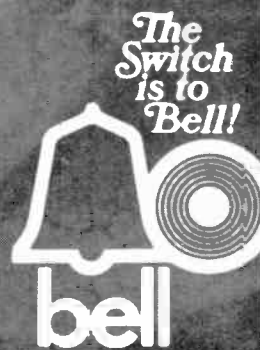
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MARKET PLACE

Continued from page 48

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Say You Saw It in Billboard

Billboard SPECIAL SURVEY For Week Ending 5/30/70

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	THE ISAAC HAYES MOVEMENT	Enterprise ENS 1010	7	26	—	NOT ON THE OUTSIDE	Moments, Stang 1000	1
2	2	PSYCHEDELIC SHACK	Temptations, Gordy GS 947	9	27	34	GIVE ME JUST A LITTLE MORE TIME	Chairmen of the Board, Invictus ST 7300	5
3	3	THIS GIRL'S IN LOVE WITH YOU	Aretha Franklin, Atlantic SD 8248	16	28	30	MY MAN! WILD MAN!	Wild Man Steve, Raw 7000	18
4	4	GRITTY, GROOVY & GETTIN' IT	David Porter, Enterprise ENS 1009	11	29	26	BLACK GOLD	Nina Simone, RCA Victor LSP 4248	13
5	5	GET READY	Rare Earth, Rare Earth RS 507	19	30	28	LOVE, PEACE & HAPPINESS	Chambers Brothers, Columbia KGP 20	20
6	16	STILL WATERS RUN DEEP	Four Tops, Motown MS 704	9	31	27	PUZZLE PEOPLE	Temptations, Gordy GS 949	34
7	7	COUNTRY PREACHER	Cannonball Adderley Quintet, Capitol SKA0 404	11	32	29	SANTANA	Columbia CS 9781	24
8	6	I WANT YOU BACK	Jackson 5, Motown MS 700	20	33	33	DO THE FUNKY CHICKEN	Rufus Thomas, Stax STS 2028	4
9	9	FUNKADELIC	Westbound 2000	10	34	36	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. III	Motown MS 702	20
10	12	I'LL NEVER FALL IN LOVE AGAIN	Dionne Warwick, Scepter SPS 581	5	35	38	PORTRAIT	Fifth Dimension, Bell 6045	3
11	8	GLADYS KNIGHT & THE PIPS GREATEST HITS	Soul SS 723	9	36	41	COME TOGETHER	Ike & Tina Turner & the Ikettes, Liberty LST 7637	3
12	10	SWISS MOVEMENT	Les McCann & Eddie Harris, Atlantic SD 1537	25	37	37	THE DEVIL MADE ME BUY THIS DRESS	Flip Wilson, Little David LD 1000	14
13	17	REAL FRIENDS	Friends of Distinction, RCA Victor LSP 4313	9	38	40	BITCHES BREW	Miles Davis, Columbia GP 26	3
14	14	SOUL ON TOP	James Brown, King KS 1100	7	39	43	YOU AND ME	Jerry Butler, Mercury SR 61269	3
15	11	COMPLETELY WELL	B. B. King, BluesWay BLS 6037	23	40	47	BAND OF GYPSIES	Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	2
16	20	STEVIE WONDER "LIVE"	Tamla TS 298	8	41	46	RIGHT ON	Wilson Pickett, Atlantic SD 8250	7
17	18	DELPHONICS' SUPER HITS	Philly Groove PG 1152	28	42	42	I'M JUST A PRISONER	Candi Staton, Capitol ST 4201	2
18	15	STAND	Sly & the Family Stone, Epic BN 26456	57	43	50	FAREWELL	Diana Ross & The Supremes, Motown MS2 708	2
19	19	TODAY	Brook Benton, Cotillion SD 9018	15	44	31	CREAM OF THE CROP	Diana Ross & the Supremes, Motown MS 694	27
20	13	HOT BUTTERED SOUL	Isaac Hayes, Enterprise ENS 1001	47	45	39	I'M A LOSER	Doris Duke, Canyon 7704	4
21	21	LIKE IT IS	Dells, Cadet LPS 837	14	46	32	GOODNESS	Houston Person, Prestige PR 7678	12
22	25	McLEMORE AVENUE	Booker T. & the MG's, Stax STS 2027	5	47	49	JR. WALKER & THE ALL STARS LIVE	Soul SS 725	2
23	23	WALKING IN SPACE	Quincy Jones, A&M SP 3023	25	48	—	GREATEST HITS	Fifth Dimension, Soul City SCS 33900	1
24	24	MOVE YOUR HAND	Lonnie Smith, Blue Note BST 84326	5	49	48	COMMENT	Les McCann, Atlantic SD 1547	6
25	22	AIN'T IT FUNKY	James Brown, King KS 1092	16	50	—	STAIRSTEPS	Buddah BDS 5061	1

Vox Jox

Continued from page 40

manager of WOAI in San Antonio, died May 9 of a heart attack. A former singer in the Chicago area, he got his first radio job on KTEM in Temple, Tex., while in the army in World War II. Survivors include his wife and three sons.

"Waltz for Tricia," written by Dick McGarvin of KSFO in San Francisco for his daughter, was one of the tunes on the Mystic Moods' "Stormy Weekend" album, Philips Records. . . . Ned Skaff has been named program director of KFI, Los Angeles; he'd been news director of the easy listening station. Seems like KFI has been going through program directors the past couple of years like a bat out of hell. I don't know Mr. Skaff; he might be good. But I still believe program directors

should ordinarily come out of the music side of a radio station.

Richard S. Garvin, formerly with KSJO in San Jose, Calif., will be the new general manager of WUNO in Rio Piedras, Puerto Rico; Alfred D. Herger will be program director. The station is now owned by Mooney Broadcasting, which also owns WMAK in Nashville. . . . George Lester has left WOAI in San Antonio (he did the early morning show) to join KBUC, same city, also an early morning show. . . . Chuck Holloway has joined KCOH in Houston and is doing a 6-10 a.m. show.

Bill Hennes, program director of WNHC in New Haven, Conn., is now also doing the music chores, following the departure of Tom Kennedy to WKRO in Boston. . . . Jack Alix has been upped to

operations manager of WEEL in Fairfax (Washington suburb), Va. . . . Paul Warner, formerly of WEW in St. Louis, has shifted over to KSK, St. Louis, and will do a 5-6 a.m. show, plus a Saturday stint. He'd been program director of WEW.

Did you ever notice how this column just continues to roll along without ever mentioning Ted Atkins. . . . KMOX in St. Louis has launched a series of Sunday programs dedicated to the Big Bands. . . . Jim Burke, 20-year radio veteran, has joined WLOD in Fort Lauderdale, Fla. He'd been somewhere up in Norfolk and Philadelphia. . . . I think I already mentioned that Dick Roberts is the new program director of WASH-FM, Washington; he'd been at KOGO, San Diego.

make your mark

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Advertising deadline:  
July 24, 1970

Issue date:  
August 29, 1970

Say You Saw It in Billboard

# “lost generation”

written, arranged & performed by

● ●  
**jimmy  
webb**

*“Where Are Your Daughters and  
Where Are Your Sons?”*

*... Where Are Your Dreams?*

*—Lost Generation”*

*published by JA-MA MUSIC*

Produced by Madelon Baker  
For Audio Arts Productions



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(Continued on page 52)

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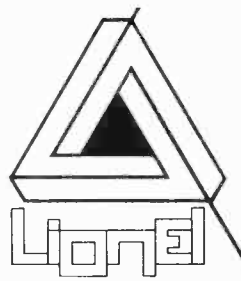
YOUR PAYMENT MUST ACCOMPANY THIS ORDER

# 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.

WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE, Artist, Label & Number	Wk. On Chart
1	3	3		EVERYTHING IS BEAUTIFUL Ray Stevens, Barnaby 2011 (Ahab, BMI)	7
2	3	4	7	DAUGHTER OF DARKNESS Tom Jones, Parrot 40041 (Felsted, BMI)	5
3	2	2	2	AIRPORT LOVE THEME Vincent Bell, Decca 32659 (Shanley, ASCAP)	8
4	1	1	1	FOR THE LOVE OF HIM Bobbi Martin, United Artists 50602 (Teeger, ASCAP)	11
5	14	21		SOULIAMON (African Trilogy II) Neil Diamond, UNI 55224 (Profit, BMI)	5
6	8	12	15	WHICH WAY YOU GOIN' BILLY? Poppy Family, London 129 (Gone Fishin', BMI)	6
7	6	5	5	LET ME GO TO HIM Dionne Warwick, Scepter 12276 (Blue Seas/Jac, ASCAP)	6
8	11	13	14	COME SATURDAY MORNING Sandpipers, A&M 1134 (Famous, ASCAP)	20
9	14	—	—	THE WONDER OF YOU Elvis Presley, RCA Victor 47-9835 (Duchess, BMI)	2
10	9	7	9	OH HAPPY DAY Glen Campbell, Capitol 2787 (Kama Rippa/Edwin Hawkins, ASCAP)	8
11	7	6	4	WHAT IS TRUTH? Johnny Cash, Columbia 4-45134 (House of Cash, BMI)	7
12	10	10	16	VIVA TIRADO El Chicano, Kapp 2055 (TRO-Ludlow/Amestoy, BMI)	7
13	15	22	30	SONG FROM MASH Al DeLory, Capitol 2055 (20th Century Music Corp., ASCAP)	4
14	36	—	—	PRIMROSE LANE O. C. Smith, Columbia 4-45106 (Gladys, ASCAP)	2
15	37	—	—	HEY MISTER SUN Bobby Sherman, Metromedia 188 (Green Apple, BMI)	2
16	19	21	35	YOU'LL REMEMBER ME Peggy Lee, Capitol 2817 (S.F.Z./Winton House, ASCAP)	4
17	17	19	39	GROVER HENSON FEELS FORGOTTEN Bill Cosby, UNI 55223 (Wild, ASCAP)	5
18	18	32	33	HEY, THAT'S NO WAY TO SAY GOODBYE Vogues, Reprise 0909 (Stranger, BMI)	4
19	16	11	10	EVERYBODY'S OUT OF TOWN B. J. Thomas, Scepter 12277 (Blue Seas/Jac, ASCAP)	8
20	22	—	—	PASSPORT TO THE FUTURE Jean Jacques Perrey, Vanguard 35105 (Melrose, ASCAP)	2
21	27	38	—	UNITED WE STAND Brotherhood of Man, Deram 85059 (Belwin-Mills, ASCAP)	9
22	23	23	29	REFLECTIONS OF MY LIFE Marmalade, London 20058 (Walrus, ASCAP)	6
23	24	24	27	THE BEST THING YOU'VE EVER DONE Barbra Streisand, Columbia 45147 (E. H. Morris, ASCAP)	4
24	26	39	—	REACH OUT & TOUCH (Somebody's Hand) Diana Ross, Motown 1165 (Jobete, BMI)	3
25	28	30	37	HITCHIN' A RIDE Vanity Fair, Page One 21029 (In Tune, BMI)	5
26	31	31	32	HUM A SONG (From Your Heart) Lulu, Atco 6749 (Walden Crealey, ASCAP)	4
27	25	29	31	WHOEVER FINDS THIS, I LOVE YOU Mac Davis, Columbia 4-45117 (BnB, BMI)	6
28	30	—	—	I WANNA BE A FREE GIRL Dusty Springfield, Atlantic 7279 (Assorted, BMI)	2
29	—	—	—	THE LONG AND WINDING ROAD Beatles, Apple 2832 (Maclen, BMI)	1
30	—	—	—	GIMME DAT DING Pipkins, Capitol 2819 (Duchess, BMI)	1
31	32	35	—	CECELIA Simon & Garfunkel, Columbia 4-45133 (Charing Cross, BMI)	3
32	33	33	38	PUPPET MAN Fifth Dimension, Bell 880 (Screen Gems-Columbia, BMI)	4
33	34	34	34	COME TOUCH THE SUN Charles Randolph Greaen Sounde, Ranwood 872 (Blue Seas/20th Century, ASCAP)	4
34	39	—	—	KILLER JOE Quincy Jones, A&M 1163 (Andante, ASCAP)	2
35	—	—	—	MOVE ME, O WONDRIOUS MUSIC Ray Charles Singers, Command 4135 (Wendy/Budd, ASCAP)	1
36	—	—	—	RED RED WINE Vic Dana, Liberty 56163 (Tallyrand, BMI)	1
37	38	—	—	MISSISSIPPI John Phillips, Dunhill 4236 (Alchemy, ASCAP)	2
38	—	—	—	MA BELLE AMIE Jerry Ross Symposium, Colossus 113 (Legacy BMI)	1
39	40	—	—	THEME FROM ROOM 222 Floyd Cramer, RCA 47-9841 (Fox Fanfare Music Inc., BMI)	2
40	—	—	—	THINK SUMMER Ed Ames & Marilyn Maye, RCA Victor 47-9843 (September, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 5/30/70



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What will he find  
when he gets there?

A muddy rice paddy  
in some other Vietnam.

Hate and confrontation  
at the college of his choice.

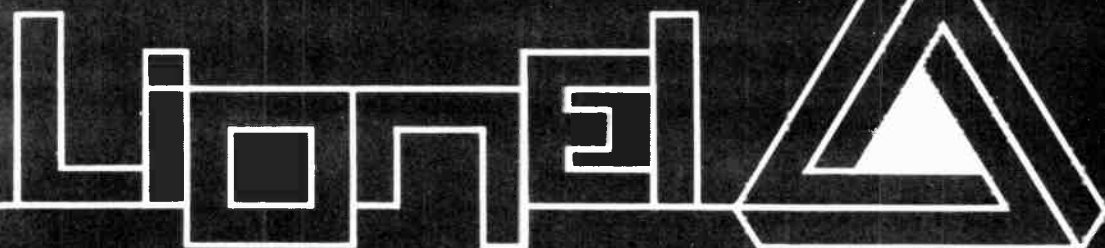
The lonely oblivion of  
drugs in a crumbling hallway.

Or will we, in the short time  
left, find a way to make  
this bitter earth better . . .

**THIS BITTER EARTH** L3201

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**THE SATISFACTIONS**



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# Country Music

## Sundi Plans Total Fla. Plant Complex

TAMPA — Sundi Records, now going strong into country product, is the only Florida-based national label, and is moving in many directions.

"A great deal of Florida talent is being produced elsewhere," said Gil Cabot, president of Sundi. "We hope even-

tually to have a complete operation here to exploit the Florida talent, and that includes our own pressing plant."

Sundi already has branched over into the publishing field with Candius, Rendezvous and To-Bac music. It has a full staff  
(Continued on page 60)

## Country Seminar Probes Sales, Airplay, Trends

By BILL WILLIAMS

NASHVILLE—"There are a half million jukeboxes in America, and at least a fourth of them are programming some country records," according to Finley Duncan, owner of a Florida chain of jukeboxes.

Duncan, one of dozens of speakers to address the first annual Country Music Radio Seminar here, said he could not accept the fact that a "good selling" country record was one which sold "forty or fifty thousand." He said the jukeboxes alone accounted for far more than that.

Duncan, who also has his own label (Minaret), his own publishing company (Chufin) and his own production firm (Playground), said he owns 100 boxes, and 40 percent of these are completely programmed

country. About 70 percent are partly country.

"There is room for improvement of relationships between radio music directors and jukebox operators," Duncan said. He suggested they could work closely together on determining most requested and most played (in jukebox) tunes.

Duncan said his hottest selling country artists, as far as jukebox play is concerned, are Sonny James, Charley Pride, Merle Haggard, Glen Campbell, Conway Twitty and Luke the Drifter. Although the last two Johnny Cash singles have been big hits, they have not done well on jukebox play.

Jukebox operators deal directly with one-stops in almost all cases now, Duncan said, and rarely with distributors. He feels

the one-stops are the key to country music single sales.

Gene Ferguson, national country promotion director for Columbia, said the big problem in the sale of country singles is still that of getting the rack jobber to stock records. "People are simply unable to buy a country single in many markets," he said. "Even our own distributors buy only so many records."

On the same panel, music director Shelly Davis of WRCP, Philadelphia, said he was "getting an education" on the matter of selling records. Davis, who has worked all formats, has been involved in country music only about a year. He said he bases his station's play list on requests, since there is little else to guide him in a proper format. And he said somewhat facetiously that he is tired of promotion men telling him he is not selling records.

Another panelist in this group, Troy Shondell, explained briefly the role of the performance rights organizations.

**McKinnon Warns**

In another of the discussions, Dan McKinnon of KSON, San Diego, warned that if country music continues toward its modern trend it could lose its identity. He said it wasn't necessary for country music to identify with youth because youth really is not experienced enough to identify with country.

Bill Jenkins of WWOL, Buffalo, said his station avoids using the term "country" because it doesn't need an identity tag. Bill Wheatley, of WWOK, Miami, uses the term, but says the music speaks for itself. Rocky Reich of WUNI, Mobile, said his station simply doesn't make an issue of it.

McKinnon said artists today make more money and sell more records in a broader market, but insisted they should not forget the music that brought them their initial recognition. When he tries to broaden too much, McKinnon said, "he develops a nothing sound." McKinnon said KSON, in order to avoid the "too modern" sound, often plays records a few years old before the strong trend toward modernism began.

Jenkins said today's Nashville Sound picks up middle-of-the-road and rock graduates, and gets programming away from blandness. He said the country music fan "no longer wears white socks, and that stressing the blue collar audience has backfired." He suggested it is a more sophisticated audience.

Bill Olsen, WINN, Louisville, and Bill Mack of WKLN, Wilmington, N.C., also stressed use of the Nashville Sound to "keep the station sound consistently good," and to "sell clients."

Cliff Williamson, young Chart producer, frankly admitted that he makes records that, hopefully, both the rock and country fans will buy. He expressed an attitude of trying to please everybody for maximum sales.

A panel on industry relationship dwelt on the rapport between radio stations on one hand and dealers and distributors on the other. There were detailed

(Continued on page 60)

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

**Brite Star's Pick Hits**  
 My Love—Sonny James (Capitol)  
 Soul & Inspiration—Steve & Eydie (RCA)  
 Heart Over Mind—Mel Tillis (Kapp)  
 I Want to Be Free—Steven Lavalie (Lavalie)  
 Luziana River—Van Trevor (Royal American)  
 Think Upon Me Gentle—Sudie Callaway (Avenue South)  
 Forever Is Such a Long Long Time—Lonnie Holt (Breeze)  
 Dallas Is the City for Me—Milus Bradley (POD RECORDS)  
 Pocket Full of Friends—I Don't Know (Viking)  
 Hollywood Town—Ronald Dorsey (Preview Records)  
 After All These Years (LP)—Carmine Gagliardi (Cambray)  
 Country on Console—Carolyn Watts (LP)

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

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

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b/w PROUD TO BE TOGETHER (Happy To Be What We Are)

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country music is  
watching this hit . . .*

# 'HEART OVER MIND'

Kapp 2086

# MEL TILLIS

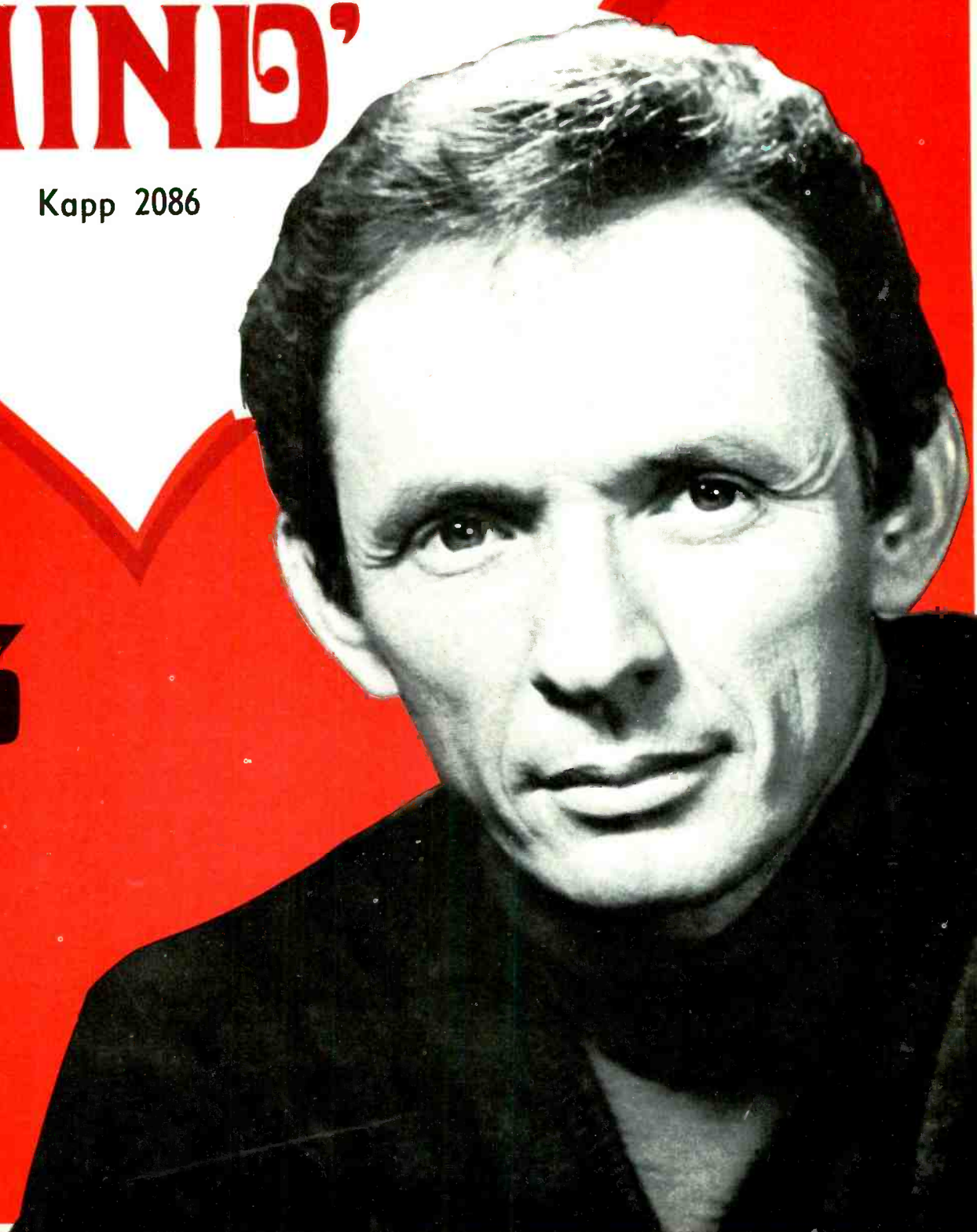
Watch for the next hit  
on MGM Records

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815 16th Avenue, South  
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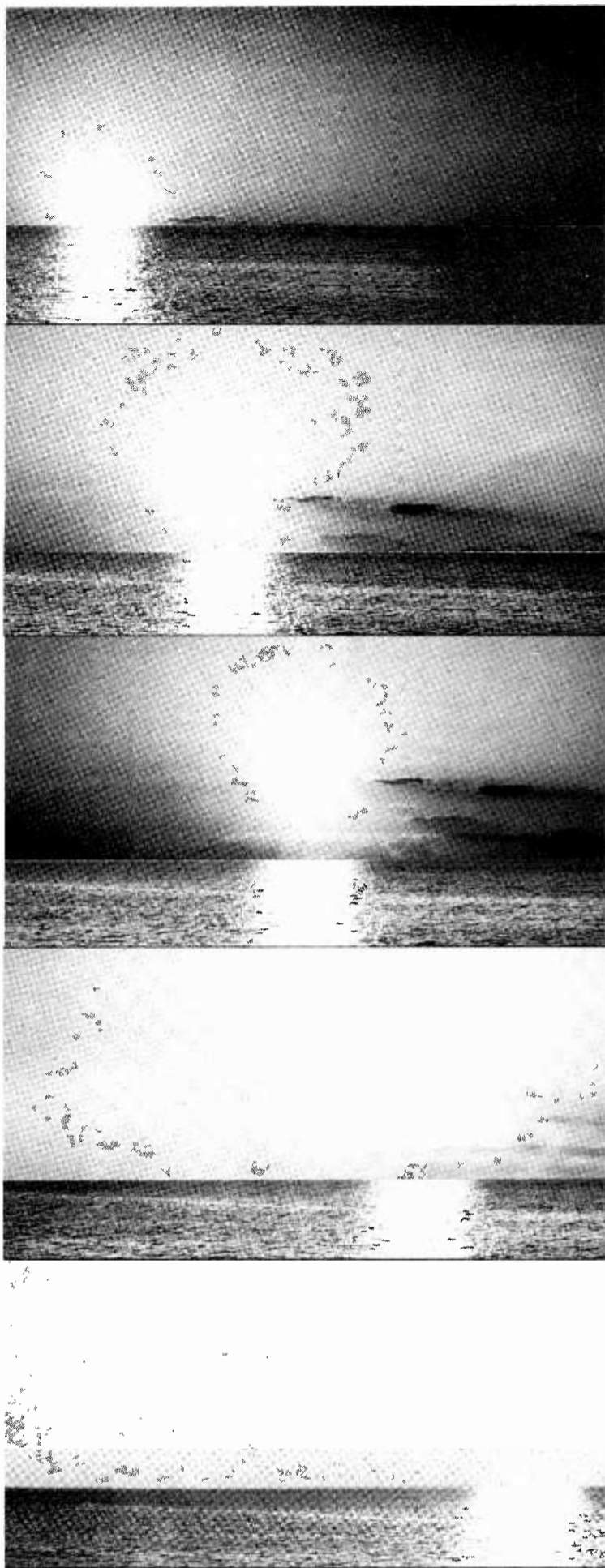
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# Hot Country Singles

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ONCE EVERY 133 DAYS,  
DAVID ROGERS HAS A HIT.

In a little less than two years,  
he's had five consecutive chart singles.  
And now it's time for another.  
Because David Rogers has a new Columbia release,  
"So Much In Love With You."  
And it's already getting national airplay.  
But then, that's only natural.  
Because David Rogers' record speaks for itself.

DAVID ROGERS' NEW COLUMBIA SINGLE  
"SO MUCH IN LOVE WITH YOU"  
(4-45111)



This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	MY LOVE Sonny James, Capitol 2782 (Duchess, BMI)	8
2	2	HELLO DARLIN' Conway Twitty, Decca 32661 (Twitty Bird, BMI)	6
3	4	WHAT IS TRUTH? Johnny Cash, Columbia 4-45134 (House of Cash, BMI)	7
4	3	I DO MY SWINGING AT HOME David Houston, Epic 5-10596 (Algee, BMI)	9
5	5	POOL SHARK Dave Dudley, Mercury 73029 (Newkeys, BMI)	12
6	6	IS ANYBODY GOIN' TO SAN ANTOINE? Charley Pride, RCA Victor 47-9806 (Tree, BMI)	13
7	16	SHE'S A LITTLE BIT COUNTRY George Hamilton IV, RCA Victor 47-9829 (Wilderness, BMI)	5
8	8	SHOESHINE MAN Tom T. Hall, Mercury 73039 (Newkeys, BMI)	9
9	13	STREET SINGER Merle Haggard & the Strangers, Capitol 2778 (Shade Tree, BMI)	7
10	11	HEART OVER MIND Mel Tillis, Kapp 2086 (Cedarwood, BMI)	6
11	9	LOVE IS A SOMETIMES THING Bill Anderson, Decca 32643 (Stallion, BMI)	12
12	10	RISE AND SHINE Tommy Cash, Epic 5-10590 (Cedarwood, BMI)	10
13	18	SINGER OF SAD SONGS Waylon Jennings, RCA Victor 47-9819 (Jack, BMI)	7
14	17	I CAN'T SEEM TO SAY GOODBYE Jerry Lee Lewis, Sun 1115 (Robertson, ASCAP)	6
15	15	LOVIN' MAN Arlene Harden, Columbia 4-45120 (Acuff-Rose, BMI)	6
16	27	LONG LONG TEXAS ROAD Roy Drusky, Mercury 73956 (Combine, BMI)	4
17	20	LILACS AND FIRE George Morgan, Stop 365 (Window, BMI)	7
18	24	TOGETHERNESS Buck Owens & Susan Raye, Capitol 2791 (Blue Book, BMI)	4
19	53	HE LOVES ME ALL THE WAY Tammy Wynette, Epic 5-10612 (Algee, BMI)	2
20	7	STAY THERE TILL I GET THERE Lynn Anderson, Columbia 4-45101 (Gallico, BMI)	11
21	14	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	15
22	12	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside O10 (Back Bay, BMI)	17
23	21	I KNOW HOW Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	13
24	19	LOVE HUNGRY Warner Mack, Decca 32646 (Page Boy, SESAC)	9
25	26	OH HAPPY DAY Glen Campbell, Capitol 2787 (Kama Ripa/Edwin Hawkins, ASCAP)	6
26	28	I'VE BEEN WASTING MY TIME John Wesley Ryles I, Columbia 4-45119 (Hall-Clement, BMI)	5
27	23	A WOMAN LIVES FOR LOVE Wanda Jackson, Capitol 2761 (Gallico, BMI)	9
28	29	A WOMAN'S HAND Jean Shepard, Capitol 2774 (Champion, BMI)	6
29	22	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45095 (Tree, BMI)	13
30	34	YOU AND ME AGAINST THE WORLD Bobby Lord, Decca 32657 (Contention, SESAC)	5
31	31	TOMORROW NEVER COMES Slim Whitman, Imperial 66441 (Noma, BMI)	7
32	37	HEAVENLY SUNSHINE Ferlin Husky, Capitol 2793 (Gallico, BMI)	3
33	33	ALL THAT KEEPS YOU GOIN' Tompall & Glaser Brothers, MGM 14113 (GB, ASCAP)	8
34	47	I'M LEAVING IT UP TO YOU Johnny & Jonie Mosby, Capitol 2796 (Venice, BMI)	4
35	38	BIG WHEEL CANNON BALL Dick Curless, Capitol 2780 (Southern, ASCAP)	5
36	61	THE MOST UNCOMPLICATED GOODBYE Henson Cargill, Monument 1198 (Blue Crest, BMI)	3
37	42	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor 47-9832 (Stallion, BMI)	3

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	41	DOWN IN NEW ORLEANS Buddy Alan, Capitol 2784 (Blue Book, BMI)	5
39	39	EVERYTHING IS BEAUTIFUL Ray Stevens, Barnaby 2011 (Ahab, BMI)	5
40	32	SUGAR SHACK Bobby G. Rice, Royal American 6 (Dun Dee, BMI)	6
41	25	DON'T TAKE ALL YOUR LOVIN' Don Gibson, Hickory 1559 (Acuff-Rose, BMI)	12
42	36	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	13
43	58	OLD MAN WILLIS Nat Stuckey, RCA Victor 47-9833 (Combine, BMI)	3
44	51	YOU'RE GONNA NEED A MAN Johnny Duncan, Columbia 4-45124 (Detail, BMI)	4
45	59	A GOOD THING Bill Wilbourne & Kathy Morrison, United Artists 50660 (Passkey, BMI)	4
46	68	WARMTH OF THE WINE Johnny Bush, Stop 5402 (Window, BMI)	3
47	—	IF I EVER FALL IN LOVE (With a Honky Tonk Girl) Faron Young, Mercury 73065 (Newkeys, BMI)	1
48	48	LITTLE BIT LATE Lewie Wickham, Starday 888 (Para-Kim, BMI)	10
49	49	PICKIN' WILD MOUNTAIN BERRIES Kenny Vernon & Lawanda Lindsay, Chart 5055 (Crazy Cajun, BMI)	8
50	30	DARLING DAYS Billy Walker, Monument 1189 (Blue Crest, BMI)	11
51	55	LOVER'S SONG Ned Miller, Republic 1411 (Central Songs, BMI)	6
52	43	LITTLE BOY'S PRAYER Porter Wagoner, RCA Victor 47-9811 (Sawgrass, BMI)	9
53	65	SO MUCH IN LOVE WITH YOU David Rogers, Columbia 4-45111 (Acclaim, BMI)	4
54	69	BUT THAT'S ALL RIGHT Hank Thompson, Dot 17347 (Tree, BMI)	4
55	56	IT DON'T TAKE BUT ONE MISTAKE Luke the Drifter Jr., MGM 14120 (Minstrel, BMI)	2
56	—	YOU DON'T CARE WHAT HAPPENS TO ME Wynn Stewart, Capitol 2751 (Milene, ASCAP)	3
57	63	PLAYIN' AROUND WITH LOVE Barbara Mandrell, Columbia 4-45143 (Algee, BMI)	2
58	72	HIT THE ROAD JACK Connie Eaton & David Peel, Chart 5066 (Tangerine, BMI)	2
59	57	ONE MORE MOUNTAIN TO CLIMB Freddie Hart, Capitol 2768 (Blue Book, BMI)	8
60	54	I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL Red Sovine, Starday 889 (Lois, BMI)	7
61	—	I WISH I HAD A MOMMY LIKE YOU Patti Page, Columbia 4-45159 (Algee, BMI)	1
62	62	STILL LOVING YOU Bob Luman, Hickory 1564 (Acuff-Rose, BMI)	4
63	52	WHOEVER FINDS THIS, I LOVE YOU Mac Davis, Columbia 4-45117 (BnB, BMI)	6
64	74	(If I'd) ONLY COME AND GONE Clay Hart, Metromedia 172 (Evil Eye, BMI)	5
65	66	YOU DON'T KNOW ME Ray Pennington, Monument 1194 (Hill & Range, BMI)	5
66	70	LEAD ME NOT INTO TEMPTATION Anthony Armstrong Jones, Chart 5064 (Marson, BMI)	2
67	67	IT'S HARD TO BE A WOMAN Skeeter Davis, RCA Victor 47-9818 (Press, BMI)	4
68	—	I'LL BE YOUR BABY TONIGHT Claude King, Columbia 4-45142 (Dwarf, ASCAP)	1
69	—	A GIRL NAMED JOHNNY CASH Jane Morgan, RCA Victor 47-9839 (Warner Brothers, ASCAP)	1
70	73	GOIN' HOME TO YOUR MOTHER Hagers, Capitol 2803 (Blue Book, BMI)	2
71	—	LAND MARK TAVERN Del Reeves & Penny De Haven, United Artists 50669 (Passkey, BMI)	1
72	—	HELLO MARY LOU Bobby Lewis, United Artists 50668 (January/Champion, BMI)	1
73	74	SON OF A COAL MAN Del Reeves, United Artists 50667 (United Artists, ASCAP)	2
74	—	BALLAD OF J.C. Gordon Terry, Capitol 2792 (Campbell, BMI)	1
75	75	HOLY COW Jamey Ryan, Show Biz 232 (Marsaint, BMI)	2



# MOTHER

# COUNTRY

# and patti page

That's the sum of Patti Page's new Columbia single, "I Wish I Had a Mommy Like You." (4-45159) And it's already adding up to a tremendous hit.

Heavy airplay began immediately and has now put this single on the charts.

Which is to say that Patti Page's new single is on its way to the top of the country.

"I Wish  
I Had a Mommy  
Like You."

On Columbia Records

# REPEAT SALES

Johnny Cash  
"THE SINGING STORYTELLER"  
SUN 115



Jeannie C. Riley  
"COUNTRY GIRL"  
PLP 8

Jerry Lee Lewis  
"A TASTE OF  
COUNTRY"  
SUN 114



Harlow Wilcox  
"GROOVY GRUEWORM"  
And Other Golden Guitar Greats  
PLP 7



Johnny Cash  
"GOLDEN HITS" Vol. 1  
SUN 100



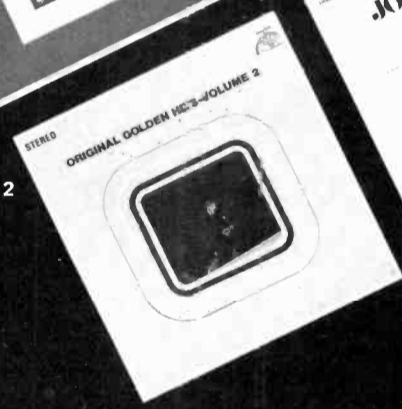
Johnny Cash  
"GOLDEN HITS"  
Vol. 2  
SUN 101



Jerry Lee Lewis  
"GOLDEN HITS"  
Vol. 1  
SUN 102



Jerry Lee Lewis  
"GOLDEN HITS" Vol. 2  
SUN 103

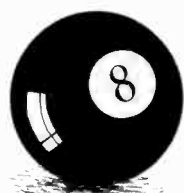
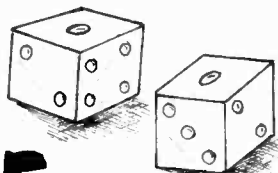
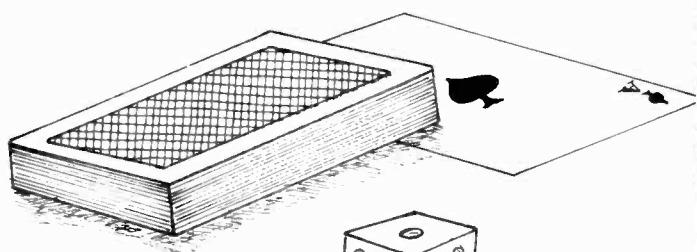


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# " DOOGIE RAY "

BY

**GEORGE KENT**  
(HELLO I'M A JUKEBOX)



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EXCLUSIVELY ON **MERCURY**

## Country Music

### Seminar Probes Sales, Airplay

• Continued from page 56

explanations by Johnny "K." Bruce Nelson and Ralph Paul as to how to go about this. The workings of the Country Sales Record Council were outlined.

Dave Olson, Larry Scott, Earle Faulk, George Richey, Scotty Turner and Jack Gardiner took part in opening sessions. One of these dealt with the lyric content of songs and what should be the standard in regard to whether a song should be considered offensive. Examples cited were such tunes as "Son of the Hickory Holler Tramp," "Harper Valley P.T.A." and "Aunt Maudie's Garden." From the viewpoint of record executives Turner of UA-Imperial said most artists are signed on the strength of their material, and that the company has to think it has possibilities of becoming a commercial hit, based upon what people want to hear. From the disk jockey point of view stations were told to "use their own judgment in the matter."

The other main issue of the session was raised by Bob McAbory of CFGM, Toronto. He maintained that country stations were becoming too "top 40" oriented with time and temperature and a general Drake format. This touched off a heated and lengthy discussion.

Jack Gardiner opened the session by appealing to those gathered to concentrate on the main job of the radio personality and that is "to teach the audience." He urged people not get involved in judging the product itself.

Entertainment for the successful seminar, sponsored by Tom McEntee and Country Music Survey, included Lawanda Lindsey, Linda K. Lance, Karen Kelley, Jamie Kaye, Dee Mullins, Wayne Kemp, Norro Wilson, Jack Barlow and, as a surprise at the end, Don Gibson. The Hickory artist climaxed the affair with his appearance.

Music was provided by Charley McCoy, Lloyd Green, Willie Ackerman, Jimmie Kovarts and Joe Allen.

Wesley Rose, an observer at the seminar, called it one of the finest things to happen to country music.

### Sundi Plant Complex

• Continued from page 56

to handle public relations and promotions, and is doing its own booking through Southeastern Talent. Action Talent in New York is handling national tours.

Sundi hopes eventually to have its own studios, but currently is using the H&H Production Studios, with Phil Kempin engineering all the sessions.

Sundi has made its move into the country field with Deen Aubrey, an artist currently getting national distribution.

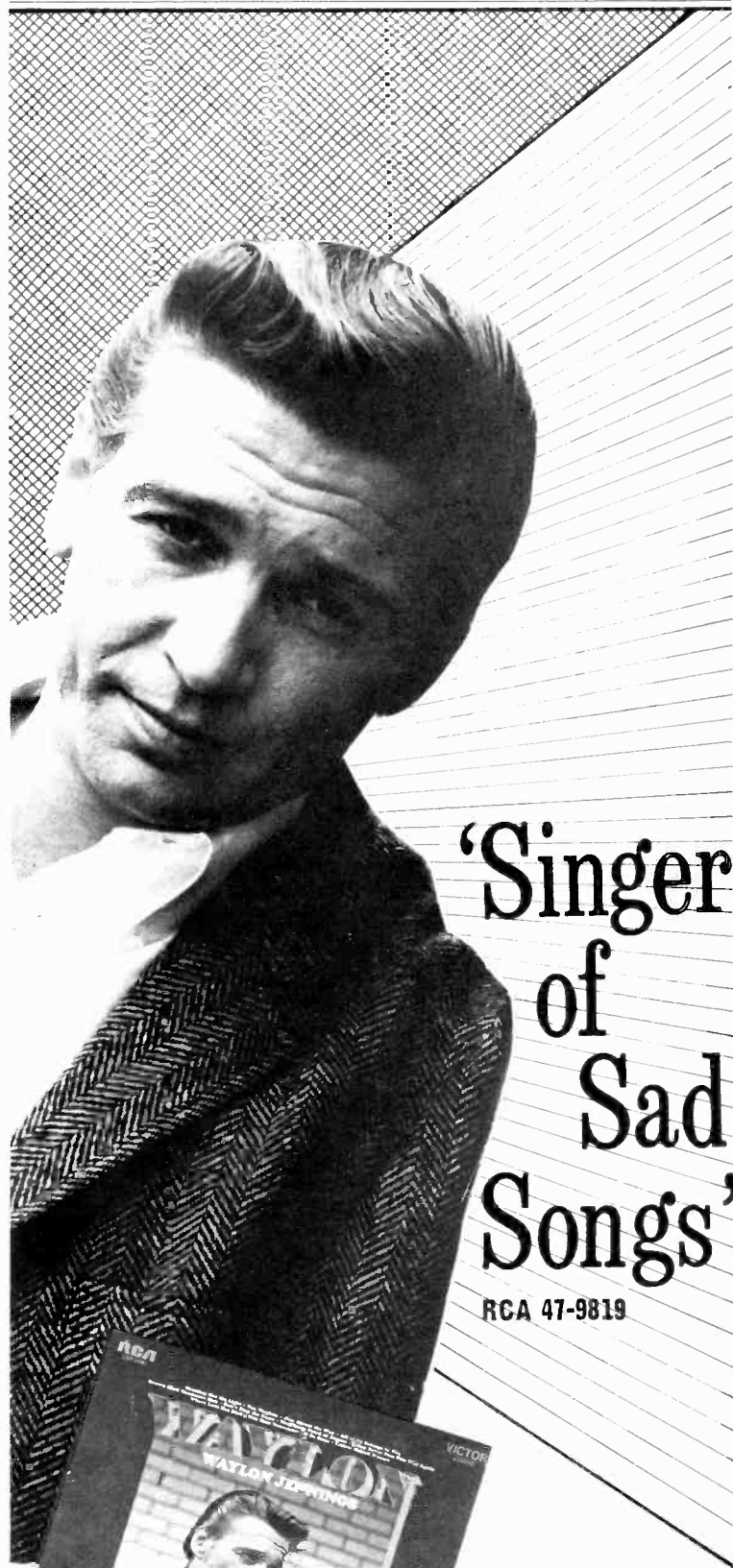
Sundi has severed its past ties with Jamie-Guyden Distributing Corp. Sundi has produced "Love (Can Make You Happy)" by Mercy, which had been a gold record when distributed by Jamie/Guyden. Mike Apsey, a onetime partner in the Sundi operation, has since joined the distributing company as a producer.

Cabot currently is working out new distribution arrangements.

ONLY

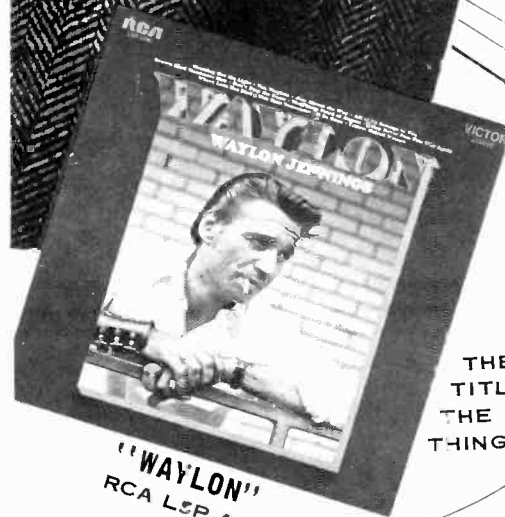
# Waylon Jennings

COULD BE



'Singer of Sad Songs'

RCA 47-9819



THE TITLE'S THE THING



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# Coin Machine World

## Weekly Jukebox Service Boosting Disk Purchases

• Continued from page 3

non, former Music Operators of America (MOA) president, point out that the swing from pricing songs at 10-cents or 3 for 25-cents to 2 for 25-cents has had a double effect:

- The hike in price is producing more revenue making jukeboxes more vulnerable to breakins;
- The new price results in a preponderance of quarters which is making it easier to service a location (with few nickels and dimes to count, the jukebox programmer is free to service more locations per day).

Cannon, whose voice grew hoarse during his attempts to generate more communication between labels, one-stops and operators, acknowledges that 50 percent of his locations are checked weekly now. Dozens of other jukebox programmers profited during the past several months reflect this trend. Billboard's survey shows that 45 percent of America's operators check their locations weekly.

A Haddonfield, N.J., operator, Cannon said the impact of the change in servicing frequency will dawn on record manufacturers: "We are simply buying more records than ever before," he said. In his own operation, programmer Pat Pavese said that locations checked weekly receive three to four new disks each time. She said that in order to come up with sufficient material she includes at least one oldie each week.

Billboard's survey reveals that 65 percent of the operators buy records every week; the average

number of records purchased each time (a figure including those who buy every other week, too) is 285; the average number of records changed each time a jukebox is serviced is four to five.

Cannon points out yet another dramatic aspect of the servicing frequency change: "We no longer hold on to a record we've just received waiting for a two week cycle to elapse—get the record on the boxes the very next week and usually sooner. It doesn't matter if we have three or four new records ready for a location either, if we get another hot one it goes on, too. We're after one thing—more income."

Increased income was among other factors revealed in the survey (per machine gross before commission averages \$31.06 as compared with \$28.24 in 1968); jukebox revenue was up 11 percent over 1968; and company gross income (including music games and vending) rose from an average of \$139,600 to \$160,000.

The amount of records purchased each time rose from 201 to 285, reflecting a greater in-

(Continued on page 62)

## Teen Patents Slug Rejector

MUNICH — A 17-year-old high school student here, Wolfgang Mayer of Martredwitz, Bavaria, has applied for a patent for a device he has developed for detecting false coins used in coin machines.

Taking part in a competition



PAT PAVESE, programmer at Cannon Coin Machine Co., Haddonfield, N.J.

## Standards Fill Program Gap In Swing to Weekly Service

HADDONFIELD, N. J.—Johnny Ray's "Cry," Patti Page's "Cross Over the Bridge," the Mills Brothers' "Paper Doll" and dozens of other standards are generating jukebox play at an ever increasing pace, according to Pat Pavese, programmer at Cannon Coin Machine Co. here. The reason? She is servicing 50 percent of the firm's jukeboxes every week instead of

## Jukebox Programmers Find Music on Campus Changing

By BOB GLASSENBERG

NEW YORK — During the last two years jukebox programming on campus has come full circle from rock to easy listening or soul and back to rock again. "It is interesting to see the changes take place as the younger freshmen classes come in and older seniors graduate," said Tom Boone of Automatic Cigarette Service in Eugene, Ore. "We service the campuses of Oregon State and Oregon University. There is always a demand for Top 40 tunes but there used to be many requests for folk tunes. Now the requests

are for Top 40 and rock. Acid rock had a phase, but now the students lean towards the quieter but heavy tunes." Boone reports no vandalism on his jukeboxes and changes up to 10 tunes a week in all of his machines. "We still give three plays for a quarter and one play for a dime. The price rise, and general increase in product prices will force us to change our policy to two plays for a quarter probably by next September."

Steve Krauss services one jukebox on the Lane Community College Campus in Eugene. He finds that his programming has changed from the "solid hard rock to more easy listening. Tom Jones is very popular now. He services his machine monthly and finds no vandalism at all. The students respect the service we perform. They get to hear everything they want. Why should they abuse one of their favorite sources of entertainment?" Boone was forced to change to two plays for a quarter, but does not find that it hurts business.

The Maryland area and the Washington area is serviced by Allied Vending. Buddy Erdman, manager of the operation estimates that he has 25-35 jukeboxes on various campuses, including high schools and junior high schools. He too has witnessed the circular movement of jukebox programming. "We went from rock to soul to acid to rock with a little soul. We keep up with the changes through our collector who has a great rapport with the stu-

(Continued on page 62)

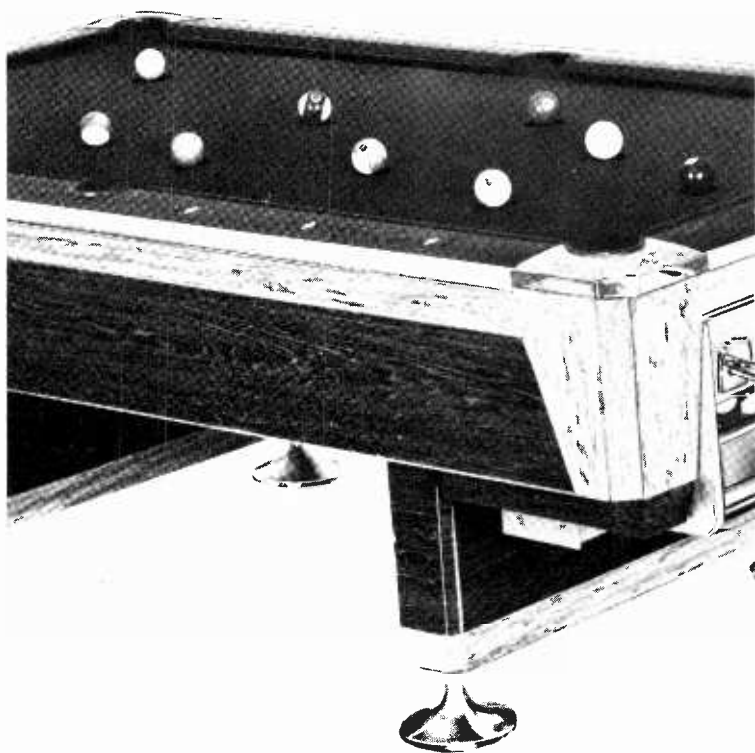
every other week and must fill out her needs with standard repertoire (see adjacent story).

Miss Pavese, who moved naturally from her role as a combination dancer and female disk jockey (or "Disqua") in a nightclub here to that of jukebox programmer, has discovered that jazz singles are also generating good action in soul stops. "Jazz does better than oldies in soul locations," she points out.

Jimmy Smiths' "T-Bone Steak," Richard Groove Holmes' "Listen Here," Ramsey Lewis' "In Crowd" and recordings by such artists as Brother Jack McDuff, Jimmy McGriff, Lee Morgan, Lou Donaldson and Sonny Stitt are all included on a panel of 20 songs in each soul stop jukebox. "It's difficult to come

(Continued on page 64)

## New Equipment

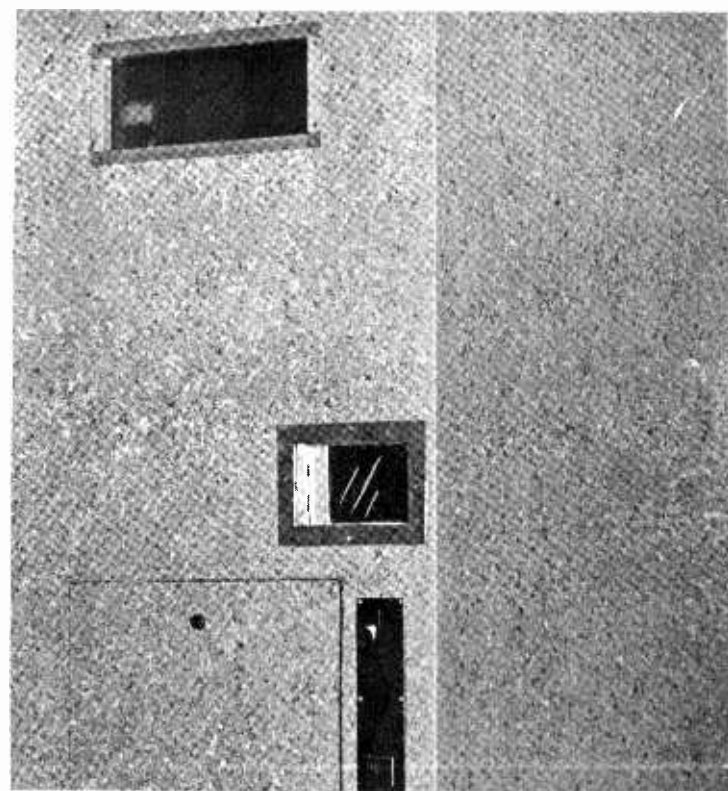


Fischer—Regent Pool Table

Fischer Manufacturing Co., Inc. is offering the Regent coin operated billiard table which features an outside of Iberian Oak vinyl and chrome plated pocket fittings. The table also features new condensed steel reinforced mechanism drawer, a nonresettable coin counter and a security controlled large cash box with metal housing. The playfield supports are prelevelled and the playfield itself is made of precision ground slate. The table is covered with the finest billiard cloth. The top rail is made of Formica and is burn proof. All mechanism drawers are keyed alike. The table also contains all metal self-cleaning open center runways. The Regent comes in three sizes: the 101F is 56-in. by 101-in., the 91F is 52-in. by 92-in., and the 86F is 48-in. by 84-in.

MAY 30, 1970, BILLBOARD

## New Equipment



Times Square Vending Corp.—Movie Machine

This new visual unit is capable of using both 8mm or dual projection Super 8mm film. Color or black and white film is optional. It has a large two ft. by two ft. screen for the picture. The unit plays 200 to 400 feet of film in two minute segments. This requires four to eight coins for a complete showing of the subject film. There is a two minute timer and coin meter. The unit can be used for art films, cartoons or comical film. It is 72-ins. by 40-ins. by 25½-ins. It also has a slugproof 25-cent coin mechanism. The unit is completely portable and comes equipped with casters. The machines are now being constructed for delivery.

sponsored by the State Government called Youth Researching, Mayer conceived a way to protect his father's cigarette vending machines from exploitation by people with fake or foreign coins. The machines were particularly vulnerable to the Czech 3 crown coin which resembles the German mark but is of lower value.

After numerous trials and long research, Mayer discovered a solution by using two coils, one of which produces a rapidly alternating magnetic field, producing the current in the second coil. According to the metallic content, different coins cause different magnetic conditions, and can thus be identified. Machines can therefore be set to take only coins with the correct metallic content.

The cost of the device is expected to be around \$5.50 since it is extremely simple. Says Mayer: "There have been several experiments along similar lines but they have all proved to be too expensive."

## New Coin Device

HANNOVER, Germany—By 1971 National Rejectors in Buxtehude will market an electronic coin control device, a prototype of which was displayed at the recent Hannover Fair. The price of the unit is still undetermined.

The unit will have a number of electronic devices which can be applied at sites where extremely rough working conditions exist and where a high number of controls have to be mastered in rush hours. The electronic control devices will be installed in coin sorting machines and ticket venders. The control system is based on two different circuits in a certain frequency measuring several characteristics such as thickness, permeability or alloy.

# Jukebox Tastes on Campus Changing

• Continued from page 61

dents." Erdman feels that the metropolitan location of some of the schools dictates the programming on his jukeboxes. "The campus taste in music tends to go with the city taste. I do not want to predict a trend, but I have noticed an increase in the amount of jazz going into our machines in the metropolitan areas, for the last six weeks. This is the exciting part of our business. We sometimes see the trends developing before any-

one else." Erdman refuses to put any of his machines in fraternity houses. "We used to deal with these people but we found that an unsupervised machine would just be destroyed. We had to stop this practice."

Jukeboxes at the University of Miami are handled by the Deale Automatic Music Company. President Cliff Deale has been in business for 30 years and since he is a close friend of the late university president Norman Whitten, he has had his

music machines in the university's student union ever since it was built many years ago.

In the many years' service of the university the company has suffered almost no vandalism at all, according to Deale. There never has been a case of anything being robbed and for this reason he has nothing but praise for the university's students.

Deale's machines play on the standard rate of one play for ten cents, three plays for twenty-five cents, and seven plays for fifty cents. The machines at the university do not program albums but carry a complete selection of current hit singles. "We usually program regular teenage hits and try to stay away from albums because they play too long for the money, a single plays a much shorter amount of time," said Deale.

There was mixed reaction about LP's in jukeboxes. Erdman stopped this type of programming because his business in this area, while initially receiving favorable reaction, declined and could not compete with singles. Boone and Kraus felt that while it really gave them no business they wanted to offer their customers everything available. All three reported that the major difference between on and off campus jukebox programming was that country music was more prevalent off the campus in the machines catering to older people. All agreed that dealing in a service to youth was most rewarding. "It enables me to keep up with a younger generation. The people who will eventually run this country are the people in our institutions of learning right now. If we understand their music, we have a greater chance of understanding them."

## Group Honors Jack Beresin

PHILADELPHIA — Jack Beresin, pioneer in the vending machine business, will be honored by the Pop Warner Little Scholars in recognition of his services to youth through the years. He was designated as the "Captain" for the 1970 "All-American Eleven" of 11 distinguished citizens who will be recipients of the annual Service To Youth Awards by the Pop Warner group at its annual award dinner recently at the Bellevue-Stratford Hotel.

Pop Warner Little Scholars is an international youth service organization which sponsors Pop Warner Junior League Football among more than 600,000 youths in the United States and in several foreign countries. Beresin, who headed ABC Consolidated (ABC Vending) and Berlo Vending Company for many years, still continues as consultant to his old firms since selling to Ogden Foods, Inc.

Beresin is being honored in

# Coinmen In The News

## ELMHURST, ILL.

The Seeburg Corp. recently held its first regional factory school on the Apollo at the local Holiday Inn. Bob Moulder, Sam Garvin and Jack Mulford, Seeburg service engineers, conducted the three-day seminar. Attending the seminar were: William Kierwichi, Doug Preston and Jerry Christian of Twin Music in Chicago; Al Treadway of Star Supply in Gary, Ind.; John Dinero of B&B Music in Elmwood Park, John Strong of South Central Novelty Co. in Chicago, Joseph Jannazzo and Dwain Kramzor of Kramzor Amusement Co. in Springfield; Robert Powell of D&R Music in Davenport, Ia.; Donald Smith, Argus Amusement in Wilmette; Mitchell Giaenco of Dial Music in Chicago; Arbyle Johnson of Southway Music in Chicago; Carl Usry and Junior Silcox of Big C Amusement of Chicago; Leo Gingery of United Service in Chicago; Rennie Pirard of Melody Amusement in Chicago; Robert Raywood of Buthe Music in Elgin; Al Nash of Eliot Music in Chicago; Lesley Kinnison of Bluebird Music of Chicago; Ed Bukala, Newell Bellamy and Robert Petrovich of Music Vendors in East Chicago, Ind. World Wide Distributing's John Nevill and Manuel Herman also attended a banquet held during the event.

## MINNEAPOLIS

At recent Wurlitzer service schools at five locations sponsored by Sandler Vending Co., Minneapolis: Fort Dodge, Kelly Coins' Kelly's Music & Vending Co.; John Sandeline and Barney Barnkill, Amus-O-Matic Co.; Des Moines, Leo and Leland Perto, Kenneth Ries and Francis Pepper, L. & L. Electrical Service Co.; Jack Woods and Ronald E. Maddison, Melodee Music Co.; Grand Forks, S. D., Milbert Albrecht, Vernon McKeever and George Andrys, Andry's Music & Vending Co.; Davenport, Iowa, Dan Town-

send and Don Hamm, Stith & Devinger Co.; Edward Carleton, Carleton Music Co.; Waterloo, Iowa, Henry Kaleas, Christy Novelty, Inc.; Ronald Petersen and Roger Epperson, Kelly Amusement & Vending Co.; C. M. Teeple, Waterloo Music Service. Robert Harding, Wurlitzer field engineer, conducted the classes.

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## Weekly Jukebox Service Boosting Disk Purchases

• Continued from page 61

crease than that of income (operators rule of thumb has traditionally been allowing record purchases to equal 10 to 12 percent of gross jukebox income). Again, the dramatic change in servicing frequency, experts feel, is causing operators to buy a disproportionate greater amount

of new records. It is also noted that in buying motivation operators list trade papers charts as the number one influence with radio play second and one-stop advice third. The volatile charts and their importance to jukebox programmers undoubtedly influence the increase in the amount of records purchased.

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Say You Saw It in Billboard

## Coming Events

May 28-31—Music Operators of New York, New York State Operators Guild, Westchester Operators Guild, Kings Inn, Freeport, Grand Bahama Island.

June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston, S.C.

June 12-14—New York State Automatic Vending Association, Grossinger's, Grossinger, N.Y.

June 14—Coin Operated Industries of Nebraska, Prom Town House, Omaha, Neb.

June 18-21—Southern Tobacco and Candy Association, Marriott Hotel, Atlanta, Ga.

August 1-4—National Candy Wholesales Association National Show, Washington Hilton, Washington, D.C.

September 13-16—1970 National Merchandise Show, New York Coliseum, New York City.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

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# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Jefferson City, Mo.; C&W Location

Lloyd Grice, programmer, United Distributors



#### Current releases:

"Heart Over Mind," Mel Tillis, Kapp 2068;  
"If I Ever Fall in Love," Faron Young, Mercury 73065;  
"I'm Leaving It Up to You," Johnny and Jonie Mosby, Capitol 2796.

#### Oldies:

Any Hank Williams Jr.;  
Any Jerry Lee Lewis.

### Lee's Summit, Mo.; Young Adult Location

Bonnie L. Humphrey, programmer, Missouri Valley Amusement Co.

#### Current releases:

"Spirit in the Sky," Norman Greenbaum, Reprise 0885;  
"Hitchin' a Ride," Vanity Fare, Page One 21029;  
"Run Through the Jungle"/"Up Around the Bend," Creedence Clearwater Revival, Fantasy 641.

#### Oldies:

"Wipe Out," Surfaris;  
"House of the Rising Sun," Animals.

### New Orleans; Soul Location

John Elms, operator, Hap Guarusso, programmer, Tac Amusement Co.



#### Current releases:

"You Need Love Like I Do," Gladys Knight and the Pips, Soul 35071;  
"Mama's Baby, Daddy's Maybe," Swamp Dogg, Canyon 30;  
"She Didn't Know," Dee Dee Warwick, Atco 6754.

### Omaha, Neb.; Soul Location

Howard Ellis, operator, Mac Ellis, programmer, Coin-A-Matic Music Co., Inc.



#### Current releases:

"Open Up Your Heart," Dells, Cadet 5667;  
"Chicken Strut," Meters, Josie 10818;  
"If He Can You Can," Isley Bros., T-Neck 919.

### Trenton, Mo.; Kid Location

Olen Welch, programmer, Automatic Music



#### Current releases:

"Up Around the Bend," Creedence Clearwater Revival, Fantasy 641;  
"Vehicle," Ides of March, Warner Bros. 7378;  
"Something's Burning," Kenny Rogers and the First Edition, Reprise 0888.

# Standards Fill Program Gaps

Continued from page 61

up with 20 different jazz titles on singles," she points out.

Among the difficulties of programming jukeboxes she mentions are the shortage of jazz singles and lack of Little LP albums in rock — particularly hard rock.

She also observes that kid stops are breaking down into two more distinct categories often requiring her to pay close attention to the changing sound of individual artists and groups. She said that "The Rapper" by the Jaggerz was more "bubble gum" while the group's new "I Call My Baby Candy" has more of an Iron Butterfly or hard rock flavor. "There's no lack of material for programming kid stops but it does require a lot of study and consideration. Oldies are not important in kid stops," she adds.

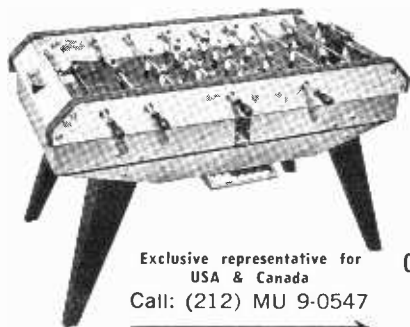
Oldies, however, are vitally important in adult and c&w stops and she is using material by Glenn Miller, Bunny Berigan, Artie Shaw, Nat King Cole, Peggy Lee and others from the lists of standards furnished now by most major labels. Many standards are paired back to back making this repertoire even more valuable she points out.

On every 200-selection jukebox she programs 20 oldies which are identified for the patron by a yellow plastic covering.

She admits that probably not every jukebox programmer comes to the job as well prepared as she did. She was a performer in a discotheque type night club — "I was called a Disqua because I played records and danced in an opaque plexiglass enclosed cage. I wore a full length gown and long gloves and all the patron saw was my silhouette."

When she saw an advertisement for a jukebox programmer she decided to give it a try. "I was 29 and figured I should get into something else." After being in the night club business she said she was not worried about the so-called Mafia image of the jukebox business. "I liked Cannon Coin, Mr. William Cannon and everybody the minute I walked in here. I had no idea jukebox programming could be so intriguing."

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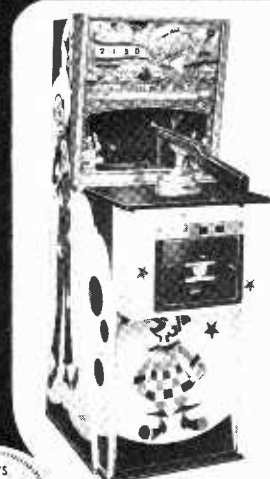
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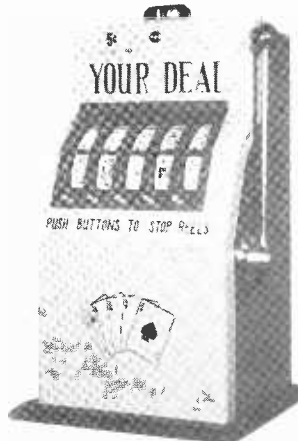
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Say You Saw It in Billboard

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/30/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>OKIE FROM MUSKOGEE</b> Merle Haggard, Capitol ST 384	19
2	2	<b>JUST PLAIN CHARLEY</b> Charley Pride, RCA Victor LSP 4290	15
3	3	<b>HELLO, I'M JOHNNY CASH</b> Columbia KCS 9943	16
4	4	<b>THE WAYS TO LOVE A MAN</b> Tammy Wynette, Epic BN 26519	16
5	5	<b>IT'S JUST A MATTER OF TIME</b> Sonny James, Capitol ST 432	12
6	6	<b>TAMMY WYNETTE'S GREATEST HITS</b> Epic BN 26486	39
7	7	<b>BABY BABY</b> David Houston, Epic BN 26539	9
8	11	<b>THE BEST OF CHARLEY PRIDE</b> RCA Victor LSP 4223	31
9	9	<b>BEST OF JERRY LEE LEWIS</b> Smash SRS 67131	5
10	10	<b>PORTER WAYNE &amp; DOLLY REBECCA</b> Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	10
11	8	<b>TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU</b> Conway Twitty, Decca DL 75172	16
12	13	<b>HANK WILLIAMS JR.'S GREATEST HITS</b> MGM SE 4656	8
13	12	<b>JOHNNY CASH AT SAN QUENTIN</b> Columbia CS 9827	48
14	14	<b>WAYLON</b> Waylon Jennings, RCA Victor LSP 4260	17
15	15	<b>WINGS UPON YOUR HORNS</b> Loretta Lynn, Decca DL 75163	16
16	16	<b>YOU GOT-TA HAVE A LICENSE</b> Porter Wagoner, RCA Victor LSP 4286	16
17	18	<b>LORD, IS THAT ME</b> Jack Greene, Decca DL 75188	8
18	25	<b>OH HAPPY DAY</b> Glen Campbell, Capitol ST 441	3
19	21	<b>WE'RE GONNA GET TOGETHER</b> Buck Owens & Susan Raye, Capitol ST 448	4
20	22	<b>SIX WHITE HORSES</b> Tommy Cash, Epic BN 26535	7
21	—	<b>MY WOMAN, MY WOMAN, MY WIFE</b> Marty Robbins, Columbia CS 9978	1
22	20	<b>THE FAIREST OF THEM ALL</b> Dolly Parton, RCA Victor LSP 4288	12
23	23	<b>HEMLOCK</b> Tom T. Hall, Mercury SR 61247	17
24	17	<b>GOLDEN CREAM OF THE COUNTRY</b> Jerry Lee Lewis, Sun SUN 108	20
25	28	<b>IF IT'S ALL THE SAME TO YOU</b> Bill Anderson & Jan Howard, Decca DL 75184	8
26	31	<b>BEST BY REQUEST</b> Jean Shepard, Capitol ST 441	3
27	—	<b>BIRDS OF A FEATHER</b> Jack Blanchard & Misty Morgan, Mercury WSS 33-001	1
28	19	<b>TRY A LITTLE KINDNESS</b> Glen Campbell, Capitol SW 280	17
29	32	<b>COUNTRY GIRL</b> Jeannie C. Riley, Plantation PLP 8	6
30	26	<b>BEST OF CONNIE SMITH</b> RCA Victor LSP 4324	6
31	44	<b>TAMMY'S TOUCH</b> Tammy Wynette, Epic BN 26549	2
32	35	<b>A TASTE OF COUNTRY</b> Jerry Lee Lewis, Sun SUN 114	5
33	33	<b>WELFARE CADILAC</b> Guy Drake, Royal American RA 1001	5
34	36	<b>BEST OF DAVE DUDLEY</b> Mercury SR 61268	3
35	24	<b>SHE EVEN WOKE ME UP TO SAY GOODBYE</b> Jerry Lee Lewis, Smash SRS 67128	16
36	37	<b>GROOVY GRUBWORM AND OTHER GUITAR GREATS</b> Harlow Wilcox, Plantation P.P. 7	5
37	38	<b>MY FRIENDS THE STRANGERS</b> Merle Haggard, Capitol ST 445	4
38	43	<b>STARS OF HEE HAW</b> Various Artists, Capitol ST 437	4
39	39	<b>YOU WOULDN'T KNOW LOVE</b> Ray Price, Columbia CS 9918	3
40	34	<b>FANCY</b> Bobbie Gentry, Capitol ST 428	4
41	41	<b>THE BEST OF EDDY ARNOLD, VOL. II</b> RCA Victor LSP 4320	4
42	30	<b>LOVE AND GUITARS</b> Eddy Arnold, RCA Victor LSP 4304	7
43	—	<b>HUSBAND HUNTING</b> Liz Anderson, RCA Victor LSP 4346	1
44	—	<b>STAY THERE TILL I GET THERE</b> Lynn Anderson, Columbia CS 1025	1
45	45	<b>BEST OF FARON YOUNG</b> Mercury SR 61267	2

# GEORGE HAMILTON I W



## "SHE'S A LITTLE BIT COUNTRY"

Written by your fishin' buddy OLE HARLAN

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# Billboard Album Reviews

MAY 30, 1970



**POP**  
**EL CHICANO**—  
Viva Tirado.  
Kapp KS 3632 (S)

El Chicano is currently making his mark on the best selling singles charts with "Viva Tirado," and this follow up LP is destined to repeat that success. Along with his initial hit, he offers exciting instrumental treatments of "Quiet Village," "Hurt So Bad" and "Eleanor Rigby," and any one of the cuts could easily step out as a single follow up.



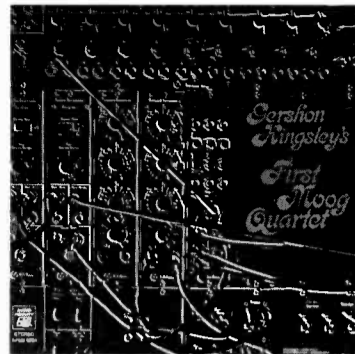
**POP**  
**THE ITALIAN ASPHALT & PAVEMENT CO. PRESENTS DUPREES GOLD**—  
Colossus CGS 5000 (S)

The Italian Asphalt & Pavement Co., who are really the Duprees, here offer a collection of some of their greatest hits, all brought up to date with a contemporary beat and sound. They should fare well on the charts with these up-dated treatments of "Have You Heard," "You Belong to Me," "Goodnight My Love" and the current winner "Check Yourself."



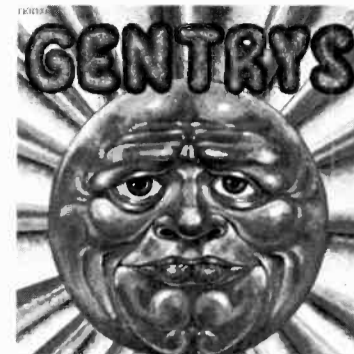
**POP**  
**FAIRPORT CONVENTION**—  
Liege & Lief.  
A&M SP 4257 (S)

Fairport Convention, a British folk-style group, has a sparkling new album here. Sandy Danny's vocals are most prominent, but a key also is the instrumentation, mainly acoustic, by the sextet's fine musicians. "The Deserter," a traditional piece, stands out as do "Farewell, Farewell," "Tam Lin," and "Crazy Man Michael." A current U.S. tour will help Fairport Convention.



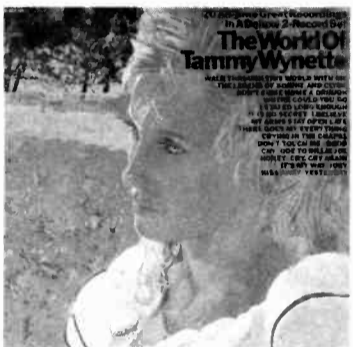
**POP**  
**GERSHON KINGSLEY**—  
First Moog Quartet.  
Audio Fidelity AFSD 6234 (S)

Music performed on the Moog Synthesizer (actually four of them) by a quartet, backed up with a rhythm section and four voices. An interesting experiment with Beatle tunes contrasting with original works and poetry in which the Moog seems almost on the point of breaking through into something new. "Eleanor Rigby" is an interesting track although the Moog seems to be used merely as sound effects on "Sounds of Silence."



**POP**  
**GENTRYS**—  
Sun 117 (S)

One of the earliest Memphis groups, the Gentrys are back on top with singles "Why Should I Cry" and "Cinnamon Girl." Although only lead singer Jimmy Hart remains, the group, in their first album on Sun and first one in some time, the life and spark continues to identify them. The two singles are here as are 10 more first-rate cuts.



**COUNTRY**  
**THE WORLD OF TAMMY WYNETTE**—  
Epic EGP 503 (S)

Tammy Wynette is heard here in a collection of 20 topnotch selections in this specially-priced two-LP package. While these are songs specifically identified with this marvelous singer, she lends something special to such selections as "Walk Through This World With Me," "There Goes My Everything," "Cry," "I Believe," and "Ode to Billie Joe."



**COUNTRY**  
**THE WORLD OF DAVID HOUSTON**—  
Epic EGP 502 (S)

David Houston's popularity makes for a surefire attraction in this specially priced two-LP set. While the 20 songs here might not have been big hits for Houston, the outstanding material in such cuts as "I've Got a Tiger by the Tail," "In the Garden," "Release Me," and "Lighter Shade of Blue," have Houston at his best.



**COUNTRY**  
**CLAUDE KING**—Friend, Lover, Woman, Wife.  
Columbia CS 1024 (S)

King is a regular when it comes to top of the chart country hits, and this LP following up his "Friend, Lover, Woman, Wife" hit is a sure fire best seller. His performances of "Ruby, Don't Take Your Love to Town," "Almost Persuaded" and "Green, Green Grass of Home" are gems, as well as special treatments of "Sweet Love on My Mind" and the classic "House of the Rising Sun."



**COUNTRY**  
**CARL BUTLER & PEARL'S GREATEST HITS**—  
Columbia CS 1039 (S)

This is pure country, and devotees of the idiom will love the album. The material includes some great weepers, such as "Don't Let Me Cross Over," "We'll Sweep Out the Ashes in the Morning" and "If I'd Only Met You First."



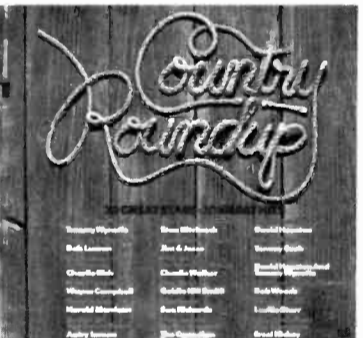
**COUNTRY**  
**THE NEW SOUNDS OF FREDDIE HART**—  
Capitol ST 469 (S)

Freddie Hart brings to his performances an individual style and an emotion-packed delivery. Examples are "Without You," "Ten Long Years Ago" and "Write It All In." Hart writes much of his own material.



**COUNTRY**  
**EARL SCRUGGS**—  
Nashville Rock.  
Columbia CS 1007 (S)

This is Scruggs' first album without Lester Flatt. It is fascinating, with Scruggs doing a number of hit songs in a completely fresh way. A choral group does the lyrics. In fact, this disk should appeal to more than a country audience, for it has pop interest too. Included are "Honky Tonk Women," "Hey Jude," "Nashville Skyline Rag."



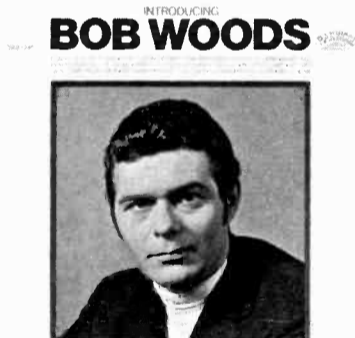
**COUNTRY**  
**VARIOUS ARTISTS**—  
Country Roundup.  
Epic EGP 504 (S)

Large collection of good country songs and some good country singers—in addition there is a bonus mini LP with six cuts from six different Epic albums. Names include Tammy Wynette, Jim and Jesse, Charlie Rich, Bob Luman, David Houston, and Tommy Cash (who does his brother's "Ring of Fire"). Having four sides to cover means that there is enough variety to please everyone.



**COUNTRY**  
**VARIOUS ARTISTS**—  
Great Country Hits.  
Epic BN 26550 (S)

This is a can't miss album. Besides the big hit "Almost Persuaded" by David Houston, Houston teams up with Tammy Wynette for "My Elusive Dreams," Charlie Rich does a stirring version of "Set Me Free," Mac Curtis does "The Sunshine Man," and Charlie Walker does "Close All the Honky Tonks." A very entertaining package.



**COUNTRY**  
**INTRODUCING BOB WOODS**—  
Ranwood R 8067 (S)

Bob Woods makes an auspicious debut in this packaging of familiar songs with a country flavor. There's lots of pop appeal here, too, but his showcasing on a weekly WSM-TV show will get him off in the country market first. Among the many spinable sides here are "Leaving on a Jet Plane," "Green, Green Grass of Home," "Release Me," "My Wife" and "Danny Boy." Don Law, the veteran country a&r man produced this set.



**CLASSICAL**  
**COPLAND: INSCAPE / CONNOTATIONS FOR ORCHESTRA**—  
New York Philharmonic (Bernstein).  
Columbia MS 7431 (S)

"Connotations for Orchestra" was commissioned for the opening of New York's Lincoln Center and given its first performance in September 1962 with the orchestra conducted then as now by Leonard Bernstein. Copland wrote into the work some of the tension he found in the world then. It is still valid today, probably more so.



**CLASSICAL**  
**RAVEL: BOLERO / MASSENET: LE CID / FALLA: THREE-CORNERED HAT**—Philadelphia Orch. (Ormandy).  
Columbia MS 7673 (S)

Eugene Ormandy and the Philadelphia Orchestra, although no longer with the label, have left many fine recordings behind them, and this is a collection of some of their best. Along with Ravel's "Bolero," which is given a truly exciting performance, is Massenet's "Le Cid" ballet suite and Falla's dances from "The Three-Cornered Hat."



**CLASSICAL**  
**BEETHOVEN: SYMPHONY No. 5 / SCHUBERT: SYMPHONY No. 8**—Chicago Symphony. (Ozawa).  
RCA Red Seal LSC 3132 (S)

Ozawa does some distinguished conducting on both works, and continues to advance higher as a leader. His Beethoven is alive, and moving; his conducting on the "Unfinished" is resourceful and technically surpasses other recordings of the same work.



**CLASSICAL**  
**FINLANDIA**—Philadelphia Orch. (Ormandy).  
Columbia MS 7674 (S)

This "Sonic showpiece" brings forth the majesty of Sibelius' "Finlandia" as well as such other dramatic pieces as Alfvén's "Swedish Rhapsody," Grieg's "Norwegian Dance No. 2" and Sibelius' "Karelia Suite." Eugene Ormandy and the Philadelphia Orchestra are highly charged through it all.



**CLASSICAL**  
**ANDRE KOSTELANETZ**—  
Extravaganza.  
Columbia MS 7427 (S)

Here's a gem for both pop and classical buffs. The Andre Kostelanetz treatments of such gems as Tchaikovsky's "Cossack Dance," Verdi's ballet music from "Otello," Massenet's "Meditation" from "Thais" and Rimsky-Korsakov's "Overture to the Tsar's Bride." A perfect light classical programmer with sales sure to follow.



**CLASSICAL**  
**LEONARD BERNSTEIN CONDUCTS OPERA'S GREATEST BALLETS**—  
New York Philharmonic.  
Columbia MS 7415 (S)

With conductor Leonard Bernstein at the helm, this collection of some of the greatest ballets written for opera should quickly gain immediate acceptance with pop and classical fans. His deft interpretation of Ponchielli's "Dance of the Hours" is here along with Bizet's "Gypsy Dance" from "Carmen" and Gounod's ballet music from "Faust," among others.



**JESUS, TAKE A HOLD—**  
(a new single on the way up.)

#2838



**Merle Haggard**  
and The Strangers



# Album Reviews



**CLASSICAL**  
**MILHAUD: PIANO CONCERTO No. 1/LA CREATION DU MONDE/ JOLIVET: PIANO CONCERTO—** Entremont/Trio a Cordes Français/Paris Conservatoire Orch. (Milhaud/Jolivet). Columbia MS 7432 (S)

A brilliant record. Entremont displays great style, virtuosity and powers of interpretation in these selections by Milhaud and Jolivet, each of whom conducts. The notes are very interesting.



**LOW-PRICE CLASSICAL**  
**WAGNER—** Lauritz Melchior. RCA Victorla VIC 1500 (M)

The glory of Lauritz Melchior brilliantly comes through in this monaural pressing. Melchior, one of the foremost Wagnerian tenors of all time, here has a program of some of his greatest, including selections from "The Flying Dutchman," "Siegfried," and "Die Meistersinger." Two "Wedendonk Leider" are offered by Melchior for the first time on disk. Eugene Ormandy and Edwin McArthur conduct ably.



**JAZZ**  
**JEREMY STEIG—** Legwork. Solid State SS 18068 (S)

Flute player Steig has been moving, of late, in very mixed company. He appears on one date with jazz pianist Bill Evans and next sits in with the Flying Burrito Brothers or Jimi Hendrix. He reflects this wide open taste in his playing which sprinkles Miles Davis, Roland Kirk and Howling Wolf (as in "Howling for Judy") in one chorus. Small group backs him here but it is made large by some tricky overdubbing. Rock and jazz appeal here.

THE BEST OF THE GERALD WILSON ORCHESTRA



**JAZZ**  
**THE BEST OF GERALD WILSON ORCH.—** World Pacific Jazz ST-20174 (S)

Gerald Wilson assembled a studio band on the West Coast and peppered it with strong soloists. It is all reflected on this compilation which has a collection of strong Harold Land tenor saxophone solos, some good Bobby Hutcherson on vibes and some impressive Teddy Edwards on tenor sax. Tunes range from Tony Newley to Miles Davis and most are well known enough to give the album a broad sales appeal.

# Action Records

## Singles

★ **NATIONAL BREAKOUTS**  
**THE LOVE YOU SAVE . . .** Jackson 5, Motown 1166 (Jobete, BMI)

★ **REGIONAL BREAKOUTS**  
**HOW ABOUT A LITTLE HAND (For the Boys In the Band) . . .** Boys In the Band, Spring 103 (Yellow Dog, ASCAP) (Detroit)

## Albums

★ **NATIONAL BREAKOUTS**

**WHO . . .** Live at Leeds Decca DL 79175  
**JOSE FELICIANO . . .** Fireworks RCA Victor LSP 4370  
**BEATLES . . .** Let It Be Apple AR 34001

★ **NEW ACTION LP's**

**SAVAGE GRACE . . .** Reprise RS 6399  
**THIRD POWER . . .** Believe Vanguard VSD 6554  
**JR. WALKER & THE ALL STARS . . .** Live Soul SS 725  
**SOUNDTRACK . . .** Woodstock Cotillion SD 3-500  
**TOM PAXTON . . .** 6 Elektra EKS 74066  
**AMBERGRIS . . .** Paramount PA 5014  
**CROW . . .** By Crow Amaret ST 5006  
**ORIGINAL CAST . . .** Purlie Ampex A 40101

# Selling Sounds

• Continued from page 44

"Western Is the Only Way to Fly." He also has a Tanfastic series ready to break in June. . . . **Joe Renzetti** spent most of last week in the studio with **Wayne Newton** and finished up Friday doing two spots for Kodak. That's the kind of versatility we all need in the music business. . . . **Wetson's Restaurants** has a new TV commercial package entitled "Wings of Mom," recorded at Demo-Vox in Brooklyn.

Vardi and Hambro are scoring a biographical film on **Lenny Bruce** called **Dirty Mouth**. Songs are by the **Free Design**. V & H are also busy with Standard Oil, Johnson & Johnson, and Fieldcrest Towels assignments.

# ★★★★ 4 STAR ★★★★★

• Continued from page 46

**LOW PRICE FOLK ★★★★★**  
**VARIOUS ARTISTS—**Village Music of Bulgaria. Nonesuch H-72034 (S)

**POLKA ★★★★★**  
**ART PERKO—**All Day and All Night. Rim RSLP 2008 (S)  
**FRANK WOJNAROWSKI ORCH.—**Two White Doves. Rim RSLP 1043 (S)

**SOUNDTRACK ★★★★★**  
**SOUNDTRACK—**A Man Called Horse. Columbia OS 3530 (S)  
**SOUNDTRACK—**Love Is a Funny Thing. United Artists UAS 5207 (S)

**CHILDREN'S ★★★★★**  
**TONY SCHWARTZ RECORDS THE SOUND OF CHILDREN—**Folkways FH 5583 (M)

**RELIGIOUS ★★★★★**  
**DON WILSON & GAIL GINGERLY—**Life Assurance. Mark V MV-4346 (S)

**GOSPEL ★★★★★**  
**EDDIE SMITH—**Both Sides Now. Tempo/Impact TL 7006 (S)  
**BOB DALRYMPLE—**Walking the Country Road. Word WST-8508-LP (S)  
**JIMMY OWENS & THE SOUND INVESTMENT—**Don't Be a Loser. Tempo/Impact TL 7001 (S)



# THE UNDERGROUND RAILROAD WILL BE THERE

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# International News Reports

## Australian Combine Forms Disk Company

SYDNEY — A new Australian record manufacturing company has been formed by Macquarie Broadcasting Service, ATN Channel 7 and the Herald and Weekly Times Ltd. and the Major Broadcasting Network.

The new company will build a factory in Sydney for pressing of records and will also enter into franchise arrangements with overseas producers for the manufacture and marketing of their product throughout Australia.

A joint statement by the companies announced: "One of the objectives of the new company is to encourage Australian artists and composers and develop employment of musicians by means of production of Australian records."

The Macquarie and Major Networks have two radio stations in each capital city in Australia and the majority of provincial and country radio stations throughout Australia are associated with the Networks, continued the statement.

ATN Channel 7 is the Sydney key station of the Seven TV Network.

The four parties are closely associated with companies producing newspapers in Brisbane, Sydney, Melbourne, Adelaide, Perth, Hobart and Canberra.

## Summer Contest Starts in Italy

MILAN—The television song contest "Un Disco per l'Estate" (Record for the Summer), restricted to Italian singers and unpublished songs only, started on April 12 and will last until June 13.

This annual event, considered Italy's second most important pop music event after the San Remo Festival, is sponsored by RAI, Italy's State-owned radio and television company, in collaboration with AFI (Italy's record industry association).

All record companies with at least 38 single sides approved by RAI, between Dec. 1, 1968 and Nov. 30, 1969, are eligible to take part in the song contest, with the number of individual entries being one to three, according to the importance of the company.

The first group of songs have already received airing on the radio. The listeners will then choose their favorites from among the 56 entries. Twenty-four songs will be later selected for the final and during three nights held in the Casino of St. Vincent, a special jury will choose the winner of "Record for the Summer 1970."

Last year's winner of the summer music contest, "Pensando a te" (Thinking Of You), was performed by Al Bano (EMI-Italiana). It sold 400,000 copies. In second place was "Lisa dagli occhi blu" (Lisa of the Blue Eyes), by Mario Tessuto which sold 700,000.

## Liberty-UA-Italiano Has Total European Coverage

MILAN—Liberty/UA Inc. president Al Bennett, vice president Sy Zucker and director of international sales division Jerry Thomas arrived in Italy to conclude dealings to acquire the assets of Bell-disc Italiana and its associated Di-Di Distribution, Blueplast pressing plant and Telstar Music. The whole operation, until now headed by Bell-disc Italiana will be absorbed by the soon-to-be-established Liberty/UA Italiano.

The reaching of an agreement between the present Bell-disc Italiana controller Antonio Casetta

## Jurgens Single In Afrikaans

JOHANNESBURG — Austrian singer Udo Jurgens will record two of his compositions in Afrikaans—the first time a non-South African singer has recorded in the language, claims Ster Records, who will release the single later this year to coincide with a Jurgens South African tour.

One of the numbers to be recorded is "Babuschkín," currently

## Executive Turntable

Clay Killackey appointed sales representative for Ampex Stereo Tapes and Records of Canada. Prior to joining Ampex, Killackey was sales representative for Phono Disc and Liberty Mutual Insurance.

Michael Andries will head the press, promotion and advertising department of MCA Records, GmbH, Hamburg. Andries is at present promoting pop music with the Ariola Eurodisc company in Munich.

EMI staff producer Jonathan Peel is leaving the company at the end of this month. Peel who has been at EMI for the past two years will produce for his own independent production firm, Peel Productions, and for Michael Vaughan Productions, the company already in existence and run by artists manager Michael Vaughan. Peel, who also has his own Varda music publishing company with Ardmore and Beechwood, will continue to produce acts for EMI including Tee Fat and the Greatest Show on Earth. . . .

## Philips Cassettes Debut in Italy

MILAN — Phonogram has released the first batch of Philips stereo double-LP cassettes to be produced in Italy. They are aimed mainly at the automotive market.

The cassettes have a playing time of up to 82 minutes.

Among the first double-cassette issues are pop recordings by Orietta Berti, Johnny Hallyday and Paul Mauriat, and classical works by Mozart, Tchaikovsky and Beethoven.

Prices of the new cassettes range from \$9 (pop music repertoire) to \$13 (classical). There will be further issues in July and September.

## TV Affects Italian Fests

ROME—RAI, the Italian State-owned radio and TV company, is to devote less coverage to the various Italian song festivals. This new policy will affect such events as the San Remo Festival, Cantagiro (Italy's "singing tour"), the Festival of Naples, Festivalbar, and the Venice International Light Music Festival.

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GERMAN PIANIST Professor Wilhelm Kempff (on the left of the picture) has been awarded a Golden Gramophone of DGG. Dr. Hans-Werner Steinhausen, general manager of DGG, in a tribute to Kempff at the Beethoven Hall, Bonn, emphasized the fifty-year association between Prof. Kempff and his company.

## Eleven Gold Disk Awards By Australian Company

SYDNEY—Eleven gold record awards were presented by Festival Records during the first four months of 1970 to artists and companies released in Australia through the Festival company.

Heading the list was Rolf Harris's "Two Little Boys," which achieved gold disc whilst he was appearing in Australia. Harris was presented with his award the day before he left for Expo 70 in Osaka. "Two Little Boys" was his first single released through Festival.

Among the U.S. artists to chalk up gold disk sales figures were "Led Zeppelin II" (Atlantic), Creedence Clearwater Revival's "Willy and the Poorboys" (Fantasy), Shirley Bassey's "And We Were Lovers" (Liberty/UA), Herb Alpert's "The Beat of the Brass" and Sergio Mendes' "The Fool On The Hill," both on the A&M label.

The gold record for "Led Zeppelin II," which to date has received two gold awards, will be presented to Atlantic Records by Alan Hely, managing director of Festival, during his current U.S. visit.

Shirley Bassey's award will be presented to the singer on stage at the Chequers nightclub in Sydney during her current Australian tour—her 12th visit to Australia for cabaret appearances.

Alpert's award is the 40th gold record success for the leader of the Tijuana Brass from Festival in Australia. The Polydor album, "Best of the Bee Gees," released in Australia on Spin, attained its gold status in rapid time and is one of Festival's fastest selling albums.

Locally, awards were made to

former world boxing champion Lionel Rose, for "I Thank You"—the fastest-selling single in Festival's history; and Ronnie Burns from Melbourne, who received his first gold record for "Smiley," a song written by Johnny Young. The Australian cast album of "Hair," released on Spin, was another recipient of a gold disc award. The album is one of Festival's best selling LPs.

STAN BRITT



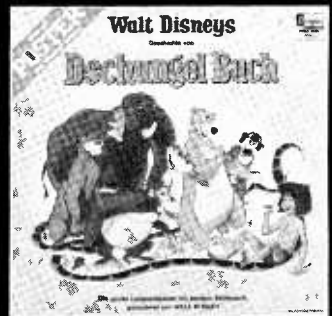
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THE ELEVEN gold awards presented by Festival Records of Australia to various artists being displayed by the company's advertising and public relations executives.

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# Canadian News Report

## From The Music Capitals of the World

### TORONTO

**Buckstone Hardware**, one of Toronto's leading rock groups, has broken up. Three members of the five-man outfit are returning home to North Bay. The other two members have not announced their plans. The group's manager, **Michael Watson**, credited the breakup to differences in musical opinions. The group had recently been negotiating with several labels. . . . Capitol's hot **Edward Bear** flew to Edmonton this weekend for several dates. The group's "You Me and Mexico" continues to climb most U.S. charts, with sales of more than 16,000 reported from just Detroit and Texas this week. The Bear's second album, "Eclipse" is due to be released next week. A followup single to "You, Me and Mexico" has not yet been announced. . . . London Records group the **Collectors** are signing with Parrot in the U.S. and have recently cut an album. The Vancouver band has had several hits in Canada, and represented the country in Osaka.

### Action Talent Signs U.K. Acts

NEW YORK—Action Talents Inc. has signed 21 U.K. acts for exclusive U.S. representation, announced ATI chairman Jeff Franklin. Acts signed are Savoy Brown, Small Faces, Rod Stewart, Brian Auger and the Trinity, Family, Nice, Colosseum, Rare Bird, Chicken Shack, Heavy Jelly, Aldwella's Dream, Spencer Davis, Black Sabbath, Move, Trader Horne, Van Der Graaf Generator, Writing on the Wall, Christine Perfect, Steam Hammer, Jack Bruce and May Blitz.

Said Franklin: "Major credit for this coup must go to Ira Blacker who will coordinate the bookings of all groups."

All the U.K. artists signed are  
(Continued on page 73)

### B.J. Thomas Gold Award

TORONTO—B.J. Thomas has been awarded a gold record award for sales in excess of 100,000 copies on his Scepter single, "Raindrops Keep Fallin' on My Head." Lee Armstrong of the Compo Co., Ltd. made the presentation to Florence Greenberg, president of Scepter, and Paul Cantor, manager of B.J. Thomas, in New York.

Winnipeg singer/actor **Ed Evanko**, has a debut single on Decca called "Let Her Go," a French ballad with lyrics by **Tony Hatch**. . . . Compo's Ontario promo manager, **Barry Paine**, was married. . . . Polydor also is putting a strong push behind **Stone the Crows**, a Glasgow group handled by **Peter Grant**, manager of **Led Zeppelin**.

Warner Bros. rushed out the "Woodstock" soundtrack album to coincide with film's release date. . . . Capitol's Canadian product includes albums by **Bobby Curtola**, **Pierre Lalonde**, **Gary Buck**, **Anne Murray** and **Mother Tucker's Yellow Duck**. . . . Polydor's **Allan Katz** and **Frank Gould** have initiated the "Poly-hype" sheet, which outlines label's progress with new product. . . . London has an overnight hit with the **Moody Blues** "Question." . . . **Ravi Shankar** set to appear at Massey Hall on June 6. **Gary U.S. Bonds** was at Le Coq D'Or Tavern this week.

A&M has a big hit with "The Liquidator," an English reggae hit. . . . "A Song of Joy" by **Miguel Rios** was rushed out in the U.S. last week, following its tremendous Canadian success. Deck is reported to have moved 18,000 copies in Detroit in three days this week, and it looks as though for once a record is going to break from Canada into the U.S. A&M also had the **Flying Burrito Brothers** in Toronto for two dates at the Electric Circus. Label took radio spots to plug the event and the group's new album, "Burrito Deluxe." . . . Love Productions vice president **Frank Davies**, returned to the U.K. to set up distribution deals for new product. He will be back in Toronto in three weeks.

**Gordon Lightfoot** sold out four performances at Massey Hall May 2-4. Shows were promoted by **Burnie Fiedler** of the Riverboat Coffee House. **David Rea** opened at the Riverboat this week. . . . **Al Matthews** of Compo announced that **Dionne Warwick** will play O'Keefe Centre on June 14, with backing provided by **Moe Koffman** and band. Moe has an album out on Revolution called "Curried Soul." It has been released in the U.S. by Buddah. . . . **Frank Gould** writes for Polydor in Montreal that the **Life** single, "Strawberry Fields Forever," has been picked up by the Maple Leaf System. On the Montreal radio scene, **Ron Legge** has left CKGM, **Jim Patton** has joined CKGM, and **Bob Ancell** has returned to CFOX as deejay and program director. Polydor also plans to release an album by **Dee Higgins**, young Canadian folk artist. **RITCHIE YORKE**

## Toronto Peace Festival On Again; 1,000-Acre Site Fixed

TORONTO — Toronto's on-again off-again Peace Festival is on again. John Brower, producer of the proposed Festival, announced that his company, Karma Productions, had purchased almost 1,000 acres in Cardwell Township, a picturesque rural area about 130 miles north of here.

Brower also announced that Karma had finally secured township approval of the Peace Festival. An agreement was signed jointly between Brower and Thos. Godfrey, Reeve (on behalf of the Township of Cardwell). It read in part: ". . . The undersigned council hereby grants Karma Productions Ltd., and by the execution of this letter, does grant to Karma Productions Ltd. approval, and consent whatsoever as may be necessary . . . in order to hold a proposed music festival in the Township of Cardwell."

Brower said the announcement followed eight weeks of costly negotiations with property owners and local governments in various parts of Ontario, following the loss of the Mosport Park site in March.

He had been severely hampered, he said, by both money-hungry local councils and property owners, and also by "some provincial branch of the government trying to create panic and frenzy in the township by misconstruing the plans of the producers, and by misrepresenting North American youth."

Brower said the Cardwell site consists of 150 cleared acres for the Festival audience, and a further 400 cleared acres for camping. This compares, he noted, with Woodstock's 48 acres. The remaining 400 acres at Cardwell comprises woods and a river.

Brower will hold a press conference in Toronto next week, at which he will announce the Festival dates (already set for sometime in August), the talent lineup

and also clear up some of the misunderstanding over the participation of John Lennon.

The Reeve of Cardwell Township, Mr. Thos. Godfrey, said he was pleased to see the Peace Festival take place, "as long as the kids behaved themselves properly."

Brower estimated that as many as 200,000 young people might turn up for the Festival, quite a few from outside North America because the Festival has received "widespread international publicity."

He added: "The kids won't come to mess up the countryside or annoy local residents. They just want a chance to get out into the country for a few days to listen to music and enjoy themselves. Now they've finally got the chance."

The Toronto Peace Festival, announced by John and Yoko Lennon last December, had originally been scheduled for July 3-5.

Meanwhile, another Toronto festival, "Peace Festival '70," was canceled this week after financial

backing fell through. Speaking on behalf of its president, Murray Kaulfield, Roland Paquin said there was no chance the Festival would take place.

## Canada Executive Turntable

**Maurice Oberstein**, 42, director of operations with CBS Records, London, has been appointed as the company's marketing director. He will continue to function as director of operations. . . . **Lea Laven**, who is also known as a recording artist, has joined EMI (Finland) as a staff secretary. . . . **Perti Lehto** has joined Finnlevy tape department as assistant to sales director **Osmo Ruuskanen**.

## Un disco per l'estate A RECORD FOR THE SUMMER

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- SPF 31260: **GIPO FARASSINO**  
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- SPF 31261: **DANIEL**  
Brucia brucia
- SPF 31262: **GLI ALLUMINOGENI**  
L'alba di Bremit
- SP 1429: **GRAZIELLA CIAIOLO**  
Vedo lui
- SP 1424: **LUCIA RIZZI**  
Amore vero
- SP 1422: **GIANNI PETTENATI**  
In mezzo al traffico

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### Montreal Fest Salutes Moog

MONTREAL—"Man and His World 1970," which opens here on June 12, is to have a pavilion named The Temple of Moog, which will highlight the abilities of the electronic synthesizer.

The pavilion's presentation was the result of collaboration among Leslie Doel, a professor of acoustics at the University of Montreal; Jean Sauvageau, probably the best known Quebec composer of this kind of work, and the Society of Contemporary Music of Quebec.

Among the composers whose works will be heard in the Pavilion are Appleton, Babbit, Berio, Cage, Carlos, Dockshader, Henry, Jueninci, K u m m a, Pousseur, Schaeffer, Stockhamen, Varese, Whittenberg and Xenakis.

"Man and His World" will be open until Sept. 7, on the site of Expo '67.

### 4TH MILLION FOR GROUP

TORONTO — There's a large sign over the door at 131 Hazelton Ave., Toronto. It reads "American Woman—No. 1." The building is the home of Nimbus 9 Productions, which is celebrating its fourth consecutive million-seller with Canadian group, the Guess Who.

"American Woman" is the first disk by a group resident in Canada which has topped the U.S. Billboard charts. The single was produced by Nimbus 9's Jack Richardson and is distributed by RCA internationally.

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Published every Wednesday, RECORD RETAILER is available by subscription only.

# No Advertising for Radio Geronimo

LONDON — Radio Geronimo, the progressive music station transmitting from Monaco, will not be accepting any advertising. The decision was made because the station's directors felt advertisers wanted too much control of programming.

One of them, Tony Secunda, said: "We've had various people offering to take time, but they've demanded that they have jingles. And to us, our format is sacred. If we want to play an album right

through we're not going to have advertising in the middle of it."

The station is compensating for loss of this key source of revenue by running a mail-order operation, selling imported U.S. albums "at slightly less than the price the import record shops sell them for," said Secunda. Local disk product will also be included in the mail-order operation. Plans are also afoot to produce a mail-order catalog selling posters, tee-shirts, dune buggies and other items of interest to youthful consumers.

The Geronimo decision comes two weeks after the station was granted permission to run advertising from the Ministry of Posts and Telecommunications.

The pirate radio station, Radio North Sea International, has, meanwhile, changed its format. Now broadcasting on FM Channel 43 to southeast England and testing on 217 meters medium wave, the station has dropped its Top 50 prediction chart in favor of a Top 30 sales chart.

# Radio Chief Move Denied

LONDON — Reports that he is leaving Radio Luxembourg to join Management Agency and Music as head of the Button label, were this week described by Geoffrey Everitt as "very premature."

Everitt, 25 years with Luxembourg and general manager of the English language service since 1959, admitted that he had received offers from two companies, but emphasized that he had made no agreement to join either.

"I am firmly at Luxembourg for the time being. If I leave it is not imminent," added Everitt, who has another 18 months before his contract expires.

Everitt also denied another prevalent rumor—that his possible departure is connected with a plan to merge the British service with the German department, while giving English-speaking listeners a small evening segment. "This is completely untrue," said Everitt. A meeting was held recently, planned some time ago, to map the English service's winter program schedule.

# Swedish Dealers Face Economic Problems

By KJELL GENBERG

STOCKHOLM—Record dealers in Sweden are facing a serious economic problem, according to Roland Bergendahl, general manager of Pick-Up Record Stores, the biggest record store chain in Sweden.

Bergendahl says costs are rising, but retail prices are low so that profit margins are minimal. This means that to survive, the dealer has to have a rapid turnover.

The record stores are also involved in a price war with the supermarkets and are having to cut prices still further in order to compete. No shop in Stockholm can demand full price for an LP and

more than 40 percent each year over the past two years.

the advent of ultra cheap budget albums has reduced the profit per LP to as little as one Swedish crown (19 cents) in some cases.

EP records have practically disappeared from the market and singles sales are dropping rapidly. In addition the pre-recorded tape market slumped during the winter. Whereas in 1968/68, the Pick-Up shops sold a considerable quantity of taped music—mainly in cartridge form—the market has since declined.

There is a high percentage of returns on cartridges, with customers complaining about the quality of the tapes; but Bergendahl believes the problem is more a matter of inferior playback equipment. He feels the tape market will get back into its stride again in the spring and summer when people resume using their cars more regularly. However, he believes that more promotion for tape is needed from the record companies which, in recent months, have wound down their sales efforts.

Bergendahl finds that record buyers in Sweden are very much influenced by the charts, particularly the younger buyers. However, record sales cover a wider range of people today and are increasing fast because of budget albums and growing sales of record players. Two years ago, the average customer bought one single; today it is not uncommon for a customer to buy five albums at a time.

One constant source of irritation for the Swedish dealer is the



POLYPHON managing director Gerhard Gebhardt (left) presents the Austrian folk group the Kern-Baum with the "Golden Edelweiss with Diamonds." It was the first time this award had been made to an Austrian folk group. In the past 10 years the group have sold more than 3,000,000 singles and EP's. To mark Kern-Baum's 10th anniversary, Polydor has released an LP containing some of the group's best work. It retails at \$4.

# Capitol on Hunt for New U.K. Talent, London Office

By BRIAN BLEVINS

LONDON—Capitol Records is on the lookout for new British talent, and executives feel the U.S. major is being left behind in making acquisitions by several smaller companies which have set up independent offices in Britain.

To correct the situation, Capitol production executives plan to make visits to Britain five or six times a year to line up new acts.

Capitol vice-president, pop a&r, Karl Engemann and executive producer Artie Mogull have been in London discussing Cap-

itol's future in Britain with EMI executives. Mogull will become most involved in the British talent hunt.

"We've made several changes in our American structure over the past few years," Engemann said, "and in the U.S. Capitol is seen as a better company for developing new talent than it has been in the past. We now face the giant task of creating an image here, a personality which will be more conducive to signing new talent."

As reported earlier, Capitol is proceeding with plans to open a London office distinct from EMI's Manchester Square location which will be the base for Capitol European Marketing Director Marvin Beisel. The office will open in July, but will mainly work in conjunction with EMI in marketing Capitol American product in Europe. "The office will not be heavily involved in signing British talent," Engemann said, "and while expansion of that office is not an impossibility, there are no distinct plans for expansion at this time." Staff of the new office will be limited to Beisel and a secretary when it opens.

Engemann also implied that the company was interested in setting up European tours by Capitol acts, including the Band, Steve Miller and the Quicksilver Messenger Service in cooperation with groups' managers.

radio promotion given to U.K. and U.S. releases before they are available in Sweden. This creates a demand which cannot always be fulfilled—though sometimes Bergendahl will go personally to the distributor so that he can have new releases as fast as possible.

Bergendahl thinks things are particularly tough these days for small record dealers, particularly since they do not benefit from the kind of discounts which are given to the bigger stores. To maintain as high a discount as possible, Bergendahl runs a mail order company for records called Topp-Skivor, and also acts as a wholesaler, selling records to small shops in the country through another company, Pick-Ups Skivformedling.

# From The Music Capitals of the World

## STOCKHOLM

EMI is promoting its catalog of folk music from all over the world. . . . The **Hollies** (Parlophone) are to tour Sweden Aug. 15-29. The Folkparks are bringing them over. . . . The variety program "Malmstenstruppen" is celebrating its 70th Folkpark tour of Sweden. . . . Other artists touring Sweden this summer are the **Marmalade**, **DJ Stewart White**, **Paul Jones**, **Dizzie Tunes**, as well as other important Swedish artists. . . . Electra is mounting a strong promotion for the new **John B. Sebastian** LP on Reprise, **Jack Downing's** new Decca single, and trumpeter **Jan Allan's** new album (MCA). . . . **Artur Rubinstein** toured Sweden May 17-25 with concerts in Gothenburg and Stockholm. . . . Sonet has high hopes for a new album, "Made in Sweden," recorded live at the Golden Circle Club in Stockholm.

Scason Svenska AB has started distributing musicassettes as well as cartridges. . . . CBS-Cupol singer **Elisabeth Lord** has started work at the company's new Stockholm office. . . . Strong promotional activities by Karusell for the Verve recordings by organist **Jimmy Smith**. . . . RCA has signed **Garvis Showband** for the Mallwax label. . . . General manager **Anders Holmstedt** of EMI/Svenska AB presented two gold records to **Creedence Clearwater Revival** (Liberty) when the group appeared in Stockholm. The awards, for over 25,000 copies sold here, were for the LP's "Green River" and "Willie & the Poorboys."

KJELL E. GENBERG

## HELSINKI

Representatives of the Finnish music industry were the guests recently of President **Urho Kekkonen** at the President's castle home. The four-man delegation included **Harry Orvomaa** (Scandia Musiiki) and **Christian Schwindt** (Love Records). Orvomaa presented President Kekkonen with copies of the albums "Suomi 50" by **Veikko Sinisalo**, "Tyovaen Lauluja" and "Talonpoikaismeljan laluja" (recordings by various artists). Schwindt presented copies of "Republic's President" by **Tasavallan Presidentti**, and the single "A Dishful of Guatemala Blood." In a brief message to the President, the delegation pointed out that so-called "commercial record manufacturers" are also producing cultural work—though they do not receive a penny from the Finnish Government. The other two members of the delegation were music personalities **Pekka Gronow** and **Ipo Saunio**. The meeting with the President was the first-ever such event. . . . "Black But Sunny," a TV show starring **Gilla Black**, produced in Finland during her recent trip here, was transmitted May 2. . . . Finnlevy has released its first two cassettes from Scandia Musiiki under the Finnlevy logo. Items were "Danny" and "Tapani Kansanen." . . . Scandi artist **Kirka** has recorded Finnish versions of "Venus" and "Down in the Corner" for his latest single. . . . Comedian **Vesa-Matti Loiri** (Scandia) has recorded a Finnish version of **Tom Lehrer's** "Pollution."

**Robin** (Philips) has recorded, in Finnish, versions of "Leavin' Durham Town" and "Years May Come, Years May Go." . . . Finnlevy is doing extensive promotion on the CBS "Fill Your Head With Rock" product. Part of the campaign was the recent visit by **Johnny Winter**, who gave a virtually sellout performance at Helsinki Kulttuuritalo April 29. . . . Ex-RCA artist **Jussi Raittinen** (the other half of the famous **Eero** and **Jussi** duo, which celebrated its 10th anniversary at the Johnny Winter concert) has made his first record for Scandia. Raittinen's other recent activity is in editing

Finland's only country music radio show, heard every second Saturday. . . . Finnlevy has released an album of music from Oland, an independent Finnish municipality adjoining the Swedish coast. The entire contents of "Oland Sings & Plays" are performed by local artists. . . . Finnlevy is moving in June to new premises at the Pitajankari "Hittsville" area. Their new address will be Hoylaamontie 14, Helsinki 37 (Telephone: 458 797). **KARI HELOPALTIO**

## MILAN

French artist **Joe Dassin** is in Italy for a TV special, co-starring **J. Francois Michael**, top French singer on the Italian charts right now. . . . Brazilian artist **Roberto Carlos** is in Rome for a special one-week TV and radio promotion of his latest Italian recording "I tuoi occhi non moriranno" (Your eyes will never die). . . . **Blood, Sweat & Tears** and **Simon & Garfunkel** have been filmed by an Italian TV company to appear in "Speciale per voi" (Special for you), a top TV program mainly addressed to young people. . . . The recently formed and Milan-based Bla.Bla label will soon be releasing its first batch of records, including "L'amore viene e se ne va" (Love comes and goes), sung by **Nicola Arigliano**. **Pino Mas-sara** is managing director of the new label; **Pier Tacchini** is general manager. . . . The San Remo song "L'arca di Noe" (Noah's Ark) is topping the charts in Argentina. The three versions of the song are by **Sergio Endrigo** (Fermata-Cetra), **Iva Zanicchi** (RCA-RI-FI) and **Jimmy Fontana** (RCA). . . . **Giam-piero Scussel**, who recently resigned from Durium, has been appointed EMI Italiana A&R manager, in charge of the local pop repertoire. **Manusetto De Ponti**, previously A&R man with EMI Italiana, will switch to the Italian publishing division of EMI. A statement issued by EMI Italiana general manager **Michel P. Bonnet** explained that the recent acquisition by the EMI group of several music catalogs created the necessity for two separate managements for the record and publishing divisions.

Dischi Ricordi has released a selection of 8-track cartridges, taken from the MGM, Verve, Vanguard, Amadeo and Marmalade catalogs. . . . RCA Records will continue to manufacture and distribute musicassettes and stereo-8 cartridges featuring material taken from the Italian catalog of Dischi Ricordi. . . . Dischi Ricordi is also preparing a special display rack for record shops, fitted for cartridges and cassettes. . . . U.S. pianist **Stephen Bishop** will be making his first Italian tour during the Fall. To launch him in Italy, Phonogram has begun a promotional campaign, releasing four LP's from the Philips catalog, featuring works by **Beethoven** and **Stravinsky**. . . . Violinist **Yehudi Menuhin**, for whom EMI has exclusive rights, will undertake the recording of a new series of LP's for the Deutsche Grammophon label. Menuhin, accompanied by pianist **Wilhelm Kempff**, will be recording the "Sonata For Violin & Piano." It will be subsequently released in Italy by Phonogram. **DANIELE PREVIGNANO**

## ZURICH

EMI Switzerland was the first European company to release the new "Hendrix Band of Gypsies" album. The Capitol LP was imported directly from the U.S. . . . Phonag AG has taken over the distribution of **Hazy Osterwald's** own new label, Mabel. . . . Radio Switzerland started broadcasting a new weekly program called Pop '70, specializing in rock music. . . . Pick Records is launching an un-

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# Southern Gets Export Award

LONDON — Southern Music, U.K., honored some of its writers when the firm was presented with its gold award from the U.K. International Export Association.

Southern Music managing director **Bob Kingston** presented **John Carte** and **Ken Lewis** with inscribed clocks and **Lawrence Myers** and **Donald Leitch** collected clocks on behalf of **Geoff Stephens** and **Donovan** respectively.

Southern was named as the first company in the music industry to win the award. It was presented on behalf of the I.E.A. by **Sir Arthur Bliss** to **Monique Peer**, president of the Peer-Southern organisation, in recognition of the company's obtaining an increase in income, from overseas sources, of

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By ALAN STOLOWITZ

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derground singer, **Anton Bruhin**, with an album consisting of folk songs performed in the Swiss dialect. The same company has released the first single ("Work") by the British group, **Autumn Symphomy**, even before it has been issued in any other country. . . . EMI is now distributing the following new labels: Trend, Charisma, Fantasy and Straight. The firm has also acquired the first **King Crimson** LP for Swiss release. This is unusual, since all other Island product in Switzerland is distributed by Phonogram. . . . Belgian singer **Sonny Appleday**, previously known as **Bernard Henri-on**, has started a new career with a single called "The Boy" on Euxex Records. . . . A pop "happening" in Montreaux (April 24-27), featured the live talents of **Greatest Show on Earth**, **Johnny Winter**, **Allman Brothers**, **Flock**, **Ashton Gardner & Dyke** and **Renaissance**. Renaissance will return to Switzerland and play a concert in Aarau June 5. . . . Former top Swiss outfit, **Les Sauterelles**, has split up completely. Leader **Tony Vescoli** is starting a career as a solo singer but hasn't signed a recording contract so far.

Polydor AG is launching a "Beethoven Edition 1970" package with a special-priced sampler, containing some early piano works from the master. . . . Top Netherlands group **Ekseption** performed at the Africana, St. Gallen, on May 10. **BERNIE SIGG**

## HAMBURG

Philips has released the complete recording of "The Trojans" (Les Troyens) by **Hector Berlioz**. The five-LP set is the first complete recording of the work and the biggest project undertaken by Philips in connection with its Berlioz cycle.

With **Colin Davis** conducting the Royal Opera House Symphony, Covent Garden, the five and a half hour work features **John Vickers**, **Josephine Veasey** and **Berit Lindholm**. The complete opera was recorded following its performance at Covent Garden in 1969. Taking part were 117 instrumentalists and a chorus of more than 100. It was completed in 17 sessions and was recorded at the Town Hall, Walthamstow, London. . . . To mark the occasion of **Carl Orff's** 75th birthday on July 10, Teldec is to issue an RCA recording of "Carmina Burana," featuring **Evelyn Mandec**, **Stanley Kolk**, **Sherrill Milnes** and the **New England Conservatory Chorus** and **Children's Chorus** with the **Boston Symphony Orchestra** under **Seiji Ozawa**. . . . **Heidi Bruhl** has recorded the first version of "Raindrops Keep Fallin' On My Head" to be sung in German. Its German title is "Regen fallt heute auf die Welt." **Caterina Valente** is also to record the Bacharach-David hit in German. Polydor has issued a pop-rock-blues sampler, titled "Pop Sound 70," priced at 10 DM. The 12-track album contains items by the **Who**, **Ashton Gardner & Dyke**, **Jack Bruce**, **Area Code 615**, the **Savage Rose**, the **Golden Earrings**, **Cat Mother** and the **All Night Newsboys**, the **Ten Wheel Drive** with **Genya Ravan**, **Taste**, **John Mayall**, **Fat Mattress** and **Euphoria**.

Teldec has issued a 10 DM disk starring **Peggy March**, **Michelangelo**, **Caterina Valente**, **Peter Maffay**, **Hildegard Knef**, **Tanja Berg**, **France Gall**, **Manuel**, **Martin Boettcher**, **Kirsti** and **Ronny**. For every record sold, the company will donate 3 DM to the Olympic Games committee. . . . Young U.S. singer **Barbra Streisand** and her sister, **Rolyn Kind**, debuted on the Channel 2 show "Der Goldene Schuss." . . . Polydor has launched a **James Last** non-stop-dancing contest. . . . At the start of his 13-city tour of Germany, French

singer **Gilbert Becaud** had a tremendous success at the 2,300-seat Hanover Stadthalle.

Polydor has launched a single by the **Taste**, "On the Boards," to tie in with the group's performance at a pop-and-blues concert, before 8,000 in Essen. The release of the single followed the appearance of the Taste's album, "On the Boards." . . . Composer **Maurice Gibb** debuted as a singer on the Polydor label. Title: "Railroad" (flip: "IOIO"). . . . Polydor is promoting the first LP by **The Wheel Drive**—"Construction Number 1." Tied in with the promotion is a special report about a report by Polydor's public relations company, Antenna. . . . **Eugene Ormandy** is conducting the **Philadelphia Orchestra** during its five-concert tour of West Germany. This is the third time since World War II that the Orchestra has toured West Germany. The tour under the auspices of Teldec, takes in Hamburg, Wuppertal-Elberfeld, Bonn and Frankfurt-Hoechst. **WALTER MALLIN**

## ATHENS

Two concerts by **Caterina Caselli** (CBS) and **Rocky Roberts** (Durium) at the Palais des Sports of Thessaloniki May 7 set a new attendance record for the location. An audience of 17,000 packed into the Palais for the two concerts, thus topping every previous record. The event was promoted by the Students' Union of Aristotelion University. . . . Music Box artists performed in a "Super Show '70" concert at Kotopouli Theater. Among the stars of the show were **Zoe Kouroukli**, **Tammy**, **Aleka Kanellidou**, **Terris Chrysos**, **Nikos Antoniou**, the **Idols**, the **Sounds and Water**, **Fire**, and **Love**. . . . Helladic reports that its top selling albums in April were "**Georges Moustaki**" (Polydor), "It's Five o'Clock" by **Aphrodite's Child** (Philips), "I Mikri Mas Istoria," by **Vicky** (Philips), "Otan Simani Esperinos" by **Marinella** (Philips), and "In-A-Gadda-Da-Vida" by **Iron Butterfly**. . . . Singer **Alekos Pantas** opened at the Asteria Tavern, New York, for a three-month engagement. . . . Nearly 15,000 attended two concerts by **Lyra's Yiannis Pouloupoulos** and **Rena Koumioti**, which also featured composer and conductor **Mimis Plessas**, at the Palais des Sports of Thessaloniki. . . . Minos Records reports that sales of **Yiorghos Dallarás's** single "Natané to '21" now total 80,000. . . . **Zoe Kouroukli** has recorded Greek versions of "The Highway Song" and "L'Orologio" for Pan Vox. . . . Philips recording artist **Kostas Hadjis**, with his 12-man orchestra, has been booked for a concert at the Palais des Sports of Thessaloniki May 31. . . . Guntar duo **Zoe** and **Evangelos Asimakopoulos** are back in Greece after a successful U.S. tour. . . . Actress-singer **Nancy Sinatra** is expected next month in Greece to take part in the film "Paradise" Co-starring are **Robert Crawford** and **Theodore Roubanis**. . . . Pianist **Hanae Nakajima** played a concert with the Athens National Symphony Orchestra at Kotopouli Theater. . . . Last year's Olympiad Song Festival winner, **Cleo Denardou**, will represent Greece at the International Rio Song Festival. Philips has just released a new album by the artist titled after her Olympiad No. 1 song, "Pou Nan O Iskios Sou Thee." . . . **Terris Chrysos** recorded Greek versions of the Italian hits "La Donna Di Picche" and "Perche Hai Fatto" on the Pan Vox label. **LEFTY KONGALIDES**

## MEXICO CITY

**Agustin Hernandez** returned to the record business as advertising manager, Peerless Records, replacing **Jose Antonio Sanchez**. He will mount a special promotion on **Marco Antonio Vazquez**, **Rosario de Albe**, **Maria del Rayo**, **Tom Jones** and **Engelbert Humperdinck**—currently top sellers for Peerless. . . . Mexico City's night life will get a lift when the tourists arrive for the World Soccer Cup Championships. Spain's **Raphael**, Brazil's **Roberto Carlos** and **Wilson Simonal** are already performing. RCA has released "Mexico '70" an EP featuring songs representative of the nations appearing in the Cup games. . . . New singer, **Raul Ricardo**, unreCORDED but signed by CBS, will probably represent Mexico in the forthcoming music festival at Athena, Greece. **ENRIQUE ORTIZ**

## RIO DE JANEIRO

The city's shantytowns—home of the "samba schools"—is to have its own festival, "Festival of the Favelas." . . . IBOPE, Brazilian Institute of Opinion and Market Research is inviting its record, radio and television clients to accompany researchers on weekly visits to retail stores from which IBOPE's charts are compiled. . . . Musicdisc has a strong seller with "Lobellia" by the **Duke of Burlington** group—a reported 5,000 sales in the first three weeks. . . . Musicdisc president **Nilo Sergio** returned to Brazil after attending Billboard's IMIC conference, visiting Italy, the U.K., Germany and Denmark. He plans another trip—to the U.S., Mexico, Peru and Venezuela. . . . Singer **Eliana Pittman** returned to Rio after a six month European tour. **HENRY JOHNSTONE**

## BERLIN

Following his participation in the Deutscher Schlagerwettbewerb **Ricky Shane** will be doing 38 shows. His "Fantastic" is No. 2 on the 2nd TV channel. . . . The **Tee Set's** first LP, "Ma Belle Amie," was released by Hansa. . . . Well-known "American-Berliner" **Paul Siegel** is to produce his own 25th broadcast jubilee program, "Zwischen Broadway and Kurfuerstendam." **WALTER MALLIN**

## Green Light Gets Young Blood Label

LONDON—Green Light's **Jan Olofsson** has signed a deal with **Miki Dallon** to handle the Young Blood label in Scandinavia for a two-year period with an option. Previously, Green Light has released Young Blood artists such as **Don Fardon**, **Mac Kisson** and **Jimmy Powell**, but this was only on a straight record-to-record deal. **Olofsson** stated that the first record to be released under the new deal will be "Belfast Boy" by **Don Fardon**. The company will be bringing **Fardon** to Scandinavia at the end of May on a promotional tour, which will include radio and possibly TV dates. **Green Light** has also secured the subpublishing rights to **Young Blood Music** for Scandinavia for three years. **Olofsson** stated also that his company has signed up its first Dutch group—**Ferrari**—for worldwide distribution.

**Green Light** moved into new premises as of May 1 at 8-10 Oxford Circus Ave., 231 Oxford St., London, W.1.

## U.K. Acts Signed

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expected to tour the U.S. before 1971. ATI has also completed negotiations for **Alice Cooper**, **Steam**, **Freddie King** and **Tom Rush** to tour the U.K. this summer. **Blacker** stated: "The simple fact that a group comes from Britain is no longer a selling point. Each group now has to be a quality act."

The social and political realities of our time have finally begun to make an inroad into the economic fantasy of our time. Time and time again the youth of our country were directed to face reality rather than escape it. But as our economy soared high to lose itself in the clouds, the great river wound on.

How ecstatic were those crystal moments when the Beatles dazzled us. How dark, deep and pure were the Rolling Stones, like spring issuing from a rock. Remember how Dylan stood on the hill just where the river wound out of sight and pointed the way? And remember all those daring musical explorers who dashed into the river and rode the rapids to glory and fame?

Now the sound and times are laced with cries of Piracy, Revolution and Drugs. The industry, our industry, has suddenly assumed a social consciousness motivated perhaps by an economic conscience. The consumer complains of poor product quality and unfair prices. The retailer complains of bootlegging and a sudden drop in sales. The manufacturers, producers, publishers—the real music makers—are just now beginning to awaken.

The music business looks tired and muddy but it still knows the way. And just before it makes that last wide sweep to lose itself in the past, we've all gathered on the shore to wait. Who'll be the one to sail the uncharted sea, to face the coming storm and to stand fast, strong and unmoving—to still the troubled water?

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

## Johnny Cash

On the heels of last week's Johnny Cash Special, here are some of his folios: from **Hansen**, "Johnny Cash Song & Picture Folio" No's. 1 & 2 and "Johnny Cash Song Souvenir Picture & Song Book." **West Coast** has "Johnny Cash, the Exciting" and "Johnny Cash—For Guitar"; **Hill & Range** has "Johnny Cash at Folsom Prison." And as you know, there are lots more where these come from.

## New Sheets

**Pick of the Week:** "Life Ev'ry Voice and Sing" by **Kim Weston** and available from **E.B. Marks**.

Sheets from **Big 3** include "Go Back" by **Crabby Appleton**, "Walkin' in the Sand" by **Al Martino**, "Cryin' in the Streets" by **George Perkins** & the **Silver Stars**, and "Lester Goes to Ludowici" by **Reuben Wars Sr.**

**Hansen** has "I, Me, Mine" by **George Harrison**, "You'll Remember Me" by **Peggy Lee**, "Into Something Real" by the **Foxx**, "If I Knew Your Name" by **Rick Dana** and "One Day of Your Life" by **Andy Williams**. Some country sheets in preparation include "Ol Man Willis" written by **Tony Joe White** and recorded by **Nat Stuckey**, "Rocky Top" by **Lynn Anderson**, "She's Hungry Again" by **Bill Phillips**, "Heart Over Mind" by **Mel Tillis** and "My Son, My Son" and "State of Confusion" both by **Carl Perkins**.

**Warner-Bros.** new sheet selections include "Ride Captain, Ride" by **Blues Image** and a new arrangement of "It's All in the Game."

## On the Charts

**Plymouth** has "Cecilia" (1) by **Simon & Garfunkel**, "Question" (19) by **Moody Blues** and "Viva Tirado" (36) by **El Chicano**.

**Warner-Bros.** hits include "Vehicle" (9) by the **Ides of March**, "Little Green Bag" (21) **George Baker Selection**, "Hey, Mr. Sun" (42) by **Bobby Sherman**, "Cinnamon Girl" (54) by the **Gentrys**, "Hum a Song" (67) by **Lulu**, "Into the Mystic" (55) by **Johnny Rivers**, and "If You Do Believe" (81) by the **Tee Set**.

**Hansen** comes rolling in with "Up Around the Bend" (5) by **Credence Clearwater Revival**, "Spirit in the Sky" (20) by **Norman Greenbaum**, "Everything Is Beautiful" (1) by **Ray Stevens**, "Which Way You Goin', Billy?" (6) by the **Poppy Family**, "Daughter of Darkness" (18) by **Tom Jones**, "What Is Truth?" (31) by **Johnny Cash**, "Woodstock" (16) by **Crosby, Stills, Nash & Young**, "Puppet Man" (29) by the **5th Dimension**, "Soolaimon" (30) by **Neil Diamond**, "Let Me Go to Him" (46) by **Dionne Warwick**, "The Seeker" (63) by the **Who**, "Sugar, Sugar" (39) by **Wilson Pickett**, "Mississippi Queen" (51) by **Mountain**, "Killer Joe" (74) by **Quincy Jones**, "Love on a Two Way Street" (3) by the **Moments**, "Spirit in the Dark" (60) by **Aretha Franklin**, "For You Blue" (12) by the **Beatles**, and "Red, Red Wine" (79) by **Vic Dana**.

## New Folios

From **Chappel** comes **Morris Goldenberg's** "Snare Drum for Beginners" containing the basic rudiments for orchestra drummers, twenty-four exercises for the student and twenty-four duets for student and teacher.

**West Coast's** three new books are "Frijid Pink" with vocals, piano, guitar and photos; "Tommy Roe's Greatest Hits" with both photographs and guitar chords; and "Popular Hits for all Baldwin Organs," including "Little Green Apples," "Honey," "Green Fields" and many more.

Some of **Big 3's** new books are "Jerry Silverman's Graded Guitar Method" volumes one through five (beginner to advanced) and "Supplementary Work Books" for each of the Graded Guitar Method books.

**Plymouth** is reprinting the "Rolling Stones Anthology" containing more than 50 of their songs. Seems they have been receiving many requests for it. Also, in their **Regent Music Series**, "Country Folk/Rock Hits" with such songs as "Time," "Memphis, Tennessee," "Big Boss Man" and more; and "Music for Groups/Muddy Waters," for bands, rhythm and bass guitars and combo organ accompaniment.

**Hansen's** new folios include **Glen Campbell's** "Oh Happy Days" to match his album and a big one with "Best of the Bee Gees Song Book." In preparation are "Norwood" from the motion picture starring **Glen Campbell** and **Joe Namath**, "Spirit in the Sky" by **Norman Greenbaum** and from the motion picture "Ned" starring **Mick Jagger**.

# HITS OF THE WORLD

## AUSTRIA

LP's

- This Month  
**1** BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)  
 2 LED ZEPPELIN NO. 2 (Atlantic)  
 3 MIREILLE MATHIEU (Ariola)  
 4 HAIR—Original Soundtrack (RCA)  
 5 ABBEY ROAD—Beatles (Apple)  
 6 IM LAND DER LIEDER—Peter Alexander (Ariola)  
 7 NON STOP DANCING NO. 9—James Last (Polydor)  
 8 UDO 7—Udo Juergens (Ariola)  
 9 MORRISON HOTEL—Doors (Amadeo)  
 10 ADAMO SINGT DEUTSCH—Adamo (Columbia)

## BRITAIN

SINGLES

- (Courtesy Record Retailer)  
 \*Denotes local origin  
 Week Last Week  
**1** 1 BACK HOME—England World Cap Sound (Pye)—Mews  
 2 2 SPIRIT IN THE SKY—Norman Greenbaum (Reprise)—Great Honesty (Erik Jacobsen)  
 3 6 YELLOW RIVER—Christie (CBS)—Gale (Mike Smith)  
 4 3 QUESTION—Moody Blues (Threshold)—Tyler (Tony Clark)  
 5 8 DAUGHTER OF DARKNESS—Tom Jones (Decca)—Hush-A-Bye Carlin (Peter Sullivan)  
 6 4 HOUSE OF THE RISING SUN—Frijid Pink (Deram)—Keith Prowse (Mike Valvand)  
 7 10 BRUNTOSAURUS—Move (Regal Zonophone)—Essex (Roy Wood)  
 8 15 I DON'T BELIEVE IN IF ANYMORE—Roger Whittaker (Columbia)—Tempto (Denis Preston)  
 9 7 I CAN'T TELL THE BOTTOM FROM THE TOP—Hollies (Parlophone)—Abacus (Ron Richards)  
 10 5 ALL KINDS OF EVERYTHING—Dana (Rex)—Mews (Phil Coulter)  
 11 9 YOUNG, GIFTED AND BLACK—Bob Andy/Marcia Griffiths (Harry J)—Essex (Harry Johnston)  
 12 11 CAN'T HELP FALLING IN LOVE—Andy Williams (CBS)—Carlin (Dick Glasser)  
 13 28 HONEY COME BACK—Glen Campbell (Capitol)—Jobete/Carlin (Al De Lory)  
 14 12 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)—Pattern (S. & G./Hales)  
 15 16 NEVER HAD A DREAM COME TRUE—Stevie Wonder (Tamil-Motown)—Jobete/Carlin (Henry Crosby)  
 17 20 I'VE GOT YOU ON MY MIND—White Plains (Deram)—Cookaway (Roger Greenaway/Roger Cook)  
 18 40 EVERYTHING IS BEAUTIFUL—Ray Stevens (CBS)—Peter Maurice (Ray Stevens)  
 19 25 THE FUNKY CHICKEN—Rufus Thomas (Stax)—Chappell (Albell Tom Nix)  
 20 23 EL CONDOR PASA—Julie Felix (Rak)—Pattern (Mickie Most)  
 21 41 ABC—Jackson (Tamil-Motown)—Jobete Carlin (Corporation)  
 22 36 GROOVIN' WITH MR. BLOE—Mr. Bloe (DJM)—Stephen James  
 23 31 DON'T YOU KNOW—Butterscotch (RCA)—Sunbury (Arnold, Martin & Morrow)  
 24 14 FAREWELL IS A LONELY SOUND—Jimmy Ruffin (Tamil-Motown)—Jobete Carlin (Dean Weatherspoon)  
 25 33 ABRAHAM MARTIN & JOHN—Marvin Gaye (Tamil-Motown)—R. Mellin (Norman Whitfield)  
 26 13 WHEN JULIE COMES AROUND—Cuff Links (RCA)—Emily/Van Lee  
 27 18 GIMME DAT DING—Pipkins (Columbia)—Hair (John Burgess)  
 28 21 GOOD MORNING FREEDOM—Blue Mink (Philips)—Cockaway (Blue Mink)  
 29 19 THE SEEKER—Who (Track)—Fabulous (Kit Lambert)  
 30 22 KNOCK KNOCK WHO'S HERE—Mary Hopkin (Apple)—See-Saw (Mickie Most)  
 31 30 UP THE LADDER TO THE ROOF—Supremes (Tamil-Motown)—Jobete/Carlin (Franklin K. Wilson)  
 32 38 KENTUCKY RAIN—Elvis Presley (RCA)—Carlin  
 33 46 COTTONFIELDS—Beach Boys (Capitol)—Kensington (Beach Boys)  
 34 — WHAT IS TRUTH—Johnny Cash (CBS)—Screen Gems/Columbia (Bob Johnston)  
 35 17 RAG MAMMA RAG—Band (Capitol)—Feldman (The Band)  
 36 26 WANDERIN' STAR/I TALK TO THE TREES—Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)  
 37 — TAKE TO THE MOUNTAINS—Richard Barneis (Ph Kiops)—Tony Hazard (Gerry Bron)

- 37 37 DOWN THE DUSTPIPE—Status Quo (Pye)—Valley (John Schroeder)  
 38 — SALLY—George Monroe (Chapter 1)—Keith Prowse (Jackie Rae)  
 39 — BET YER LIFE I DO—Herman's Hermits (Rak) (Mickie Most)  
 40 24 TRAVELLIN' BAND—Creedence Clearwater Revival (Liberty)—Burlington (John Fogarty)  
 41 34 DO YOU LOVE ME—Deep Feeling (Page One)—Dominion (R. Easterby/D. Champ)  
 42 43 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)  
 43 44 KITSCH—Bari Ryan (Polydor)—Ryan Enquiry (Paul Ryan)  
 44 35 YOU'RE SUCH A GOOD LOOKING WOMAN—Joe Dolan (Pye)—Shaftesbury (Geoffrey Everett)  
 45 32 WHO DO YOU LOVE—Juicy Lucy (Vertigo)—Jewel (Gerry Gron)  
 46 50 RAINDROPS KEEP FALLING ON MY HEAD—Sacha Distel (Warner Bros.)—Blue Seas Jac (Jimmy Wisner)  
 47 48 MONKEY MAN—Mayfals (Trojan)—Blue Mountain (Leslie Kong)  
 48 29 I CAN'T HELP MYSELF—4 Tops (Tamil-Motown)—Jobete/Carlin (Holland Dozier)  
 49 — THE GREEN MANNALISHI—Fleetwood Mac (Reprise)—Fleetwood (Fleetwood Mac)  
 50 39 THAT SAME OLD FEELING—Picketty Witch (Pye)—Schroeder Welbeck (John MacLeod)

## BRAZIL

LP's

- This Month  
**1** BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)  
 2 McCARTNEY—Paul McCartney (Apple)  
 3 BENEFIT—Jethro Tull (Island)  
 4 ANDY WILLIAMS' GREATEST HITS (CBS)  
 5 CRICKLEWOOD GREEN—Ten Years After (Deram)  
 6 EASY RIDER (Stateside)  
 7 TOM—Tom Jones (Decca)  
 8 BLACK SABBATH (Vertigo)  
 9 WORLD BEATERS SING THE WORLD BEATERS—1970 England Football Squad (Pye)  
 10 PAINT YOUR WAGON—Soundtrack (Paramount)  
 11 LED ZEPPELIN 2 (Atlantic)  
 12 ABBEY ROAD—Beatles (Apple)  
 13 WILLY AND THE POOR BOYS—Creedence Clearwater Revival (Liberty)  
 14 MOTOWN CHARTBUSTERS VOL 3—Various Artists (Tamil Motown)  
 15 GETTING TO THIS—Blodyn Pig (Island)

## BRAZIL

LP's

- This Month  
**1** ROBERTO CARLOS—Roberto Carlos (CBS)  
 2 VEU DE NOIVA—Trilha Sonora (Philips)  
 3 ABBEY ROAD—Beatles (Odeon)  
 4 DGBRAO—Various Artists (RGE)  
 5 COMANDA O SUCESSO—Agnaldo Timoteo (Odeon)

## CANADA

SINGLES

- This Last Week Week  
**1** 7 CECILIA—Simon & Garfunkel (Columbia)  
 2 2 EVERYTHING IS BEAUTIFUL—Ray Stevens (Barnaby)  
 3 4 UP AROUND THE BEND/RUN THROUGH THE JUNGLE—Creedence Clearwater Revival (Fantasy)  
 4 1 AMERICAN WOMAN/NO SUGAR TONIGHT—Guess Who (RCA)  
 5 3 MR. MONDAY—Original Cast (TA)  
 6 5 LITTLE GREEN BAG—George Baker Selection (Colossus)  
 7 6 VEHICLE—Ides of March (Warner Bros.)  
 8 9 WOODSTOCK—Crosby, Stills, Nash & Young (Atlantic)  
 9 — HITCHIN' A RIDE—Vanity Fare (Page One)  
 10 — DAUGHTER OF DARKNESS—Tom Jones (Parrot)

## DENMARK

SINGLES

- (Courtesy Danish Group IFPI)  
 \*Denotes local origin  
 This Last Week Week  
**1** 1 HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Philips)—Imudico  
 2 2 SMILENDE SUSIE—Birgit Lystager (RCA)—Liberty  
 3 4 TJING TJING GULLIE—Keld & Donkeys (HMV)—Imudico  
 4 3 KENTUCKY RAIN—Elvis Presley (RCA)  
 5 3 HOUSE OF THE RISING SUN—Frijid Pink (Deram)—Imudico  
 6 — MINI-MIDI-MAXI-GIRL—Bjorn Tidmand (Odeon)—Imudico  
 7 6 MA BELLE AMIE—Tee Set (Triola)—Moerks  
 8 7 I.O.I.O.—Bee Gees (Polydor)—Dacapo

- 8 8 TRAVELLIN' BAND—Creedence Clearwater Revival (Liberty)—Stig Anderson  
 10 10 JEG ER GODT TILPAS—Anette (Triola)—Acuff-Rose

## FINLAND

LP's

\*Denotes local origin

- This Month  
**1** LED ZEPPELIN II—Led Zeppelin (Atlantic)  
 2 TOM—Tom Jones (Decca)  
 3 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)  
 4 TYOVAEN LAULUJA—Various Artists (Scandia)  
 5 WHISTLING—Roger Whittaker (Metronome)  
 6 TALONPOIKAISARMEIJAN LAULUJA—Various Artists (Scandia)  
 7 HAIR—Tampercen Pohtetteri (Scandia)  
 8 LIVE IN LAS VEGAS—Tom Jones (Decca)  
 9 AT HOME—Shocking Blue (Metronome)  
 10 HAIR—Original Cast (RCA)

## FRANCE

SINGLES

(Courtesy Centre d'Information et de Documentation du Disque National)

- This Week  
**1** LAISSE MOI T'AIMER—Mike Brant (CBS)—Suzelle  
 2 BALAPAPA—Rika Zarai (Philips)—Bleu Blanc Rouge  
 3 LE BALS POPULAIRES—Et Mourir de Plaisir—Michel Sardou (Philips)—Barclay  
 4 BILLY LE BORDELAIS—Joe Dassin (CBS)—Music 18  
 5 CONCERTO POUR UNE VOIX—St. Preux (Disc'AZ)—Fantasia (Zanini (Riviera)  
 6 TU VEUX, TU VEUX PAS—Zanini (Riviera)  
 7 CEUX QUE L'AMOUR A BLESSES—Johnny Hallyday (Philips)—Suzel  
 8 JULIETTA—Shelia (Carrere)—Carrere/Allo Music  
 9 MA VIE C'EST UN MANEGE—Nicoletta (Riviera)  
 10 DES JOURS ENTIERS A T'AIMER—Julien Clerc (Pathe-Marconi)—Rideau Rouge

## FRANCE

SINGLES

- (Courtesy Original Confidence Co., Ltd.)  
 \*Denotes local origin  
 This Last Week Week  
**1** 1 ONNA NO BLUES—Fuji Keiko (RCA)—Nippon Geino  
 2 2 ANATA NARA DOSURU—Ishida Ayumi (Columbia)—Nichion/Geiei  
 3 3 VENUS—Shocking Blue (Polydor)—Aberback/Tokyo  
 4 5 THE MALTESE MELODY—Herb Alpert & Tijuana Brass (A & M)—Shinko  
 5 6 AI NO TABII O—Uchiyama Hiroshi & Cool Fire (RCA)—Watanabe  
 6 4 KOI HITOSUJI—Mori Shin-ichi (Victor)—Watanabe  
 7 12 KYO DE OWAKARE—Sugarwara Yoichi (Polydor)—J & K  
 8 8 SUGATA SANSHIRO—Sugata Noriko (Crown)—Crown  
 9 15 CHITCHANA KOIBITO—Jimmy Osmond (Denon)—A. M. P.  
 10 7 LET IT BE—Beatles (Apple)—Tone  
 11 10 ROJIN TO KODOMO NO POLKA—Hidari Bokuzen & Himawari Kitties (Polydor)  
 12 9 AWAZUNI AISHITE—Uchiyama Hiroshi & Cool Fire (RCA)—Ai Pro  
 13 11 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)  
 14 — DRIF NA HONTONI HONTONIGOKUROSAN—Watanabe (Toshiba)—Watanabe  
 15 13 KOKUSAISEN MACHIAISHITSU—Aoe Mina (Victor)—Fuji Shuppan  
 16 — KEIKO NO YUME WA YORU HIRAKU—Fuji Keiko (RCA)  
 17 18 BUTCH CASSIDY AND THE SUNDANCE KID—B. J. Thomas (Scepter)—April  
 18 — YOTSU NO ONEGAI—Chiaki Naomi (Columbia)  
 19 14 TOKAI—Tigers (Polydor)—Watanabe  
 20 — ONNA NO MAGOKORO—Kohama Saburo (Toshiba)

## FRANCE

LP's

- This Month  
**1** CHICAGO TRANSIT AUTHORITY (double album) (CBS)  
 2 MOUSTAKI AU BOBINO—Georges Moustaki (Polydor)  
 3 CRUCIFIXUS—Jean-Christian Michel (Riviera)  
 4 CLASSIC IN POP—Ekseption (Philips)  
 5 I.E. METEQUE—Georges Moustaki (Polydor)  
 6 MUSIQUE SACREE—Jean-Christian Michel (Riviera)  
 7 REQUIEM—Jean-Christian Michel (Riviera)  
 8 IT'S FIVE O'CLOCK (Aphrodite's Child)—Mercury  
 9 WHOLE LOTTA LOVE—Led Zeppelin (Barclay)  
 10 SUPER SUPER POP SESSION NO. 2—Various Artists (CBS)

## HUNGARY

SINGLES

- (Courtesy Gyongy, Budapest)  
 This Week  
**1** VEGETERT EGY FEJEZET—Juventus Beat Group  
 2 MONDJATOK MEG MARIANAK—Janos Koos  
 3 SZERELEM—Zsuzsa/Jana/Koncz  
 4 VALAKI HIANYZIK A TANCBOLO—Laszlo Aradszky  
 5 MEZGA CSALAD—Express Beat Group  
 6 MI FERFIK—Janos Koos  
 7 SARIKA—Illes Beat Group  
 8 ILLESEK ES POFONOK—Illes Beat Group  
 9 TIZEZER LEPEK—Omega Red Star  
 10 MA VEGRE JO KEDVEM VAN—Zsuzsa/Jane/Konca

## ITALY

SINGLES

- (Courtesy Discografia Internazionale)  
 This Week  
**1** LET IT BE—Beatles (Apple)—Edizioni Ricordi  
 2 IT'S FIVE O'CLOCK—Aphrodite's Child (Mercury)—Alfiere/Esedra  
 3 INSTANT KARMA—John Lennon and the Plastic Ono Band (Apple)—Edizioni Ricordi  
 4 LA PRIMA COSA BELLA—Nicola Di Bari (RCA)—RCA

- 5 WIGHT IS WIGHT—Michel Delpech (SIF)—Carre D'as  
 6 L'ETERNITA'—Camalonti (CBS)—Ariston/April  
 7 TRAVELIN' BAND—Creedence Clearwater Revival (America)—Ariston  
 8 FIORI BIANCHI PER TE—Jean-Francois Michael (CGD)—Melodi  
 9 OCCHI DI RAGAZZA—Gianni Morandi (RCA)—RCA  
 10 VENUS—Shocking Blue (Joker)—Saar  
 11 I.O.I.O.—Bee Gees (Polydor)—Senza Fine  
 12 L'ARCA DI NOE—Sergio Endrigo (Cetra)—Usignolo  
 13 LITTLE GREEN BAG—George Baker (Joker)—Ricordi  
 14 IO MI FERMO QUI—Dik Dik (Ricordi)—Ricordi  
 15 WANDERIN' STAR—Lee Marvin (Paramount)—Chappell  
 16 IL SAPONE, LA PISTOLA, LA CHITARRA E ALTRE MERAVIGLIE—Equipe 84 (Ricordi)—Ricordi  
 17 RAGAZZO SOLO, RAGAZZA SOLA—Computers (Numero Uno)—Numero Uno  
 18 EVERYBODY'S TALKIN'—Nilsson (RCA)  
 19 MIGHTY JOE—Shocking Blue (Joker)—Saar  
 20 QUEL POCO CHE HO—Al Bano (Voce del Padrone)—Ricordi/Voce del Padrone  
 21 BALLAD OF EASY RIDER—Byrds (CBS)—April  
 22 MA BELLE AMIE—Tee Set (Joker)—Saar  
 23 WHOLE LOTTA LOVE—Led Zeppelin (Atlantic)—Superhype  
 24 ANNALISA—New Trolls (Cetra)—Usignolo

## ITALY

LP's

- \*Denotes local origin  
 This Month  
**1** McCARTNEY—Paul McCartney (Apple)  
 2 LED ZEPPELIN II—Led Zeppelin (Atlantic)  
 3 BUGIARDO PIU' CHE MAI—Mina (PDU)  
 4 TUTTI MORIMMO A STENTO—Fabrizio De Andre (Bluebell)  
 5 HEY JUDE—Beatles (Apple)  
 6 EASY RIDER—Soundtrack (Stateside)  
 7 SENTIMENTAL JOURNEY—Ringo Starr (Apple)  
 8 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)  
 9 ABBEY ROAD—Beatles (Apple)  
 10 BALLAD OF EASY RIDER—Byrds (CBS)

## JAPAN

SINGLES

(Courtesy Original Confidence Co., Ltd.)  
 \*Denotes local origin

- This Last Week Week  
**1** 1 ONNA NO BLUES—Fuji Keiko (RCA)—Nippon Geino  
 2 2 ANATA NARA DOSURU—Ishida Ayumi (Columbia)—Nichion/Geiei  
 3 3 VENUS—Shocking Blue (Polydor)—Aberback/Tokyo  
 4 5 THE MALTESE MELODY—Herb Alpert & Tijuana Brass (A & M)—Shinko  
 5 6 AI NO TABII O—Uchiyama Hiroshi & Cool Fire (RCA)—Watanabe  
 6 4 KOI HITOSUJI—Mori Shin-ichi (Victor)—Watanabe  
 7 12 KYO DE OWAKARE—Sugarwara Yoichi (Polydor)—J & K  
 8 8 SUGATA SANSHIRO—Sugata Noriko (Crown)—Crown  
 9 15 CHITCHANA KOIBITO—Jimmy Osmond (Denon)—A. M. P.  
 10 7 LET IT BE—Beatles (Apple)—Tone  
 11 10 ROJIN TO KODOMO NO POLKA—Hidari Bokuzen & Himawari Kitties (Polydor)  
 12 9 AWAZUNI AISHITE—Uchiyama Hiroshi & Cool Fire (RCA)—Ai Pro  
 13 11 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)  
 14 — DRIF NA HONTONI HONTONIGOKUROSAN—Watanabe (Toshiba)—Watanabe  
 15 13 KOKUSAISEN MACHIAISHITSU—Aoe Mina (Victor)—Fuji Shuppan  
 16 — KEIKO NO YUME WA YORU HIRAKU—Fuji Keiko (RCA)  
 17 18 BUTCH CASSIDY AND THE SUNDANCE KID—B. J. Thomas (Scepter)—April  
 18 — YOTSU NO ONEGAI—Chiaki Naomi (Columbia)  
 19 14 TOKAI—Tigers (Polydor)—Watanabe  
 20 — ONNA NO MAGOKORO—Kohama Saburo (Toshiba)

## MEXICO

SINGLES

- (Courtesy Radio Mil)  
 This Last Week Week  
**1** 1 EL TRISTE—Jose Jose (RCA)  
 2 2 TE HE PROMETIDO—Leo Dan (CBS)  
 3 3 CAMPOS DE ALGODON (Cotton Fields)—Creedence Clearwater (Liberty)  
 4 7 GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling On My Head)—B. J. Thomas (Orefon)

- 5 4 LA NAVE DEL OLVIDO—Jose Jose (RCA)  
 6 5 TE REGALO MIS OJOS—Maria del Rayo (Peerless)  
 7 6 VENUS—Shocking Blue (Polydor)  
 8 8 NEGRA PALOMA—Cesar Costa (Capitol)  
 9 — QUIEN DETENDRA LA LLUVIA—Creedence Clearwater (Liberty)  
 10 — EN LA ESQUINA (In the Corner)—Creedence Clearwater (Liberty)

## NEW ZEALAND

SINGLES

- (Courtesy New Zealand Broadcasting)  
 This Last Week Week  
**1** 2 GIRLIE—The Peddlers (CBS)  
 2 1 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)  
 3 5 KNOCK KNOCK WHO'S THERE—Mary Hopkin (Apple)  
 4 3 CHERYL MOANA MARIA—John Rowles (CBS)  
 5 4 TRAVELLIN' BAND/WHO'LL STOP THE RAIN—Creedence Clearwater Revival (Liberty)  
 6 11 I.O.I.O.—Bee Gees (Spin)  
 7 6 SUPERSTAR—Murray Head (MCA)  
 8 7 LOVE GROWS (WHERE MY ROSEMARY GOES)—Edison Lighthouse (Bell)  
 9 8 MA BELL AMIE—Tee Set (Parlophone)  
 10 — I DON'T BELIEVE IN IF ANYMORE—Roger Whittaker (Columbia)

## NORWAY

SINGLES

- (Courtesy Verdens Gang)  
 \*Denotes local origin  
 This Last Week Week  
**1** 2 HOUSE OF THE RISING SUN—Frijid Pink (Deram)—Imudico  
 2 1 LET IT BE—Beatles (Apple)—Air Music Scandinavia  
 3 3 UPPLASBARA BARBARA—Robert Karl-Oskar Broberg (Columbia)—Sonora  
 4 4 RAINDROPS KEEP FALLING ON MY HEAD—B. J. Thomas (Scepter)—Sonora  
 5 5 TRAVELLIN' BAND—Creedence Clearwater Revival (Liberty)—Palace  
 6 6 VENUS—Shocking Blue (Metronome)—Amigo  
 7 8 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)—Bendiksen  
 8 7 GULL OG GROENNE SKOGER—Ingjerd Helen (Nor-Arist)—Norway  
 9 — SPIRIT IN THE SKY—Norman Greenbaum (Reprise)  
 10 9 TAKE OFF YOUR CLOTHES—Peter Sarstedt (United Artists)—United Artists

## POLAND

SINGLES

- (Courtesy Fan Clubs Coordination Council)  
 \*Denotes local origin  
 This Last Week Week  
**1** 1 LE TIT BE—Beatles (Apple)  
 2 3 SOMETHING'S BURNING—Kenny Rogers and First Edition (Reprise)  
 3 7 YOUNG, GIFTED AND BLACK—Rob Andy and Marcia Griffiths (Harry J)  
 4 — KNOCK KNOCK WHO'S THERE—Mary Hopkin (Apple)  
 5 2 INSTANT KARMA—Lennon/Ono with the Plastic Band (Apple)  
 6 8 LUDZIE WSROD LUDZI—Trzy Korony  
 7 4 WANDERIN' STAR—Lee Marvin (Paramount)  
 8 9 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)  
 9 5 HOUSE OF THE RISING SUN—Frijid Pink (Deram)  
 10 — DON'T WORRY YOKO—Plastic Ono Band (Band)

## PUERTO RICO

SINGLES

- (Courtesy WKAQ-EL Mundo)  
 \*Denotes local origin  
 This Last Week Week  
**1** 2 SIN COMPROMISO—Tommy Olivencia (Inca)  
 2 1 TU ME HACES FALTA—Jose Feliciano (RCA)  
 3 3 LA NAVE DEL OLVIDO—Mirtha (Velvet)  
 4 8 PANO DE LAGRIMAS—Sonora Poncena (Inca)  
 5 6 A TI TE PASA ALGO—Gran Combo (Gema)  
 6 — ME DA, ME BASTA Y ME SOBRA—Los Andinos (Boringuen)  
 7 10 MI FACASO—Lebron Bros. (Cotique)  
 8 5 PECADO MENTAL—Planca H. Gil (Benson)  
 9 7 QUE SEAS FELIZ—Carlos J. Beltran (Velvet)  
 10 — TRAIGO DE TODO—Ricardo Hay (Alegre)

The SIGN of great reading



# Labels' Disk Action Report

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

## ABC

- THE WITCH**  
—Rattles, Probe 480
- REAL GOOD WOMAN**  
—Dick Jensen, Probe 479
- I SHALL BE RELEASED**  
—Freddie Scott, Probe 481

## ADVANCE

- NOCHE DE RONDA (Night of Rendezvous)**  
—Bettina Belmont & Natale Romano, Advance 1112
- SKIES OF GREY**  
—Rick and the Entire World, Foremost 3320
- IF YOU WERE THE SINNER (& I Was the Saint)**  
—Firefly, Tim Gayle 1234

## AMARET

- FOR WHAT IT'S WORTH**  
—Fresh Air, Amaret 45-121

## AUDIO FIDELITY

- MY NAME IS WOMAN**  
—Ann Booth, Audio Fidelity 160

## BC

- I'LL ALWAYS BE FREE**  
—Betty Kay, BC 4513

## BRITE-STAR

- I'M AFRAID**  
—Gene & Martha Burns, K-Ark 6546
- TWO LONELY HEARTS**  
—Ron Henline, Lar 1072
- SAX MAN, COUNTRY STYLE**  
—Ken McWilliams, Lite 91207

## CTI

- FEELIN' ALRIGHT**  
—Hubert Laws, CTI 505
- TRAIN STATION**  
—John Martine, CTI 506

## CAPITOL

- SHE CRIED**  
—Lettermen, Capitol 2820
- YOURS TIL FOREVER**  
—Griffin, Capitol 2821
- SIN'S A GOOD MAN'S BROTHER**  
—Grand Funk Railroad, Capitol 2816

## CHERRY

- HANG THEM ALL**  
—Country Sweethearts, Cherry 70-451
- ONE MORE WORD AND I'LL CRY**  
—Saundra Chovan, Cherry 70-452

## DECCA

- I SHALL BE RELEASED**  
—Rick Nelson, Decca 32676

## DOUBLE SHOT/WHIZ

- I AIN'T GOT NO SOUL TODAY**  
—Senor Soul, Whiz 617
- MAY 30, 1970, **BILLBOARD**

## WHAT IS SOUL?

- Real Thing, Whiz 618
- BOOGALOOSA, LOUISIN'**  
—Brenton Wood, Double Shot 150

## DUO

- RAINY NIGHT IN GEORGIA**  
—Leroy & the Drivers, Duo 7458
- NEVER IN A MILLION YEARS**  
—Candace Love, Acquarius 4010

## ELEKTRA

- LET'S PARTY b/w OLD AGE**  
—Rhinoceros, Elektra 45691
- EVERYDAY'S A LOVELY DAY**  
—Gulliver, Elektra 45689
- MAKE IT WITH YOU**  
—Bread, Elektra 45686

## FLYING DUTCHMAN

- DAMN NAM (Ain't Goin' to Viet Nam)**  
—Leon Thomas, Flying Dutchman RD 26009
- MAN & WOMAN REGGAE**  
—Superman, Reggae R 7001
- JUICE HEAD BABY**  
—Eddie "Cleanhead" Vinson, Blues Time BT 45004

## HICKORY

- YES, MA'M (He Found Me In a Honky Tonk)**  
—Leona Williams, Hickory 1565
- HOUSTON BLUES**  
—Bobby Bond, Hickory 1566
- POISON RED BERRIES**  
—Glenn Barber, Hickory 1568

## INTREPID

- MYSTERY OF LOVE**  
—Lear Brothers Band, Intrepid 75025
- GONNA HAVE A GOOD TIME TONIGHT**  
—Choir, Intrepid 75020

## ISLE CITY

- GALVESTON SURF**  
—Tommy Babin, Isle City St4440
- YOU CAN'T FOOL A FOOL**  
—Roy Montague, Isle City St4441
- MY LOVE FOR YOU WILL DIE**  
—Jimmy Sullins, Isle City St4443

## JEWEL/PAULA

- MORTGAGED PLYMOUTH**  
—Cousin Tuny, Paula 1228
- SOMETHING IN A MAN**  
—Bobbie Powell, Whit 6903
- SHORT WALK THROUGH MY MIND**  
—Ben Sanders, Paula 1226

## KIDERIAN

- IS THERE NO PEACE**  
—Zendik, Pshlertz 45100
- FIGHTING FOR MY BABY (U.S.A.)**  
—Donn & the Delighters, Black Beauty 45116
- MAKING UP & BREAKING UP**  
—Ray Peck, Kiderian 45113

## MGM

- CRYSTAL DAY**  
—Pat Carter, MGM K 14124
- GROOVIN' WITH MR. BLOE**  
—Cool Heat, Forward F 152
- GOT TO HAVE A SONG BY MONDAY**  
—Wednesday's Children, Forward 150

## MTA

- PHOTOGRAPHS**  
—Brenda Byers, MTA

## METROMEDIA

- COME ON BACK TO ME BABY**  
—Frankie Avalon, Metromedia MMS 181
- SONG FROM "THE SICILIAN CLAN"**  
—Godfathers, Metromedia MMS 170
- MR. BALLOON MAN**  
—Ray Hildebrand, Metromedia MMS175

## MUSICOR

- I GOT SOMETHIN' GOOD (In You)**  
—Love Beads, Musicor 1402

## NOTABLE

- SUNNY**  
—Cy Coleman, Notable 1104

## ORIGINAL SOUND

- IN THE GHETTO**  
—Gene West, Original Sound

## ROULETTE

- MAYBE**  
—Three Degrees, Roulette R-7079
- WHAT'S GONNA HAPPEN TO ME**  
—Charlie Hodges, Calla C-170

## SSS INTERNATIONAL

- LET'S SPEND THE DAY OUT IN THE COUNTRY**  
—Peggy Scott & JoJo Benson, SSS International 805
- DUTY NOT DESIRE**  
—Jeannie C. Riley, Plantation 59
- OR NOT AT ALL**  
—Jimmy Rice, Alvina 1

## ssExx

- IF I ONLY KNEW**  
—Innerlite, ssExx 667

## STARDAY/KING

- TWO LITTLE BOYS**  
—Ron Coden, King 6309
- FOREVER MORE**  
—Tokyo Happy Coats, King 6296
- SLEEP WOMAN SLEEP**  
—J. Davis Sloan, Starday 897

## STEADY

- DYNAMIC PRESSURE**  
—Music Specialists, Steady S-010
- BOOMERANG**  
—Eddie Lorette, Steady S-004

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK

102

LAST WEEK

134

\*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

### CROSBY, STILLS, NASH & YOUNG— TEACH YOUR CHILDREN (2:53)

(Prod. D. Crosby, S. Stills, G. Nash & N. Young) (Writer: Nash) (Giving Room, BMI)—Hot on the heels of their "Woodstock" smash, the quartet comes up with a smooth country-flavored ballad that should prove an even bigger hit on the charts. Culled from their "Deja vu" LP. Flip: "Carry On" (4:25) (Gold Hill, BMI). Atlantic 2735

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### MARVIN GAYE—THE END OF THE ROAD (2:48)

(Prod. Norman Whitfield) (Writers: Whitfield-Strong-Penzabene) (Jobete, BMI)—Gaye is currently riding the Hot 100 and Soul Charts with his duet performance of "The Onie Song" with Tammi Terrell. This follow-up to his recent solo outing "How Can I Forget"—"Gonna Give Her All the Love I've Got" a two-sided hit should ride even higher on the charts. Flip: "Me and My Lonely Room" (2:59) (Jobete, BMI). Tamla 54195

### BROOKLYN BRIDGE—DOWN BY THE RIVER (3:04)

(Prod. Stan Vincent) (Writer: Young) (Cotillion/Broken Arrow, BMI)—Penned by Neil Young of the Crosby, Stills, Nash & Young group, this powerful rock ballad should prove the one to bring the solid sounding group back to the Hot 100 in a hurry. Good material and performance. Flip: "Look Again" (2:40) (Carthay, BMI). Buddha 179

### MEL & TIM—MAIL CALL TIME (3:15)

(Prod. Gene Chandler) (Writers: Hardin-McPherson-Dixon) (Cachand/Patchaeal, BMI)—That "Backfield in Motion" duo is back again with a sure winner for both pop and soul charts. Timely material and an exceptional performance and production work by Gene Chandler should win immediate airplay and sales acceptance. Flip: "Forget it, I've Got it." (2:43) (Irving, BMI). Bamboo 114

### 1910 FRUITGUM CO.—GO AWAY (2:36)

(Prod. Ritchie Cordell, Brett Kasenez & Jeff Katz) (Writers: Cordell-Trimachi-Kasenez-Katz) (Kaskat/Dragon Tunes, BMI)—A bouncy rhythm item with loads of sales appeal make this a sure bet for the Hot 100 with much jukebox and programming appeal. Top performance. Flip: "The Track" (2:05) (Kaleidoscope/Umbopo Tunes, ASCAP). Super K 15

### \*CARPENTERS—

#### (They Long to Be) CLOSE TO YOU (3:40)

(Prod. Jack Daugherty) (Writers: David-Bacharach) (U.S. Songs, ASCAP)—The smoothly blended group made their impact on the Hot 100 and Easy Listening charts with their revival of the Beatles' "Ticket to Ride," and this Bacharach-David ballad gem should be a worthy successor on the same charts. Performance is exceptional. Flip: "I Kept on Loving You" (2:20) (Irving, BMI). A&M 1183

### GENE PITNEY—A STREET CALLED HOPE (2:51)

(Prod. Gerry Bron) (Writers: Greenaway-Cook) (James, BMI)—Pitney recently rode the Hot 100 with his performance of "(She Lets Her Hair Down) Early in the Morning," and this potent follow-up rhythm ballad will carry him even higher. A first-rate programmer loaded with sales appeal. Flip: "Think of Us" (2:56) (James, BMI). Musicor 1405

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*AL MARTINO—Walking in the Sand (2:50) (Prod. Wes Farrell) (Writer: Romeo) (Pocket Full of Tunes, BMI)—Martino comes up with a good summertime sound that should prove a giant in juke boxes and airplay, with sales to follow. Capitol 2830

METERS—Hand Clapping Song (2:55) (Prod. Allen R. Toussant & Marshall E. Sehorn) (Writers: Noncettelli-Porter-Neville-Modeliste) (Instrumental Rhineland, BMI)—Following up their "Chicken Strut," the group turns in a rockin' performance of a rouser that should bring them right back to the Hot 100 and soul charts. Josie 1021

\*HENRY MANCINI, HIS ORK. & CHORUS—Darling Lili (2:47) (Prod. Joe Reisman) (Writers: Mancini-Mercer) (Holmby/Famous, ASCAP)—A beautiful new Mancini ballad with lyrics by Johnny Mercer is a must for programmers and juke boxes, and a sure bet for the Easy Listening chart. RCA 47-9857

SIR DOUGLAS QUINTET—What About Tomorrow (2:28) (Prod. Amigos de Musica) (Writer: Sahm) (Southern Love, BMI)—A solid rhythm ballad that is given a powerful vocal performance and has much potential for the best selling charts. Philips 40676

\*BOSSA RIO—With Your Love Now (3:19) (Prod. Sergio Mendes) (Writers: Valle-Valle-Gimbel) (Rodra, BMI)—Sergio Mendes' discovery, the Bossa Rio, have a potent airplay and sales item here with their infectious treatment of this Latin ballad beauty. Blue Thumb 113

BROWNING BRYANT—One Time in a Million (2:50) (Prod. Alex Zanetis) (Writers: Greenwich-Rashkow) (Fox Fanfare, BMI)—Young vocalist Bry-

### GEORGE BAKER SELECTION—DEAR ANN (3:04)

(Writer: Bouwens) (Legacy, BMI)—Baker is currently riding the Hot 100 with his "Little Green Bag" hit, and this infectious rhythm item is a programming must with sales sure to follow. Clever performance and material. Flip: (No Information Available). Colossus 117

### \*JACK JONES—SWEET CHANGES (2:55)

(Prod. Ray Cork Jr.) (Writer: Weinstein) (Blackwood/Prosody, BMI)—Jones is in top form as he lets loose with this building ballad performance that's destined to ride high on the Hot 100 and Easy Listening charts. First-rate Bobby Weinstein material and arrangement. Flip: "I Wish We'd All Been Ready" (3:35) (Beechwood/J.C. Love, BMI). RCA 74-0350

### LEAPY LEE—YELLOW RIVER (3:05)

(Prod. Gordon Mills) (Writer: Christie) (Noma, BMI)—That "Little Arrows" man recently scored on the country charts with his "Good Morning" hit, and now he's come up with a rhythmic winner that should bring him back to the Hot 100 in a hurry. Clever material and treatment. Flip: "Green Green Trees" (3:02) (Duchess, BMI). Decca 32692

### \*THE GODFATHERS—

#### Song From "THE SICILIAN CLAN" (2:35)

(Prod. Joe Saraceno) (Writers: Sigman-Morricone) (Fox Fanfare, BMI)—An unusual and off-beat instrumental that has all the potential to become a left field smash. Beautiful and commercial arrangement make this a programming must, and sales are sure to be right behind. Flip: "Walk Away Renee" (2:33) (Sunbeam, BMI). Metromedia 170

### OWEN B.—NEVER GOIN' HOME (2:44)

(Prod. Owen B.) (Writer: Zinser) (Pocket Full of Tunes, BMI)—With the feel and flavor of the Creedence Clearwater hits, Owen B. should soon find himself high on the charts with this compelling and infectious rhythm outing. First-rate performance and material combine to make this a sure hit. Flip: "Zig Zag Man" (2:14) (Pocket Full of Tunes, BMI). Janus 1

### SHAKE—TWO OF US (2:59)

(Prod. J. Jackson) (Writers: Lennon-McCartney) (Maclen, BMI)—One of the tunes from the Beatles' film "Let It Be" receives a powerful workout by the good group and is a sure bet to bring them Hot 100 honors. Top performance with material to match. Flip: "Chesterfield Blues" (1:55) (Pequod, ASCAP). White Whale 354

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### CHARLEY PRIDE—

#### WONDER COULD I LIVE THERE ANYMORE (2:35)

(Prod. Jack Clement) (Writer: Rice) (Hall-Clement, BMI)—Pride follows up his No. 1 country smash "Is Anybody Going to San Antonio" with another beautiful country ballad that should soon be right back up there. Smooth performance and Jack Clement production work. Flip: "Piroque Joe" (1:53) (Pi-Gme, BMI). RCA 47-9855

### JEANNIE C. RILEY—DUTY NOT DESIRE (2:19)

(Prod. Shelby S. Singleton Jr.) (Writer: Bluefield) (Singleton, BMI)—That "Harper Valley P.T.A." gal turns in another winning performance with this poignant and clever piece of ballad material penned by Beckie Bluefield. Should prove an immediate top of the country charts winner. Flip: (No Information Available). Plantation 59

### GEORGE JONES & THE JONES BOYS—

#### TELL ME MY LYING EYES ARE WRONG (2:23)

(Prod. "Pappy" Daily) (Writers: Frazier-Shafer) (Blue Crest, BMI)—Jones follows up his recent "Where Grass Won't Grow" hit with a ballad gem that should quickly surpass the success of the previous winner. First rate production by "Pappy" Daily. Flip: "You've Become My Everything" (2:37) (Glad, BMI). Musicor 1408

### BILLY WALKER—

#### CURTAINS ON THE WINDOWS (2:58)

(Prod. Fred Foster & Ray Pennington) (Writer: Pennington) (Combine, BMI)—A beautiful Ray Pennington ballad proves a sure fire follow up to Walker's recent "Darling Days" hit and it should ride even higher on the country charts. An exceptional performance and production. Flip: "What Eva Doesn't Have" (2:56) (Tree, BMI). Monument 1204

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

ERNEST TUBB—A Good Year for the Wine (2:35) (Show Biz, BMI). DECCA 32690  
VAN TREVOR—Luziana River (2:31) (Birmingham/Norma/S.P.R., BMI). ROYAL AMERICAN 9  
KENNY VERNON—Country Music Circus (2:12) (Paradox/Happiedayle, BMI). CHART 5075  
CURLY PUTMAN—Army of Heartaches (2:23) (Green Grass, BMI). RCA 47-9850  
DARRELL McCALL—Sally Bryson (2:29) (Window, BMI). WAYSIDE 011  
JIMMY SNYDER—Husbands and Wives (1:56) (Tree, BMI). WAYSIDE 012  
NORRO WILSON—Do It to Someone You Love. MERCURY 73077  
CARMOL TAYLOR—Mama, Take Me Home (2:51) (Glad/Algee, BMI). EPIC 5-10615  
RUSTY DRAPER—Every Man Has a Prison (3:09) (Combine, BMI). MONUMENT 1202  
J. DAVID SLOAN—Young Widow Brown (1:52) (Starday-Heart of the Hills, BMI). STARDAY 897  
JOE AND ROSE LEE MAPHIS—Run That By Me One More Time (Owepar, BMI). CHART 5074  
GWN & JERRY COLLINS—We've Gotta Give (2:49) (Green Valley, BMI). CAPITOL 2835

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

### MARY WELLS—SWEET LOVE (2:44)

(Prod. C & M Womack) (Writers: Womack-Womack) (Welwom, BMI)—Smooth and soulful ballad performance that should carry Miss Wells right to the top of the Soul Chart and bring her onto the Hot 100 also. Flip: "It Must Be" (Welwom, BMI). Jubilee 5695

### DETROIT EMERALDS—

#### JUST NOW AND THEN (3:15)

(Prod. Katouzzion Prod.) (Writer: Tilmon) (Bridgeport, BMI)—The Detroit Emeralds have a sure fire smash with this soul ballad reading that is loaded with programming and sales potential. Their performance should carry them to the top of the soul chart, and then ride right over to the Hot 100. Flip: "I Can't See Myself Doing Without You" (3:31) (Bridgeport, BMI). Westbound 161

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

LITTLE CARL CARLTON—Drop By My Place (2:27) (Colfam/Tairi Don, BMI). BACK BEAT 613  
FANTASTIC JOHNNY C.—Let's Do It Together (2:20) (Kama Sutra, BMI). KAMA SUTRA 511  
CHUCK JACKSON—Two Feet From Happiness (3:00) (Jobete, BMI). V.I.P. 25056  
CLARENCE REID—Chicken Hawk (3:54) (Sherlyn, BMI). ALSTON 4584  
FENTON ROBINSON—The Getaway (2:47) (Colfam, BMI). SOUND STAGE 7 2654  
MOODY SCOTT—We Gotta Bust Out of the Ghetto Part I (3:18) (Cape Ann, BMI). SOUND STAGE 7 2660

MAY 30, 1970, BILLBOARD

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# Billboard Album Reviews

MAY 30, 1970



**ORIGINAL CAST**  
**ORIGINAL CAST—Company.**  
 Columbia OS 3550 (S)

The original cast album of Stephen Sondheim's hit Broadway musical is a knockout on all counts. The blending of lyrics and music is topgrade and the cast headed by Dean Jones, Elaine Stritch, Barbara Barrie, Susan Browning and Pamela Myers is superb.



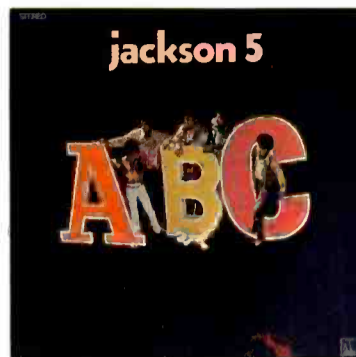
**POP**  
**SUPREMES—Right On.**  
 Motown MS 705 (S)

The "new" Supremes sound better than ever. Their initial singles smash "Up the Ladder to the Roof" is the headliner here, but there are many other top performances as evidenced by "Take a Closer Look at Me," "Everybody's Got the Right to Love" and "Wait a Minute Before You Leave Me." Headed straight for the top of the charts.



**POP**  
**MARVIN GAYE & TAMMI TERRELL—Greatest Hits.**  
 Tamla TS 302 (S)

Marvin Gaye and the late Tammi Terrell had many great hits together, and this album that combines twelve of their very best, proves a tribute to their artistry. From "Your Precious Love" to "Keep on Lovin' Me, Honey" and the current hit "The Onion Song," they show where it's at, and this LP should prove an immediate best seller.



**POP**  
**JACKSON 5—ABC.**  
 Motown MS 709 (S)

Easy as "ABC" the Jackson Five have rocketed to the top of the soul and pop markets with an exciting sound that can only be described as that marvelous Motown sound of the early Supremes and Stevie Wonder. A bundle of energy and perpetual motion, the Five rip it up with their smash, plus sure shots like "The Love You Save," "One More Chance" and "I Found that Girl." Motown standards also get the hit treatment. Look out!



**POP**  
**SMOKEY ROBINSON & THE MIRACLES—What Love Has Joined Together.**  
 Tamla TS 301 (S)

The miracle of the Miracles is not only long-time star, Smokey Robinson, but the group's ability to add to its original, one-of-a-kind soul sound and sustain their popularity through the changing pop seasons. "What Love Has Joined Together," the Miracles' latest hit, headlines this five album of extended cuts, which also includes "My Cherie Amour," "You've Made Me So Happy" and "And I Love Her."



**POP**  
**SMITH—Minus-Plus.**  
 Dunhill DS 50081 (S)

This set shapes up as another big one for the group named Smith. In addition to the title song, there are many other good moving numbers here, "Since You've Been Gone" and "What Am I Gonna Do," for example. "Jason" is an exceptional selection. And, there's that winning title number.



**POP**  
**RAY STEVENS—Everything Is Beautiful.**  
 Barnaby Z12 35005 (S)

Stevens' first LP for Barnaby is based on his smash "Everything Is Beautiful," and the album really is. He's never sounded better as he offers his own unique treatments of Joe South's "Walk a Mile in My Shoes," the Beatles' "Get Together" and a warm and appealing "Raindrops Keep Fallin' On My Head." His original "A Brighter Day" is another standout and should carry this LP to a very high spot on the charts.



**POP**  
**JERRY VALE—Let It Be.**  
 Columbia CS 1021 (S)

Jerry Vale moves into the contemporary bag with ease and slick professionalism. In this package he takes songs from the Beatles, Simon & Garfunkel and David & Bacharach in his stride and makes them work for him. In addition to "Let It Be," "Bridge Over Troubled Water," "Raindrops Keep Fallin' On My Head" are such other pop efforts as "Love Grows (Where My Rosemary Goes)," "Easy Come, Easy Go," and "Stay Awhile."



**POP**  
**SAMMY DAVIS JR.—Something For Everyone.**  
 Motown MS 710 (S)

In his first outing for Motown, Sammy Davis Jr. literally gives something for everybody. He runs the gamut of current pop rhythms and he runs it in a sure-footed manner that's the mark of a pro who knows where he's at. In Davis' bag this trip are such current nifties as "Spinning Wheel," "Wichita Lineman," "Hi-Heel Sneakers," "In the Ghetto" and "My Way." Jimmy Bowen's production helps the over-all impact.



**POP**  
**TOM PAXTON 6—Elektra EKS 74066 (S)**

If gentle James Taylor can make it big, then Tom Paxton is ready for pop glory, thanks to the colorful arrangements and sympathetic production of Milt Okun. Sensitive support from David Horowitz on piano and freelance guitar ace David Bromberg add to Paxton's best voice ever and matchless material. Best are "Cindy's Song," "Uncle Jack," "Annie's Going to Sing Her Song" and Paxton's patriotic "Jimmy Newman."



**POP**  
**VINCENT BELL—Airport Love Theme.**  
 Decca DL 75212 (S)

This package will ride high on the basis of "Love Theme From Airport" which is already a click in the singles field. However, there is plenty of topnotch support in the other cuts to make this LP completely worthwhile. Vincent Bell's guitar work is as effective on the likes of "Love Theme From the Sandpiper," "Theme From the Damned," "Theme From Anne of a Thousand Days" and "Everybody's Talkin'," among others.



**POP**  
**MOVE—SHAZAM!**  
 A&M SP 4259 (S)

This set has been expectedly awaited for some time and the wait was well worth it. The Move here is overpowering in one of the best underground albums of the year to date. Advance raves are borne out by this British quartet. "Hellow People" is a winner as is the inventive extended "Fields of People." Tom Paxton's "The Last Thing on My Mind" also is a top cut here.



**POP**  
**KAREN WYMAN—Karen Wyman.**  
 Decca DL 75211 (S)

Karen Wyman's long-awaited album lives up to the advance hoopla. She's an extremely talented singer with a big voice and belting savvy that belies her age (17). Her voice is full of drama, passion and warmth and she takes hold of a varied repertoire with professional assurance. Miss Wyman's future is assured. Producer John Walsh has a winner here.



**POP**  
**BLODWYN PIG—Getting to This.**  
 A&M SP 4243 (S)

Blodwyn Pig, Britishers who feature ex-Jethro Tull guitarist Mick Abrahams and the rocking brass of Jack Lancaster, hit the charts with their first LP, "Ahead Rings Out," and impressed U.S. rock buffs with their progressive sound, matching skill and excitement. Lancaster's four-part suite, "San Francisco Sketches," stars, while the group stomps together on "Drive Me" and "Squirreling Must Go On."



**COUNTRY**  
**THE WORLD OF JOHNNY CASH—Columbia GP 29 (S)**

Cash is one of the hottest performers around today, and this collection of 20 of his greatest performances (and at a special bargain price) is sure to prove an immediate sales winner. Cash will win everyone over with his exceptional treatments of "In the Jailhouse Now," "Cotton Fields," "Casey Jones" and "Frankie's Man Johnny." A gem of an album.



**COUNTRY**  
**FREDDY WELLER—Listen to the Young Folks.**  
 Columbia CS 1036 (S)

Weller, who has a pop career as one of Paul Revere's Raiders, made a powerful impact on the country music scene a while back and is now firmly established in that market. His second country album features his current single "Listen to the Young Folks," as well as his recent "Down in the Boondocks" and an exceptional treatment of "Okie From Muskogee." Headed straight for the top of the best selling charts.



**COUNTRY**  
**GEORGE JONES—Will You Visit Me on Sunday.**  
 Musicor MS 3188 (S)

Jones' latest album release could almost be entitled "a tribute to Dallas Frazier," for seven of the ten songs included have been penned by the talented composer-performer, and they're all standouts. Beginning with "Rosie Bokay" and continuing on with "Will You Visit Me on Sunday" and "All I Have to Offer You Is Me," Jones is at his best. An added bonus is Mrs. Jones' (Tammy Wynette) original "I Stayed Long Enough."



**COUNTRY**  
**MEL TILLIS—She'll Be Hanging 'Round Somewhere.**  
 Kapp KS 3630 (S)

With "Heart Over Mine" exploding on the chart, Mel Tillis will have no trouble scoring with this album. The listener receives a slate of bonuses like "She'll Be Hanging 'Round Somewhere," and "Twelve Long Stem Roses." Tillis is at his usual peak, the sound is traditional, the impact is sensational.



**COUNTRY**  
**JOHNNY DARRELL—California Stop-Over.**  
 United Artists UAS 6752 (S)

One of the most exciting, dramatic albums issued in the country music field this year! Johnny Darrell, shifting gears to a progressive country sound that will definitely appeal to today's younger generation (as well as adults), performs a highly intriguing "These Days." Definitely recommended. Also good is "Sing It Lonesome," followed by "Brother River" and "Freedom in the Yard." Outstanding album.



**CLASSICAL**  
**SCHUMANN: KREISLERIANA/ THE PROPHET BIRD—Artur Rubinstein.**

RCA Red Seal LSC 3108 (S) Rubinstein has given a glowing, brilliant performance in his interpretation of this romantic repertoire—and this holds both for the "Kreisleriana" and the two shorter pieces, "The Prophet Bird" and "Arabesque." Must inventory for the classical dealer.

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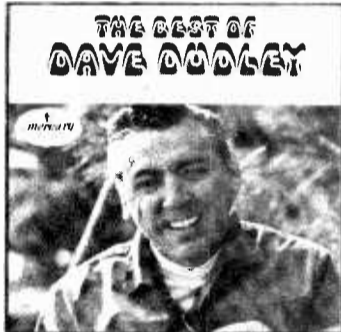
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SR 61047	Faron Young's Greatest Hits*		
SR 61048	George Jones' Greatest Hits Vol. 2		
SR 61052	Roy Drusky's Greatest Hits*		
SR 61174	Here's Faron Young*		
SR 61211	Ballad of Forty Dollars and His Other Great Songs—Tom T. Hall		
SR 61212	Now I've Got Precious Memories—Faron Young*		
SR 61215	One More Mile—Dave Dudley*		
SR 61233	My Grass is Green—Roy Drusky*		
SR 61241	Wine Me Up—Faron Young*		
SR 61242	George (and the North Woods)—Dave Dudley*		
SR 61247	Homecoming—Tom T. Hall		
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SRS 67073	Golden Hits—Roger Miller*		
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SRS 67104	Another Place Another Time—Jerry Lee Lewis*		
SRS 67112	She Still Comes Around (To Love What's Left of Me)—Jerry Lee Lewis*		
SRS 67117	Jerry Lee Lewis Sings the Country Music Hall of Fame Hits Vol. 1*		
SRS 67118	Jerry Lee Lewis Sings the Country Music Hall of Fame Hits Vol. 2*		
SRS 67119	The Two Sides of Linda Gail Lewis*		
SRS 67123	Roger Miller*		
SRS 67126	Together—Jerry Lee Lewis & Linda Gail Lewis*		
SRS 67128	She Even Woke Me Up to Say Goodbye—Jerry Lee Lewis*		
SRS 67129	Roger Miller 1970		
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# Billboard HOT 100

**FOR  
WEEK  
ENDING  
MAY 30,  
1970**

★ **STAR PERFORMER**—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago			TITLE	Artist (Producer), Label & Number	Wks. On Chart
	1	2	3			
1	4	7	7	<b>EVERYTHING IS BEAUTIFUL</b>	Ray Stevens (Ray Stevens), Barnaby 2011	9
2	1	1	1	<b>AMERICAN WOMAN/ NO SUGAR TONIGHT</b>	Guess Who (Jack Richardson), RCA 74-0325	11
3	7	12	16	<b>LOVE ON A TWO WAY STREET</b>	Moments (Sylvia), Stang 5102	8
4	5	5	14	<b>CECELIA</b>	Simon & Garfunkel (Paul Simon, Arthur Garfunkel & Roy Halee), Columbia 4-45133	8
5	8	9	13	<b>UP AROUND THE BEND/ RUN THROUGH THE JUNGLE</b>	Credence Clearwater Revival (John Fogerty), Fantasy 641	6
6	14	17	23	<b>WHICH WAY YOU GOIN' BILLY?</b>	Poppy Family (T. Jacks), London 129	10
7	18	21	26	<b>THE LETTER</b>	Joe Cocker (Denny Cordell-Leon Russell), A&M 1174	7
8	3	8	9	<b>TURN BACK THE HANDS OF TIME</b>	Tyrone Davis (Willie Henderson), Dakar 616	11
9	2	3	4	<b>VEHICLE</b>	Idea of March (Lee Prod.), Warner Bros. 7378	10
10	6	4	3	<b>LET IT BE</b>	Beatles (George Martin), Apple 2764	11
11	12	16	19	<b>GET READY</b>	Rare Earth (Rare Earth), Rare Earth 5012	12
12	35	—	—	<b>THE LONG AND WINDING ROAD/FOR YOU BLUE</b>	Beatles (Phil Spector), Apple 2832	2
13	10	10	10	<b>REFLECTIONS OF MY LIFE</b>	Marmalade (Marmalade), London 20058	12
14	13	13	15	<b>FOR THE LOVE OF HIM</b>	Bobbi Martin (Henry Jerome), United Artists 50602	12
15	9	2	2	<b>ABC</b>	Jackson 5 (Corporation), Motown 1163	12
16	15	11	11	<b>WOODSTOCK</b>	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2723	10
17	17	19	25	<b>MAKE ME SMILE</b>	Chicago (James William Guercio), Columbia 4-45127	9
18	20	23	31	<b>DAUGHTER OF DARKNESS</b>	Tom Jones (Peter Sullivan), Parrot 40048	5
19	24	25	36	<b>COME SATURDAY MORNING</b>	Sandpipers (Allen Stanton), A&M 1185	16
20	11	6	5	<b>SPIRIT IN THE SKY</b>	Norman Greenbaum (Erik Jacobsen), Reprise 0885	14
21	23	27	27	<b>LITTLE GREEN BAG</b>	George Baker Selection (Negram), Colossus 112	11
22	22	28	30	<b>REACH OUT AND TOUCH (Somebody's Hand)</b>	Diana Ross (N. Ashford & V. Simpson), Motown 1165	6
23	29	36	42	<b>HITCHIN' A RIDE</b>	Vanity Fare (Roger Easterby & Des Champ), Polygram 21029	11
24	25	26	34	<b>PUPPET MAN</b>	5th Dimension (Bones Howe), Bell 880	7
25	26	41	58	<b>MY BABY LOVES LOVIN'</b>	White Plains (Roger Greenway/Roger Cook), Deram 85058	7
26	34	39	62	<b>LAY DOWN (Candles in the Rain)</b>	Melanie with the Edwin Hawkins Singers (Peter Scheekeryk), Buddah 167	6
27	30	42	51	<b>UNITED WE STAND</b>	Brotherhood of Man (Tony Hiller), Deram 85059	7
28	16	15	6	<b>LOVE OR LET ME BE LONELY</b>	Friends of Distinction (Ray Cork, Jr.), RCA 74-0319	13
29	47	53	78	<b>QUESTION</b>	Moody Blues (Tony Clarke), Threshold 67004	5
30	31	33	57	<b>SOULAIMON (African Trilogy II)</b>	Neil Diamond (Tom Catalano), UNI 55224	5
31	19	20	20	<b>WHAT IS TRUTH</b>	Johnny Cash (Bob Johnston), Columbia 4-45134	8
32	33	43	60	<b>BROTHER RAPP (Part I)</b>	James Brown (J. Brown), King 6310	5

33	36	66	—	<b>THE WONDER OF YOU/ MAMA LIKED THE ROSES</b>	Elvis Presley, RCA Victor 47-9835	3
34	21	14	12	<b>SOMETHING'S BURNING</b>	Kenny Rogers & the First Edition (Jimm Bowen-Kenny Rogers), Reprise 0888	16
35	38	61	85	<b>RIDE CAPTAIN RIDE</b>	Blues Image (Richard Podolor), Atco 6746	4
36	28	30	35	<b>VIVA TIRADO, Part 1</b>	El Chicano (Billy Watson & Eddie Davis), Kapp 2085	8
37	45	57	66	<b>BAND OF GOLD</b>	Freda Payne (Holland-Dozier), Invictus 9075	6
38	41	47	76	<b>IT'S ALL IN THE GAME</b>	Four Tops (Frank Wilson), Motown 1164	6
39	40	49	67	<b>SUGAR SUGAR</b>	Wilson Pickett (Jerry Wexler-Tom Dowd), Atlantic 2722	9
40	42	51	53	<b>LOVE LAND</b>	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros.-Seven Arts 7365	8
41	80	—	—	<b>BALL OF CONFUSION (That's What the World Is Today)</b>	Temptations (Norman Whitfield), Gordy 7099	2
42	52	81	—	<b>HEY, MISTER SUN</b>	Bobby Sherman (Jackie Mills), Metromedia 188	3
43	46	59	80	<b>YOU GOT ME DANGLING ON A STRING</b>	Chairmen of the Board (Holland-Dozier/Holland), Invictus 9078	5
44	65	—	—	<b>GIMME DAT DING</b>	Pipkins (John Burgess), Capitol 2819	2
45	—	—	—	<b>THE LOVE YOU SAVE</b>	Jackson 5 (Corporation), Motown 1166	1
46	32	37	39	<b>LET ME GO TO HIM</b>	Dionne Warwick (Burt Bacharach-Hal David), Scepter 12276	7
47	39	35	38	<b>HEY LAWDY MAMA</b>	Steppenwolf (Gabriel Mekler), Dunhill 4234	8
48	83	—	—	<b>MAMA TOLD ME (Not to Come)</b>	Three Dog Night (Richard Podolor), Dunhill 4239	2
49	43	40	40	<b>OH HAPPY DAY</b>	Glen Campbell (Al De Lory), Capitol 2787	8
50	37	31	32	<b>AIRPORT THEME</b>	Vincent Bell (Tom Morgan), Decca 32659	8
51	55	63	65	<b>MISSISSIPPI QUEEN</b>	Mountain (Felix Pappalardi), Windfall 532	7
52	56	62	79	<b>BABY HOLD ON</b>	Grass Roots (Steve Barry), Dunhill 4237	4
53	53	65	72	<b>OPEN UP MY HEART/NADINE</b>	Delis (Bobby Miller), Cadet 5667	7
54	54	55	64	<b>CINNAMON GIRL</b>	Genyrs (Knox Phillips), Sun 1114	7
55	59	73	90	<b>INTO THE MYSTIC</b>	Johnny Rivers (Lou Adler), Imperial 66448	4
56	57	64	74	<b>FARTHER ON DOWN THE ROAD</b>	Joe Simon (J.R. Ent. Inc.), Sound Stage 7 2656	7
57	62	76	—	<b>CHECK OUT YOUR MIND</b>	Impressions (Curtis Mayfield), Curtom 1951	3
58	50	56	59	<b>THE ONION SONG/ CALIFORNIA SOUL</b>	Marvin Gaye & Tammi Terrell (Ashford-Simpson), Tamla 54192	7
59	60	72	—	<b>WHOEVER FINDS THIS, I LOVE YOU</b>	Mac Davis (Jerry Fuller), Columbia 4-45117	3
60	74	—	—	<b>SPIRIT IN THE DARK</b>	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2731	2
61	61	75	83	<b>I CAN'T LEAVE YOUR LOVE ALONE</b>	Clarence Carter (Rick Hall), Atlantic 2726	8
62	63	77	—	<b>COME TO ME</b>	Tommy James & the Shondells (Tommy James & Bob King), Roulette 7076	3
63	44	45	47	<b>THE SEEKER</b>	The Who (Kit Lambert), Decca 32670	7
64	66	83	—	<b>MISSISSIPPI</b>	John Phillips (Lou Adler), Dunhill 4236	3
65	70	80	86	<b>GO BACK</b>	Crabby Appleton (Don Gallucci), Elektra 45687	4
66	76	—	—	<b>I WANT TO TAKE YOU HIGHER</b>	Sly & the Family Stone (Sly Stone), Epic 5-10450	2

67	58	54	55	<b>HUM A SONG (From Your Heart)</b>	Lulu with the Dixie Flyers (Jerry Wexler-Tom Dowd-Arif Mardin), Atco 6749	6
68	78	—	—	<b>I WANT TO TAKE YOU HIGHER</b>	Ike & Tina Turner & the Ikeettes (Ike Turner), Liberty 56177	2
69	73	—	—	<b>WHO'S GONNA TAKE THE BLAME</b>	Smokey Robinson & the Miracles (N. Ashford & V. Simpson), Tamla 54194	2
70	77	85	—	<b>SO MUCH LOVE</b>	Faith, Hope & Charity (Van McCoy-Joe Cobb), Maxwell 805	3
71	—	—	68	<b>OOH OOH CHILD</b>	5 Steps (Stan Vincent), Buddah 165	9
72	86	92	96	<b>SWEET FEELING</b>	Candi Staton (Rick Hall), Fame 1466	4
73	—	—	—	<b>ARE YOU READY?</b>	Pacific Gas & Electric (John Hill), Columbia 4-45158	1
74	79	79	—	<b>KILLER JOE</b>	Quincy Jones (Creed Taylor), A&M 1163	3
75	—	—	—	<b>YOU, ME AND MEXICO</b>	Edward Bear ("Tutt" & Paul White), Capitol 2801	1
76	—	—	—	<b>A LITTLE BIT OF SOAP</b>	Paul Davis (Illene Berns & Paul Davis), Bang 576	4
77	93	98	—	<b>COTTAGE CHEESE</b>	Crow (B. Monaco), Amaret 119	3
78	84	—	—	<b>FREE THE PEOPLE</b>	Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756	2
79	87	87	—	<b>RED RED WINE</b>	Vic Dana (Ted Glasser), Liberty 56163	3
80	94	96	99	<b>SHE DIDN'T KNOW (She Kept on Talking)</b>	Dee Dee Warwick with the Dixie Flyers (Dave Crawford), Atco 6754	4
81	81	95	95	<b>IF YOU DO BELIEVE IN LOVE</b>	Tee Set (T.S.R. Prod.), Colossus 114	4
82	95	—	—	<b>AIN'T THAT LOVING YOU (For More Reasons Than One)</b>	Luther Ingram (Johnny Baylue), Koko 2105	2
83	100	—	—	<b>FREEDOM BLUES</b>	Little Richard (R. Blackwell & R. Penniman), Reprise 0907	2
84	90	90	100	<b>AND MY HEART SANG (Tra La La)</b>	Brenda & the Tabulations (Van McCoy & Gida Woods), Top & Bottom 403	4
85	88	—	—	<b>MAN OF CONSTANT SORROW</b>	Ginger Baker's Air Force Featuring Denny Laine (Jimmy Miller), Atco 6750	2
86	97	—	—	<b>WESTBOUND #9</b>	Flaming Ember (Stagecoach Prod.), Hot Wax 7003	2
87	92	99	—	<b>THAT SAME OLD FEELING</b>	Fortunes (Noel Walker & Billy Davis), World Pacific 77937	3
88	—	—	—	<b>DON'T IT MAKE YOU WANNA GO HOME</b>	Brook Benton (Arif Mardin), Cotillion 44078	1
89	98	100	—	<b>THAT SAME OLD FEELING</b>	Picketty Witch (John MacLeod), Janus 118	3
90	—	—	—	<b>FRIENDS</b>	Feather (J.R. Shanklin), White Whale 353	1
91	—	—	—	<b>MORE THAN I CAN STAND</b>	Bobby Womack (Chips Moman), Minit 32093	3
92	—	—	—	<b>SOME BEAUTIFUL</b>	Jack Wild (Brian Lane), Capitol 2742	1
93	—	—	—	<b>LAY A LITTLE LOVIN' ON ME</b>	Robin McNamara (Jeff Barry), Steed 724	1
94	—	—	—	<b>HEIGHDY HO PRINCESS</b>	Neon Philharmonic (Bob McCluskey, Don Gant, Tupper Seussy), Warner Bros. 7380	1
95	99	—	—	<b>SPILL THE WINE</b>	Eric Burdon & War (Jerry Goldstein), MGM 14118	2
96	—	—	—	<b>MEDLEY: YOU KEEP ME HANGIN' ON/HURT SO BAD</b>	Jackie DeShannon (Sam Russell), Imperial 66452	1
97	—	—	—	<b>FEELINGS</b>	Barry Mann (Barry Mann), Scepter 12281	1
98	—	—	—	<b>I THINK I LOVE YOU AGAIN</b>	Brenda Lee (Chips Moman), Decca 32675	1
99	—	—	—	<b>PRIMROSE LANE</b>	O.C. Smith (Jerry Fuller), Columbia 4-45160	1
100	—	—	—	<b>I CAN'T TELL THE BOTTOM FROM THE TOP</b>	Hollies (Ron Richards), Epic 5-10613	1

### HOT 100—A TO Z—(Publisher-Licensee)

ABC (Jobete, BMI)	15
Ain't That Loving You (For More Reasons Than One) (East/Memphis, BMI)	76
Airport Theme (Shamley, ASCAP)	82
American Woman (Dunbar, BMI)	50
And My Heart Sang (Tra La La) (One Eyed Soul & MCo, BMI)	2
Are You Ready? (PG & E, BMI)	73
Baby Hold On (Trousdale, BMI)	52
Ball of Confusion (That's What the World Is Today) (Jobete, BMI)	41
Band of Gold (Gold Forever, BMI)	37
Brother Rapp (Part I) (Dynatone, BMI)	32
California Soul (Jobete, BMI)	58
Cecelia (Charing Cross, BMI)	4
Check Out Your Mind (Camad, BMI)	57
Cinnamon Girl (Cotillon/Broken Arrow, BMI)	54
Come Saturday Morning (Famous, ASCAP)	19
Come to Me (Big Seven, BMI)	62
Cottage Cheese (Yugoth/Forty Tunes, BMI)	77
Daughter of Darkness (Folsted, BMI)	18
Don't It Make You Wanna Go Home (Lowery, BMI)	88
Everything Is Beautiful (Ahab, BMI)	1
Farther On Down the Road (Blackwood, BMI)	56
Feelings (Screen Gems-Columbia, BMI)	97
For the Love of Him (United Artists/Teeger, ASCAP)	14
For You Blue (Harrisons, BMI)	12
Freedom Blues (Poyton, BMI)	63
Free the People (Leo Feist, ASCAP)	78
Friends (Commander, ASCAP)	90
Get Ready (Jobete, BMI)	11
Gimme Dat Ding (Duchess, BMI)	44
Go Back (Memmo, BMI)	65
Heighdy Ho Princess (Acuff-Rose, BMI)	94
Hey Lawdy Mama (Trousdale, BMI)	24
Hey, Mister Sun (Green Apple, BMI)	42

Hitchin' a Ride (Intune, BMI)	23
Hum a Song (From Your Heart) (Walden/Crealey, ASCAP)	67
I Can't Leave Your Love Alone (Fame, BMI)	61
I Can't Tell the Bottom From the Top (Anne-Rachel, ASCAP)	100
I Think I Love You Again (Jillbern-Pocketfull of Tunes, BMI)	98
I Want to Take You Higher (Daly City, BMI)	66
I Want to Take You Higher (Daly City, BMI)	66
If You Do Believe in Love (Legacy, BMI)	81
Into the Mystic (Band Jam-WB, ASCAP)	70
It's All in the Game (Remick, ASCAP)	38
Killer Joe (Andante, ASCAP)	74
Lay a Little Lovin' On Me (Unart, BMI)	93
Lay Down (Candles in the Rain) (Kama Rippa/Amelan, ASCAP)	26
Let It Be (Maelen, BMI)	16
Let the Letter (Barton, BMI)	7
Let Me Go to Him (Blue Seas/Jac, ASCAP)	46
Little Green Bag (Legacy, BMI)	21
Love Land (Wright/Gerstl/Tamerlane, BMI)	40
Love on a Two Way Street (Gambi, BMI)	3
Love or Let Me Be Lonely (Porpete, BMI)	28
Love You Save, The (Jobete, BMI)	45
Make Me Smile (Aurelius, BMI)	17
Mama Told Me (Not to Come) (January, BMI)	48
Into the Mystic (Band Jam-WB, ASCAP)	85
Mississippi Queen (Upfall, ASCAP)	51
More Than I Can Stand (Traceobob, BMI)	91
My Baby Loves Lovin' (Marius, BMI)	25
Oh Happy Day (Kama Rippa/Edwin R. Hawkins, ASCAP)	49
Ooh Ooh Child (Maelen, BMI)	71
Open Up My Heart (Pisces/Chavis, BMI)	53
Primrose Lane (Gladys, ASCAP)	99
Puppet Man (Screen Gems-Columbia, BMI)	24
Question (TRO-Anderson, ASCAP)	29

Reach Out and Touch (Somebody's Hand) (Jobete, BMI)	79
Red Red Wine (Tallyrand, BMI)	70
Reflections of My Life (Walrus, ASCAP)	13
Ride Captain Ride (ATM, ASCAP)	35
Run Through the Jungle (Jondora, BMI)	5
The Seeker (Track, BMI)	63
She Didn't Know (She Kept on Talking) (Williams, BMI)	80
Some Beautiful (Beechwood, BMI)	92
Something's Burning (BnB, BMI)	34
Sugar Sugar (Kushner, BMI)	39
Sweet Feeling (Fame, BMI)	70
That Same Old Feeling (January, BMI)	87
That Same Old Feeling (January, BMI)	87
The Long and Winding Road (Maclen, BMI)	12
The Wonder of You/Mama Liked the Roses (Duchess, BMI/Press, BMI)	33
Turn Back the Hands of Time (Dakar/Jadan, BMI)	8
United We Stand (Belwino-Mills, ASCAP)	27
Up Around the Bend (Jondora, BMI)	5
Vehicles (Ideas, BMI)	9
Viva Tirado (Part I) (TRO-Ludlow/Amestoy, BMI)	36
Westbound #9 (Gold Forever, BMI)	86
What Is Truth? (House of Cash, BMI)	31
Which Way You Goin' Billy? (Gone Fishin', BMI)	6
Whoever Finds This, I Love You (BnB, BMI)	59
Woodstock (Squomb, BMI)	16
Who's Gonna Take the Blame (Jobete, BMI)	69
You Got Me Dangling on a String (Gold Forever, BMI)	43
Medley: You Keep Me Hangin' On/Hurt So Bad (Jobete/Vogue, BMI)	96
You, Me and Mexico (Eeyer, CAPAC)	75

### BUBBLING UNDER THE HOT 100

101. WHAT AM I GONNA DO	Smith, Dunhill 4238
102. TRYING TO FIGHTER	Alive & Kicking, Roulette 7078
103. LOVE LIKE A MAN	Ten Years After, Deram 7529
104. LONG LONESOME ROAD	Shocking Blue, Colossus 116
105. I WANNA BE A FREE GIRL	Dusty Springfield, Atlantic 2729
106. WHAT DO YOU SAY TO A NAKED LADY	Errol Sober, Abner 148
107. WALK A MILE IN MY SHOES	Willie Hightower, Fame 1465
108. HOW ABOUT A LITTLE HAND (For the Boys In the Band)	Boys in the Band, Spring 103
109. LOVE FOR LIVING	Glass Bottle, Avco Embassy 4527
110. IT'S JUST A GAME	Peaches & Herb, Dale 2-1669
111. YOU'VE BEEN MY INSPIRATION	Main Ingredient, RCA 74-0340
112. I GOT LOVE	Melba Moore, Mercury 73072
113. MAMA'S BABY DADDY'S MAYBE	Swamp Dog, Canyon 30
114. OH MY MY	Monkees, Colgems 66-5011
115. RAINDROPS KEEP FALLING ON MY HEAD/IF YOU KNEW HIM LIKE I DO	Barbara Mason, National General 005
116. PEOPLE AND ME	New Colony 6, Mercury 73063
117. TRYING TO MAKE A FOOL OF ME	DeLonics, Philly Groove 162
118. EVERYBODY SAW YOU	Ruby Andrews, Zodiac 1017
119. FEET START WALKING	Doris Duke, Canyon 35
120. I'M A MAN	Yellow Pages, UNI 55225
121. LIFT EVERY VOICE AND SING	Kim Weston, Pride PR-1
122. STEAL AWAY	Johnnie Taylor, Stax 0068
123. LET'S DO IT	Chambers Brothers, Columbia 45-45146
124. WATCH WHAT HAPPENS	Lena Horne, Sky 4523
125. I CAN'T BE YOU	Glass House, Invictus 9076
126. MOVE ME O WONDROUS MUSIC	Ray Charles Singers, Command 4135
127. BIG YELLOW TAXI	Joni Mitchell, Reprise 0906

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

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—Judith Crist,  
Today Show, NBC, TV

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—William Glover,  
AP

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—Martin Gottfried,  
Women's Wear Daily

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Barbara Barrie

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# Billboard **TOP LP'S**

FOR WEEK ENDING MAY 30, 1970

Weeks on Chart	Last Week	THIS WEEK	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
			8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
4	1	1					★
★ <b>PAUL McCARTNEY</b> McCartney Apple STA0 3363							
9	3	2					
★ <b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 7200							
16	2	3			NA		
★ <b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914							
16	4	4			NA		
★ <b>CHICAGO</b> Columbia KGP 24							
5	5	5					
★ <b>JIMI HENDRIX, BUDDY MILES &amp; BILLY COX</b> Hendrix Band of Gypsies Capitol STA0 472							
4	11	★					
★ <b>TOM JONES</b> Tom Parrot PAS 71037							
11	6	7					
★ <b>BEATLES</b> Hey Jude Apple SW 385							
38	12	8			NA		
★ <b>SANTANA</b> Columbia CS 9781							
16	9	9			NA		
★ <b>GUESS WHO</b> American Woman RCA Victor LSP 4266							
7	7	10					
★ <b>STEPPENWOLF</b> Live Dunhill DSD 50075							
5	8	11					
★ <b>THREE DOG NIGHT</b> It Ain't Easy Dunhill DS 50078							
7	13	12					
★ <b>ISAAC HAYES</b> Movement Enterprise ENS 1010							
9	16	★			NA		
★ <b>TEMPTATIONS</b> Psychedelic Shack Gordy GS 947							
8	10	14			NA	NA	
★ <b>BOBBY SHERMAN</b> Here Comes Bobby Metromedia MD 1028							
4	24	★					
★ <b>JETHRO TULL</b> Benefit Reprise RS 6400							
5	19	★			NA		
★ <b>CREAM</b> Live Atco SD 33-328							
25	17	17				NA	
★ <b>RARE EARTH</b> Get Ready Rare Earth RS 507							
3	21	★			NA		
★ <b>FIFTH DIMENSION</b> Greatest Hits Soul City 33900							
20	20	19			NA		
★ <b>JACKSON 5</b> I Want You Back Motown MS 700							
39	15	20					
★ <b>SOUNDTRACK</b> Easy Rider Dunhill DXS 50063 (Tapes-Reprise B RM 2026)							
7	14	21			NA		
★ <b>TEN YEARS AFTER</b> Cricklewood Green Deram DES 18038							
22	18	22					
★ <b>B. J. THOMAS</b> Raindrops Keep Fallin' on My Head Scepter SPS 580							
27	23	23					
★ <b>BURT BACHARACH/SOUNDTRACK</b> Butch Cassidy & the Sundance Kid A&M SP 4227							
30	25	24					
★ <b>LED ZEPPELIN II</b> Atlantic SD 8236							
3	26	25					
★ <b>RINGO STARR</b> Sentimental Journey Apple SW 3365							
13	22	26					
★ <b>DOORS</b> Morrison Hotel Elektra EKS 75007							
7	32	★					
★ <b>KENNY ROGERS &amp; THE FIRST EDITION</b> Something's Burning Reprise RS 6385							
12	28	28			NA	NA	
★ <b>MOUNTAIN</b> Climbing Windfall 4501							
12	49	★					
★ <b>VAN MORRISON</b> Moondance Warner Bros.-Seven Arts WS 1835							
2	35	★					
★ <b>IRON BUTTERFLY</b> Live Atco SB 33-318							
14	37	★			NA	NA	
★ <b>FLIP WILSON</b> The Devil Made Me Buy This Dress Little David LD 1000							
7	31	32			NA	NA	
★ <b>DELANEY &amp; BONNIE &amp; FRIENDS</b> On Tour Atco SD 33-326							
8	34	33					
★ <b>JONI MITCHELL</b> Ladies of the Canyon Reprise RS 6376							
33	30	34					
★ <b>BEATLES</b> Abbey Road Apple SO 383							
2	44	★			NA	NA	
★ <b>MICHAEL PARKS</b> Long Lonesome Highway MGM SE 4662							

Weeks on Chart	Last Week	THIS WEEK	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
			8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
10	27	36					
★ <b>JOHN B. SEBASTIAN</b> Reprise RS 6379/MGM SE 4654							
16	36	37					
★ <b>JOHNNY CASH</b> Hello Tom Columbia KCS 9943							
5	33	38					
★ <b>DIONNE WARWICK</b> I'll Never Fall in Love Again Scepter SPS 581							
4	40	39					
★ <b>FIFTH DIMENSION</b> Portrait Bell 6045							
25	38	40					
★ <b>CREEDENCE CLEARWATER REVIVAL</b> Willie and the Poor Boys Fantasy 8397							
19	29	41					
★ <b>FRIJID PINK</b> Parrot PAS 71033							
12	42	42					
★ <b>JAMES TAYLOR</b> Sweet Baby James Warner Bros.-Seven Arts WS 1843							
2	52	★			NA		
★ <b>GLEN CAMPBELL</b> Oh Happy Day Capitol ST 443							
14	45	44					
★ <b>NORMAN GREENBAUM</b> Spirit in the Sky Reprise RS 6365							
28	53	45					
★ <b>JOE COCKER!</b> A&M SP 4224							
3	48	46			NA	NA	
★ <b>DIANA ROSS &amp; THE SUPREMES</b> Farewell Motown MS 708							
6	57	★			NA		
★ <b>RAY CONNIF</b> Bridge Over Troubled Water Columbia CS 1022							
2	129	★			NA		
★ <b>GINGER BAKER'S AIR FORCE</b> Atco SD 2-703							
14	41	49			NA		
★ <b>CHARLEY PRIDE</b> Just Plain Charley RCA Victor LSP 4290							
16	50	50					
★ <b>ARETHA FRANKLIN</b> This Girl's in Love With You Atlantic SD 8248							
18	43	51			NA		
★ <b>GRAND FUNK RAILROAD</b> Grand Funk Capitol SKA0 406							
1	—	★					
★ <b>WHO</b> Live at Leeds Decca DL 79175							
96	47	53					
★ <b>ORIGINAL CAST</b> Hair RCA Victor LOC 1150 (M); LSO 1150 (S)							
27	39	54					
★ <b>THREE DOG NIGHT</b> Was Captured Live at the Forum Dunhill DS 50068							
4	86	★			NA	NA	
★ <b>MELANIE</b> Candles in the Rain Buddah BDS 5060							
30	56	56			NA	NA	
★ <b>MICHAEL PARKS</b> Closing the Gap MGM SE 4646							
31	54	57			NA		
★ <b>CHARLEY PRIDE</b> Best of RCA Victor LSP 4223							
12	58	58					
★ <b>JOHN MAYALL</b> Empty Rooms Polydor 24-4010							
22	59	59					
★ <b>ENGELBERT HUMPERDINCK</b> Parrot PAS 71030							
21	61	60					
★ <b>MOODY BLUES</b> To Our Children's Children Threshold THS 1							
9	46	61			NA		
★ <b>JOHNNY MATHIS</b> Raindrops Keep Fallin' on My Head Columbia CS 1005							
98	51	62					
★ <b>IRON BUTTERFLY</b> In-A-Gadda-Da-Vida Atco SD 33-250							
8	63	63			NA	NA	
★ <b>JAGGERZ</b> We Went to Different Schools Together Kama Sutra KSBS 2017							
23	67	64					
★ <b>B. B. KING</b> Completely Well BluesWay BLS 6037							
28	69	65					
★ <b>QUINCY JONES</b> Walking in Space A&M SP 3023							
29	72	66					
★ <b>TOM JONES</b> Live in Las Vegas Parrot PAS 71031							
26	65	67					
★ <b>ROLLING STONES</b> Let It Bleed London NPS 4							
33	60	68					
★ <b>THE BAND</b> Capitol STA0 132							
23	71	69			NA		
★ <b>COLD BLOOD</b> San Francisco 200							
70	55	70					
★ <b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720							

Weeks on Chart	Last Week	THIS WEEK	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
			8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
8	93	★					
★ <b>FOUR TOPS</b> Still Waters Run Deep Motown MS 704							
25	70	72			NA	NA	
★ <b>LES McCANN &amp; EDDIE HARRIS</b> Swiss Movement Atlantic SD 1537							
47	80	73					
★ <b>THREE DOG NIGHT</b> Suitable for Framing Dunhill DS 50058							
17	73	74			NA		
★ <b>GLEN CAMPBELL</b> Try a Little Kindness Capitol SW 389							
19	75	75			NA		
★ <b>MERLE HAGGARD</b> Okie From Muskogee Capitol ST 384							
15	68	76			NA	NA	
★ <b>BROOK BENTON TODAY</b> Capitol SD 9018							
58	77	77					
★ <b>SLY &amp; THE FAMILY STONE</b> Stand Epic BN 26456							
10	79	78			NA		
★ <b>FRIENDS OF DISTINCTION</b> Real Friends RCA Victor LSP 4313							
8	66	79			NA	NA	NA
★ <b>LEON RUSSELL</b> Shepherd ME 1001							
10	81	80					
★ <b>BADFINGER</b> Magic Christian Music Apple ST 3364							
8	82	81			NA		
★ <b>STEVIE WONDER LIVE</b> Tania TS 298							
53	64	82					
★ <b>FIFTH DIMENSION</b> Age of Aquarius Soul City SCS 92005							
30	83	83					
★ <b>NEIL YOUNG &amp; CRAZY HORSE</b> Everybody Knows This Is Nowhere Reprise RS 6349							
37	87	84					
★ <b>JOHN MAYALL</b> Turning Point Polydor 24-4004							
49	88	85					
★ <b>CROSBY/STILLS/NASH</b> Atlantic SD 3229							
9	85	86			NA	NA	
★ <b>HOLLIES</b> He Ain't Heavy—He's My Brother Epic BN 26533							
14	78	87			NA		
★ <b>BARBRA STREISAND</b> Greatest Hits Columbia CS 9968							
5	96	88					
★ <b>B. J. THOMAS</b> Everybody's Out of Town Scepter SPS 582							
25	89	89					
★ <b>NEIL DIAMOND</b> Touching You, Touching Me Uni 73071							
21	90	90					
★ <b>PLASTIC ONO BAND</b> Live Peace in Toronto 1969 Apple SW 3362							
3	113	★			NA	NA	NA
★ <b>MILES DAVIS</b> Bitches Brew Columbia GP 26							
55	95	92			NA		
★ <b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8							
88	99	93					
★ <b>SOUNDTRACK</b> Funny Girl Columbia BOS 3320							
4	94	94			NA	NA	
★ <b>BEE GEES</b> Cucumber Castle Atco SD 33-327							

# Announcing The Release Of Beethoven's Biggest Hit in 200 years



Once every year or so an emphatically unlikely single comes out of nowhere to render the pop cosmos, well, topsy-turvy.

Such a record was Procol Harum's "A Whiter Shade of Pale" in 1967, Joe Cocker's "With A Little Help From My Friends" in the waning moments of 1968, or the Edwin Hawkins Singers' "Oh Happy Day" in 1969.

Such a record is Miguel Rios' "A Song Of Joy," right now.

Unlikely? You bet your booties...

Would **you**, after all, have ever suspected that a pop adaptation of Beethoven's "Ode To Joy" by a Spanish teen heart-throb backed by an orchestra and chorus under the direction of **South American Suite** composer Walter de Los Rios would so electrify the airwaves from the Pyrennes to Toronto that even so august an observer as **Rolling Stone's** man in Canada and Beatle confidante Ritchie Yorke would be moved to exude in its behalf:

*"... It is such an overwhelming record that once you've heard it you will remember it for life... It may well become the anthem of a generation searching for Utopia..."*

We wouldn't have either. But unwary though we may have been, we're only too delighted to bestow this marvel upon the United States, whose pop charts would otherwise have looked rather barren during this, the Beethoven Bi-Centennial, without a little something by that unlikely composing chap at their pinnacle.



## "A Song Of Joy"

by Miguel Rios

# TOP LP's

CONTINUED FROM PAGE 83

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	
34	91	106	GRAND FUNK RAILROAD On Time Capitol ST 307		NA			
3	162	★	OLIVER Again Crewe CR 1344		NA		NA	
30	92	108	BOBBY SHERMAN Little Woman Merromedia MS 1014		NA			
28	101	109	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238		NA			
98	108	110	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13					
6	115	111	HENRY MANCINI Theme From Z and Other Movie Themes RCA Victor LSP 4350		NA			
5	121	112	COUNTRY JOE & THE FISH C J Fish Vanguard VSD 6555		NA		NA	
7	116	113	SOUNDTRACK Airport Decca DL 79173		NA		NA	
4	111	114	VIKki CARR Nashville by Carr Liberty LST 11001		NA			
4	105	115	ELVIS PRESLEY Let's Be Friends RCA Camden CAS 2408	NA	NA	NA	NA	
9	110	116	MANTOVANI Today London PS 572					
9	97	117	GLADYS KNIGHT & THE PIPS Greatest Hits Soul SS 723					
48	117	118	JOHNNY CASH At San Quentin Columbia CS 9827					
25	107	119	TOMMY JAMES & THE SHONDELLS Best of Roulette SR 42040		NA			
23	106	120	TOMMY ROE Twelve in a Roe ABC ABCS 700					
6	147	★	SAVOY BROWN Raw Sienna Parrot PAS 71036					
47	126	122	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001					
11	123	123	JOAN BAEZ One Day at a Time Vanguard VSD 79310		NA			
68	125	124	CREEDEnce CLEARWATER REVIVAL Bayou Country Fantasy 8387					
32	120	125	SOUNDTRACK Paint Your Wagon Paramount PMS 1001					
11	127	126	FUNKADELIC Westbound 2000				NA	
24	131	127	ZEPHYR Command/Probe CPLP 4510				NA	
103	119	128	JOHNNY CASH At Folsom Prison Columbia CS 9639					
29	118	129	SOUNDTRACK Hello Dolly 20th Century-Fox DTCs 5103					
15	114	130	RICK NELSON In Concert Decca DL 75162		NA		NA	
2	199	★	MARTY ROBBINS My Woman, My Woman, My Wife Columbia CS 9978		NA		NA	
23	137	132	CHAMBERS BROTHERS Love, Peace & Happiness Columbia KGP 20		NA		NA	
5	150	★	CHAIRMen OF THE BOARD Give Me Just a Little More Time Invictus ST 7300		NA		NA	
75	112	134	SOUNDTRACK Oliver Colgems CS0D 5501					
108	133	135	SIMON & GARFUNKEL Sounds of Silence Columbia CS 9269					

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	
4	143	136	JERRY LEE LEWIS Best of Smash SRS 67131		NA		NA	
8	124	137	FRANK SINATRA Watertown Reprise FS 1031					
111	138	138	SIMON & GARFUNKEL Parsley, Sage, Rosemary & Thyme Columbia CS 9363					
21	145	139	JIANA ROSS & THE SUPREMES Greatest Hits, Vol. III Motown MS 702					
52	134	140	MOODY BLUES On the Threshold of a Dream Daram DES 18025					
34	141	141	JETHRO TULL Stand Up Reprise RS 6360					
3	142	142	BEATLES In the Beginning Polydor 24-4504					
5	152	143	BOOKER T. & THE MG'S McLemore Avenue Stax STS 2007	NA		NA		
68	135	144	LED ZEPPELIN Atlantic SD 8216					
39	139	145	TAMMY WYNETTE Greatest Hits Epic BN 26486					
1	—	★	EDDY ARNOLD Best of, Vol. 2 RCA Victor LSP 4320		NA		NA	
69	130	147	SOUNDTRACK Romeo & Juliet Capitol ST 2993					
3	154	148	TAMMY WYNETTE Tammy's Touch Epic BN 26549		NA		NA	
3	148	149	JAMES BROWN Soul on Top King KS 1100		NA		NA	
45	146	150	BEE GEES Best of Atco SD 33-292					
22	140	151	PINK FLOYD Ummagumma Harvest STB 388		NA		NA	
1	—	★	DANNY DAVIS & THE NASHVILLE BRASS You Ain't Heard Nothin' RCA Victor LSP 4334		NA		NA	
33	153	153	TEMPTATIONS Puzzle People Gordy GS 949					
8	144	154	TOMMY JAMES & THE SHONDELLS Travelin' Roulette SR 42044		NA		NA	
51	122	155	IT'S A BEAUTIFUL DAY Columbia CS 9768		NA	NA		
11	156	156	SOUNDTRACK Magic Christian Commonwealth United CU 6004		NA		NA	
1	—	★	FERRANTE & TEICHER Gettin' Together United Artists UAS 5501				NA	
3	179	★	TEE SET Ma Belle Amie Colossus CS 1001					
11	167	159	CANNONBALL ADDERLEY QUINTET Country Preacher Capitol SKAO 404		NA		NA	
7	168	160	SANDPIPERS Greatest Hits A&M SP 4246					
3	182	★	DEEP PURPLE/ROYAL PHILHARMONIC Warner Bros. WS 1860					
57	160	162	JOHNNY CASH Greatest Hits Columbia CS 9478					
68	161	163	CREEDEnce CLEARWATER REVIVAL Fantasy 8382					
19	132	164	QUICKSILVER MESSENGER SERVICE Shady Grove Capitol SKAO 391					
3	172	165	BUCK OWENS & SUSAN RAYE We're Gonna Get Together Capitol ST 448		NA		NA	
8	166	166	RAIDERS (Featuring Mark Lindsay) Collage Columbia CS 9964		NA		NA	
3	171	167	IKE & TINA TURNER Come Together Liberty LST 7637		NA		NA	

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
7	187	★	SMALL FACES Warner Bros. WS 1851					
17	158	169	LETTERMEN Traces/Memories Capitol ST 390				NA	
70	170	170	PETER, PAUL & MARY Album 1700 Warner-Bros.-Seven Arts WS 1700					
12	183	171	ROD MCKUEN New Ballads Warner Bros.-Seven Arts WS 1937					
13	157	172	RARE BIRD Command/Probe CPLP 4510				NA	NA
11	109	173	SPOOKY TOOTH/PIERRE HENRY Ceremony A&M SP 4225					
20	136	174	JOE SOUTH Don't It Make You Want to Go Home? Capitol ST 392					
111	173	175	ENGELBERT HUMPERDINCK Release Me Parrot PAS 71012					
25	104	176	KING CRIMSON In the Court of the Crimson King: An Observation by King Crimson Atlantic SD 8245				NA	NA
1	—	★	BOBBI MARTIN For the Love of Him United Artists UAS 6700					NA
12	149	178	DELLS Like It Is Cadet LPS 837				NA	NA
10	163	179	DAVID PORTER Gritty, Groovy & Gettin' It Enterprise ENS 1009				NA	NA
12	151	180	NINA SIMONE Black Gold RCA Victor LSP 4248				NA	NA
5	184	181	JOHN PHILLIPS Dunhill DS 50077				NA	NA
8	128	182	SOUNDTRACK Z Columbia OS 3370				NA	NA
16	159	183	SHOCKING BLUE Colossus 1000				NA	NA
3	—	184	ROBERTA FLACK First Take Atlantic SD 8230				NA	NA
54	169	185	ENGELBERT HUMPERDINCK A Man Without Love Parrot PAS 71022					
3	197	186	JOHNNY CASH The Singing Story Teller Sun SUN 115				NA	NA
8	189	187	WES MONTGOMERY Greatest Hits A&M SP 4247					NA
3	188	188	LENA HORNE & GABOR SZABO Lena & Gabor Skye SK 15				NA	NA
3	196	189	TONY MOTTOLA Guitar Factory Project 3 PR 5044				NA	NA
12	164	190	BILL COSBY More of the Best of Warner Bros.-Seven Arts WS 1836					
12	174	191	RAMSEY LEWIS Best of Cadet LPS 839				NA	NA
20	177	192	JR. WALKER & THE ALL STARS What Does It Take to Win Your Love? Soul SS 721				NA	
2	193	193	MYSTIC MOODS Stormy Weekend Philips PHS 800-342				NA	NA
5	191	194	BLOODROCK Capitol ST 435				NA	NA
2	194	195	ORIGINAL CAST Applause ABC ABCS OC 11				NA	NA
8	176	196	TURTLES More Golden Hits White Whale WW 7127					
1	—	197	GORDON LIGHTFOOT Reprise RS 6392				NA	NA
2	198	198	VARIOUS ARTISTS Stars of Hee Haw Capitol ST 437				NA	NA
1	—	199	SMOKEY ROBINSON & THE MIRACLES Whatlovehas...joinedtogether Tamla TS 301				NA	NA
2	200	200	JIMMY SMITH Groove Drops Verve V6-8794				NA	NA

## TOP LP's A-Z (LISTED BY ARTIST)

Cannonball Adderley Quintet . . . 159  
Herb Alpert & the Tijuana Brass . . . 100  
Eddy Arnold . . . 146  
Burt Bacharach . . . 23  
Badfinger . . . 80  
Joan Baez . . . 123  
Ginger Baker's Air Force Band . . . 68  
Beatles . . . 7, 34, 104, 142  
Bee Gees . . . 94, 150  
Brook Benton . . . 76  
Blood, Sweat & Tears . . . 70  
Bloodrock . . . 194  
Booker T. & the MG's . . . 143  
James Brown . . . 149  
Eric Burdon & War . . . 98  
Glen Campbell . . . 43, 74  
Vikki Carr . . . 114  
Johnny Cash . . . 37, 118, 128, 162, 186  
Chairmen of the Board . . . 133  
Chambers Brothers . . . 132  
Chicago . . . 4, 92  
Joe Cocker . . . 45

Cold Blood . . . 69  
Ray Conniff . . . 47  
Bill Cosby . . . 190  
Country Joe & the Fish . . . 112  
Cream . . . 16  
Creedence Clearwater Revival . . . 40, 97, 124, 163  
Crosby, Stills & Nash . . . 85  
Crosby, Stills, Nash & Young . . . 2  
Danny Davis & the Nashville Brass . . . 152  
Miles Davis . . . 91  
Deep Purple/Royal Philharmonic . . . 161  
Delaney & Bonnie & Friends . . . 32  
Dells . . . 178  
Neil Diamond . . . 89  
Doors . . . 26  
Jose Feliciano . . . 102  
Ferrante & Teicher . . . 157  
Fifth Dimension . . . 18, 39, 82  
Roberta Flack . . . 184  
Four Tops . . . 71  
Aretha Franklin . . . 50

Friends of Distinction . . . 78  
Frijid Pink . . . 41  
Funkadelic . . . 126  
Bobbie Gentry . . . 96  
Grand Funk Railroad . . . 51, 106  
Norman Greenbaum . . . 44  
Guess Who . . . 9  
Merle Haggard . . . 75  
Isaac Hayes . . . 12, 122  
Jimi Hendrix, Buddy Miles & Billy Cox . . . 5  
Hollies . . . 86  
Lena Horne & Gabor Szabo . . . 188  
Engelbert Humperdinck . . . 59, 175, 185  
Iron Butterfly . . . 30, 62  
It's a Beautiful Day . . . 155  
Jackson 5 . . . 19  
Jaggerz . . . 63  
Tommy James & the Shondells . . . 119, 154  
Jefferson Airplane . . . 109  
Jethro Tull . . . 15, 141  
Quincy Jones . . . 65  
Tom Jones . . . 6, 66

King Crimson . . . 176  
B.B. King . . . 64  
Gladys Knight & the Pips . . . 117  
Led Zeppelin . . . 24, 144  
Lettermen . . . 169  
Jerry Lee Lewis . . . 136  
Ramsey Lewis . . . 191  
Mark Lindsay . . . 105  
Gordon Lightfoot . . . 197  
Henry Mancini . . . 111  
Mantovani . . . 116  
Bobbi Martin . . . 177  
Johnny Mathis . . . 61  
John Mayall . . . 58, 84  
Les McCann & Eddie Harris . . . 72  
Paul McCartney . . . 1  
Rod McKuen . . . 171  
Melanie . . . 55  
Joni Mitchell . . . 33  
Wes Montgomery . . . 187  
Moody Blues . . . 60, 140  
Van Morrison . . . 29  
Tony Mottola . . . 189  
Mountain . . . 28  
Mystic Moods . . . 193  
Rick Nelson . . . 130

Oliver . . . 107  
Original Cast: Applause . . . 195  
Hair . . . 53  
Buck Owens & Susan Raye . . . 165  
Michael Parks . . . 35, 56  
Peter, Paul & Mary . . . 170  
John Phillips . . . 181  
Pink Floyd . . . 151  
Plastic Ono Band . . . 90  
David Porter . . . 179  
Elvis Presley . . . 115  
Charley Pride . . . 49, 57  
Quicksilver Messenger Service . . . 164  
Raiders . . . 166  
Rare Bird . . . 172  
Rare Earth . . . 17  
Marty Robbins . . . 131  
Smokey Robinson & the Miracles . . . 199  
Tommy Roe . . . 120  
Kenny Rogers & the First Edition . . . 27  
Rolling Stones . . . 67  
Diana Ross & the Supremes . . . 46, 139

Tom Rush . . . 101  
Leon Russell . . . 79  
Sandpipers . . . 160  
Santana . . . 8  
Savoy Brown . . . 121  
John Sebastian . . . 36  
Bobby Sherman . . . 14, 108  
Shocking Blue . . . 183  
Simon & Garfunkel . . . 3, 135, 138  
Nina Simone . . . 180  
Frank Sinatra . . . 137  
Sly & the Family Stone . . . 77  
Small Faces . . . 168  
Jimmy Smith . . . 200  
Soundtracks: Airport . . . 113  
Easy Rider . . . 20  
Funny Girl . . . 93  
Hello Dolly . . . 129  
Magic Christian . . . 156  
Midnight Cowboy . . . 99  
Oliver . . . 134  
Paint Your Wagon . . . 125  
Romeo & Juliet . . . 147  
2001: A Space Odyssey . . . 110  
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Joe South . . . 174  
Spooky Tooth/Pierre Henry . . . 173  
Ringo Starr . . . 25  
Steppenwolf . . . 10, 103  
Barbra Streisand . . . 87  
James Taylor . . . 42  
Tea Set . . . 158  
Temptations . . . 13, 153  
Ten Years After . . . 21  
B.J. Thomas . . . 22, 88  
Three Dog Night . . . 11, 54, 73  
Ike & Tina Turner . . . 167  
Turtles . . . 196  
Various Artists: Stars of Hee Haw . . . 198  
Jr. Walker & the All Stars . . . 192  
Dionne Warwick . . . 38  
Who . . . 52  
Andy Williams . . . 95  
Flip Wilson . . . 31  
Stevie Wonder . . . 81  
Tammy Wynette . . . 145, 148  
Neil Young & Crazy Horse . . . 83  
Zephyr . . . 127

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# FTC Hits Clubs Sales Practice

WASHINGTON — The Federal Trade Commission has proposed a rule to kill the so-called "negative option" practice of book and record clubs. The mail-order tactics makes the subscriber responsible for mailed items unless he has notified the club in writing that he does not want that particular monthly selection. (Billboard Feb. 21, 1970). Hearings will be held on the proposed rules August 18 and 19.

The commission would make the subscriber responsible only for the items he positively requests, in writing. In current "negative option" practice, he would be responsible automatically, unless he notified the company in writing, in time to prevent delivery. The proposed rule would outlaw the negative option technique or any of its variants as an "unfair method of competition and an unfair and deceptive act or practice."

From customer complaints and an investigation begun last February under Trade Regulations Rules chief William Dixon, the commission has found that the clubs do not clearly and conspicuously warn the subscriber in advertising or billing about the negative option plan. The com-

mission uses some rather harsh language about the mail-order technique of record, book and gift mailing (without naming any names) for penalizing the humanly forgetful subscriber who fails to send in his don't-want-it notice, or may not even get it in time to reject.

The Trade Commission also accuses some firms of failure to deliver, or delay in delivery of merchandise due subscribers as part of introductory or bonus offers; of delivering unordered items instead of those requested; and of ignoring cancellation notices, continuing to send out merchandise for months. Adding insult to injury, some customers were billed for unordered, unreceived or returned merchandise. Complaints were ignored, and in some cases more bills and follow-up dunning letters were sent after goods were paid for.

Looking at the broader aspect of injury to competition, the FTC says the mail order companies and clubs using the negative option plans divert to themselves business which might otherwise go to fair dealing firms that avoid these practices.

CBS Marketing Services Division said that last week that it would oppose the rule.

# NMPA Meet to Deal With Key Problems

NEW YORK — The annual membership meeting of the National Music Publishers Association, scheduled for Tuesday (26) at the Drake Hotel, will deal with a host of issues of key importance to publishers as they face the challenge of the '70's. Principal among these are the problems of tape and disk piracy, new aspects of the international scene affecting publishers, the impact of new technological developments, the problems of printed infringements, the outlook of the copyright

law, and the question of special mail rates within the educational category.

The meeting will also hear NMPA president Sal Chiantia deliver his annual report, and will also receive a special report on the activities of the public relations committee by chairman Al Brackman. The firm of Ren Grevatt Associates was recently retained to handle public relations for the association.

On Wednesday (27) the board of directors of NMPA will meet to elect officers for the coming year.

# BMI's 1969 Citations

• Continued from page 6

### STRANGERS IN THE NIGHT

Champion Music Corp.  
Roosevelt Music Co., Inc.  
Bert Kaempfert  
Eddie Snyder  
Charles Singleton

### SUGAR, SUGAR

Don Kirshner Music, Inc.  
Jeff Barry  
Andy Kim

### SUNNY

MRC Music, Inc.  
Portable Music Co., Inc.  
Bobby Hebb

### SUSPICIOUS MINDS

Press Publishing Co., Inc.  
Mark James

### TAKE A LETTER, MARIA

Stellar Music Co.  
R. B. Greaves

### THESE ARE NOT MY PEOPLE

Lowery Music Co., Inc.  
Joe South

### THESE EYES

Dunbar Music, Inc.  
Cirrus Music  
Friends of Mine, Ltd.  
Randy Bachman  
Burton Cummings

### THINGS I'D LIKE TO SAY

New Colony Publishing Co.  
Ronnie Rice  
Leslie Stewart Kummel

### THIS MAGIC MOMENT

Rumbalero Music, Inc.  
Tiger Music, Inc.  
Tredlew Music, Inc.  
Doc Pomus  
Mort Shuman

### TIME IS TIGHT

East/Memphis Music Corp.  
Booker T. Jones  
Donald V. Dunn  
Steve Cropper  
Al Jackson

### TIME OF THE SEASONS

Mainstay Music, Inc.  
Rod Argent

### TRACES

Low-Sal Music Co.  
James B. Cobb, Jr.  
Perry Baie  
Emory Lee Gordy, Jr.

### TRY A LITTLE KINDNESS

Airefield Music  
Glen Campbell Music  
Bobby Austin  
Curt Sapaugh

### UP, UP AND AWAY

Rivers Music Co.  
Jimmy Webb

### WEDDING BELL BLUES

Laura Nyro

### WITH PEN IN HAND

Unart Music Corp.  
Bobby Goldsboro

### WORKIN' ON A GROOVY THING

Screen Gems-Columbia Music, Inc.  
Neil Sedaka  
Roger Atkins

### THE WORST THAT COULD HAPPEN

Rivers Music Co.  
Jimmy Webb

### YESTERDAY

MacLen Music, Inc.  
John Lennon  
Paul McCartney

### YOU GAVE ME A MOUNTAIN

Noma Music, Inc.  
Elvis Presley Music, Inc.  
Mojaive Music, Inc.  
Marty Robbins

### YOU SHOWED ME

Tickson Music Co.  
Harold Clark  
Roger McGuinn

### YOU'VE LOST THAT LOVIN' FEELIN'

Screen Gems-Columbia Music, Inc.  
Barry Mann  
Cynthia Weil  
Phil Spector

### YOU'VE MADE ME SO VERY HAPPY

Jobete Music Co., Inc.  
Berry Gordy, Jr.  
Frank Wilson  
Patricia Holloway  
Brenda Holloway

# Mediarts Sets Public Issue

WASHINGTON — Mediarts, the Allan Livingston operated entertainment complex, is making a public offering of 300,000 shares of common stock purchase warrants, in two-share, one warrant units selling for \$20 per unit.

The company's intentions are revealed in its filing with the Securities and Exchange Commission to register the 300,000 shares.

Mediarts plans to use \$650,000 as a revolving fund for recording activities and \$300,000 for the maintenance of record inventory.

The offering will be made by Landenburg, Thalman & Co. of New York. Mediarts is involved in record production, music publishing and motion picture production.

# Tamalpais Sells Music to Wren

NEW YORK — Tamalpais Exchange, Atlantic Records artists, have sold their publishing rights to Wren Music, Inc. Wren will control half of the group's first album, "Tamalpais Exchange," which will be released in mid-June. After that, all of Tamalpais Exchange music will be published by Wren. The music contained on the group's first album was published by Cotillion Music. Both Wren and Cotillion will promote all of the group's material.

The deal was wrapped up by Phil Kahl, executive vice president of Wren Music; Michael Knight and Mike Brandt of Tamalpais Exchange; Jerry Wexler of Atlantic; and Alan Bomser, the group's lawyer.

# American Artist Goes to NDE

NEW YORK—The American Artist Corp., a wholly owned subsidiary of Billboard, will become a wholly owned subsidiary of New Dimensions in Education, Inc. American Artist Corp., publishes the American Artist Magazine and Watson-Guptill and art instruction books. NDE's prime function is development and sales of innovative educational materials for primary, intermediate and secondary schools. The transaction is subject to directors' and shareholders' approval. The deal will involve the issuance of approximately 700,000 shares of NDE common stock to Billboard.

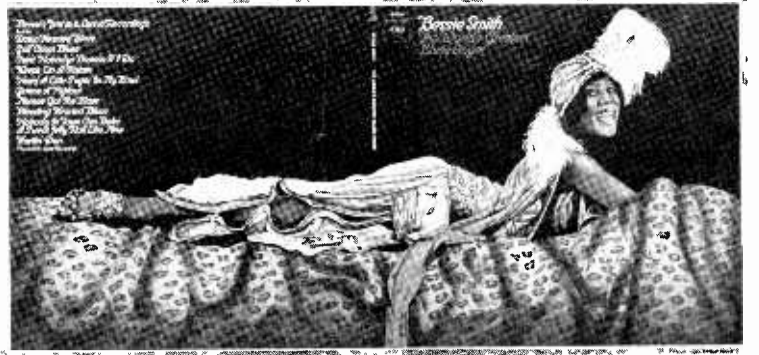
# 'Mould the Times'

• Continued from page 4

should move towards recording the history of black music.

He also called for the establishment of a Soul Hall of Fame, in which black music pioneers like W.C. Handy, Fats Waller and Johnny Hodges could be immortalized. He suggested that such a monument should be located in a predominantly black area like Watts, New Orleans, Detroit, Chicago, Washington, or Harlem.

"In growing," he said, "you should never forget the people who struggled to put the black music industry on its feet. We must not forget where we came from. Neither must we forget where we're going."



FOLD OUT COVER of the first two albums in CBS's Bessie Smith reissue set—a painting of the late blues artist.

# Historic Bessie Smith Set Aimed at Youth Market

• Continued from page 1

In order to complete the project, original copies were obtained from collectors scattered all over the world. Detective work unearthed copies in such unlikely places as an antique shop in Camden, N.J. Of the original masters, 57 were obtained from the Columbia plant in Pitman, N.J.

Hammond and Albertson stated that in the interests of purity of performance, all gimmicks were abandoned, such as echo and re-channeling for stereo. Engineer Hiller, it was stated, was able to filter out extraneous noises and minimize surface sounds through the use of special equipment.

The entire collection represents the recording career of the Empress of the Blues from 1923 to the end of 1933, when Hammond produced her last session with such sidemen as Jack Teagarden, Chuck Berry, Benny Goodman and Frankie Newton. There was no drummer. Hammond remarked, Bessie having said that she would not let any drummer set her beat. The sides of this session, which are included in the first package, are "Do Your Duty," "Gimme a Pig Foot," "Down in the Dumps" and "Take Me for a Buggy Ride."

Of the total performances, 40-odd are acoustic and 110 are electric recordings. The recordings from May 1923 to January 1925 were acoustic, and those from February 1925 to December 1933 electric. On the first package of two disks, the A sides are the first of the acoustic sides and the B sides the last of the electric. Albertson stated that this programming system is being followed on all 10 disks. "They start with the first and last recordings and run sequentially toward the middle. . . . This way, the 10 disks, when stacked in the right sequence, need only to be turned over for the chronology to continue."

The release will include some Bessie Smith performances never before released on LP, such as the salty "Need a Little Sugar in My Bowl." This side, incidentally is included in the first package and will also be released as an underground single, coupled with "Gimme a Pig Foot." The first package will also include "Gulf Coast Blues," which sold a fantastic 800,000 records at 75 cents after release in 1933 in the midst of the depression.

Columbia is already getting orders for the release, and expects to sell 50,000 of the first package in the U.S. It will be made available to foreign markets as soon as possible, particularly the U.K., France, Germany and the Scandinavian countries.

The Columbia promotion will

use quotes from Janis Joplin and possibly other key artists such as Bob Dylan—both of whom are well-schooled in the Bessie Smith catalog.

Each package of two disks will contain a booklet written by Albertson and containing photos acquired from many sources.

"There's not a bad record in the entire Bessie Smith catalog," said Hammond, adding: "Frank Walker, who recorded virtually all of her material, was very careful and called her back to the studio to do additional takes whenever he felt it necessary."

Walker, pioneer record man, discovered her in Selma, Ala., "a big, barefooted woman," singing in a honky-tonk, and established her in an apartment in Harlem. The Empress of the Blues, Bessie, is universally regarded as the fount—the greatest practitioner of the idiom which is the bedrock of jazz, of rock and roll, and latterly, rock. She is regarded by many, including John Hammond, as the greatest female vocalist in the annals of American Song.

# Compromise on Ruling

• Continued from page 3

In general, the proposed CATV rules would reportedly allow wide-scale import of distant city TV programming by cable systems, which would pay seven-tenths of one percent of their gross for each station imported on the local CATV system. But the CATV's would have to delete advertising from the distant stations, and permit the hard-pressed local UHF stations (channels 14-83) to sell local advertising on these time-breaks. (CATV must carry all local TV stations for its subscribers.) The systems could originate programming and lease out a channel to outside program producers.

Five percent of CATV earnings would be taken to subsidize noncommercial TV, and estimates have run as high as \$70,000,000 made by this fee within this decade—which would indicate an estimate of \$1.4 billion CATV gross within a few years, a glowing prospect for owners of copyrighted music and other programming materials.

Although it is really too early to judge the impact of the sudden shift in FCC policy on the copyright bill and its chances in this Congress, speculation is wild at the moment in all camps. If the proposed CATV package holds up, many onlookers feel that the senators on both Judiciary and Commerce committees will be glad to leave this hot potato in the lap of the Federal Communications Commission, and simply supply the usual congress-parent oversight on how it all works out.

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