

Billboard

SEPTEMBER 26, 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN PAGES 55-58

HOT 100 PAGE 76

TOP LP's PAGES 78, 80

EDITORIAL

A New Life-Style

The music/record/tape industry has come upon a new era—that of cartridge TV.

This development will have the most profound influence upon entertainment and communications—in fact, upon the very life-style of our society. In entertainment, particularly, cartridge TV represents a new generation, a new plateau. The ramifications of cartridge TV are total, that is, the entertainment form will spawn new creative processes, and new marketing and distribution concepts. No segment of our business, from the songwriter to the performer to the dealer, will be untouched. Lawyers, talent managers, distributors and rackjobbers must attempt to gauge what cartridge TV means for them. Fresh and clear thinking is necessary.

It is gratifying that much of NARM's mid-year convention agenda at the Fairmont Hotel in Dallas, is devoted to an examination of the implications of these new horizons in entertainment. Nothing, at this point in time, could be more relevant to the future health of our industry.

Computer Eases Copyright Load for Peer-Southern

By PAUL ACKERMAN

NEW YORK—To facilitate the task of worldwide registration of copyrights and the international preparation of royalty statements, the Peer-Southern Organization has initiated an in-house global computer system. The move reflects the thinking of president Ralph Peer II and treasurer John J. Petersen. They point out that Peer-Southern's rate of newly acquired copyrights is in

excess of 5,000 annually, whereas mechanical licenses granted in the U.S. alone is above 4,000 annually. The system will keep pace with this volume of material and cut the time gap between royalty payments to writers.

This third generation computer system updates the Peer-Southern information systems for storage, retrieval and ac-

(Continued on page 82)

Ampex Mil Deal With PVI

NEW YORK — Perception Ventures Inc., a record and publishing firm here headed by Terry Philips, has signed a deal with Ampex calling for a minimum of 30 albums of product over the next three years. Philips and Boo Frazier, executive vice president of marketing, worked on the deal with Ampex executives Don Hall,

Irv Brusso, and Shad Helmstetter. The deal is for minimum royalties on tape cartridge product and covers the rights to manufacture, distribute and sell in the U.S. and Canada.

PVI's two main labels are Today Records and Perception Records. Initial product already consigned to Ampex, include

(Continued on page 10)

Cartridge TV in Spotlight As NARM Meeting Opens

By BRUCE WEBER

DALLAS — What are rack merchandisers going to do about the new electronics revolution—cartridge TV?

Top Awards to 3 at Montreux

MONTREUX — The third annual Montreux International Records Awards broke two precedents on Sept. 8. For the first time, the three prizes were voted by the jury to be all first prizes, rather than a first, a second and a third; and also for

(Continued on page 6)

The cartridge TV wave, grandiosely heralded, will be in sharp focus at the National Assn. of Record Merchandisers (NARM) tape convention Sunday (20) through Wednesday (23) in the Fairmont Hotel in Dallas.

Whatever the rack jobbers do about cartridge TV, though, the educational process begins Tuesday (22) with a business seminar and concludes Wednesday (23) with demonstrations by several cartridge TV manufacturers.

Videotape is more than a new horizon in home entertainment. Many believe it is the emerging factor that will shape the economic future of the recorded entertainment business.

Rack merchandisers will be invaded by an emerging medium with five competing but incompatible technologies. The impending revolution will have an enormous impact on many American institutions: entertainment, publishing, business, education, industry.

In short, and most important to rack merchandisers is the

(Continued on page 12)

LONDON RECORDS
SALES MEETING
and
CERTRON MEET
See Page 3

Mfrs Seen Pumping 5.5 Mil Into Spots

By CLAUDE HALL

NEW YORK—Record companies are moving more and more toward radio commercials as a means of breaking albums and will spend an estimated \$5.5 million this year in direct purchases of radio spots. H. Barrie Morrison, president of Marketing Resources & Applications, a media buying firm, pointed out that this was in addition to several million dollars being spent in cooperative advertising projects with distributors and leading retailers such as Korvette and White Front.

MRA bought more than \$1 million in radio time for its clients last year and \$100,000 of this was in record company commercials.

A specialist in record company advertising on radio and television, Morrison was president of Mitchell-Morrison, an advertising agency, until two years ago when he joined MRA. During his 12 years at Mitchell-Morrison, he handled such accounts as Atlantic Records, ABC Records, Polydor, United Artists Records, and DGG Records.

(Continued on page 8)



Potliquor, a "river blues" rock group from Baton Rouge, Louisiana, created a sensation at the New Orleans Pop Festival and were sought after by many record labels. Their debut album, "First Taste," is being released by Janus Records and the group is about to embark on their first national tour. Potliquor is next on Janus Album JLS-3002.

(Advertisement)

(Advertisement)

Now Motown scores six big points.



MS724



TS306



GS954



MS718



SS726



TS300



The Band

On Capitol

Time To Kill... From the Mother Album!



SW-425

Stage Fright

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PART I
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SLEEPING
TIME TO KILL
JUST ANOTHER WHISTLE STOP
ALL LA GLORY

PART II
THE SHAPE I'M IN
THE W. S. WALKOTT MEDICINE SHOW
DANIEL AND THE SACRED HARP
STAGE FRIGHT
THE RUMOR

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GLYN JOHNS, Mix Down
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Recorded at the Woodstock Playhouse,
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CANADIAN MUSIC. ALL MUSIC ASCAP



Rock Eases Youths' Pressures: Johnson

By MILDRED HALL

WASHINGTON — Quoting heavily from somber rock lyrics on the uselessness of drug escape, FCC's Nicholas Johnson last week hit back hard at those who try to blame rock music and rock culture as promoting drugs—when the music is actually a form of "relief" from the pressures that are really driving youth to drugs.

Johnson quoted chapter and verse from a dozen rock lyrics, proving that the message is prevalently one of grief and warning, about the death-dealing of drugs, and the death-dealing of modern man's wars, greed and destruction of the earth.

Johnson's chief target, during a talk at a USIA Foreign Service briefing on rock music and underground broadcasting here last week (17), was Vice President Spiro Agnew. In a recent speech, Agnew accused rock lyrics of purveying a drug culture, and quoted from the Beatles' song, "With a Little Help From My Friends."

The FCC's earnest and angry young man found it particularly hypocritical that Agnew set up rock lyrics as a convenient scapegoat for drug problems, in a talk from Las Vegas, where the flow of

gamblers' money is matched only by the flow of alcohol—one of modern man's worst killers, Johnson pointed out.

He scored Agnew and others in public life for hounding young musicians, while ignoring the constant television promotion to hook the young on the culture of alcohol and cigarettes. To say nothing of a constant din of ads for over-the-counter drugs, which former FTC chairman Weinberger said, "May be a contributing factor in drug abuse."

Not rock lyrics, but TV advertising messages (\$20 million for sleeping aids alone in 1969) constantly urge America to use pills and other products to get to sleep, to wake up, to feel calm, to feel excited, to conquer anxieties, to feel great. Ford advertising tells youth the car will "Blow Your Mind," Johnson noted, and motor bikes advertise "A trip on this one that is legal," while cosmetics and foods and other items will "Turn you on."

He suggested that the "Better Life Through Chemistry" type of advertisers on TV get by unscathed because these are heavy contributors to campaign writers and performers are not.

He urged Agnew to really listen to the music, and quoted some of the lyrics with potent and poignant warnings against the drug route, including Canned Heat's "Amphetamine Annie"; Steppenwolf's singing of "The Pusher" who "Don't care if you live or you die . . . I'd declare total war on the pusher Man."

In the Rolling Stones' song, "Mothers' Little Helper," where tired Mama sets the example, the listeners are warned that the "Helper" pills just help you on your way to dying. Similar warnings are in Love's "Signed, D.C." and "Crystal Blues," by Country Joe & the Fish, and in the Who's "Tommy."

Also dedicated to Agnew were Johnson's full-length quotes of the lyrics to Steppenwolf's "Monster." The words indict the corruption and indifference of leadership which is "strangling the land." (Trousdale Music Publishers, copyright 1969.) Edwin Starr's recording of "War," by Norman Whitfield and Barrett Strong: "War . . . What Is It Good For?" (Jobete Music Inc., copyright 1969.) and Joni Mitchell's "Big Yellow Taxi," lamenting the blight on the land put there by business and political greed: "They paved paradise, and put up a parking lot." (Siquomb Publishing Corp., copyright 1969.)

10% Payout By ABKCO

NEW YORK—ABKCO Industries Inc. has declared a 10 percent stock dividend on shares of its common stock payable on Oct. 23 to shareholders of record as of Sept. 21. ABKCO had previously announced record earnings for the nine months ended June 30 of \$1,697,000 or \$1.53 per outstanding common share. This amount includes extraordinary income of \$500,000 or 45 cents per share.

London 2d '70's' Meet Bows 18 LP's, Budget Cassette Line

By MIKE GROSS

NEW YORK—London Records' "Sound of the 70's" theme was reaffirmed at its national sales meeting here (Sept. 14-15) with the unveiling of 18 new LP's and the introduction of a budget cassette line.

The new LP's, covering the London, Parrot, Deram and phase 4 lines, marked a continuation of the label's Sound of 70's program which it initiated in January and followed up in the July release, while the budget cassette release marked the beginning of London's entry into the cassette field with a line that will be manufactured at its plant in England and which will be distributed by London's 29 distributor outlets here. A regu-

lar release schedule of budget cassettes covering operas and symphonies will begin in January. It is to be noted that all other regular priced tapes from the London family of labels are still only available through Ampex. D.H. Toller-Bond, London's president, emphasized the label's commitment to cassettes with "Cassettes are going to be very big in the market."

The London Stereo Cassettes will go out at a suggested list price of \$4.95, the Richmond Opera Cassettes will have a suggested list price of \$10.95. In the initial Richmond Opera series are "La Boheme," "Tosca" and "The Mikado." Included in the Stereo Treasury Series are:

Rossini-Respighi: "La Boutique Fantasque" coupled with Dukas: "The Sorcerer's Apprentice"; Berlioz: "Symphonie Fantastique"; Dvorak: "Symphony No. 9 in E Minor (Op. 95)"; Adam: "Giselle"; Mendelssohn: "Violin Concerto in E Minor"; Tchaikovsky: "Symphony No. 6 in B Minor (Op. 74)"; Grieg: "Peer Gynt"; Schubert: "Symphony No. 8 in B Minor"; Richard Strauss: "Also Sprach Zarathustra"; and Beethoven: "Symphony No. 9 in D Minor (Op. 125)."

The English-made cassettes are being manufactured to the Dolby characteristic and will have specially designed packaging. The cassette development in England has been a special project of Arthur Haddy, director of British Decca and the man responsible for "ffrr."

All the cassettes, which will be packed 30 to carton, will be shipped from London's three distributor warehouses: London Records Distributing Corp./Servo, N.J., will ship to the East; London Records Midwest, Chicago, will ship to the Midwest; and London Records California, Los Angeles, will ship to the West.

Highlighting the LP release are new albums by Tom Jones (Parrot), the Rolling Stones (London), Mantovani (London), Frijid Pink (Parrot), Savoy Brown (Parrot), Chilwack (Parrot), the Keef Hartley Band (Deram), Monterey String Ensemble (London), and a package featuring John Mayall, Otis Spann, Ten Years After, Savoy Brown and Keef Hartley (London). And for a special promotion, London has placed Tchaikovsky's "1812 Overture" recorded by the Los Angeles Philharmonic, conducted by Zubin Mehta in its "pop" category and will give it a push in all pop areas including the underground market. The "1812" is coupled with Tchaikovsky's "Romeo and Juliet."

Phase 4 Issues

In London's phase 4 stereo release are packages by Henry Lewis conducting the Royal Philharmonic Orchestra, Leopold Stokowski conducting the London Philharmonic Orchestra, Frank Chacksfield, and Stanley Black. London's new classical releases are covered in the Classical Section.

The meeting, which drew more than 150 distributors and promotion men from the U.S. and Canada, as well as special "thank you" appearances by conductor Stanley Black, and opera stars Joan Sutherland and Renata Tebaldi, was helmed by Herb Goldfarb, head of national sales for London; Walt Maguire, head of pop a&r and sales, and Terry McEwen, head of the classical department.

The closing segment of the meeting was turned over to Andy Tomko and Ira Trachter, Billboard's manager of charts and director of charts, respectively. An explanation of Billboard's chart operation was followed by a question-and-answer period. Conclusion of the give-and-take was that the communication lines from the manufacturers, his people in the field, and the trade press charts should be tightened.

Certron Music Holds 1st Natl Sales Meet

By BILL WILLIAMS

NASHVILLE—Certron Corp. Music Division hosted its first national sales convention here last week, with executives from major markets and 25 independent distributors.

The firm, among other things, revealed independent production deals set with such producers as Allen Reynolds, Dickey Lee, Danny Davis, Al Klein and several others. Aubrey Mayhew, the label chief, also outlined extensive growth plans for Certron's one-stop division.

The Certron now employs 150, making it among the largest of the major recording firms headquartered here.

Herb Dale, Certron's director of national sales and distribution, chaired, emphasizing that the label has a "superiority" complex, due to its product to distributor to one-stop and rack-jobber set-up. He said the "total music complex has grown rapidly with fantastic sales increases every month."

Dale said: "Too little consideration is given today to buyers of prerecorded music who enjoy browsing and being motivated by other than top 20 or 30 chart albums or tapes. Record merchandisers . . . have a responsibility to the record industry to make available to the consumer a variety of product to satisfy individual needs and tastes."

Henny Youngman's one-liners served as interludes between each of the LP excerpts in the product presentations.

In the product category, new pop LP's were listed by Rene & Rene, Tonnie Dove, His Brothers Children, Esperanza Enchanted, Henny Youngman, Josue, Joe Bravo & the Sun-glow, and Bobby Helm. Dale also noted that in line with the industry's commitment to present social issues via spoken records, Certron is releasing "Gagged and Chained," a recreation of Bobby Seale's contempt of court citation at the Chicago trial on Nov. 5, 1969. Included in the LP is a previously unreleased interview with Seale.

Terry Wineriter, Phoenix, was listed as the company's "Promotion Man of the Year," for his successes with the Pozo Seco's McCartney-Lennon medley.

David Ward, public relations

director, spoke of the company's news potential because of its "exciting acquisitions and headline-grabbing personnel," while national promotion director Bill O'Brien outlined the rapid changes in record promotion.

Distributors present represented Music Merchants, Boston; International Reco-Tape, New York; Pike Corp., Cleveland; Commercial Music, St. Louis; Larety of New Jersey; Summit Distributors, Hartford, Conn.; Best Distributing Co., Buffalo, N.Y.; and Zamoiski Distributors of Baltimore.

Little LP Push Rolls

By EARL PAIGE

CHICAGO — The comeback fight of the 7-in. Little LP stereo jukebox album is being pushed from an unexpected direction due to a merchandising plan to be launched in Montgomery Wards West Coast stores centering on Little LP's as consumer product, according to Robert Cheeseboro. Cheeseboro, president of Cheeseboro Products Corp., is the developer of a 7-in. disk size stereo record player and views Little LP's as an ideal vehicle to promote it.

The West Coast based inventor came here to confer with Henry Baskin, Baskase Products, (Continued on page 55)

Merc Gets Rights On 'Emu' in U.S.

CHICAGO — Mercury Records has obtained rights to release the No. 1 Australian record in the U.S. Entitled "Old Man Emu," the novelty tune is by John Williamson. Mercury obtained rights through negotiation with Sire Records, who handle Fable Record Co., which released the song in Australia.

MCA, Chess Deal

CLEVELAND — MCA Records Distribution Corp. here will distribute Chess Records and its subsidiary labels, said Arnie Orleans, director of marketing for Chess Records. The distribution firm also covers Pittsburgh.

Hendrix Dead, Rock Great

LONDON — Jimi Hendrix, central figure in the rise of progressive rock and the underground music scene, died during his European tour, taken ill, Sept. 18 at the Cumberland Hotel, here. He was dead on arrival at the hospital. His last U.K. appearance was at the Isle of Wight Festival, where he appeared with Mitch Mitchell, bass and Billy Cox, drums.

Hendrix, 25, rose to prominence in 1967 in the U.S. when his group, the Experience, started their many tours of the country. Recording for Reprise, his albums "Are You Experienced," "Axis: Bold As Love" and "Electric Ladyland" were gold record winners in 1967-68 and a series of sell out concerts — including a Monterey Pop Festival appearance—confirmed his status as a rock leader.

He started as guitarist for several performers, including Little Richard and Curtis Knight but it was not until he met Chas Chandler, member of the Animals group, that his real career started. Chandler took him from the U.S. to London and launched him as an underground act there. Chandler became, with Mike Jeffrey, his co-manager. His last album was a live release of his 1967 Monterey appearance on Reprise.

The funeral will take place in Hendrix' birthplace, Seattle.

For More Late News

See Page 82

Famous Music, Barry Tie on Pub Complex

NEW YORK — A joint venture music publishing company has been set up by Famous Music Corp. and Jeff Barry. The new complex will be under the creative supervision of Barry and will comprise two publishing companies, Heiress Music, Inc. (BMI) and Top Floor Music (ASCAP).

Both Heiress and Top Floor will operate independently of Famous in the creative area; however, administrative and exploitation of the catalogs developed will be under the direction of Famous' vice president and general manager, Marvin Kane.

Heiress and Top Floor have already turned out a large number of compositions for Jeff Barry production deals. To continue the flow of material for record production, Barry is as-

sembling young writers to staff the two publishing companies. These include Neil Goldberg, Gil Savin, Steven Soles, Michael Soles and Ned Albright. Andy Kim, who collaborated with Barry on "Sugar, Sugar," among other songs, will continue working with Barry. Robin McNamara, whose recent hit is "Lay a Little Lovin' on Me," will also contribute to the catalog.

The joint venture company will operate only in the U.S. However, Barry and his publishing advisors have already begun negotiating subpublishing agreements with companies throughout the world.

In addition, the staff of Heiress and Top Floor will continue to function independently as record producers creating masters for submission both domestically and worldwide.

Jukebox Buyers Cut Costs; Buy Disks From Indie Dist.

By EARL PAIGE

GREENVILLE, S.C. — Another although more subtle factor behind the growth of the independent record distributor is the growing number of cost-conscious jukebox programmers they are selling direct rather than through one-stops. Faced with the need for more records because of the switch to servicing jukebox locations weekly rather than every other week, programmers such as Cecil Parsons here are taking another look at that 7-cents-per-record savings ob-

tained by bypassing subwholesalers.

Parsons says he services 75 percent of his jukebox stops every week and changes three records each time. He thus reflects a trend documented in a recent Billboard Publications Corporate Research Division study which shows operators' purchases have jumped from 201 records per purchase order to 285 (Billboard, May 30, 1970).

A programmer here at Witt (Continued on page 55)

Nero Will Debut Original Work in Concert in L.I.

NEW YORK — Peter Nero will debut his original musical work, "Anne Frank: Diary of a Young Girl," Sunday (27) in the new sanctuary of Temple Beth El in Great Neck, N.Y. Soon after the concert, Nero plans to record the composition for Columbia Records. He also plans to perform the work on future concert dates both here and abroad.

For the debut performance Nero will conduct a 40-piece orchestra, a vocal choir of six men and six women, a 22-voice

young peoples chorus, a rock group and a 14-year-old girl narrator reciting the words of Anne Frank.

The work includes 12 original songs that feature music composed by Nero, with words by Anne Frank.

The event is being held for the benefit of Temple Beth El, and marks the dedication of the new 2,000-seat sanctuary.

Nero, who lives in Kings Point, is a member of the temple and is chairman for the event for which he is donating his time and services.

Publishers Assn Names Jobete

DETROIT — Jobete Music Co., the publishing wing of Motown Records, has just been elected to membership in the National Music Publishers Association by the NMPA board of directors. The total number of new member firms who have joined NMPA this year is now four.

Leonard Feist, executive vice president of NMPA, noted that the association is consistently broadening its geographical base of membership. Consequently, added Feist, plans have been made by the association for more travel to the nation's key music centers. This includes a visit to Nashville during the annual country music convention Oct. 13-15, to hold meetings with the executives of the NMPA's many Nashville based firms. Feist will then go to Nashville to confer with a number of publishers

there and attend the annual awards banquet of the Gospel Music Association.

WB, Atlantic Branch Rolls

NEW YORK — The Elektra-Nonesuch, Warner-Reprise, Atlantic-Atco-Cotillion branch distribution in Cleveland—exclusively reported in Billboard, Aug. 22—will be operational on Oct. 1, announced Ahmet Ertegun, Atlantic president, and vice president, Warner Bros., in charge of music.

The Cleveland operation will also cover the adjoining Cincinnati and Pittsburgh markets. Both Pittsburgh and Cincinnati as well as Cleveland will have resident sales and promotion staffs.

Cleveland branch will be headed by Mike Spence, formerly with RCA.

The branch set up has been supervised by Atlantic's Dave Glew, Warner's Joel Friedman and Elektra's Mel Posner.

Peggy Lee to Join Quinn on TVer

NEW YORK — Peggy Lee will join Anthony Quinn as sole performers for the "Kraft Music Hall" upcoming special, "A Man and a Woman," to be aired Wednesday (23) over NBC-TV. Miss Lee has also been set to tape a segment for Johnny Cash's show (ABC-TV) in October.



GIANT BILLBOARDS to the tune of \$17,500 are being erected in Los Angeles as part of a giant promotion drive for Ampex Recording artist, Jesse Winchester. Larry Harris, president, Ampex Records looks in on the building process. See story page 4.

UA Music Steps Up Drive in Contemporary Folk-Rock Field

NEW YORK — United Artists Music Group is beefing up its drive into the contemporary folk-rock field. The firm has added to its writer roster Eric Anderson, who records for Warner Bros., and Johnny Bassette and David Cohen. Bassette records for United Artists Records and Cohen will make his recording debut in the near future.

Tom Paxton recently became an exclusive writer for UA when his Deep Fork Music Co. was purchased by United Artists Music Group. Tom Paxton has an album of his own compositions in release, as does Eric Anderson.

UA also is picking up recording action on Paxton's songs,

especially "Whose Garden Was This," which is the title of John Denver's new RCA Records album, and which is also being performed on many television variety shows by various artists.

Murray Deutch, executive vice president and general manager of United Artists Music Group, has set in motion a Coast-to-Coast and worldwide promotion campaign on behalf of UA's writers and their material.

Scepter Meet Draws Solid Attendance

LAS VEGAS — Scepter Records held a meeting for promotion representatives from over 30 regional distributorships here at the International Hotel to increase communications among the representatives.

Scepter has now decided to make the meet an annual affair because of its success, said national promotion director, Denny Zeitler. Zeitler and Chris Jonz, general manager for r&b product organized the meeting.

Those attending included Glenn Robbins, Paul Pieretti, Jack Solinger, Gary Schaffer (San Francisco), Larry Hayes, Charlie Reardon (Denver), Otto Burston, Abe Guard (Baltimore), Vic Perotti (Cleveland), Ray Malinda, John Mitchell (New Orleans), Roger Bland (Dallas) Bud Walters (Cincinnati), Dave Stefan (Milwaukee), Fred Saxon (Detroit), Bill Coom,

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THE RCA RECORDS-Don Kirshner party at Felt Forum to launch the Kirshner label "Globetrotters" group show. The photo on left shows Mort Hoffman, RCA Records' vice president of commercial operations, chats with Meadowlark Lemon of the Globetrotters. The center photo



shows the action during the Celebrity-Globetrotters game which the Globetrotters won. The photo on right shows Kirshner chatting with Dave Stallworth of the New York Knicks.



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They recently returned from an incredible European tour: "The Flock is just fantastic."

... Suddenly The Flock has arrived," said Roy Shipston, DISC & MUSIC ECHO.

And "The Flock...proved that U.S. Groups have reached incredibly high standards of musicianship that British bands will have to go a long way to beat" was the comment of Chris Welch, MELODY MAKER.

And from Amsterdam the reviews went from "Best band" to "Spectacular."

The Flock's Jerry Goodman, who liberated the violin from classical to electric, is the

current top pop violinist in the Jazz & Pop International Critics Poll.

And now, "Dinosaur Swamps": music that covers every known expression and form to create those of its own.

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AND TAPES

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The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036
Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK



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Vol. 82 No. 39

NARAS Will Beef Up Education, Cooperation and Administration

ATLANTA — The Record Academy (NARAS) has set the wheels in motion for a greater emphasis on educational programs, closer cooperation between chapters through more frequent national committee meetings, and projected increases in administrative manpower. The plans were blue-printed at a meeting of the National Trustees Sept. 12-13 in Atlanta's Royal Coach Motor Inn.

In addition, the 24 National Trustees voted to retain with a few slight modifications, the existing list of Grammy Awards categories; moved this year's eligibility cut-off date from November to Oct. 15 to afford more time for preparation of the Academy's projected live awards television special, and re-elected Irving Townsend as its national president for an additional one-year term, the first time a NARAS president has been accorded such an honor. Atlanta's Bill Lowery was elected national secretary, while Father O'Connor, Wesley Rose and Bill Cole were re-elected as national officers.

NARAS' educational plans center on a Nashville proposal to create an Institute of Creative Development and Training for the recording arts and sciences to be housed in Vanderbilt University and to draw upon the facilities, faculties and students of other area colleges, such as Fisk and Peabody. Its aim would be to educate and prepare students for active participation in the field of recording. The National Trustees authorized \$20,000 to finance a one-year pilot program that would be expected to serve as a model for similar programs in other cities, and which would explore relationships with the

community-at-large. Nashville's Rick Powell, an instructor at Peabody, heads the committee composed of representatives from each of the NARAS chapters.

Other Moves

In addition to the educational committee, the Trustees authorized the creation of a new finance committee, a television committee, and a national administrative committee, the last to work with a professional executive placement agency in its search for a full-time administrator who would correlate the Academy's various national activities that are currently handled by local executive directors in Los Angeles and New York. To administer the ever-increasing

Grammy Awards nominating and voting procedures, Los Angeles executive director Christine Farnon was empowered to hire an assistant.

Other activities during the meeting included a discussion with the Academy's TV committee and a network representative regarding plans for the telecasting of the Grammy Awards presentations; authorization of the creation of a membership profile that would enable the Academy and its chapters to better serve its members; and the continuance of the NARAS Awards Guide program that makes most of the industry's outstanding recordings available to all voting members at reduced prices.



IRVING TOWNSEND, center, first national president of NARAS ever to be reelected, is flanked by the Record Academy's national officers; left to right, Wesley Rose, second vice president; Father Norman J. O'Connor, first vice president; Bill Lowery, secretary, and Bill Cole, treasurer.

Executive Turntable

In a move anticipated for some time Elmer H. Waverling has been succeeded as president of Motorola Inc. by William J. Weisz who was executive vice president. Waverling becomes vice chairman and is chief operating officer. Weisz is assistant chief operating officer. Dr. Daniel E. Noble, board vice chairman, is now chairman of the science advisory board of the directors' staff, a new post.

★ ★ ★

North Carolina broadcaster, J. T. Snowden now represents



licensing firm, SESAC in the Southeast U.S. He was formerly vice president and general manager of WNCT, Greenville, N.C. before joining SESAC's field staff. He replaces Glenn Ramsey, SESAC's representative in the Southeast for more than 15 years. Ramsey is semi retired and will act as a consultant to SESAC. . . . Del Serino heads the Al Gallico Music Corp. as

general professional manager. . . . Andy Pappas appointed director of sales and Mid-West representative of the Laurie group of companies in the commercial music operation. Harold Hanson named East Coast representative, responsible for East Coast sales. Anthony Esposito joins Eliot Greenberg and John Abbott as Laurie's creative staff.

★ ★ ★

Eddie Lambert has left the a&r staff of Capitol Records. He was responsible for coordination of Apple Records product releases. He will relocate in Los Angeles. . . . Ernie Phillips, formerly national promotion director, Abnak Records has opened his own independent production office in Dallas. . . . Loin Spose joins CEMI (Creative Electronic Musical Industries) as assistant to the vice presidents and directors of the company's New York operation. . . . John Weed has rejoined the Arranging Factory, New York following a series of operations.

★ ★ ★

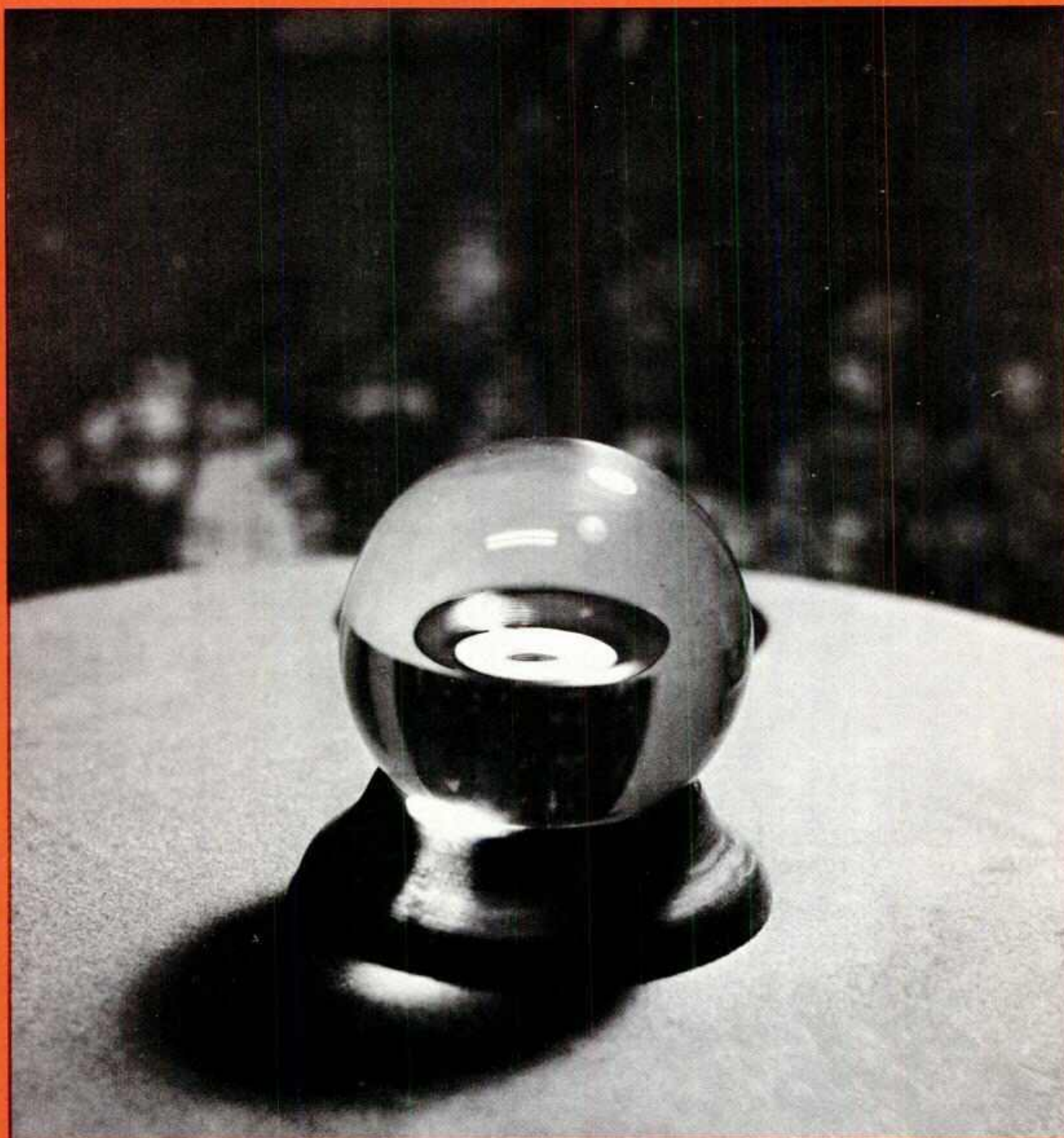
Eugene Kneloff will head up advertising, sales promotion, development and marketing of new products, RMS Electronics Inc., N.Y. He was company advertising manager from 1955 until 1960, before working on a freelance basis for RMS. . . . Charles N. Daigneault appointed personal electronics products sales manager for the consumer products division, Motorola Inc. He was formerly marketing manager, portable electronics division, Westinghouse Electric Corp. John E. (Ed) Fixari named manager, business and industrial markets, education and training products group, Motorola Systems Inc. He was previously district sales manager for the education and



FIXARI

(Continued on page 82)

**The Gypsy predicted
there would be a hit
in Brian Hyland's future.**

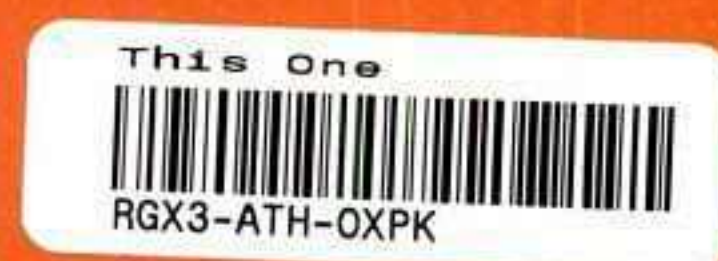


**It's not just a hit
it's a SMASH!**

"Gypsy Woman"
UNI 55240
BRIAN HYLAND



UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.



Audio Fidelity Seeks Satchmo Film Rights

NEW YORK—Audio Fidelity Records is negotiating for film rights to the life of Louis Armstrong. Details of the pact are being worked out and final inking is expected soon, according to Audio Fidelity.

Meanwhile, Audio Fidelity has also received the green light from Armstrong and his attorneys to release an album recorded by Audio Fidelity. The album, "Louis Armstrong," will be available on the consumer market by early October.

In other news from Audio Fidelity, the company has de-

cided to change its name from Audio Fidelity Records, Inc., to Audio Fidelity Enterprises, Inc. The decision was made at the firm's second annual stockholder's meeting held here recently.

According to Herman D. Gimbel, the company's president, the move to incorporate the name change was in keeping with the firm's plans for vertical development.

Recent acquisitions of Audio Fidelity include Chart Records, a country label headed by Slim Williamson; Phil Schapiro Inc., headed by Phil Schapiro, and specializing in the production of festivals and shows throughout the world; and the establishment of Tiger Tail Toys, a division of Tiger Tail Records, devoted to the manufacture of toys for the pre-teen age group.

Audio Fidelity has also completed a deal for the cash purchase of Sound Center Recording Studios. The company will use the studios to record its own acts, as well as make them available on a rental basis to producers and artists.

Gimbel told his audience, "We have also entered into an agreement with Equine Films for the exclusive rights to the soundtrack of the movie, "P.O.N.Y.," which features such recording groups as, the Youngbloods, and Norma French and Bobby Scott.

"At the same time," he continued, "we have reached a separate agreement with Bobby Scott for the creation and product of album product for our label.

"We have also worked out an arrangement with Sienna Productions whereby our new group, The Goggles, will be featured on an NBC-TV special this fall. The musical soundtrack of that program will be released by us."

Audio Fidelity has also revamped and revitalized its national marketing and distribution force to include outlets across the nation. This division is headed by Mitch Manning, national sales director. New distributors appointed include Stereo South, Atlanta, Ga.; Sounds, Inc., Nashville; United Record Distributors, Houston; and Choice Record Distributors, Kansas City.

Musical to LP Story on TV

NEW YORK—The story of how the music of a Broadway musical becomes an original cast record album has been produced as a television special by Talent Associates and will be aired Oct. 26 on five Group W television stations. The TV special is an edited version of 20 hours filmed during the recording session of "Company." The musical's producer-director Harold Prince and composer Stephen Sondheim appear in the special with the performers and others. The hour show was done by executive producer Daniel Melnick, producer Chester Feldman, and associate producer Judy Crichton. Among the stations it'll be shown on are WBZ-TV, Boston; KYW-TV, Philadelphia; KPIX-TV, San Francisco; KDKA-TV, Pittsburgh; and WJZ-TV, Baltimore. Thomas Z. Sheppard produced the LP.

Golden Crest Earnings Up

NEW YORK—Golden Crest Records, Inc., has reported a 47 percent increase in per share earnings for fiscal 1970 ended April 3.

According to Golden Crest president, Clark F. Galehouse, the company's per share earnings rose to 25 cents from 17 cents in fiscal 1969. The 1970 figures include sales and earnings of acquired companies.

The firm's sales for fiscal 1970 were \$2,572,777 up from \$1,677,145 the previous year. Profits before taxes climbed to \$389,601 from \$194,164 in 1969; and profits after taxes were \$200,926 as compared with \$117,090 for the 1969 fiscal year.

Atlantic Rereleases 'Something in Air'

NEW YORK — "Something in the Air" a single by U.K. group Thunderclap Newman on Track Records, distributed by Atlantic, has been rereleased. The original issue was a 1969 release but the cut is featured on the current Newman LP, "Hollywood Dreams." Airplay on the track is the reason given for Atlantic's decision.

Pickwick Income Rises 15% for First Quarter

NEW YORK—Pickwick International's net income rose 15 percent to \$440,207 during the first quarter of fiscal 1970, ended July 31. Net income for the same period during the previous fiscal year was \$384,364.

Sales were up 20 percent or \$13,429,573 as compared to \$11,177,243. Earnings per share increased to 23.1 cents as against 20.1 cents, a 15 percent increase. The average number of shares outstanding

during the quarter ended July 31, 1970, was 1,903,735 as against 1,899,988 during the quarter ended July 31, 1969.

Net income for the fiscal year ended April 30, 1970, rose 24 percent to \$3,135,344 as against \$2,526,997 during the previous fiscal year. Sales for the year were up to \$61,410,415 from \$51,664,724, an increase of 19 percent. Earnings per share rose to \$1.66 from \$1.40, also an increase of 19 percent.

See Cos. Pumping \$5.5 Mil Into Radio Spots This Year

• Continued from page 1

Most of the non-cooperative advertising being done today is on albums, Morrison said. Record companies are using these spot buys of radio time in order to break albums by new artists "and it's been proven that effective commercials in the right place can boost album sales even after the group has become established."

Many record companies are backing away from cooperative

advertising with distributors because of the reluctance of distributors to participate in the cost of breaking a new group. Too, said Morrison, it may not be worthwhile for a distributor to participate in relation to the number of albums he'll sell in his market. Frankly, it's often faster, and a record company can coordinate the delivery of its product with the radio advertising just to buy the spots direct, Morrison said.

Where MRA comes in, he said, "is that we can provide an estimated 10 to 20 percent more effective buying for the record company's money." MRA offers two types of services through its media sales division. For one thing, it will consult on a yearly basis to assure a record company that it's getting the most for its money in its cooperative advertising venture and advise it on budgets.

Otherwise, MRA will actually buy the time—tailored to the type of product and the format of the radio stations—"at the right price," said Morrison. "Some record companies are spending as much as \$30,000 to \$50,000 in inaccurate radio buying."

At any rate, radio advertising can only go up. The main reason will be that tape cartridge sales are growing. And he felt that the cartridge TV industry, as it builds, will result in "skyrocketing" expenditures of advertising of the cartridge TV product on television.

Sony Now On Exchange

NEW YORK — The Sony Corp., has become the first Japanese company to have its securities listed on the New York Stock Exchange. The stock has been assigned ticker symbol "SNE."

The first 100 shares of "SNE" were purchased by Akio Morita, executive vice president and co-founder of Sony.

Sony listed its American Depository shares. The securities were previously traded on over the counter market since 1961. The company had sales of \$302 million in fiscal 1969, and sales for the current fiscal year which ends Oct. 31 are expected to approximate \$400 million.

CTI Distributor

MIAMI — CTI Records, headed by Creed Taylor, has changed distributors here to Tone Distributors. CTI was formerly handled by Campus Distributing.

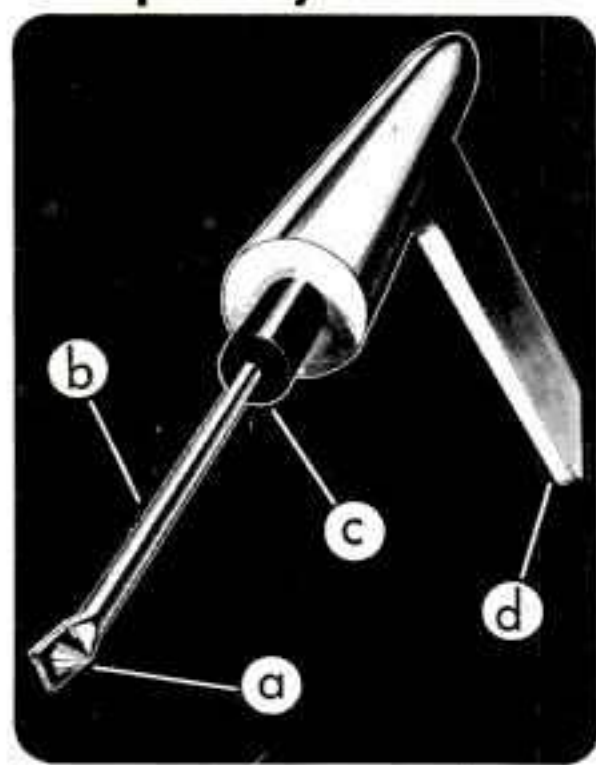
Market Quotations

As of Closing, Thursday, September 17, 1970

NAME	1970 High	1970 Low	Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	14 7/8	6 1/2	129	8 7/8	7 7/8	8 5/8	+ 1/2
ABC	39 1/4	1 3/8	513	29 7/8	27 1/4	29 1/2	+ 1 5/8
Amer. Auto. Vending	11	5 1/8	17	6 5/8	6 1/4	6 5/8	+ 3/8
Ampex	48 1/2	12 1/2	1197	19	17	18 3/4	+ 1/4
Automatic Radio	27 1/2	5 1/4	398	9 3/8	8	9	+ 1/2
ARA	118	74 1/8	280	105	100	100	- 3/4
Avnet	13 3/8	6 1/8	757	8 5/8	7 3/8	8 3/8	+ 3/4
Capitol Ind.	53 1/2	14 1/2	752	18 3/4	16 1/4	18	+ 3/8
CBS	49 7/8	24 1/2	818	31 5/8	29 3/4	30 1/4	- 1 3/8
Certron	18 1/4	6 1/8	476	9 7/8	8 3/8	8 7/8	- 7/8
Columbia Pictures	31 1/2	8 5/8	2501	14 1/2	12 1/4	13 3/8	+ 3/4
Craig Corp.	15 1/8	4 3/8	128	7 1/8	6	6 5/8	+ 1/2
Disney, Walt	158	89 7/8	875	114 1/2	100 5/8	111 5/8	+10 7/8
EMI	7 5/8	3 3/4	1869	4 3/8	4 1/4	4 1/4	Unch.
General Electric	80	60 1/4	1581	81 7/8	78 3/4	81	+ 1
Gulf & Western	20 3/4	9 1/2	1164	17 3/8	14 3/4	16 3/4	+ 1/4
Hammond Corp.	16 3/8	7 1/4	101	9 5/8	8 7/8	9 1/8	- 1/2
Handyman	47 3/8	19 3/4	215	29 1/2	28	29 1/2	+ 1
Harvey Group	12 3/4	3	60	5 1/2	4 1/2	4 3/4	- 1/4
ITT	60 1/8	30 1/2	2200	43	41 1/8	42 3/4	+ 1/4
Interstate United	15 3/4	4 3/4	139	8 1/2	8	8	- 1/4
Kinney Services	36	20 7/8	1536	26 1/4	24 5/8	25 7/8	+ 5/8
Mackie	19	8	51	10 1/4	9 3/4	10	+ 1/4
MCA	25 3/4	11 3/8	544	21 3/8	18 1/4	20	+ 2
MGM	29 1/8	12 1/8	364	20 3/4	16 3/4	20 1/2	+ 3 1/2
Metromedia	21	9 3/4	359	16 3/4	15 5/8	16 1/2	- 1/4
3M	114 3/4	71	735	86 1/2	84 5/8	86	+ 3/8
Motorola	70 7/8	31	332	48	46 1/2	47 1/4	- 3/4
No. American Philips	54 3/4	18	151	24	22 1/8	23	- 1/2
Pickwick International	54 3/4	20 1/2	243	31 7/8	29 3/4	31 7/8	+ 1 7/8
RCA	34 5/8	18 1/8	1615	27 1/4	25 3/8	26 1/2	Unch.
Servmat	31 3/4	12	304	19 3/8	18	19	+ 3/4
Superscope	40 5/8	8	239	15 3/8	13 7/8	15 1/8	+ 1 1/8
Telex	25 7/8	9 1/8	12955	18 3/4	14 1/2	17 3/4	+ 2 7/8
Tenna Corp.	20 3/4	3 7/8	524	7 1/2	6 1/2	7 1/4	+ 3/4
Transamerica	26 3/4	11 3/8	1999	15 1/8	14 1/8	14 7/8	- 1/8
Transcontinental	24 1/2	4 1/2	1933	7 7/8	6 1/4	7 7/8	+ 1
Triangle	17 1/4	10 3/8	12	15 3/4	15	15 1/4	- 1/2
20th Century-Fox	20 1/2	6	1413	11	9 1/8	10 1/2	Unch.
Vendo	17 1/8	10	91	13 1/8	12	12 5/8	- 3/8
Viewlex	25 3/8	5 3/4	1387	9 1/2	8 1/2	8 7/8	+ 5/8
Wurlitzer	17	7 7/8	22	9	8 3/8	8 1/2	- 3/8
Zenith	37 3/4	22 1/4	370	33 3/8	32	32 7/8	+ 1/8

As of Closing, Thursday, September 17, 1970								
OVER THE COUNTER*	Week's High	Week's Low	Week's Close		OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6 1/2	6 1/4	6 1/4		Lin Broadcasting	7	5 1/2	7
Alltapes Inc.	4 1/2	4	4 1/8		Media Creations	2	1	2
Arts & Leisure Corp.	2	2	2		Mills Music	18 1/2	17 1/2	17 3/4
Audio Fidelity	1 1/2	1 3/8	1 1/2		Monarch Electronics	2 1/4	2 1/8	2 1/4
Audio Phonics Inc.	3	2 3/4	3		Music Makers Inc.	2 3/4	2 1/4	2 1/2
Bally Mfg. Corp.	11 1/2	11	11		NMC	3	2 5/8	2 7/8
Cassette-Cartridge	2 1/8	1 3/4	2		National Musitime	1 1/4	7/8	1 1/4
Creative Management	9	8	9		National Tape Dist.	4	3 5/8	3 3/4
Data Packaging	8	2	7 1/4		Newell	3 7/8	2 1/2	3 3/4
Dict-O-Tape Inc.	2 1/2	2 1/4	2 3/8		Perception Ventures	6	5 1/4	6
Faraday Inc.	10 1/2	10	10		Qatron Corp.	4 3/4	3 1/4	4 3/4
Fidelitone	3	3	3		Rainbo Photo Color	1	1	1
Gates Learjet	6 3/8	5 3/4	6 3/8		Recoton	5 1/2	5	5 1/4
GRT Corp.	8 5/8	7 1/4	7 3/8		Robins Ind. Corp.	2	1 1/4	1 3/4
Goody, Sam	8	7 1/2	7 1/2		Schwartz Bros.	4 3/8	3 7/8	3 7/8
ITCC	1 1/2	1 1/16	1 1/16		Telepro Ind.	3/4	3/4	3/4
Jubilee	1 3/4	1 3/4	1 3/4		Trans. Nat. Commun.	3/4	1/2	3/4
Kirshner Entertainment	4 3/4	4 3/4	4 3/4		United Record & Tape	4 3/4	3 5/8	4 3/4
Koss Electronics	3 3/4	2 3/4	3 3/4					

Only Fidelitone builds sound quality...



from diamond tip to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle controlling quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry.

Yes, we Make It Easy for you to sell more Fidelitone needles and make more money at it, but it's not easy to make diamond needles.

First, we grind the diamond points (a) to exacting tolerances $\pm .0001$ " (1/10,000 of an inch). We are now the world's leading producer of diamond points!

The needle shank (b) is hollow aluminum tubing only .02" in diameter that must be cut, crimped and drilled.

We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

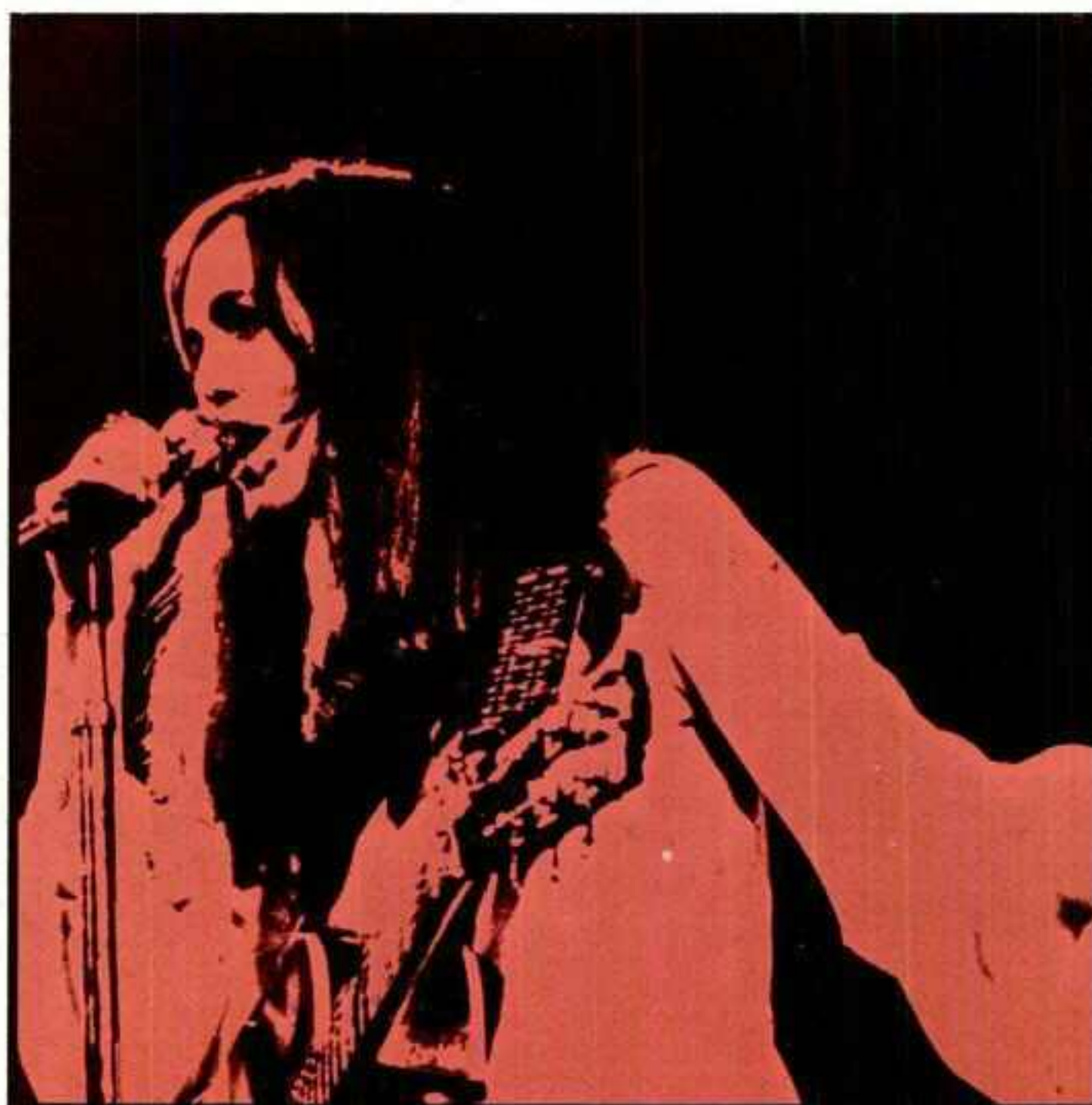
We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, it goes into the Fidelitone plastic needle box (we make these, too!).

The complete Fidelitone story is easily summed up... stick with the leader! Fidelitone is the leader... the only American company to make a complete diamond needle... the only needle line to offer a complete merchandising program that Makes It Easy for you to build sales and profits.

Fidelitone®

Advancing Technology and Merchandising with... THE TOUCH OF MAGIC

6415 N. Ravenswood Avenue, Chicago, Illinois 60626



**Free the People | a new single Written and Performed
by Barbara Keith | Produced by Larry Marks on
A&M Records | AM 1191**

Ampex Mil Deal With PVI

• Continued from page 1

albums by Dizzy Gillespie, J. J. Jackson, Floyd Westerman, the Odds & Ends, the Albert Hotel and James Moody. The Odds & Ends have a single climbing the soul charts.

Perception Ventures capitalizes on both in-house producer-writers such as Jimmy Curtiss and Maurice Irby, but

'Naturally' Writer

NASHVILLE — "Act Naturally" was written by Johnny Russell and Voni Morrison, instead of Buck Owens, as reported in the Sept. 5 *Billboard*. Russell now writes for Glaser Publications here.

also has independent-production deals with Thom Bell and Bobby Martin and Herb Rooney, and is seeking more. Several major deals with foreign producers are now pending. Dan Teitelbaum is executive vice president of sales of PVI, Jeanne Brittan is director of promotion, Jeff Delinko is controller.

Philips said that PVI will be backing the Ampex promotion activities through consumer and trade advertising. In the case of the Westerman LP, PVI is using radio spots in-store and window displays, and outdoor bus advertising to promote his LP, "Custer Died for Your Sins."

Wallerstein: Salesman to Titan

By JOHN HAMMOND

Executive producer and director of talent acquisitions, Columbia Records.

*Editor's note: The news of the death of Edward Wallerstein was reported in *Billboard* Sept. 12. In this article John Hammond details Wallerstein's accomplishments as a record executive.*

In 1920, Ted Wallerstein took his first job in the record industry as a salesman for the brand new Brunswick label. By the time he retired as chairman of the board of Columbia Records in 1951 he had almost singlehandedly rescued one company (the Victor record division of RCA) from disaster and built Columbia into a leader of the industry.

Ted was a small man physically, and an intellectual giant.



A graduate of Haverford College, he was the son of an attorney who did extensive work for the American Civil Liberties Union, including the defense of the celebrated radical John Reed, the only American to be buried within the walls of the Kremlin. He was anything but the typical corporation executive in outlook and background, and had a healthy respect for dissent and innovation.

At Brunswick, he rose to sales manager, and survived the transitional period of the American Record Co. regime (1928-32). By this time the record business was practically finished—thanks to the depression and radio—and he gratefully accepted a post as general manager of RCA Victor when it was offered to him in 1932. Although RCA was the largest record company at the time, its sales had slipped disastrously and there was a real question as to whether it would remain in the record business. Almost immediately he launched the first long-playing record in 1933, which was an inglorious failure because of the lack of machines to play them and the inability to produce an unbreakable record. In many ways he was the architect of the swing era and was responsible for the resurgence of the big band with the signing of Benny Goodman, Tommy Dorsey, Artie Shaw and Duke Ellington, among others. He realized that the youth market was the key to the growth of records and he aimed the product of both the Victor and Bluebird labels into this market. After signing Glenn Miller first at Bluebird and later transferring him to Victor, he rebuilt the Red Seal Division of Victor so that in 1937 it had captured some 95 percent of the classical market. I know this personally because at that time I was sales manager for the Columbia Masterworks Division of the American Record Co., which had a glorious 3 percent of the classical market.

But Ted felt frustrated at RCA. The record division was only a tiny part of the huge RCA complex and he had to report to men who had no faith in the future of the business. In those days there were only three important companies in the business: RCA, Decca and the various labels controlled by the American Record Co.

In 1938, Wallerstein persuaded Ike Levy, executive vice president of CBS, to purchase

the American Record Division of Consolidated Film Industries. Even though ARC had such labels as Brunswick, Vocalion, Perfect, Columbia, and Okeh, it had a pitifully small share of the market and, in December 1938, CBS was able to buy from Herbert R. Yates the entire ARC operation—including the factories at Bridgeport and Hollywood—and the studios in New York, Chicago and California for \$750,000. On the week of the purchase Ted suffered the first of several heart attacks, but by the first week in 1939, Ted was at his desk at Columbia's new headquarters at 799 Seventh Ave., for Columbia leased the sixth and seventh floors which had been the headquarters first of Brunswick and later of Decca.

The first innovation which Wallerstein instituted at Columbia in 1939 was to pave the way for the introduction of the long-playing record. He brought in an engineer, Ike Rodman, who had been chief engineer at Musak, the transcription company, whose product was recorded at 33⅓. Beginning in 1939 Columbia recorded 33⅓ 15-inch safeties of all 78 material—both pop and classical—so that when LP's came in there could be instantaneous transfer of all masters. The next thing he did was to cut the prices of pop records from 75 cents to 50 cents and the prices of 12-inch classical records to \$1. He immediately discontinued the Brunswick and Vocalion labels, which were owned by Warner Bros., and leased to the American Record Co. for a 10-year period, which had started in 1932 and was due to end in 1942, after which time they would surely have been transferred to Decca in which Warner Bros. then had a minority interest. He reinstituted the Columbia label and Okeh labels, neither of which had been particularly active in the latter part of the thirties. As a former executive at RCA he chose the color red for the Columbia pop label and revitalized the classical line by taking both the New York Philharmonic and the Philadelphia Orchestra from RCA. He kept on the Recording Director of ARC, Joe Higgins, who was to scale down the royalty rate from 2 cents to 1½ cents for the new 50-cent label and, within a few months, Columbia had its first genuine hit in the Orrin Tucker record "Oh, Johnny." He brought in bands like Benny Goodman, Duke Ellington and Count Basie to bolster the youth image of Columbia and took such vocal stars as Frank Sinatra and Dinah Shore from Victor. It wasn't too long before Columbia became once again an active force in the record business.

In the early forties Ted persuaded CBS to buy the old Brunswick building at 799 Seventh Ave. for \$250,000, and within a very few years Columbia Records occupied the entire building. He was determined to make Columbia the technical leader of the business and was responsible for building the first classical studios and greatly improved the quality of the product coming out of the factories in Bridgeport and Hollywood. He raided RCA mercilessly for technicians and sales personnel and within two or three years captured 40 percent of the clas-

sical market (up from 3 percent) and an ever larger share of the pop market.

War Hurt Plans

The war thwarted his plans for the LP and so he had to wait until 1947 before serious work could be done on this all-important phase of the record business of the future. In that year, he persuaded CBS to buy as war surplus the old Remington Arms factory at King's Mills, Ohio, with its several million square feet of manufacturing space, where he envisioned Columbia pressing the major part of its catalogs and manufacturing at low price the equipment on which it could be played.

It was about this time that the first of several brushes with the CBS brass occurred. Ted was dissuaded from a desire to manufacture equipment for the LP and instead the Philco Corp. put out the first players for the LP in 1948. Ted had envisioned a one-speed market at 33⅓, but he was thwarted here by the RCA 45 doughnut disk.

For classical records the LP was an almost instantaneous success as was the 10-inch pop LP, but the 33⅓ pop single could not compete with the 45. This was one of the few times that Ted ever failed in an industry concept.

In 1945, Wallerstein brought in Bill Bachman as chief engineer for Columbia. He had developed the magnetic cartridge

(Continued on page 82)

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features the first recordings on Polydor by Arthur Fiedler and The Boston Pops Orchestra. Our star tape guys, Sid Love and Irv Trencher will be there too, along with most of our national and regional reps. They're going to tell you all about our marketing and distribution schemes and how you can make them work for you. We hope you'll stop at our table and see what we're up to. And by the way, we're already working on next year's convention. It'll be a surefire smash. If we can just get the State of Texas and the population of India to cooperate.



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Tape CARtridge

Tele-Cartridge: Indie With 'How to' Projects

LOS ANGELES—The recent display of enthusiasm in cartridge TV software production has sent a number of independent companies barreling ahead.

One that is particularly strong in creating projects for cartridge TV is Tele-Cartridge Enterprises.

The company is developing a series of educational but entertainment-oriented "how to" programs, including one for CBS's Electronic Video Recording (EVR) and another for Avco's Cartrivision.

"How to" programs will be developed for all competing car-

tridge TV concepts," said Ken Fritz, president of Tele-Cartridge Enterprises. "Until the industry standardizes on one or two systems, our company will produce software either exclusively or non-exclusively for all concepts."

Fritz, a partner with Rosalind Ross, formerly executive director with Dick Clark Productions and GAC, is building a creative staff to supply scripts, productions, etc.

Initial projects include a series on home maintenance, where instructor-handy man Don Good-

(Continued on page 31)

Cartridge TV in Spotlight As NARM Meeting Opens

• Continued from page 1

emergence of cartridge TV as a mass consumer item.

There will be familiar names in the business, RCA, CBS, Ampex, Sony, Philips, but there will be new contenders, like Avco, Twentieth Century-Fox, Magnavox, United Artists, Admiral, all eager to become involved.

Like in audio tape, there will be a need to mass merchandise cartridge TV software.

Robert E. Brockway, president of CBS's Electronic Video Recording (EVR) division, said it simply and to the point:

"Plan now for cartridge marketing, warning that the industry is moving rapidly and that failure to apply their outstanding advertising and promotion experience to this (cartridge TV) opportunity could result with others appropriating both opportunity and revenue with less efficiency and immediacy."

CBS, among others, is urging motion picture theater owners to take advantage of the profit potential in rentals and sales of prerecorded cartridge TV offered to moviegoers. "Make entertainment cartridges available in theater lobbies," he said.

In his keynote address to NARM one year ago, Alan J.

Bayley, president of GRT Corp., said, "will the rack merchandiser broaden his base when tape becomes more than an entertainment medium?"

Bayley urged rack jobbers to analyze new tape marketing opportunities, especially in video tape. "Needed are operating capital, better managerial supervision, more creative merchandising and marketing, and more careful inventory control and analysis."

In the next decade rack jobbing dilemmas will multiply, as the competition becomes greater and the consumer more demanding.

Bayley said: "I don't think you (rack merchandisers) can sit out this new challenge. Now is the time to investigate the full tape market, not merely the use of tape as an entertainment medium."

"Now is the moment to begin to logically and rationally experiment with the merchandising of tape in new locations to learn first hand the potentials and pitfalls offered by these new challenges."

He warned: "If you don't, others will, for the manufacturers will find some path to the users."

Theater exhibitors are being

asked to use their lobbies as videotape outlets. Film studios are looking for mass merchandising patterns to sell or rent movies. Where will "how to" tapes, educational tapes, industrial tapes be sold if not on a mass merchandising scale?

"Establish a strong position in tapes for these non-entertainment markets, for your capabilities there will be your strength during the era of cartridge TV," Bayley said. "It would be folly to assume you automatically have the marketplace sewed up. The tape business should not, will not and cannot be confined to your current music mass merchandising philosophies."

"The opportunity is ripe for record (and tape) rack merchandisers to exert their influence on the videotape business," said an industry spokesman. "New leaders in videotape are looking for answers to software distribution to the consumer on a mass scale."

Having gone through the disk war and the audio tape configuration confrontation, it would appear that the record merchandisers know how to reach the consumer on a mass scale. All they have to do is stand up and be counted in the cartridge TV wave.

Selection Meets Paradoxical Times With Wide Expansion

By EARL PAIGE

CHICAGO — The current economy is creating a paradoxical situation that finds many tape player retailers reducing the number of brands they carry while at the same time expecting manufacturers to offer an ever increasing number of models.

While some manufacturers may retrench and concentrate in selected areas, Selectron International here is meeting this marketing challenge head on by expanding its already broad line of players and by bringing out yet another brand name.

Marketing director Jerold Peterson admits his firm is making a bold move that is occurring when sales of players have softened, but he believes that the home entertainment manufacturer that is in business to stay must confront the realities of the marketplace.

Thus, Selectron's array of 39 cassette players will be expanded as will the growing number of 8-track models being brought out under the supplementary Milovac brand.

Already the only manufacturer offering a combination cassette and 8-track unit, Selectron is expanding in nearly every direction. The TP-1028 cassette-8-track car unit with automatic reverse will be brought out as a home compact deck. Another expansion is the new home unit combining cassette, AM/FM multiplex radio and a turntable. Three existing cassette units with radio will be joined by yet another portable with AM/FM stereo.

In the 8-track area, a new low end unit combining AM/FM stereo is to be added along with

a deluxe player with monaural to retail for \$169.95 that will combine AM/FM multiplex with 8-track player and recorder, and Peterson acknowledges that the firm is working on quadrasonic 8-track equipment.

In fact, about the only innovative areas Selectron is not talking about are automatic changers and quadrasonic cassette. He admits that work is underway on

cartridge TV approaches but is very reluctant to say much in this area.

Still another area of expansion is Selectron's Aiwa language learner machine which Peterson says is selling so well in Japan that U.S. delivery is only opening up. Called the Pacemaker II, it retails for \$119. It has two heads, one of them stereo, so

(Continued on page 20)

GRT Sells Building—Audio Magnetics Move

LOS ANGELES—Two tape companies, GRT Corp. and Audio Magnetics, a wholly-owned subsidiary of Mattel, are making news on the financial front.

GRT announced the sale and subsequent leaseback of its headquarters building in Sunnyvale, Calif. The sale price was \$2 million and the lease term is 20 years.

The sale of the new building is the first phase in GRT's financing program to supply additional funds to support the business projected for fiscal 1971, according to Alan J. Bayley, GRT president. In addition, it will repay a portion of the company's short-term bank borrowings.

GRT also is negotiating for the sale and leaseback of its property in Chicago, valued at more than \$1 million, and negotiations are being conducted with several sources of private financing.

Mattel's acquisition of Audio Magnetics (July 31) resulted in

the issuance of approximately 900,000 shares, and may require a payout over the next five years of a maximum of 1.1 million additional shares based on future earnings, according to Burnham and Co., a brokerage house. This transaction brings the number of outstanding Mattel shares to 14.5 million.

According to Burnham and Co., Audio Magnetics' current year's results will approximate \$13 to \$14 million in revenue with earnings on the order of \$1.2 to \$1.4 million. The contingent shares may be issuable during the 1971-75 period. Audio Magnetics will have to earn in excess of \$2 million after taxes before any contingent shares will be issued. On this basis, states Burnham's report, there should not be any dilution of Mattel's per share results.

(In a recent six-month statement, Audio Magnetics contributed about 4 percent of Mattel's sales and about 10 percent of Mattel's earnings.)

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Tape CARtridge

2 Women Giving Tape Industry New Angles, Feminine Touch

By LAURA DENI

LOS ANGELES—Two women have proved that in a male-dominated tape industry the dis-taff side can get it on.

Sharyl Story is director of educational products for Audio Magnetics, a blank tape manufacturer. Sylvia Yearhardt is a tape buyer for National Tape Distributors, headquartered in Milwaukee.

Miss Yearhardt came to National Tape four years ago, while Miss Story has been with Audio Magnetics for a year, having been hired as a "fluke."

"I was unhappy with the job I had and wanted a change," she said. "While looking through the want ads I spotted a clerical ad for something that wasn't clerical. I went into the agency. They had placed a secretary with Audio Magnetics, so they knew a little about the place. The agency lady called Audio Magnetics and gave them a strong pitch about me."

"They told me to 'come to work and we'll find something for you to do.' They didn't have a job for me, but apparently they had been thinking of starting an educational department. They told me 'If you want the project then go to it.'"

"An educational department is one place where a woman could be acceptable. A woman is always accepted in education. Audio Magnetics gave me the

(Continued on page 22)



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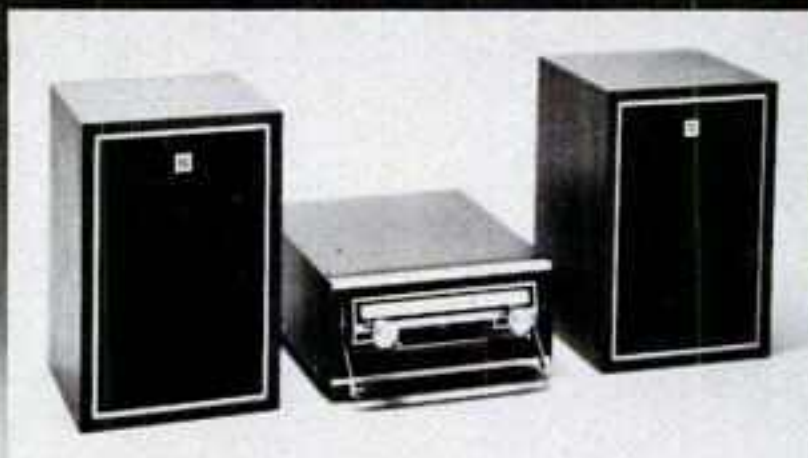
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Curtis Story: From Garage to Chain

By EARL PAIGE

CANTON, Ill.—At first, a tape retailer who complains that he just can't get enough 4-track cartridges may not sound pro-

gressive. But the fact is, Bill Curtis of Stereo Village here is probably too progressive. His progress since starting

four years ago with 12 Muntz players in his garage to his present chain of five tape stores represents a quantum leap—especially in a market surrounded by rich cornfields where you might not suspect that his best selling tape of all time is Iron Butterfly's "In-a-Gadda-Da-Vida."

Clearly, he is into all kinds of music. Thus he speaks with au-

thority when he says that 75 percent of his software sales are derived from pop material on Billboard's "Top LP's" chart. "Woodstock" has been very big, he claims. "Now the kids are going for acts like Joe Cocker, Who, Country Joe, Ritchie Havens and the others. Chicago and Grand Funk Railroad are really big sellers. The problem is you have to buy heavy because

it's often hard to fill in later."

Several tape rackers and one-stops have been after him to service his stores with all product, but Curtis still prefers to buy from distributors. He did capitulate in the case of disk albums, which he allows ABC to rack in his pilot operation at Peoria.

His independence is more easily understood as he explains how Stereo Village once had two trucks servicing 100 dealers in Southern Illinois. "The current economy has caused us to scale down. We're still selling some good dealers but we've pulled in the trucks. We're still the Muntz Corp. distributor for hardware in Central Illinois."

Curtis' stores have also scaled down to fewer hardware lines. He now carries Automatic Radio, Tenna, Aiwa, Electro-Phonic, and of course, Muntz. Auto players range from \$59.95 to \$149.95, and the best mover is a straight 8-track retailing at \$79.95. (This includes two speakers, but installation is extra ranging from \$10 for two instant mount surface speakers to \$15 for a pair of cut-ins to \$25 for four of the latter recessed types.) Home equipment ranges from \$59.95 to \$349.95. (A total unit featuring 8-track, AM/FM stereo radio and a turntable.) The stores offer a lifetime warranty on all hardware.

It's almost impossible to get Curtis to object to a manufacturer or supplier. He was annoyed because Craig wouldn't ship him players during a busy December a year ago. He wishes he could have qualified as an Ampex distributor. "I think I could get 4-track cartridges from Ampex—we just can't find a supply." He was also annoyed at ABC Record & Tape Sales Corp. who promised good service on LP's. "They said their representative lives right in Peoria but we still were out of stock on big items for as long as four weeks."

The subject of 4-track goes back to Curtis' earliest days. "I suppose we became famous because we sold 2,000 Muntz players in a town of 11,000," he explains. Although cassette software and 4-track cartridges are about even at 5 percent of total sales, he says the stores get constant calls for 4-track and he could move heavy quantities.

What does he now do with 4-track? He has one promotion where he offers a choice of two speakers for \$11.95 and a \$15 installation and gives away a reconditioned 4-track player. "This gets a kid started—then we can sell them up to 8-track," he explained.

Curtis outlines his plans as he heads back through the towering cornfields to Peoria. The store in Macomb will be relocated. He watches overhead closely and wants a better location in that college town. The Pekin outlet is small and profitable, taking care of the growing suburban area south of Peoria.

The Peoria outlet is now completely renovated (it moved three times) and its modern circular design will become standard in other stores.

One store in Galesburg will be moved completely to Bloomington where Curtis will "go discount." He explains that there are 40,000 college kids there.

He intends to go on displaying software just out of arm's reach behind manned counters where people can read graphics. There will be more component equipment but tied in with tape (such as with combination turntable/8-track units). His

(Continued on page 18)

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Don Ellis (pictured), Crosby, Stills, Nash, & Young, and Merle Haggard are just some of the performers now using Altec quality sound equipment.

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Tape CARtridge

Who's 'Tommy' Is MCA Tape Gusher

NEW YORK — The rock opera "Tommy" performed by The Who at the Metropolitan Opera House earlier this year, has crossed the million dollar

mark in retail sales of its stereo 8 cartridges.

Following a close second to "Tommy" in 8-track dollar sales is the group's other album, "Live

at Leeds" which has chalked up in excess of \$900,000.

At the same time, 8-track pre-recorded cartridge sales on other MCA albums continue to skyrocket. Among them are Neil Diamond's Gold on the Uni label; a new album by singer/composer Elton John, also on Uni; and El Chicano's, "Viva Tirade" on Kapp Records.

According to Joel Schneider, product manager, prerecorded tapes, Decca Records, "MCA's new economy tape line, Vocation, has also enjoyed one of the most successful beginnings of any new line in the label's history."

He said the 32 8-track cartridges released this month on Vocation and featuring such artists as Ray Charles, Peggy Lee, Al Hirt, Loretta Lynn and Jack Jones, are all moving well.

Schneider continued, "MCA's full-scale promotion campaign in conjunction with the September Vocation tape releases has brought home major dividends, as has the great care which has gone into its designing and packaging."

Vocation tapes are culled from all the MCA labels—Decca, Kapp and Uni.

ITA Forming a Coast Exec Committee Wing

CHICAGO — The International Tape Association is expanding its operations to include a West Coast division of its executive committee. The new division will be headed by Ed Mason, president, Belair Enterprises.

According to Oscar Kusisto, president of Motorola Automotive Products, and chairman of the ITA, growing interest in the organization by industry people on the west coast, makes this move necessary.

The ITA's west coast activities will be closely coordinated with its entire committee. Commenting on the establishment of the new division, Kusisto said, "Because of the trying times, we feel it would be asking too much for many of our committee members to fly into Chicago or New York for meetings."

"The convenience of meetings on the west coast will add a greater incentive for members to become more interested in taking a greater role in ITA."

In other news from ITA, Kusisto has appointed Ron Solovitz, publisher of Listen magazine to the the organization's executive committee. Solovitz will head a sub-committee of advertising agencies that are involved in both audio and videotape hardware and software, to set up a standard of ethics in advertising.

Meanwhile, three new record

Curtis Story: From Garage To Chain

• Continued from page 16

club, offering 8-tracks at \$5.98 (the same dollar discount applies to any student) will continue, too.

He may even reactivate Stereo Village Records, his own label, developed primarily to promote his tape outlet chain. Some of his singles, "Silly Little Heart," by 13-year-old Pam Gilbert, got on 40 country stations, but he could never get distribution. "Peublo," keyed to the release of the crew held so long by North Korea, almost broke but the Pueblo crew's release came too soon.

He may also work on the tape player invention which fellow Canton businessmen were once ready to back before Stereo Village's growth prevented any further diversification.

Pinned down to analyzing his success, he finally relents by saying: "I guess it came about by anticipating the kind of music people will want, by associating with all age groups, and by trying to make every customer a friend."

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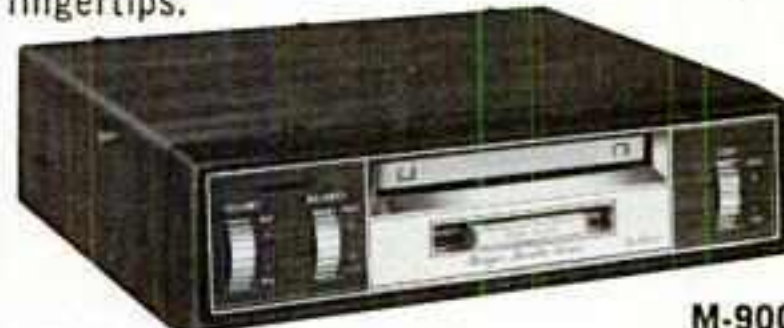
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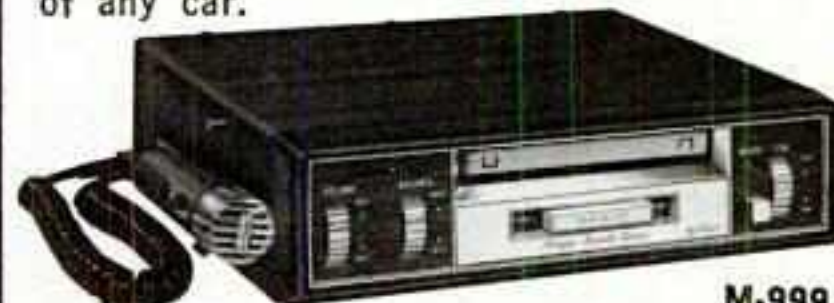
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Marquis KASSETTE Autostereo & RECORDER—The cassette autostereo with the professional in mind. It records important business data on the spot, plays back prerecorded stereo cassette cartridges—all automatically.

Selection Meeting Paradoxical Times

• Continued from page 12

that the instructor can pronounce and the student can fol-

low along. An instant repeat button, digital counter, VU meter that shows battery condition, AC/DC operation, a pause

switch, separate tone and balance controls and a quality head-set with dynamic microphone adds up to a lot of features for that price.

Over-all, the Aiwa line constitutes a cassette player only at \$29.95, nine cassette player/recorders from \$29.95 to \$69.95, three stereo cassette players with radio, two car radio and cassette

units and the combination unit which it private labels for Car Tapes, Inc.

Peterson, who once had his own housewares manufacturing firm and who before that was a consultant for General Electric and Zen believes that right now it is nearly impossible to have too many models for dealers to choose from.

"The situation today is a cherry picker's delight," he said. "When you go through economic conditions such as we have now there's so many people offering distress models and dump merchandise that a buyer really has his pick. I don't really know that buyers name brand lines—a Panasonic or an RCA or something—but they look for lines they can supplement with and for merchandise they can use to draw in traffic.

The trend to needing even a broader base of models brought about the recent introduction of the Milovac line to supplement Aiwa. Added to the \$129 list 8-track AM/FM multiplex player, will be the low end \$99.95 unit, the deluxe model at \$169.95 and the record feature machine which will also carry a \$169.95 price. Already in the Milovac line are two mini-8-track car units and a cassette unit. The three car units range from \$49 to \$69.95.

Such an array of players offers both a marketing challenge and still another benefit for dealers who demand broad selection in a line, Peterson admits. As for the first, the challenge of being in the right place with the right player, he isn't giving away all of Selectron's strategy. One does see sealed trailers at the company's plant dock here which have just arrived from Japan signifying that Selectron's direct pipelines are thoroughly streamlined. The firm which markets both two step and direct, has warehouses in California, Dallas, New Jersey and Miami and its own fleet of trailer trucks.

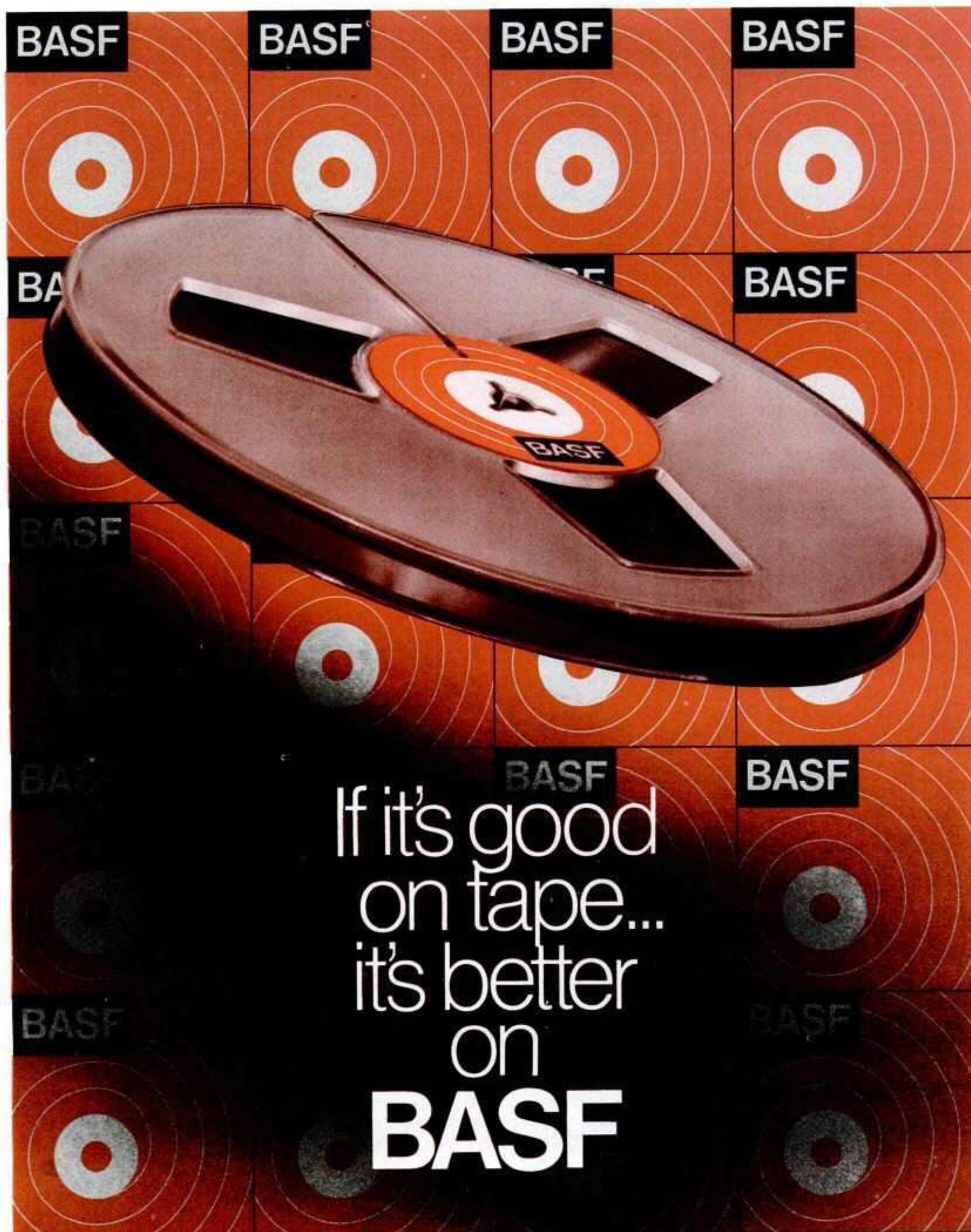
As to the other factor, Peterson believes that dealers need lines with natural step-up models. "When you get into the kind of dollars you're talking about in home entertainment you're not talking about impulse purchases—you're talking about something that took a considerable amount of thinking and procrastination on the consumer's part. The consumer may not want a model he has already mentally allocated funds for and it's at this point when the dealer must be able to offer a natural step-up.

Peterson says he sees definite signs that sales of player surge again. He admits that sales have been disappointing this summer (another disappointment not related to the tape field has been the cutback of EOM operations normally supplying parts for color television manufacturers resulting in layoffs here at Selectron).

He believes that quadrasonic is a most hopeful sign for the home entertainment field. "I studied the various approaches at the Consumers Electronic Show and feel this is something all tape player manufacturers will be in." He is also optimistic about the 8-track record feature.

"I think probably that our 8-track market today is basically a youth market under age thirty or ranging up into the early thirties. As the young consumer becomes more sophisticated and wants an 8-track in the home he also wants to record tapes which has been the virtue of the cassette all along."

With the ever expanding Milovac line of 8-track machines the combination 8-track-cassette unit in the Aiwa line bridging the two configurations, Peterson doesn't spend too much time worrying about which system will "win out." He says the biggest hurdle for cassette was the automatic reverse, and notes that Selectron has a real head start in this direction.



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New Angles and Feminine Touch

• Continued from page 14

opportunity to take nothing and make something out of it." Miss Story, who had one year of college at UCLA, started the educational department last November.

Problems

Being a woman has given her obvious problems. "There was static from male buyers and from some reps that I would be directing. On the positive side, a girl is an immediate door opener, if she is pleasant," said Miss Story.

Sylvia agrees. In charge of buying and re-ordering all new releases for National Tape, her job is primarily a desk job. "A woman can get more out of a man. It's difficult to say 'no' to a woman."

Mrs. Yearhardt places orders either over the phone or directly with salesmen who come into her office. "Seven or eight salesmen call on me every week. For the most part they are respectful. They realize that in order to sell their product to National Tape they must get me to buy it," she said. "A new salesman might get fresh, but that's just a man's approach. They soon learn that it won't do them any good," adds Sylvia, who is married and the mother of three children.

"People don't expect girls to know anything," lamented Sharyl. "We have about 10 sales representatives and at first they acted like I was an administrative secretary. They soon learned."

Miss Story is six feet tall and

towers above most men. She feels that the sheer virtue of her size helps her and is an impressive factor.

Sharyl's job with Audio Magnetics requires her to travel. "I dislike being alone in a strange city. I begin to feel that all meals come in plastic trays. I see the inside of taxicabs and a good view of the airport, but no sight seeing. The longer I'm away from the office the harder it is for me when I return."

Another problem for a working girl alone are men. "Men constantly make advances," complains Sharyl. "Because of my size I've found unwanted advances easy to discourage. People listen when I talk."

"I'm engaged to a man who is in management and a strong person himself, so he doesn't feel threatened in his own right by my success. He respects my ability to handle the job and understands the problem. He knows traveling is necessary and he dislikes it for the same reason I do."

One of a Kind

Miss Yearhardt is the only woman executive at National Tape. She has a secretary who is primarily a 'girl Friday.' Sylvia has been in the music business on and off for 10 years. She worked part time when her children were babies. After they started school full time, so did Sylvia.

With problems also come gratifying accomplishments, like: According to Sharyl, "One of those funny awkward moments comes when I take men out to dinner and pick up the check."



TAPE BUYER for National Tape Distributors is Sylvia Yearhardt.

If it is a small group with only two or three men I'll slip one of the men my credit card. When we all get together then I just pick up the bill. It makes me feel a little strange."

Both Sharyl and Sylvia are proud of their respective companies and grateful to them for their jobs. "I am very grateful to Audio Magnetics. There aren't a lot of companies that would give a girl an opportunity to take over a project. They don't restrain me in any way," emphasized Sharyl.

Sylvia concurred. "I haven't found any discrimination in business. I feel that being a woman has helped me in my job."

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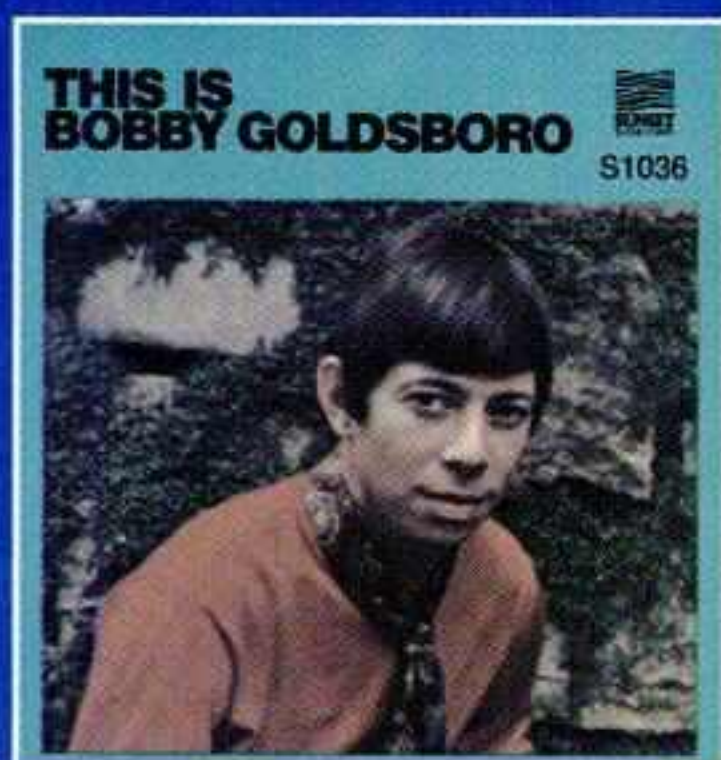
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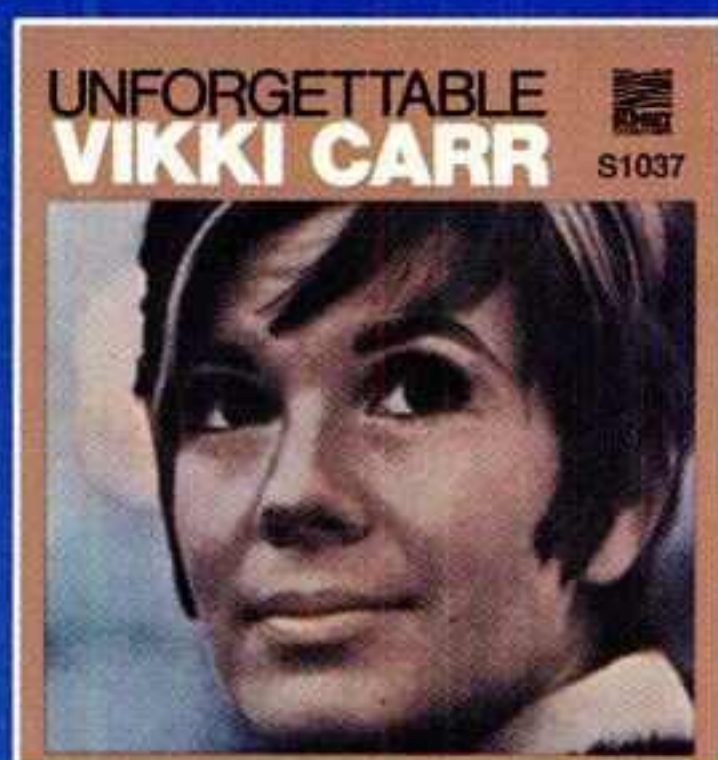
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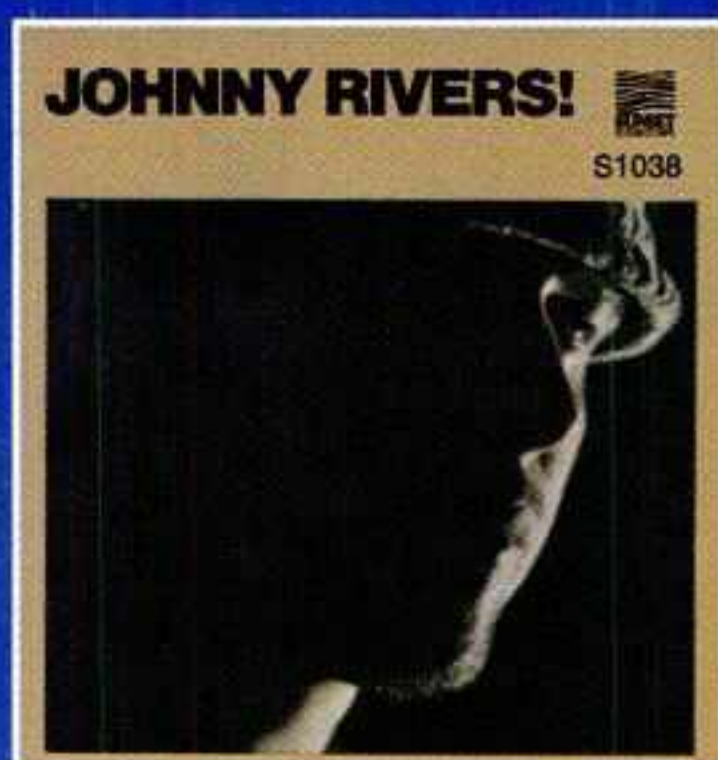
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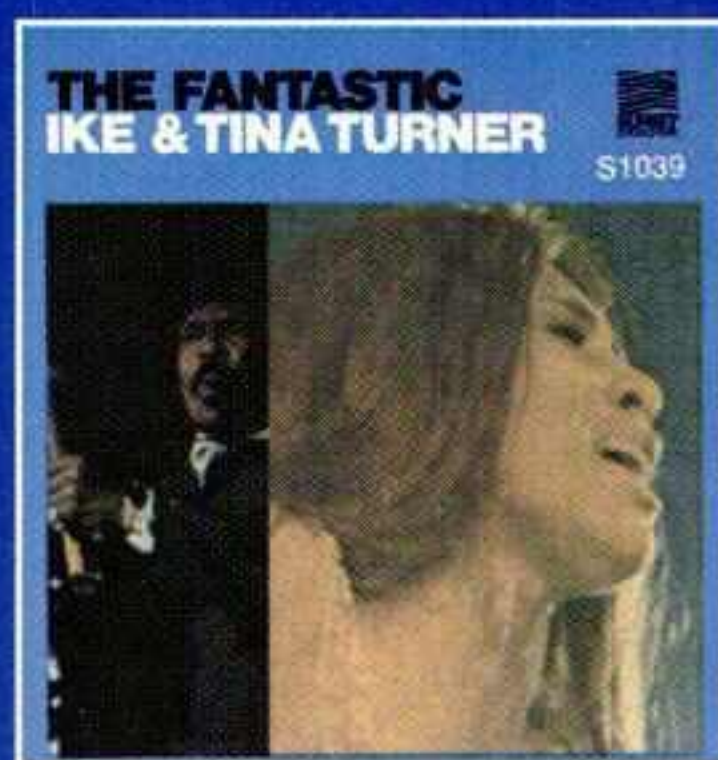
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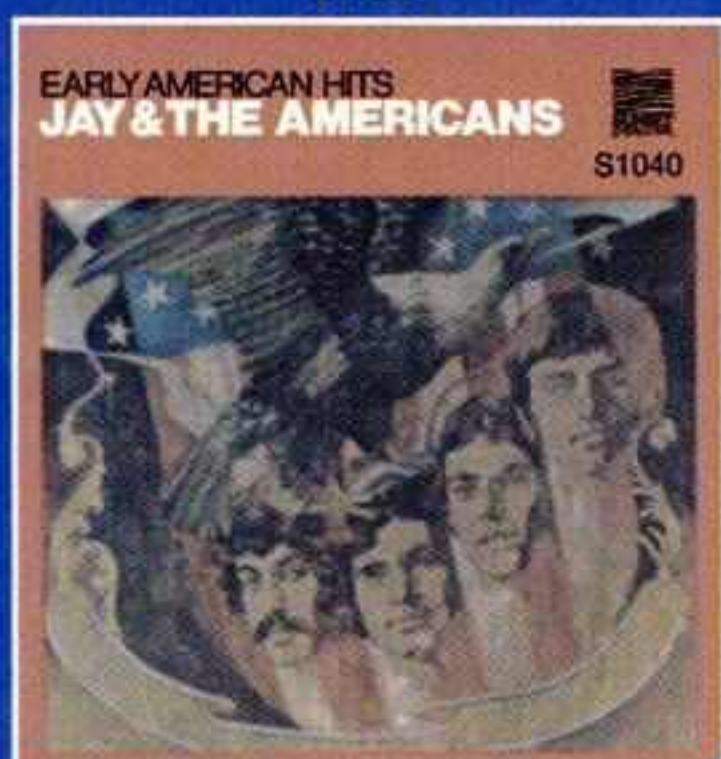
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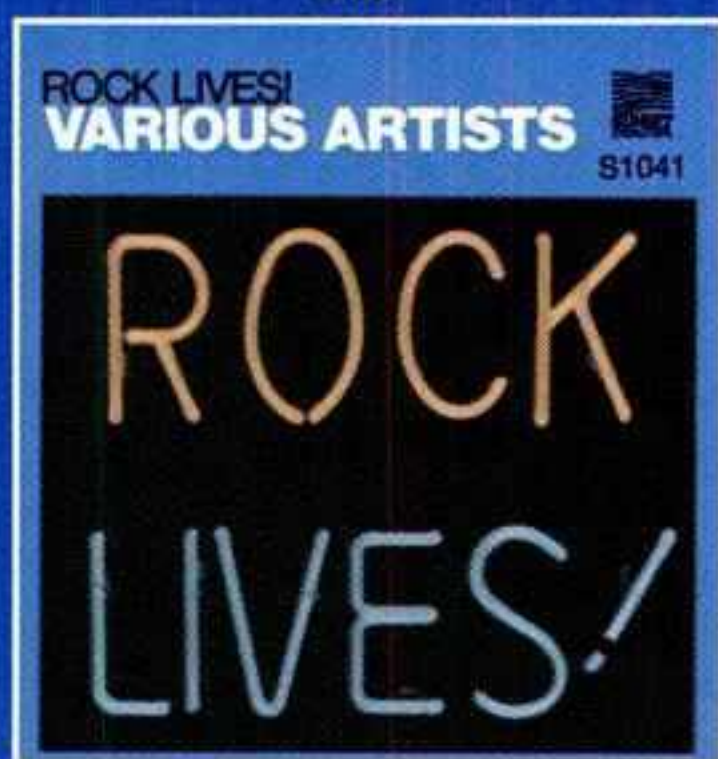
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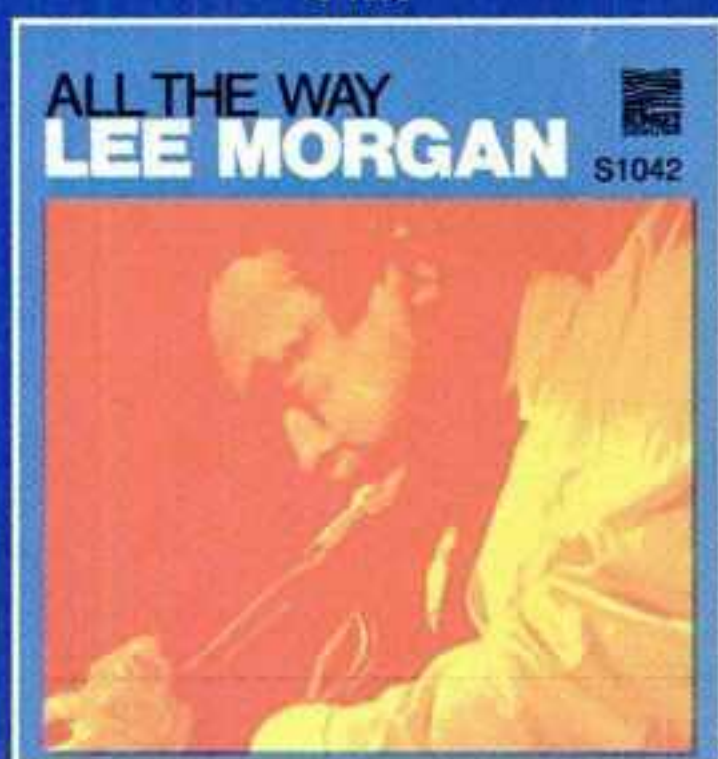
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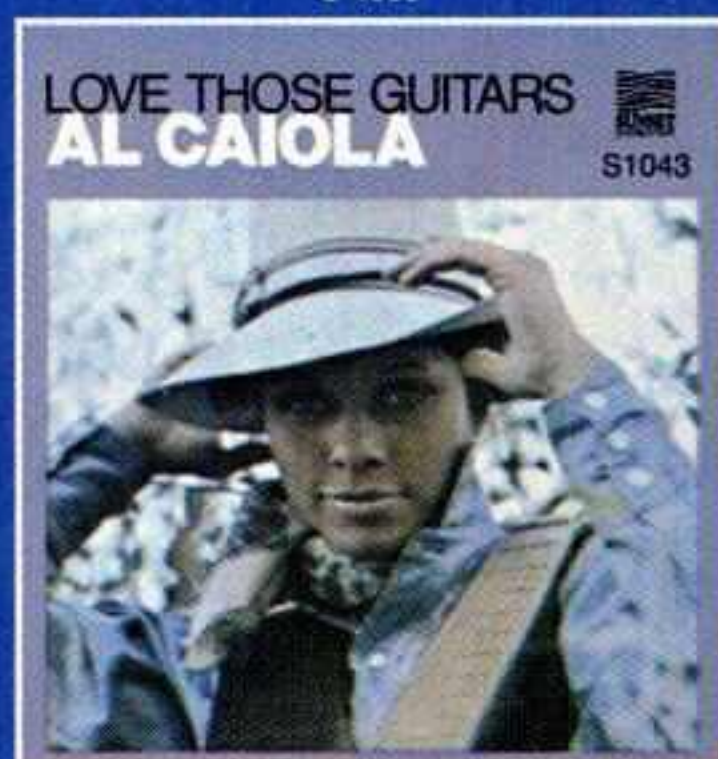
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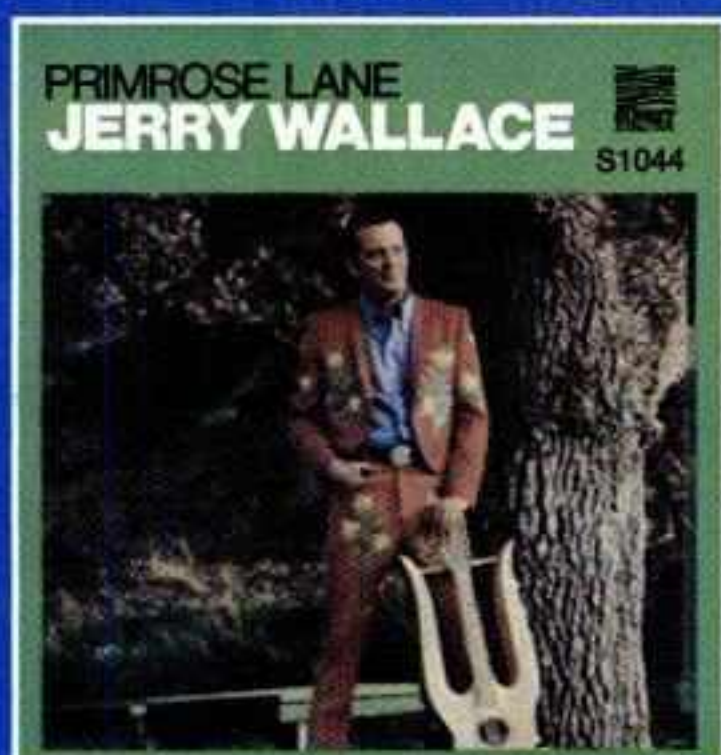
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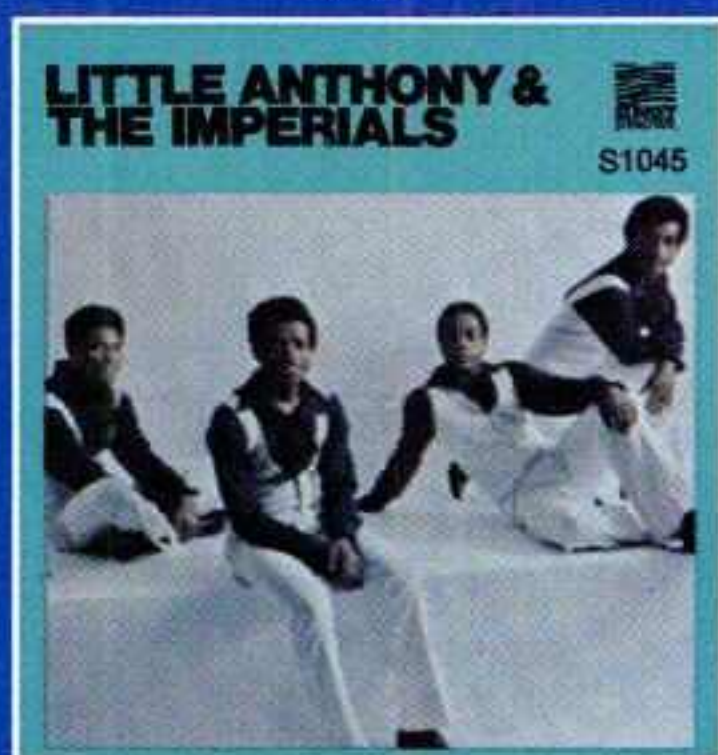
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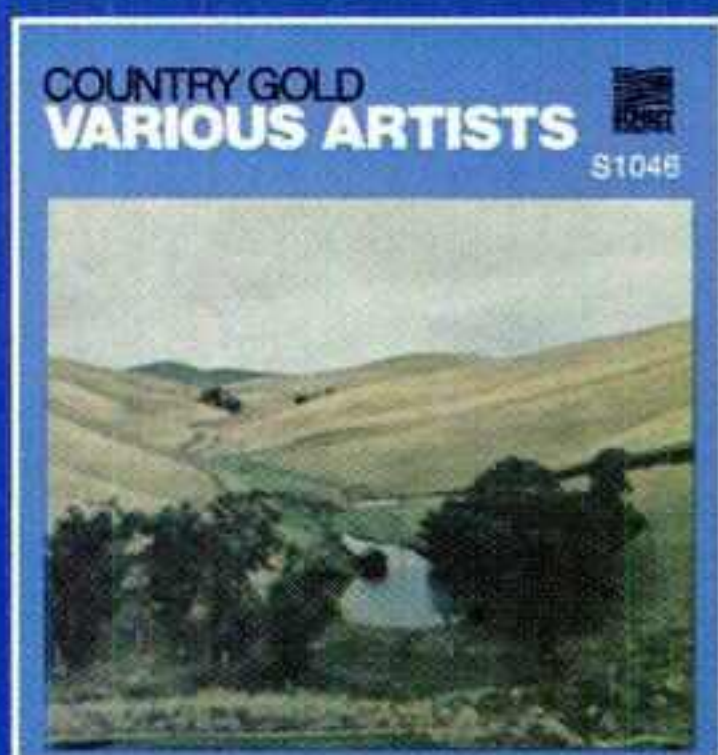
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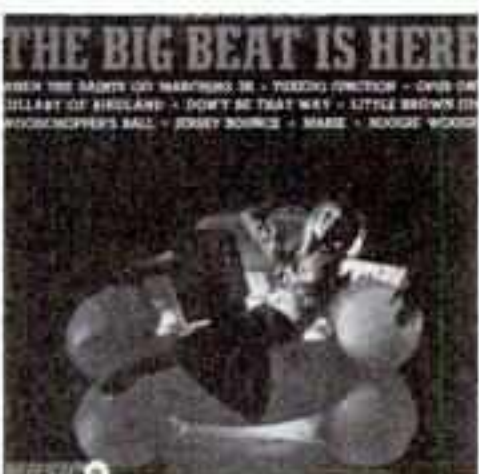
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COMPACT CASSETTE ORGANIZER.



CARRIES
20 CASSETTES

5.98
SUGGESTED RETAIL

CASSET-RAC FEATURES:

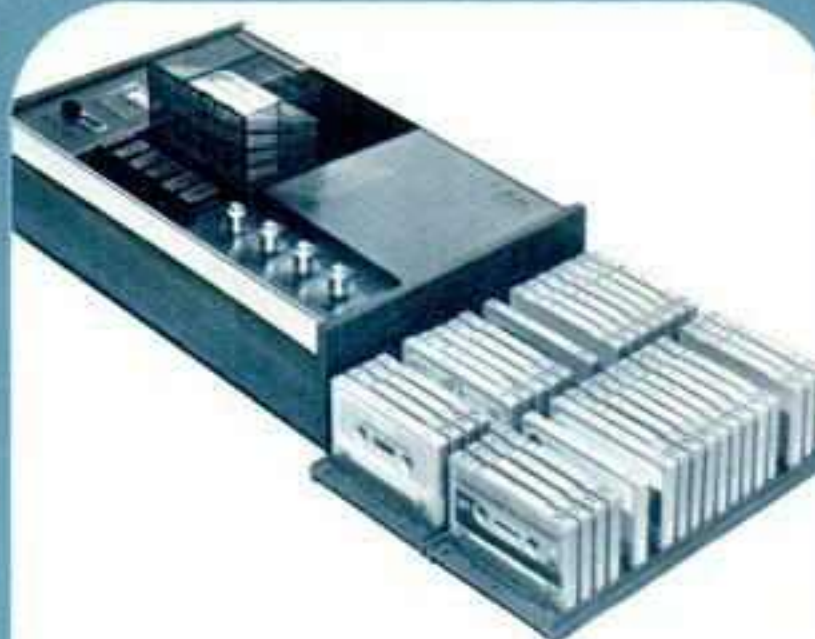
- HOLDS 40 CASSETTES IN TWIN RACKS THAT YOU CAN STACK, STOW, WALL MOUNT OR BUILD IN.
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- SELECT 20 CASSETTES AND CARRY WHEREVER YOU GO - AS COMPACT AND PORTABLE AS A PORTABLE CASSETTE PLAYER - WITH POSITIVE TAPE LOCK CONTROL AND PROTECTIVE COVER.
- DESIGNED FOR READY USE IN AUTO - FITS IN AVERAGE GLOVE COMPARTMENT OR CONSOLE STORAGE AREA.
- QUICK SCAN CASSETTE INDEX LABELS PROVIDED.
- THE ALL-IN-ONE CASSETTE HANDLING SYSTEM.



CARRY



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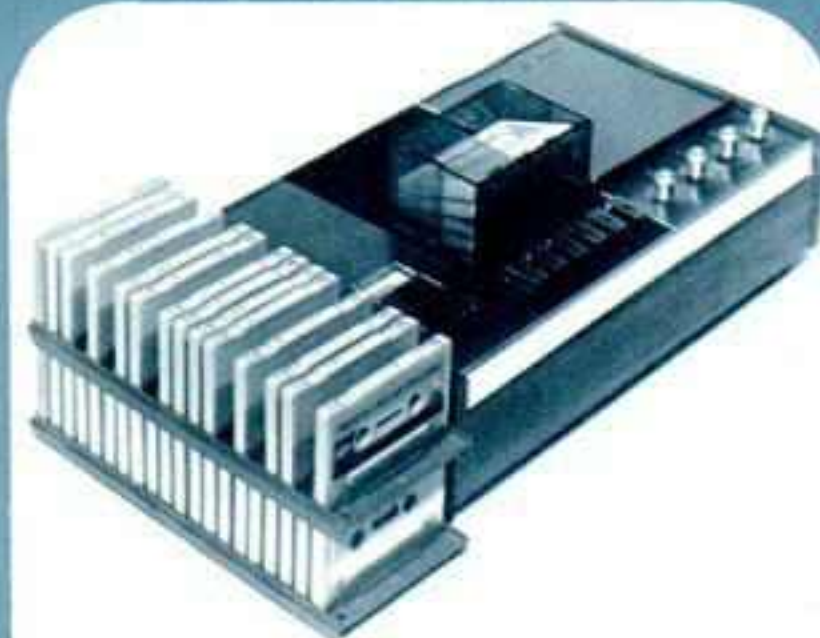
HOME



AUTO



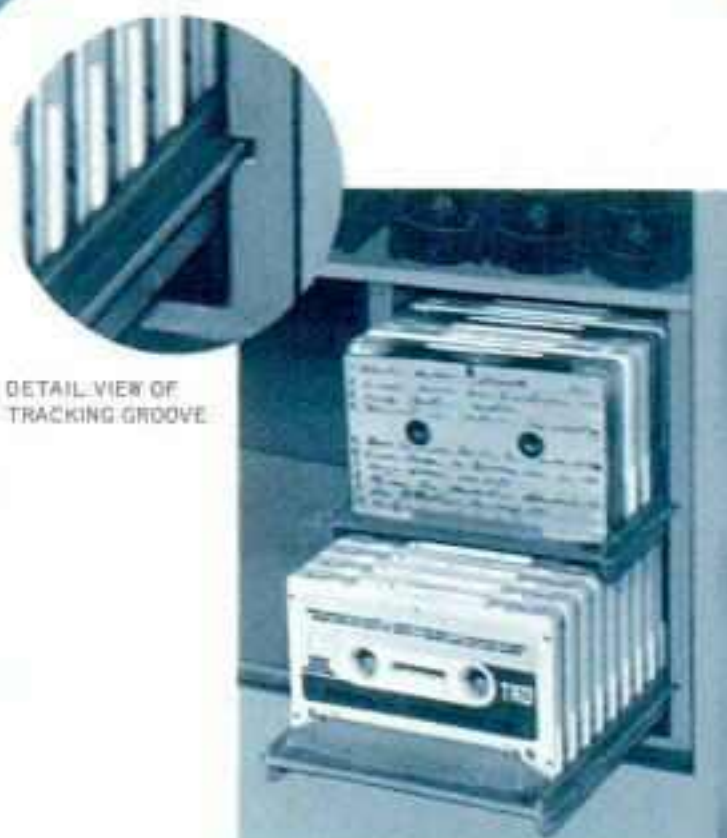
WALL MOUNT



STACK



STOW



BUILD IN

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CASSET-RAC is manufactured from a durable impact resistant high quality plastic material, richly styled in SIMPAC'S own French Blue with Teak grained center strip. Each CASSET-RAC comes individually packaged in its own attractive, well illustrated, multi-colored shelf carton designed for point-of-sale impact and gift item appeal. 20 units per shipping carton. F.O.B. Los Angeles, California, net 30 days. Suggested retail \$5.98.

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PRINTED IN U.S.A.

Electrodyne Machine In Canadian Debut

LOS ANGELES—Electrodyne Corp., a division of MCA, has introduced its venter-like 8-track and cassette tape dispenser (duplicator) in Canada.

Record-A-Tape, which automatically reproduces one of 48 self-contained master programs in less than 3½ minutes on insertion of a token, will be in the Canadian market within six months.

Electrodyne has appointed Kelley De Young Sound Co., of Vancouver, to be its exclusive master distributor in western Canada. The company also has an option to become Electrodyne's distributor in eastern Canada.

Kelley Sound will handle, service, inventory and supply music for Record-A-Tape units. Initially, the machines will be placed in 45 outlets which Kelley Sound either owns or has a joint ownership involvement, said Ken McKenzie, Electrodyne marketing director.

The Canadian distributor also will place the tape dispensers in department stores and other retailing avenues. All master tapes (of music programming) will come from Electrodyne.

McKenzie said he is looking for a tape manufacturer in

Toronto, Canada, to supply blank tape to Electrodyne's distributors in Canada.

(Record-A-Tape is a combination of the vending system.)

The company is investigating further involvement in the European, Mexican and Japanese markets. In all cases, said McKenzie, we will establish distributors in foreign markets.

Electrodyne will field test three machines in retail outlets in the Los Angeles area, beginning in October. Production models will be shipped in February-March, 1971, according to McKenzie.

McKenzie is talking to record companies to obtain their masters for use in the machine. Electrodyne will pay royalties on the product, with the machine capable of counting product reproduced on tape.

"There is a sensory counter built in to the master (mother tape), so we can send it back to the record manufacturer for royalty counting," stated McKenzie. "The machine also will be housed with a digital counter to guarantee a double check on royalty payments."

When first introduced, Record-A-Tape was equipped to reproduce 24 master albums. (Billboard, May 23, 1970.) Since, the machine requirement has been doubled—it can reproduce 48 master albums.

The machines will be manufactured in Electrodyne's North Hollywood facilities.



No. 1024

Store a library of listening pleasure in one tape case

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

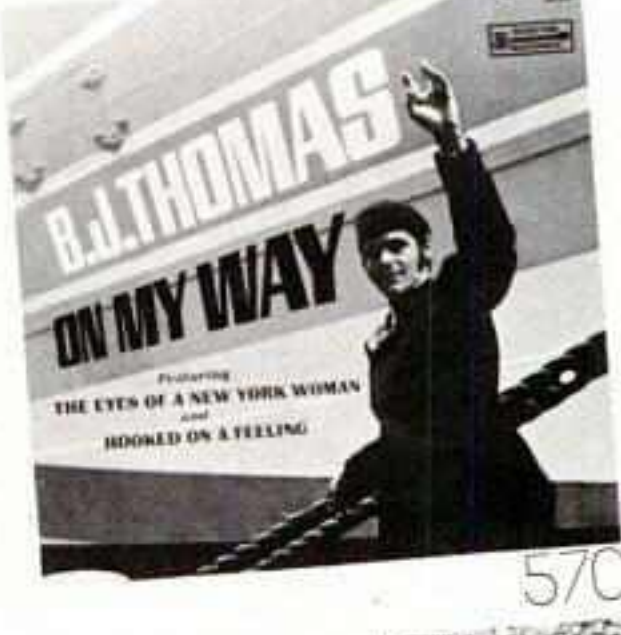
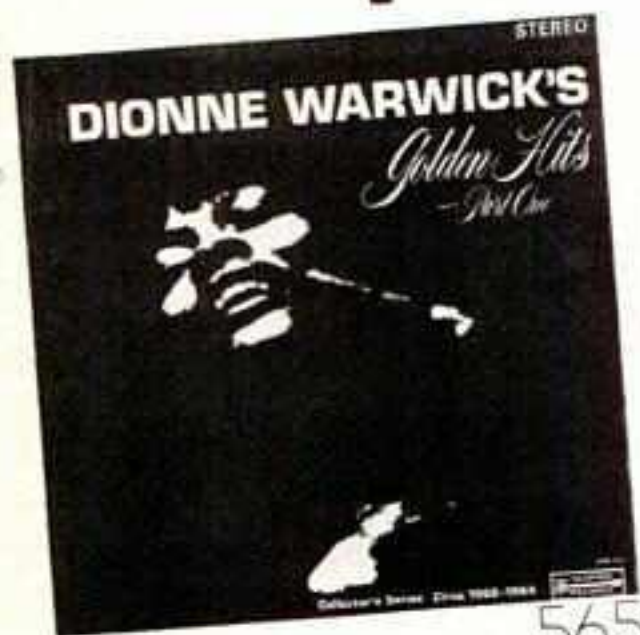
Send today for information and literature on this and the complete cartridge carrying case line. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901.

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The Tape Mavins - Jerry Geller and Al Abraskin will see you at NARM

Be sure to ask about our big incentive program for tape distributors

Scepter Tapes

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Norelco Expanding Test Cassette Plan

NEW YORK — The North American Philips Corp. (Norelco), in a move designed to strengthen the cassette industry's quality control efforts and ad-

herence to uniform standards, is expanding its program for making Norelco test cassettes available to equipment manufacturers and service organizations.

The test cassettes are basic measuring tools designed to gauge performance of cassette recorders accurately and meaningfully, and, according to Paul B. Nelson Jr., vice president and general manager of the Home Entertainment Products Division of Norelco, seven different types are now employed in production, and an eighth is intended for service application.

Nelson added that while the test cassettes are being used by some Norelco licensees, his company is calling their availability to the attention of all segments of the industry which stand to profit from precise measurement of the performance characteristics of cassette equipment.

"Additionally," he continued, "these test cassettes can provide a common set of reference points

for manufacturers, dealers and consumers to evaluate hardware."

The cassettes, produced in limited quantity under laboratory conditions, are used for measuring distortion, maximum recording level, over-all frequency response, signal-to-noise ratio, wow and flutter, cross talk, tape speed and azimuth setting.

Said Nelson, "In addition to rigid control during production, each test cassette comes with a hand-calibrated chart of its own specific tolerances. This permits a high degree of precision, taking into account the characteristics of the measuring tool itself.

He added that the test cassettes are constantly being refined in light of advances in cassette technology, and that new test cassettes will be developed to serve industry needs for measuring the performance of the vastly improved cassette machines now being developed.

Push the Profit Button



814-S 8-track recorder with AM/FM stereo and speakers

And You'll Hear More From Telex

Stereo 8-track cartridge recorders are the hottest thing going in tape. We know. We sold more 8-track recorders than anybody. So we expanded the line. From systems to decks. With AM/FM stereo—or without. With power amplifiers or just pre-amps. With speaker systems or without speakers. But each Telex recorder features four logic circuits which control recording and playback totally. Automatically. Studio quality recordings that sound as good as the original. That's why Telex 8-track recorders sell. And stay sold. And build a reputation that brings more sales.

Telex 8-track recorders are made in the U.S. The only 8-track recorders made in the U.S. From \$169.95 to \$349.95.

And Telex 8-track play-only models range from complete AM/FM stereo consoles or compacts to playback decks. From \$59.95 to \$599.95. Call, cable or fill in the coupon.

"You'll Hear More From Telex"

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I'm interested in the following:

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Dealer _____
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City _____
State _____ Zip _____



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If you want all the profits going into your cash register—not down the drain—this Irish Cassette Bar is just what you need.

Engineered for up-front counter selling with complete assurance that each cassette would be sold—not taken. Cassette sales are profitable impulse sales. If the customer doesn't see it—you won't sell it.

Unique features:

- Allows only 1 cassette to be removed at a time.
- Special "go" and "no-go" lock. It's impossible to remove cassette in "no-go" position. Customer must ask clerk to be served.
- Bar holds 24 each of 30, 60, 90 and 120 minute cassettes.
- Minimum counter space — 7 1/2" square by 21" high.

Irish Cassettes are made of the finest quality Irish professional wide range-low noise recording tape in a precision engineered cassette assuring trouble-free operation and optimum fidelity.

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B 62604

LONDON STEREO TREASURY SERIES CASSETTES



A 30689

A 30615

A 30618

A 30606



A 30607

A 30640

A 30605

A 30610



A 30661

A 30683

LONDON
RECORDS

Tape CARtridge

EVR Goes to Campus Via Lecture Circuit

CHICAGO—The EVR CARtridge TV system, through a joint marketing program between Motorola Systems, Inc., and the American Program Bureau, will take outstanding and sought-after world personalities to the nation's college campuses.

Among the people who will bring their thoughts and ideas to the students via the new medium are Al Capp, Julian Bond,

Dick Gregory, Ralph Nader, Jane Fonda, Andy Warhol, Bill Russell and Dr. Benjamin Spock.

The American Program Bureau (APB) is among the world's largest publicly-held lecture agencies. The firm has a nationwide marketing organization actively dealing with more than 4,000 campuses with six million students, and booking lectures

(Continued on page 33)

BEST SELLING Tape Cartridges

8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	9
2	2	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	15
3	3	CHICAGO Columbia 18 80 0858	31
4	5	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	12
5	7	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	26
6	8	TOMMY Who, Decca 62500	9
7	6	LIVE AT LEEDS Who, Decca 6-9175	14
8	12	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 81 6002	4
9	10	ECOLOGY Rare Earth, Rare Earth 1514	5
10	4	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	10
11	9	LET IT BE Beatles, Apple 8XT R 8001	16
12	11	JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216	7
13	—	STAGE FRIGHT Band, Capitol 8xt 425	1
14	19	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	4
15	—	QUESTION OF BALANCE Moody Blues, Deram M-24803	1
16	13	MCCARTNEY Paul McCartney, Apple 8XT 3363	19
17	18	IT AIN'T EASY Three Dog Night, Dunhill 8023-50078 GRT & Ampex 85078	16
18	16	GET READY Rare Earth, Rare Earth 507	15
19	14	ISAAC HAYES MOVEMENT Enterprise EN 81010	15
20	20	ABSOLUTELY LIVE Doors, Elektra 8T89002	2

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	8
2	2	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	15
3	4	CHICAGO Columbia 1610 0858	27
4	3	LIVE AT LEEDS Who, Decca 7-39175	12
5	7	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	12
6	8	TOMMY Who, Decca 7-32500	7
7	5	BLOOD, SWEAT & TEARS 3 Columbia CT 30090	10
8	9	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	23
9	14	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	3
10	6	LET IT BE Beatles, Apple 4XT C 2001	16
11	12	IT AIN'T EASY Three Dog Night, Dunhill 5023-50078 GRT & Ampex 55078	14
12	—	STAGE FRIGHT Band, Capitol 4xt 425	1
13	13	ABC Jackson 5, Motown 75709	11
14	10	MCCARTNEY Paul McCartney, Apple 4XT 3363	18
15	11	GREATEST HITS Fifth Dimension, Soul City C 1030	15

Billboard SPECIAL SURVEY For Week Ending 9/26/70

Cartridge TV 'How To' Seen

DALLAS—The first wave of cartridge TV software to reach the consumer will be "how to" tapes for home use. And, probably, consumers will find them on shelves of music-tape stores.

That's the opinion of most rack merchandisers attending the National Association of Record Merchandisers (NARM) convention here at the Fairmont Hotel, today (20) through Wednesday (23).

Many feel that cartridge TV will be distributed through the record-tape channels, primarily music stores, department chains and supermarket-drugstores.

Tom McDermott, who directs RCA's programming for SelectaVision, feels there even will be cartridge TV clubs "just like you now have record clubs, and (video) cassette-of-the-week clubs also will be a successful type operation."

Distribution and pricing, many believe, will be factors in the eventual success of cartridge TV. Electronic Video Recording (EVR) and SelectaVision cartridges quite likely will be sold through CBS and RCA record divisions, or any of the other existing formats for distribution of product that the companies utilize.

Both RCA and CBS have distinct advantages over other cartridge TV manufacturers, includ-

ing Sony, Ampex, Avco, Telefunken, etc., in distribution and programming.

They have an inventory of programming from their record and TV (documentaries) divisions that can be converted to cartridge TV process.

Columbia and RCA Records will be drawn upon for product and channels of distribution. Both companies have record divisions that can be used for cartridge TV marketing.

Sony has no thoughts to produce its own software, planning instead to concentrate on equipment. Avco will depend on motion pictures—for the most part—from its own Embassy Pictures, British Lion, United Artists, among others. It will also invest in independent producers.

Ampex, like Sony, has no software marketing plans for its Instavision. Basically a hardware producer, Ampex probably will concentrate on manufacturing units.

According to many, motion picture studios affiliated with record companies will benefit the most from the thrust into videotape.

After the initial jump into the market—20th Century-Fox and MGM with CBS's EVR, United Artists with Avco, etc.—studios will turn to their record labels for help.

Films being prepared initially for cartridge TV are on a non-

Tape Happenings

Concord Electronics, Los Angeles, has introduced a cassette recorder, model F-60, with an automatic shut off system for under \$60. . . . **B & B Import-Export Co.**, Troy, Mich., is showing an Alaron 8-track auto-home player, model B-895, at \$64.95. . . . **Ampex** is offering a new blank 8-track cartridge containing 64 minutes of record and playback time at 30 ips. The cartridge fits all 8-track players. It sells for \$2.95. . . . **Magnavox Co.**, Chicago, has acquired 40 percent ownership in **Struccioni Electronics, S.A.**, of Mexico, a manufacturer of consumer electronic products. . . . **PSO**, Helsinki, has introduced its first cassette products—a three-cassette release. . . . An "International Symposium of TV Cassettes" will be held Oct. 12-14 at the Ambassador Hotel in Los Angeles. Exhibitors will be Sony, CBS/Motorola and Avco.

exclusive basis. Like CBS and RCA, Warner Bros. MGM, Disney, United Artists, among others, all have programming advantages.

Warner Bros. can draw product from Atlantic, Elektra and Warner Bros. Records, while United Artists, likewise, can call on Liberty and United Artists Records for programming assistance. MGM and Disney are in similar situations.

Tele-Cartridge: Indie With 'How to' Projects

• *Continued from page 12*

win will "teach" the course, cooking, cosmetics, world travel, sex education, photography, exercising, musical instruction, music anthology, gardening, sports (golf, tennis, billiards, fishing), medical and law.

Nippon Herald, Keitsu Kigyo Co.

TOKYO — Nippon Herald, producer of foreign films, and Keitsu Kigyo Co. have jointly formed Japan Vicotte Co. to sell videocassette machines.

The units will be sold under the Vicotte brand. Matsushita Electric will manufacture the videocassette players. Nippon Herald will product software for the joint company.

New Warehouse Opened by NMC

LOS ANGELES — NMC Corp., tape and record rack merchandiser, opened a 45,000-square-foot warehouse facility Thursday (17) in Gardena, Calif.

The facility includes executive offices and shipping, said Bill Muncy, branch manager.

A series on the practical approach to law has been assigned to several legal students writing the script at a Northern California university.

A pet project for Tele-Cartridge Enterprises will revolve around children's programming.

Projects are being developed in several areas to fit the needs of children's hospitals, day-care centers, CATV, etc. Software includes a series of folk tales called "Treasures and Things." Other plans call for programming in "The Little Homemakers," "What Would You Do, If . . ." and "Castles & Kings."

George LeFave, choreographer and photographer, and Mara Lideks, writer, are working together on developing the children's series. The company also will creatively work with Jay Scher, formerly with Sony/Superscope, in promotion and advertising.

Other merchandising areas Tele-Cartridge Enterprises will be involved in includes industrial training, business seminars, industrial courses and educational series.

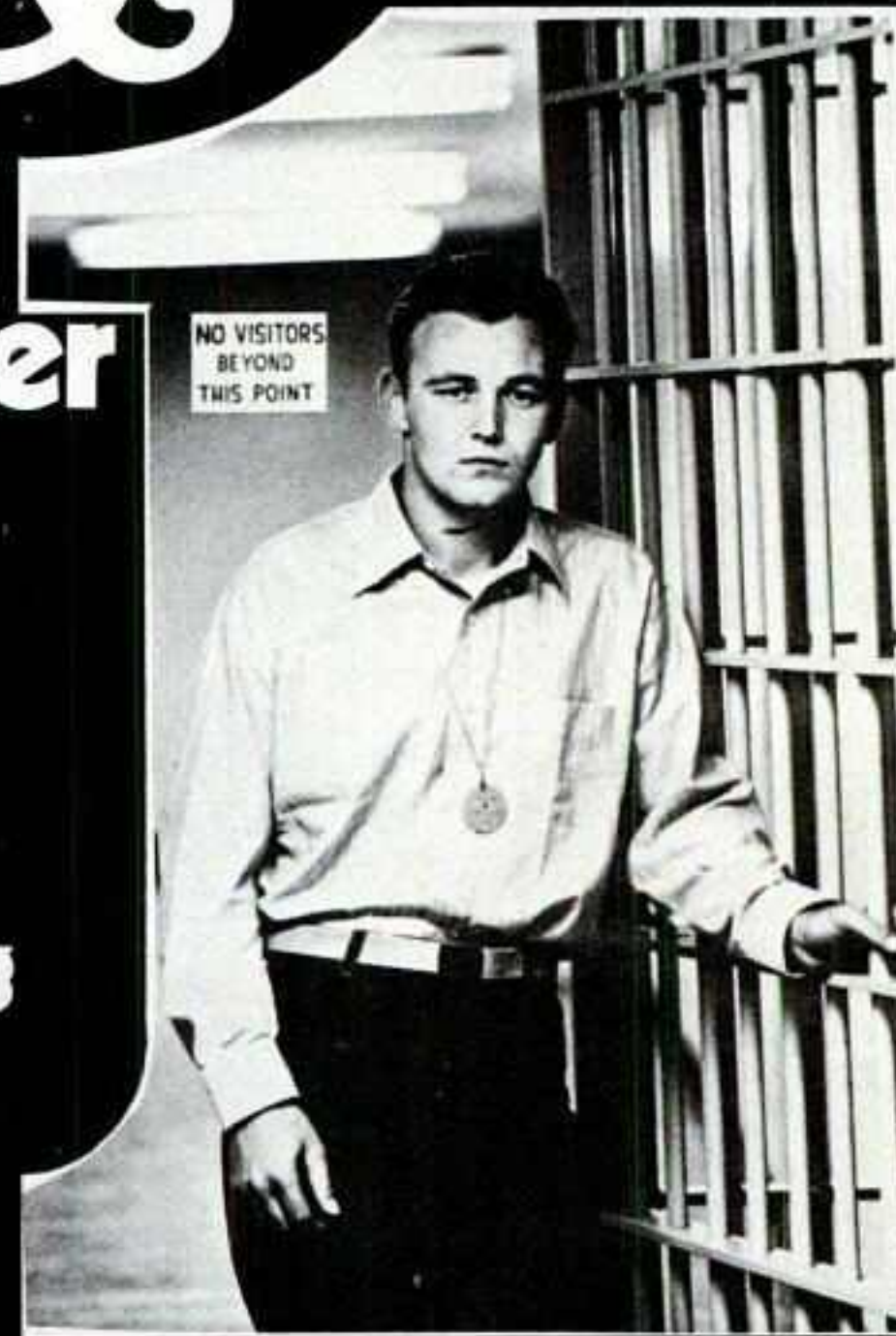
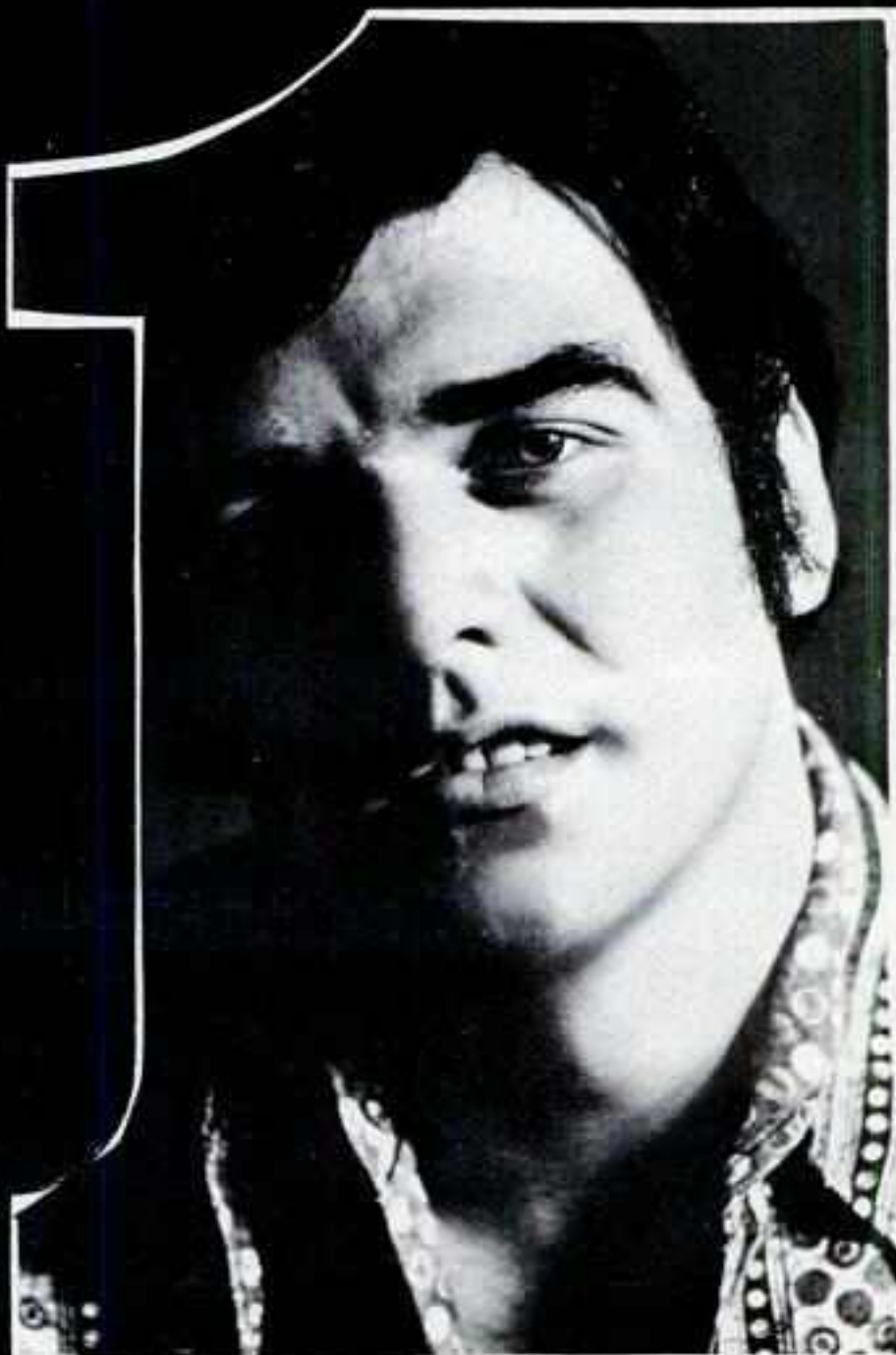
Realizing that a mass consumer market is "about 3 to 5 years away," Fritz believes a "running start is essential for software producers in preparing for a new entertainment/communications medium."

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PROLIF TG 4376

Tommy & Johnny

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Gettin'
it together
The Phones
Don't Quit!!!
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to the DJ's &
Distributors
that are making
it Happen.



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"One Hell of
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— Al Caldwell
KILE Galveston, Texas
"Smash Hit Going
all the Way"
— Rusty Draper
Heavy Play on . . .
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KENO Las Vegas, Nevada
KGFV Kearney, Nebraska
KVCL Winfield, Louisiana
WSRS Worcester, Massachusetts
KSFT Fort Stockton, Texas
KCBM Reno, Nevada
WRAC Racine, Wisconsin
WHAY Elkins Park, Pennsylvania
WASA Harve de Grace, Maryland
WNNI Branchville, New Jersey
WMAF Madison, Wisconsin

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NARM 1970 TAPE CONVENTION AGENDA

Sept. 20-23, FAIRMONT HOTEL, DALLAS, TEXAS

SUNDAY, SEPT. 20

REGISTRATION 12:00 Noon
COCKTAILS—International Ballroom, Lobby Level 6:00 P.M.
DINNER-MEETING—
International Ballroom, Lobby Level 7:00 P.M.

OPENING BUSINESS SESSION

Chairman of the Evening Jack Frankford
Opening Remarks James Schwartz, President, NARM
Speaker Alvin Barshop, General Manager, Special Products Div., Panasonic Corp.

"THE EQUIPMENT MARKET"

Speaker Donald England, Vice Pres., Marketing, Capital Records, Inc.

"MERCHANDISING THE CARTRIDGE AND CASSETTE"

Speaker Jules Yarnell, Laporte and Meyers
Speaker John Clark, Abeles and Clark

"THE ILLEGAL MARKET IN TAPE"

Moderator Lee Zhitto, Editor, Billboard Magazine

PANELISTS

Albert Berman Harry Fox Agency
Henry Brief Recording Industry, Ass'n of America
James Schwartz Schwartz Bros./District Records
Earl W. Kintner NARM General Counsel, Arent, Fox, Kintner, Plotkin and Kahn

MONDAY, SEPT. 21

REGULAR MEMBERS—
BREAKFAST-MEETING—Gold Room 7:45 A.M.-9:45 A.M.
PERSON TO PERSON CONFERENCES—
Regency Ballroom, Mezzanine 9:45 A.M.-1:00 P.M.
LUNCHEON—Gold Room 1:15 P.M.-2:15 P.M.
PERSON TO PERSON CONFERENCES—
Regency Ballroom, Mezzanine 2:30 P.M.-6:00 P.M.
DINNER MEETING—
International Ballroom, Lobby Level 7:00 P.M.

BUSINESS SESSION

Chairman of the Evening James Schwartz
Speaker David Boyd Chase, J. K. Lasser & Company

"IS THERE A PROFITABILITY GAP?"

PANEL DISCUSSION

Moderator Al Bell, Executive Vice Pres., Stax/Volt Records

PANELISTS

John A. Billinis Executive Vice Pres., Alta Distributing Co.
Amos Heilicher President, Pickwick International
Arnold Greenhut President, Transcontinental Music Corp.
Jay Jacobs Vice President, Knox Record Rack Service
Donald Hall Vice President, Ampex Corporation
Jack Loetz Executive Vice Pres., Decca Records
Irwin H. Steinberg President, Mercury Record Corporation

TUESDAY, SEPT. 22

BREAKFAST—Gold Room 7:45 A.M.- 8:45 A.M.
PERSON TO PERSON CONFERENCES—
Regency Ballroom, Mezzanine 9:00 A.M.-12:30 P.M.
LUNCHEON—Gold Room 12:45 P.M.- 1:45 P.M.
PERSON TO PERSON CONFERENCES—
Regency Ballroom, Mezzanine 2:00 P.M.- 6:00 P.M.
DINNER-MEETING—
International Ballroom, Lobby Level 7:00 P.M.

BUSINESS SESSION

Video—New Horizons in Home Entertainment, Part I
Chairman of the Evening Mort Nasatir, Publisher, Billboard Magazine

Video Presentations

Ampex Cartridge Videotape Richard J. Elkus, Jr., Genl. Mgr., Ampex Corp., Educational & Industrial Prod. Div.
Avco Cartrivision Frank Stanton, President

North American Philips Videocassette Gerald Citron, Mkt. Mgr., Industry Sales, Home Entertainment Prod. Div.
Panasonic Videocassette Alvin Barshop, General Mgr., Special Products Div.
Sony Videocassette Shigemi Nakano, Vice Pres., Videocassette Dept.

VIDEO DEMONSTRATIONS

Panasonic Far East Room
Sony State Room
Video demonstrations will be held immediately following the meeting. They will also be held Wednesday morning, 8:45 A.M.-10:30 A.M.

WEDNESDAY, SEPT. 23

BREAKFAST—Gold Room 7:45 A.M.-8:45 A.M.
PERSON TO PERSON CONFERENCES—
Regency Ballroom, Mezzanine 9:00 A.M.-12 Noon
LUNCHEON-MEETING—
International Ballroom, Lobby Level 12:15 P.M.

BUSINESS SESSION

Video—New Horizons in Home Entertainment, Part II
Chairman Mort Nasatir, Publisher, Billboard Magazine

PRESENTATION AND DEMONSTRATION

CBS/EVR Morton J. Fink, Vice Pres., Special Projects

QUAD-8 DEMONSTRATIONS COURTESY OF RCA AND MOTOROLA Home and Automobile

Monday and Tuesday 8:30 A.M.-10:00 A.M.
11:30 A.M.- 2:30 P.M.
Century Room—Mezzanine

TAPE CONVENTION COMMITTEE

Jack Grossman, Chairman; Grady Brown, Jack Frankford, Merritt Kirk, James LeVitus, Mort Ohren, Allan Walk.

Officers and Speakers of the NARM Tape Convention



Jules Malamud
NARM Executive Director



James Schwartz, NARM president
President of Schwartz Bros.



David Boyd Chase
J.K. Lasser and Company



Irwin H. Steinberg
President, Mercury Record Corp.



Amos Heilicher
President, Pickwick International



Earl W. Kintner
NARM General Counsel



John Billinis, Exec. Vice Pres.
Alta Dist. Co.



Donald V. Hall
Vice Pres. Ampex Corp.



Jack Grossman
Pres., Merco Enterprises
Chairman, 1970 NARM
Tape Convention



John Clark, Esq.
Abeles and Clark



Jules Yarnell, Esq.
Laporte & Meyers



Gerald Citron, Marketing Manager
Industry Sales
North American Philips



Al Bell, Executive Vice
President, Stax-Volt Records

EVR Goes to Campus Via Lecture Circuit

• Continued from page 30

that are considered among the most direct and uncensored source of information available on campus today.

According to APB's president, Robert P. Walker, who announced the program jointly with Lloyd W. Singer, vice president and director of Education and Training Products, Motorola Systems, Inc., Educational Video Corp. (EVC), a subsidiary of APB, will incorporate the parent company's Fourth Media philosophy of unrestricted and uninhibited views into the program.

Said Walker, "The APB introductory package, including a Teleplayer unit and 10 cartridge programs, will be priced at about what many colleges pay for a

single top lecturer."

He continued, "Through the medium of EVR, speakers like Bernadette Devlin, who might be able to reach only 40 cam-

puses on a visit to this country, can now greatly extend their reach, and still present an unfiltered message."

APB is now filming pilot productions and will be going to 50 selected schools next month with programs and Teleplayer units in order to test student reaction prior to establishing program content for the initial series. The introductory programs will deal

specifically with the subjects and issues most relevant to the contemporary college generation.

The APB catalog of cartridge programs will also include popular entertainment, lecture series, educational programs, sports specials, short feature films and a wide variety of other products.

Under the cross-marketing arrangement with Motorola, APB,

in addition to producing its own programming, will also act as campus distributor for Motorola's library of cartridge programs.

In turn, Motorola has acquired rights to distribute APB programming to its own markets, including hospitals, hotels and motels, government agencies, and eventually the home consumer.

NEW LONDON CASSETTE LINE

NEW YORK—London Records is launching a budget cassette line. The cassettes will be manufactured at London Records' plant in England and distributed by London's 29 distributor outlets here. All other regular priced London tapes are still only available through Ampex. For details see story on Page 3.



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Tape CARtridge

Budget Tape Battle Charges In the U.K.

By RICHARD ROBSON

THE BUDGET tape battle is on in the U.K. And the first company to take the plunge is a photographic accessory distributor, which is making its first venture into the music industry with the release of 24 low-price cassettes and cartridges next month.

The firm that has beaten the record business at its own game is Arrowtabs, which aims to have its tapes in the shops on Oct. 23, although they will be previewed the same week at the International Audio and Music Fair. Cassettes will retail at a recommended price of \$3.59 and cartridges at \$4.79.

Metrosound, which will be duplicating Arrowtabs' product, and Pickwick International are both planning to launch budget tape lines but not before the end of the year at the earliest.

Arrowtabs' first issue, comprising twelve albums in both configurations, will be cover versions of previously recorded soul and middle-of-the-road titles. The company is preparing a special logo for marketing the tapes and Arrowsound is being considered as a possible brand name, although nothing definite has been decided.

A distribution deal with a tape major is being sought by the company to supply product to record outlets while Arrowtabs will use its own sales force for selling to hardware dealers and "any other retailer that's interested."

The firm, based at Cricklewood in north London, sees the move as a logical extension of its "existing leisure market activities." Managing director Maurice Mindel told RR: "It was in fact the number of photographic dealers stocking tape hardware which made us take a closer look at this market."

"We're taking a gamble, but I think budget tape is going to open up a whole new market. There is no doubt that everyone is waiting for low-price cassettes and cartridges to come."

A heavy promotion campaign is being prepared for the launch, which will be backed up by consumer and trade advertising point-of-sale material and leaflets.

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Tours of U.S. by Foreign Acts Essential: Uttal

NEW YORK—Tours of the U.S. are essential to sustain a foreign record in the American market. That's the opinion of Larry Uttal, president of Bell Records, who said that the foreign acts must be seen here live

Rock Island Pitch Set

NEW YORK—A promotion campaign, including personal appearances and performances, has been set for Rock Island, Project 3 Records' new rock group. The group has just finished its first album for the label. They will open at Ungano's in New York, Friday (26). The group will then appear at the Electric Circus in New York, Wednesday (30) for five days. Rock Island will appear Oct. 10 at Muhlenberg College in Connecticut with the Guess Who. They will also appear at Pennsylvania Military College with Melanie Oct. 30; Villanova University with Mountain Oct. 31; and with Traffic at Muhlenberg College Nov. 19. Other tour dates are being arranged as Project 3 promotion men and salesmen are fanning out across the country, introducing the album.

and build the kind of following that will stay with them and not fluctuate from record to record depending on current air play.

Bell, which recently had its gold-garnering Vanity Fare in from England for a tour of the U.S., is expecting to have no less than five foreign groups in this country for live performance and television exposure. The list includes a return for Vanity Fare in January, Birth Control from Germany in September, Rumpelstiltskin from England and Amon Duul from Germany in October, and Hardin York from England in November.

"Even when the act is coming here on the heels of a gold record, as was the case with Vanity Fare ('Hitchin' a Ride'), the involvement of the record company must be total to derive full benefit for all concerned," Uttal said. "Our publicity and promotion staffs work closely with the booking agency from the moment that the decision is made to bring the act to this country. We alert our distributors and regional men in every area where the group will be appearing and make direct contact to radio stations, newspapers and local television in each city. At the same time, we coordinate with the agency in setting national television."

Uttal added, "We try to get a TV film in advance that we can move around in front of the group and we arrange to have them hold a few days for us in New York so that we can set their national publicity in motion before they begin traveling. Our people work on in-store appearances where it is possible and we are in daily contact with the promoter or club owner on every date."

Uttal added, "Naturally, this throws a great strain on our staff but the need, in our opinion, is essential. Just the getting to know each other on a direct, first-person basis makes all the difference as does their knowledge of our needs and our market. Equally important, each tour teaches us a little more about how best to handle all of the myriads of details and how to judge the effectiveness of the various people that we're working with. It's essential that no bad experience spoil a tour and we make it a point to see to it that something like that doesn't happen. Many times, a well-staged party can be the ice-breaker that makes the difference. Where something like that is feasible, we work out all details with our

(Continued on page 42)

Four Tops in English Tour

NEW YORK — The Four Tops, Tamla Motown group, began a cross-country tour of England Sept. 17. The tour includes concert dates and television engagements.

In addition to dates in England, the group will do TV shows between Monday (21) and Friday (25) in Holland and Germany, and concert dates in Milan, Rome and Naples. In England, they will appear on "Top of the Pops" Wednesday (30).

Tamla Motown released in the U.K. the Four Tops' single "Still Waters (Love)" and "Still Waters (Peace)" on the day of their arrival. The songs are from the group's latest album, "Still Waters Run Deep."

Fehmarn Festival a Fiasco—Hopes Killed for 'Woodstock'

HAMBURG — The financial failure of the Open Air Festival—"Love & Peace"—which was held on the Baltic island of Fehmarn earlier this month has probably killed any hopes that German promoters might have had of "doing a Woodstock."

The Fehmarn festival ended with a deficit of at least \$81,750.

On the Saturday of the three-day festival—which took place between Sept. 5-7—15,000 pop fans packed the rented meadow area, but rain and storms—and

the threat of rocker hooliganism—cut the attendance figure on the final day to around 6,000.

And on top of this, of the groups which were booked to appear The Taste, Colosseum and Keith Emerson did not turn up. And Ten Years After did not perform because of a money dispute.

Acts which did appear were Sly & Family Stone, Canned Heat, Ginger Baker's Airforce, Jimi Hendrix, Keef Hartley, Mungo Jerry, Alexis Korner, the Faces and others.

Because of the cold and stormy weather, not many of the thousands could hear the music.

Organizers of the festival were Kiel students Christian Berthold and Helmut Ferdinand. Before the festival began, costs had been estimated at \$163,500, which included payment to more than 30 bands and about 120 artists which amounted to \$76,300.

The organizers expected to sell 100,000 tickets, priced at between \$4.08 and \$9.53.

Germany's most popular sex-advice and erotic trade magazine, Beate Uhse, sponsored the Love & Peace Festival to the tune of \$54,500.

Don Cooper on European Tour

NEW YORK—Don Cooper, Roulette artist, is on a four-week tour of concert dates throughout Europe. It's Cooper's first overseas tour. Touring with Blood, Sweat & Tears, Cooper is scheduled for dates at London-Royal Albert Hall, Thursday-Friday (24-25); Manchester at Belle Vue, Sunday (27); Paris at Gaumont Palace, Tuesday (29); and Munich at Kronebau, Oct. 1. Cooper's current album, "Bless the Children," is hot in the European market. He is scheduled to return to the U.S. in the early part of October.

Talent In Action

MOUNTAIN, MYLON

Capitol Theater, Port Chester, N.Y.

Mylon, a former member of the Lefevre gospel singing family, brought an excitement to the stage here Sept. 12, akin to a good old-time revival meeting. But it was Mountain, lead act on the bill, that brought the audience to its feet for five standing ovations. In fact, the entire sellout crowd of 1,800 (at \$5.50 per ticket) stood up through the encore of "Mississippi Queen," the recent hit single of the Windfall Records group.

Mylon Lefevre, making his debut the night before, is a Cotillion Records artist. Most of his tunes were shouting message songs to a heavy rock beat written by himself. The messages were not so much religious as contemporary. "Gospel Ship," was a good, loud closer. He was backed by three black girls and a rock group. Songs ranged from "Hitch Hike" and "Peace Begins Within" to a soft "Contemplation" and a building "Searching for Reality."

Mountain, of course, could do no wrong. Led by Felix Pappalardi and Leslie West, their works included "Theme From an Imaginary Western" and "For Yasgur's Farm." On "Stormy Monday," the improvisations of the four-man group, with drum work ranging from pounding to exotic by Corky Lang, ventured so far afield from the blues base that they finally ended it some 20-30 minutes later in a Caribbean type of rhythm. West was sensational on lead guitar, bringing down the house on a solo.

CLAUDE HALL

JOHN MAYALL ENOCH SMOKY

Aragon Ballroom, Chicago

John Mayall, complete with yet another new group of musicians, gave one of the better performances of his career here Sept. 11. While Mayall's drumless group drew several standing ovations, Enoch Smoky, a trio from Iowa, played its own brand of loud, brash rock.

Mayall's new group is all electric, with himself on guitar, electric piano and harmonica, Larry Taylor on bass, Harvey Mandel on guitar, and Don (Sugar Cane) Harris on electric violin. While Mayall vocals were as bluesy as ever, the show was stolen by Harris. A veteran of several groups ranging from John Coltrane to Frank Zappa, Harris' violin wove in and out of the songs, adding depth and swing to some and taking a fiery lead on others. All of the songs performed were from Mayall's forthcoming Polydor album, "USA Union."

Enoch Smoky showed it could adapt to either other people's compositions or its own. The group's original tunes tended to be less bone shattering and more lyrical than the other tunes. The lead guitarist has the too familiar act of waving his arms and tossing his guitar around (a la Pete Townshend of the Who), but it didn't interfere with the music. Smoky has yet to release its first record.

GEORGE KNEMEYER

BYRDS GREAT JONES

Fillmore East, New York

The Byrds, with only Roger McGuinn left from the original group, showed they still are one of the classiest groups on the pop scene at Bill Graham's Fillmore East in the first show, Sept. 11.

Tonsil Records' Great Jones, graduate of Fillmore East's old New Group Series, showed considerable promise as the opening act, while Atco Records' Delaney & Bonnie & Friends were enthusiastically received despite a repeti-

tiveness in material and performance.

But, it was Columbia Records' Byrds, a departure from the heaviness of the other acts, who stole the night. McGuinn's distinctive voice, the use of all four members on vocals, and good instrumental support, especially from guitarist Clarence White, all contributed to the Byrds' sound with such favorites as "Eight Miles High," "You Ain't Going Nowhere" and "Jesus Is Just Alright."

White did country-style vocals in fine style, while drummer Gene Parsons and bass guitarist Skip Battin were big assets. Parsons also played first-rate harmonica.

Lead guitarist Billy Cadieux was especially promising for Great Jones, who also consisted of David Tolmie on bass guitar and vocals, and Gary Kollarus on drums. Once this unit develops a distinctive identity, it should be heard from more.

FRED KIRBY

ARTHUR PRYOCK

King of the Road Inn, Nashville

Not many months ago, in a radio interview, Arthur Pryock said somewhat facetiously that he has been singing for some three decades just to practice for that big day. The King artist showed that practice has made perfect, or as nearly perfect as artistry can be. Pryock, who has done it all, is doing it better than ever.

Appearing in three shows on opening night recently at the rooftop of the King of the Road Inn he belted out the oldies in the early show, made a transition to old and new in the second, and leaned pretty much to the newer material in the nightcap, with an occasional welcome lapse into the past.

Hitting heavily on ballads, his "Lovely Way to Spend an Evening" was an omen of what was to come. He medlied with "Hello, Young Lovers" and "Foggy Day," then did a duet with pianist-singer Bu Pleasant on "The More I See You."

Miss Pleasant deserves far more than a passing mention. A great soul singer, she is equally effective with feeling as a vocalist or a musician. She not only complemented the show, she gave it a lot of extra class.

Before the night was over, Pryock had run the gamut of his older tunes with various labels, and the more recent ones with King, and he was met with a great deal of applause. His routines are so polished, his performance time seems short.

Pryock is cutting an LP at the same time he is performing nightly, and he isn't stinting on either.

BILL WILLIAMS

ALLMAN BROTHERS BAND

CROWFOOT

Scene, Milwaukee

Two different forms of the blues and its affect on rock music were displayed here Sept. 4. The Allman Brothers Band took the audience on an excursion into the fine art of meaningful jamming while Crowfoot played the fairly short, snappy rock tunes.

The Allman Brothers, led by Duane and Greg Allman, showed that their time as studio musicians has been well spent (Duane's guitar can be heard on many Aretha Franklin records). Duane and Dave Betts usually took alternate lead guitar parts, although on the long instrumentals that closed each set, they play off and around each other, seeing how high they can take the music. Greg manned the organ and vocals, including a searing organ solo on "Stormy Monday." The music was fine throughout, especially some numbers from the sextet's forthcoming Atco Records LP.

Crowfoot, on Paramount Rec-

(Continued on page 42)

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Westerman Has Tribes as Following for His Fests

NEW YORK—Rock festivals—considered a prime exposure medium for establishing an artist—may be in short supply, but Floyd Westerman won't suffer; he has his pow wows. A Sioux Indian, Westerman is teaming with Perception Records to promote his new album at such far-flung outposts as the Crow Festival in Montana, a gathering of American Indian tribes, a concert at the Rosebud Sioux reservation at Pineridge, S.D., a reservation in Minnesota, and the Mohawk reservation in Canada. Most of these have been at Indian youth conferences attended by as many as 3-4,000 Indian children. And there were 25,000 Indians at that Crow Festival.

All this is a concentrated effort, guided by Terry Phillips of Perception and Today Records, to not only make Westerman's "Custer Died for Your Sins" album a bestseller, but establish Westerman as a major artist. Westerman's album, incidentally, is already receiving airplay on such country music powerhouses as WPLO in Atlanta, WWOL in Buffalo, and WENO and WSM in Nashville, but progressive rock stations such as WBCN-FM in Boston, WABX-FM in Detroit, and WNEW-FM in New York. He sings like a country artist, but his songs pack strong messages ranging from ecology to how Indians have been mistreated.

A key part of the promo-

tional effort to establish Westerman is spontaneous action on the part of various Indian groups and college student organizations. The American Indian Movement out of Indianapolis is selling Westerman's album to raise funds, as is the Intertribal Council in Sacramento. College students at the University of Oregon are selling his LP to raise funds for a Native American Student Union. A group at the University of Wisconsin is also raising funds through the LP.

Cullum to Back Ellington Show

SAN ANTONIO — Jim Cullum Sr. and Jim Cullum Jr., of the Happy Jazz Band who have two record companies, Audiophile and Happy Jazz Inc., have organized a musical producing firm that will sponsor for their first attraction, Duke Ellington and his orchestra at the HemisPalaza Theatre for the Performing Arts on Nov. 4. The Cullums plan to present the top world attractions here on a regular basis. They will continue to appear here at the Landing, local nightclub, with the Happy Jazz Band.

Signings

Errall Garner has signed with Mercury Records. The deal is for the U.S. and Canada. Garner's first Mercury LP, "Feeling Is Believing," will be released later this month.

The Clancy Brothers, formerly with Columbia, signed with Audio Fidelity Records with an album due this fall. . . . Gloria Taylor, who had a soul hit with "You Gotta Pay the Price" on Silver Fox, joined Mercury, where "Yesterday Will Never Come Again" is her initial disk. . . . RCA's Liz Anderson signed with Buddy Lee Attractions for management and booking. . . . Alan Price has been signed by the Robert Stigwood Organization for management and recording in North America with Warner Bros. . . . Sunshine to Scepter, where "Together Again," produced by Larry Weiss, is the first release. . . . Helen O'Connell to Stereo Dimension with a single due this month and an album shortly after. . . . Trudi joined 20th Century-Fox, with "Monday Mornin' Man" and "Love Is a One Time Thing" as her debut disk. . . . Comedienne Gerri Gale to Heyer Records of Maryland. A series of albums on topical topics is slated.

KRUPA TO AID RETARDED KIDS

NEW YORK—"A Night With Gene Krupa," combining a softball game and jazz, is slated for Saturday (26) at Memorial Field, Mt. Vernon, N.Y., to benefit the Central Westchester League for Retarded Children.

Gene Krupa's Quartet will play the jazz segment, and the Krupa All-Stars will play the Celebrity Sports Stars in the softball game. The tickets (\$2) can be obtained by a phone call to WH 9-9300, Ext. 69.

Persuaders Put Rock Beat Into Salvation Army Drive

ATLANTIC CITY—The Salvation Army's gone hip with its Boardwalk concerts and revival meetings here. No more brass bands heavy with oompa tubas, always off key. The Salvation Army's bid to get the attention of Boardwalk strollers is a rock group complete with miniskirts and bell bottom pants.

Four men and two girls, the Persuaders, the Salvation Army's musical draw at Boardwalk and South Carolina Ave. this summer, drew the largest crowds in anyone's memory to the Army's

combination concerts and evangelical meetings.

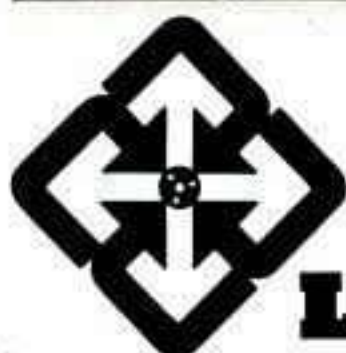
The Persuaders put a rock beat into the old Salvation Army appeal. The group's leader, Barry K. Durman, is a 22-year-old senior at Northeastern Collegiate Bible Institute in New Jersey. Joining Durman were four schoolmates and the sister of one. The schoolmates were Robert Gee, a 21-year-old junior at the Bible school; Chris Guppert, 23, the group's preacher and a graduate student; Paul Jackson,

(Continued on page 42)

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Threshold's **Moody Blues** play Syracuse's War Memorial Auditorium, Sunday (20); the University of Vermont, Monday (21); Boston's Music Hall Theater, Tuesday (22); Felt Forum, Wednesday (23); Cleveland's Public Auditorium, Thursday (24); Cincinnati's Gardens, Friday (25); Duke University, Saturday (26); and Philadelphia's Spectrum, Sunday (27). . . . Philips' **Frankie Valli & the 4 Seasons** give concerts at the Coliseum, Charlotte, N.C., Thursday (24), and the Civic Auditorium, Greenville, S.C., Saturday (26). . . . "Tighter and Tighter," a Roulette hit as arranged by **Jimmy Wisner** for **Alive & Kicking**, will be featured in the soundtrack of the film, "Rabbit Run."

Capitol's **Jimmy Helms** opens a seven-day engagement at Paul's Mall, Boston, Monday (21). . . . Jon Lord of Warner Bros. Deep Purple and Tony Ashton are writing the score for Spangler Productions' "The Last Rebel," a film featuring **Joe Namath**. . . . **Dorian Rudnytsky**, bass guitarist and cellist for Columbia's **New York Rock Ensemble** is playing cello for Graham Nash's next solo album for Atlantic. . . . Decca's **Clyde McPhatter** is appearing at the Turning Point, Milwaukee, through Monday (21). . . . Mary Jane Public Relations has moved to 1841 Broadway. . . . Cotillion's **Mylon** play Kleinhans Auditorium, Buffalo, Wednesday (23); University of Rochester, Thursday (24); Colgate University, Friday (25) and Central Connecticut College, Sunday (27). Capitol's **Steve Miller Band**,

Janus' **Mungo Jerry** and Deram's **Clouds** play **Bill Graham's Fillmore East**, Friday (25) and Saturday (26). Harvest's **Pink Floyd** give two shows Sunday (27). . . . A&M's **Humble Pie** plays **Don Law's Boston Tea Party** for three nights beginning Friday (25). . . . Capitol's **Jimmy McGriff** has opened his own club, Jimmy McGriff's Golden Slipper, at 57 Brantford Place, Newark, N.J. . . . **Will Crittendon**, president of Third World Productions, Inc., has arrived here to set up main offices and to make arrangements for his group, **Will Crittendon & the Third World People**, to play New York.

Rare Earth's **Toefat** will appear with Atco's **Derek & the Dominos**, when the latter group begins its U.S. tour, Oct. 15 at Rider College. The show also plays Philadelphia's Electric Factory, Oct. 16-17; Syracuse's War Memorial, Oct. 18; and Boston's Music Hall, Oct. 22. . . . **Larry Weiss** sings the title theme, "Goodbye Mother Earth," for the film tentatively entitled, "Mother Earth," which deals with the NASA program. . . . Janus' **Funkadelic** plays the Cheetah, Tuesday (22), Friday (25) and Saturday (26); Toledo University, Oct. 2; Central State University, Dayton, Ohio, Oct. 3; Boston's Sugar Shack, Nov. 16-22; and Detroit's Driftwood Lounge, Dec. 25-Jan. 3.

Decca's **Karen Wyman** plays the Persian Room of the Plaza Hotel, Dec. 9-22. She also will perform at Suttmiller's, Dayton, Nov. 16-21. . . . Warner Bros. **Hard Meat** appeared at Philadelphia's Electric Factory, Sept. 18-19. The group also plays the Boston Tea Party, Thursday (24) and Friday (25), and

Detroit's Eastown Theater, Friday (2) and Saturday (3). . . . CTI's **Freddie Hubbard** is on a European tour through next month. . . . **Milva** sings at Carnegie Hall, Sunday (4). . . . **Barry Gibb** of the **Bee Gees** was married to Linda Gray early this month in London. . . . Cadet Concept's **Archie White-water** has a national tour next month to promote their debut album. . . . **Art Talmadge**, president of Musicor, became a grandfather, Sept. 8, when his daughter, **Mrs. Edward Sussman** of Beechurst, N.Y., gave birth to a son.

FRED KIRBY

CINCINNATI

Israel Horowitz, Decca producer, put in two days here last week cutting advance tracks with the Cincinnati Symphony Orchestra on two albums by **Roberta Peters** and **James Brown**. The artists will add their voices in two weeks—Roberta in New York and James in Nashville. . . . **Vivienne Della Chiesa**, who formerly headed her own "Vivienne" show on WLW-T, opens Tuesday (22) in Reno, Nev., for a three-week stand on the same bill with comedian **George Gobel**. She's set for a three-weeker in December at one of **Howard Hughes'** Las Vegas niteries.

Jack Carnegie, WSAI general manager, is producing an album made up of hits of recent years which the station will sell for the benefit of the local Fraternal Order of Police Association's scholarship fund. An advance-royalties check of \$2,500 has already been tendered the FOPA by the station. . . . Cincinnati's first international Folk Festival will be held Nov. 7-8 at the Convention-Exposition Center under auspices of the Travelers Aid-International Institute.

WCPO-TV has cut **Len Mink's** 30-minute, prime-time music show from its fall-winter schedule to permit the singer to sign a personal-management contract with Creative Management Associates to handle him for appearances on a national scale. . . . The **Sounds**,

new soft rock-jazz trio, set for an indefinite stay at **Babe Baker's C'est La Vie Lounge** downtown. Comprising the unit are **Dave Youngblood**, guitar; **Michelle Youngblood**, electric bass, and **Jack Carter**, drums and vocals.

Ike and Tina Turner take their group into Music Hall for two performances Oct. 18. The **Neal Diamond** troupe plays the same spot Nov. 6. . . . The success of the Labor Day concert at the new Riverfront Stadium by the Cincinnati Symphony Orchestra, with **Van Cliburn** as special guest, has CSO executives mapping plans for three similar Stadium events for the summer of 1971. The recent symphony spectacular pulled more than 22,000 payees at \$2 for adults and \$1 for kiddies.

Decay Dick Cousins, who held sway the last five years at WCKY, has been signed to a long-term contract by WKRC to fill the slot recently vacated by **Joe Waldman**, now at WHIO Radio, Dayton, Ohio. It was recently reported that **Ron Britain**, formerly at WSAI here and now with WCFL, Chicago, would move into the WKRC vacancy, but Britain had a change of heart when WCFL sweetened the pot.

BILL SACHS

KLN Photos, Rock Specialists, Is Set

NEW YORK—KLN Photos, Inc., a new freelance firm headed by **Kevin Spleid**, **Neal Preston** and **Louis Gaudiosi**, the sole owners and employees, has been formed at 92-30 56th Ave., Elmhurst, N.Y., specializing in the rock music field.

Spleid, Preston and Gaudiosi who are on the permanent staff of **Rock and Changes** magazines, also have done work for other publications, as well as record companies, management and public relations firms, and rock theaters and clubs.

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Arranged by: Larry Wilcox

Recorded LIVE at: Garden State Art Center, N.J.

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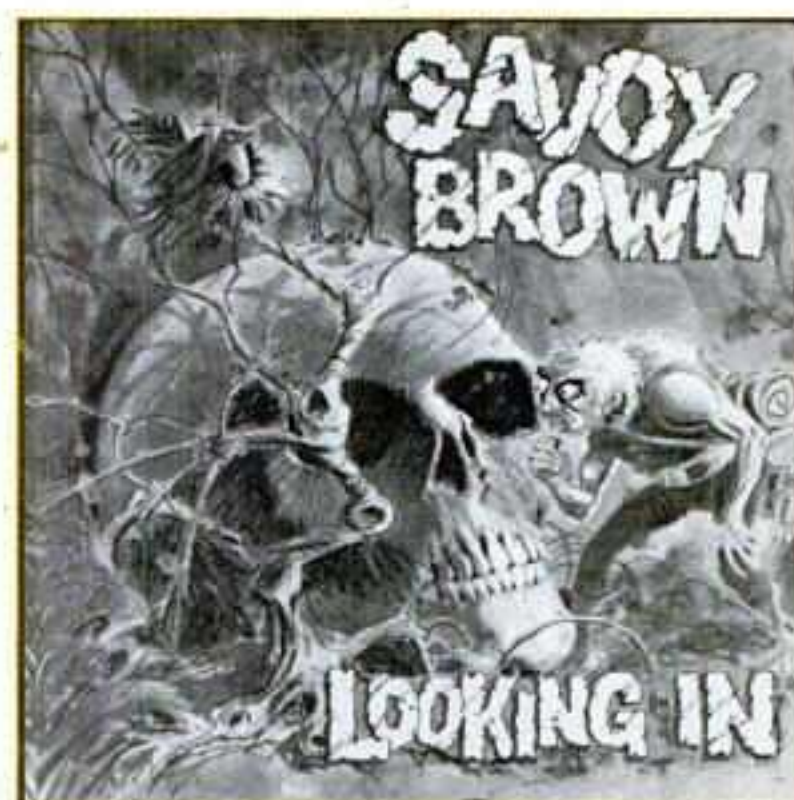
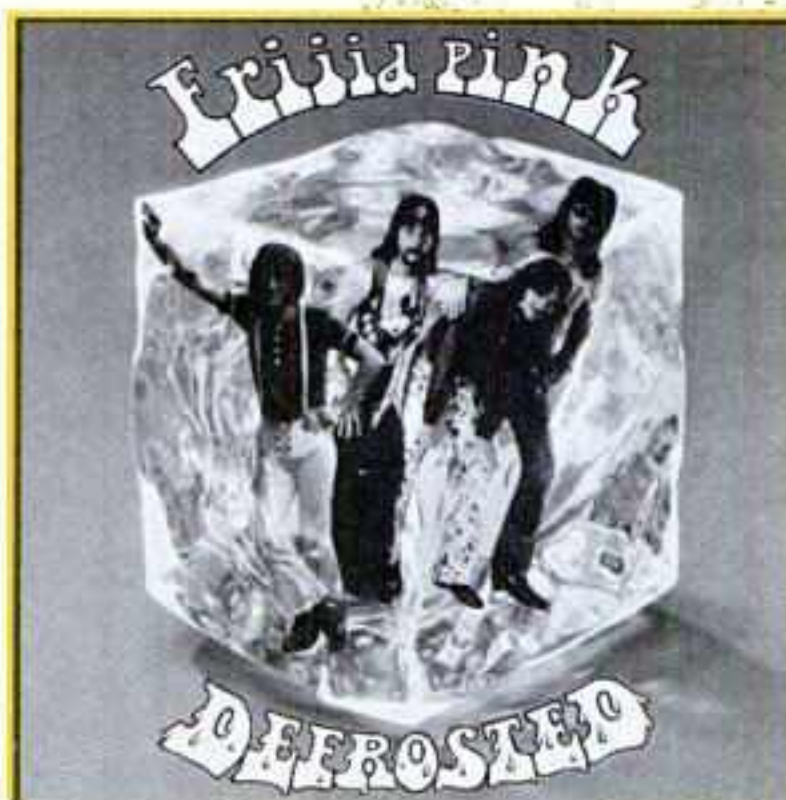
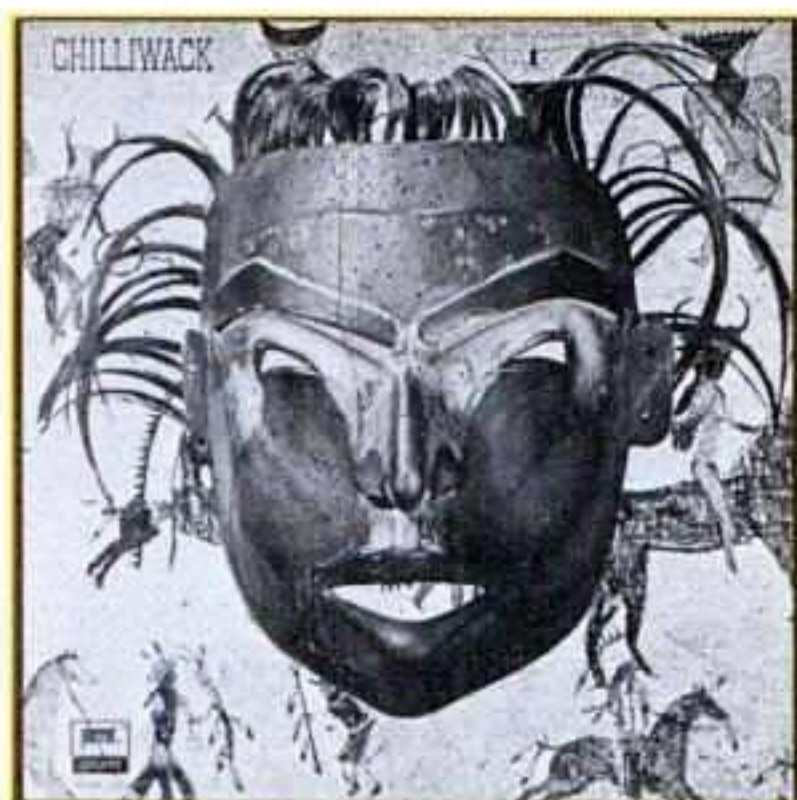
DAUGHTER OF DARKNESS

I HAVE DREAMED
LOVE'S BEEN GOOD TO ME
LODI
TRY A LITTLE TENDERNESS
WHAT THE WORLD NEEDS NOW
CAN'T STOP LOVING YOU
IF I AM'T GOT YOU
BROTHER CAN YOU SPARE A DIME
SEE-SAW

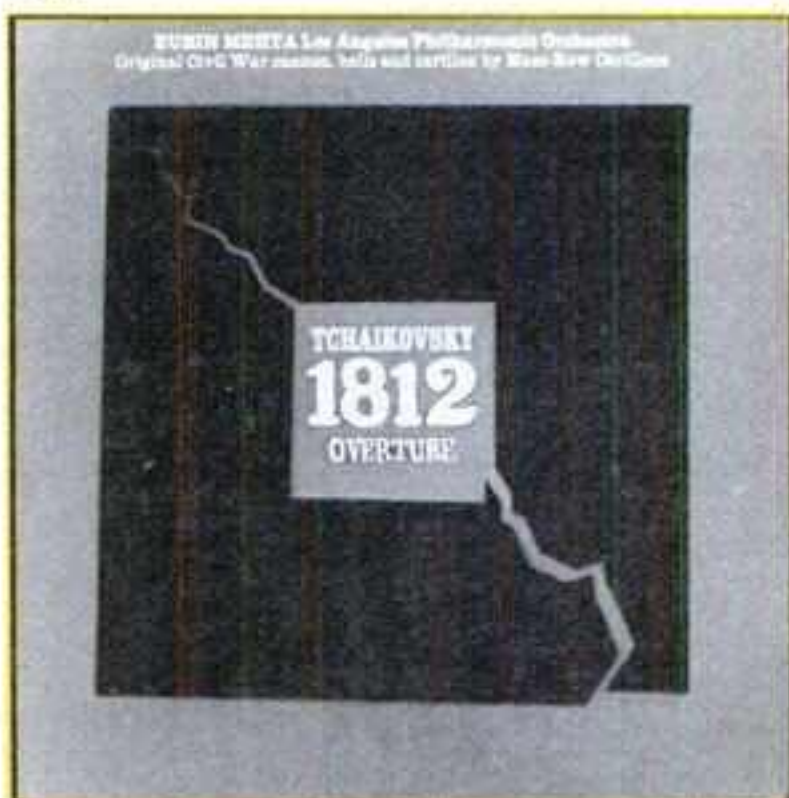
Mantovani
in Concert

MANTOVANI AND HIS ORCHESTRA





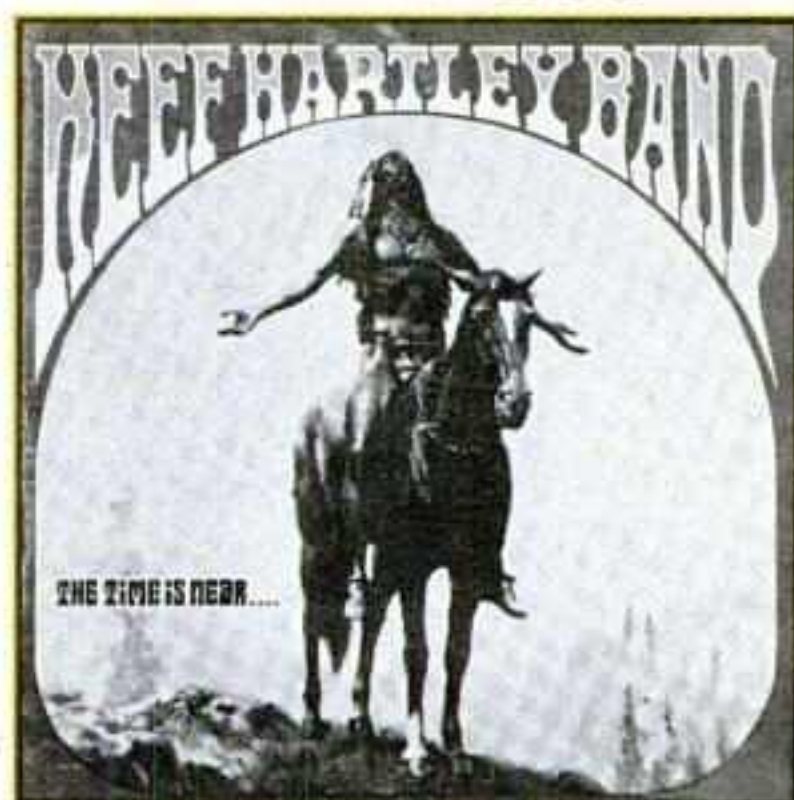
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Talent



ALIVE & KICKING is feted by their label, Roulette Records, at a recent party at Ungano's New York. With the group is Mickey Gonsler, third from right, of New York's teen Discomat.

Talent In Action

• *Continued from page 36*

ords, played lively and with conviction, although there was some sloppiness. Still, the band hasn't been together too long, and should improve with age to become a top draw. **GEORGE KNEMEYER**

LIVINGSTON TAYLOR

Quiet Knight, Chicago

Livingston Taylor, the brother of James, is only 19 years old, but he plays the guitar and sings like a veteran.

James is shy and seemingly embarrassed by all the attention, Livingston loves it. He has an outgoing manner that keeps the show flowing. His songs, while not as well known as James', are happy for the most part. He sings of his childhood in the Carolinas, truck drivers and other people he has met throughout his life. He is confident without being overbearing, and quickly won over the crowd here Sept. 6. Brother James may soon have to share the spotlight with Livingston.

GEORGE KNEMEYER

PAUL ANKA

Talk of the Town, London

Paul Anka, the diminutive Canadian who started off his opening night at the Talk of the Town in a slightly off-putting mood of brash and brassy self confidence, completely conquered the audience as he worked his way through a well-balanced program of songs laced with some astringent wisecracks.

With aggressive jauntiness and an unassailable belief in his own talent, Anka completely wore down the initial resistance of an audience which was clearly a little uncertain as to how to receive a superannuated teenage idol.

Anka, an accomplished songwriter and a surprisingly gifted comedian, is not the best singer in the world, and his opening number, "Raindrops Keep Falling on My Head" was full of uncertain pitching.

But he has a larger than life personality and a briskly assertive stage presence which triumphed to the extent that the audience were throwing flowers at the end of his encore.

Extremely well backed by the Jack Parnell Orchestra, Anka included a medley of "the songs I wrote and recorded when I was a kid" including "Diana," "Lonely Boy" and "Put Your Head on My Shoulder," and also introduced Dizzy Gillespie's former bongo player, Chano Pozo, to accompany him on "Gentle on My Mind."

Anka produced a powerful version of "My Way," but in mentioning "not in a shy way," to quote the song, that he penned this number, he might have given credit to Claude Francois who supplied the music.

MIKE HENNESSEY

JUNIOR MANCE

Top of the Gate, New York

The Junior Mance Quartet, featuring Mance on piano, Bruno Carr on drums, Martin Rivera on bass, and Rudy Stevenson on guitar, offered a fine set of uncluttered music at their opening Sept. 16. Opening with an old Jay McShann tune, "Jumpin' Blues," Mance set the precedent for the night, allowing each sideman a piece of the spotlight with solos, backed by the rest of the group.

The second tune was culled from Mance's new Atlantic Records album and written by his guitarist. "Don't You Hear Me Calling You," featured a hard blues piano in the up tempo pattern at which Mance excels. The musicians read each other beautifully, exchanging brief solo spots based on the bars of the previous solo. "Home on the Range," had a slow, bluesy opening leading into a cooking blues tempo led by Mance and featuring outstanding musicianship on the part of his sidemen. The entire set held the audience to little talk as Mance demonstrated the piano style that dominates the popular jazz scene of today. **BOB GLASSENBERG**

Rock Beat In Drive

• *Continued from page 37*

21, a sophomore, and Joanne Scafuri, a 19-year-old sophomore, and Joyce Scafuri, Joanne's 17-year-old sister who is a senior at Clifton, N.J., High School.

The six Persuaders lived in the Citadel, the Salvation Army's headquarters here. They performed three times a night, six nights a week. During the day, they worked in various youth projects around town. For their work, the six were given bed and board as well as scholarships to the Bible School.

Foreign Acts Tours

• *Continued from page 36*

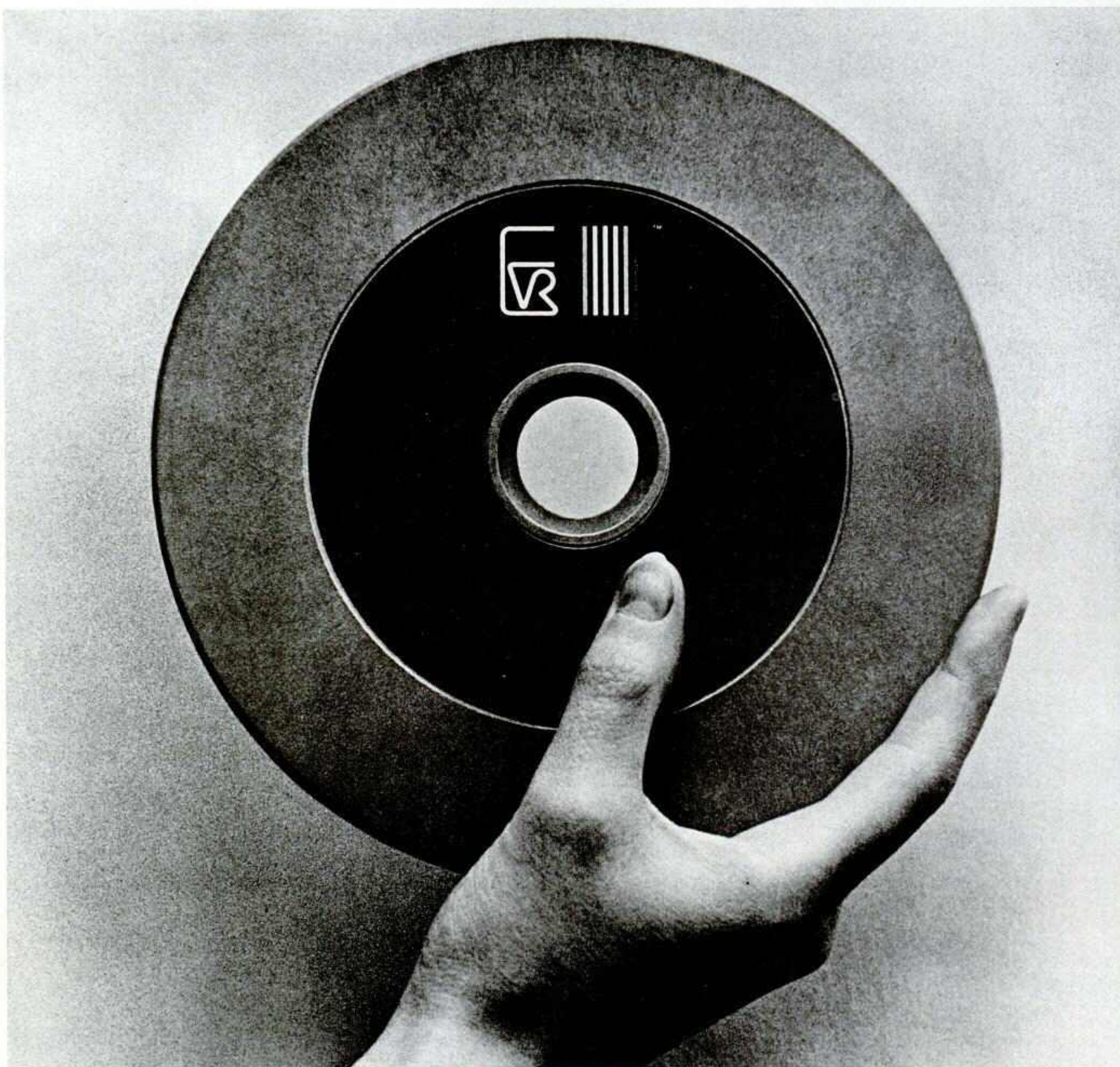
local promoter who is on the scene.

Utall continued, "The key here is the degree of personal involvement. We feel that the visiting performers and whoever accompanies them are our guests in the U.S. and we make the kind of an effort on their behalf. It's astonishing to us how often we find that supposedly impossible to get national television programs can be sold and how a date that was regarded as "trouble" can be a success with this extra effort. The results more than compensate.

Carried Over to the Station

a Billboard Industry Report

Detail from Spectro-Graph by Jack N. Rindner



JUST AS THE FIFTIES was the decade of television and the sixties the decade of the audio cartridge, the seventies will be the decade of cartridge TV. With it will come a revolution in consumer electronics. It wasn't too many years ago that every person walked around with a portable radio attached to his ear. Today, instead of the ubiquitous transistor, it's cartridges and cassettes. But to observe who have kept tuned in to tape and recording technology in recent years, nothing could be less surprising than the emergence of cartridge TV as a mass consumer innovation.

The impending revolution will have an enormous impact on many American institutions: entertainment, publishing, business, education, industry.

The seventies, and cartridge TV, promises to be an era of unprecedented drama. The audio technology during the 60's will pale in comparison with what is to come.

After all is said, cartridge TV will generate more excitement, and potentially more profits, in the world marketplace than any electronics products since color television.

The future of cartridge TV seems limited only by imagination of manufacturers, and rarely in the history of home entertainment has this imagination been so abundantly evident than today.

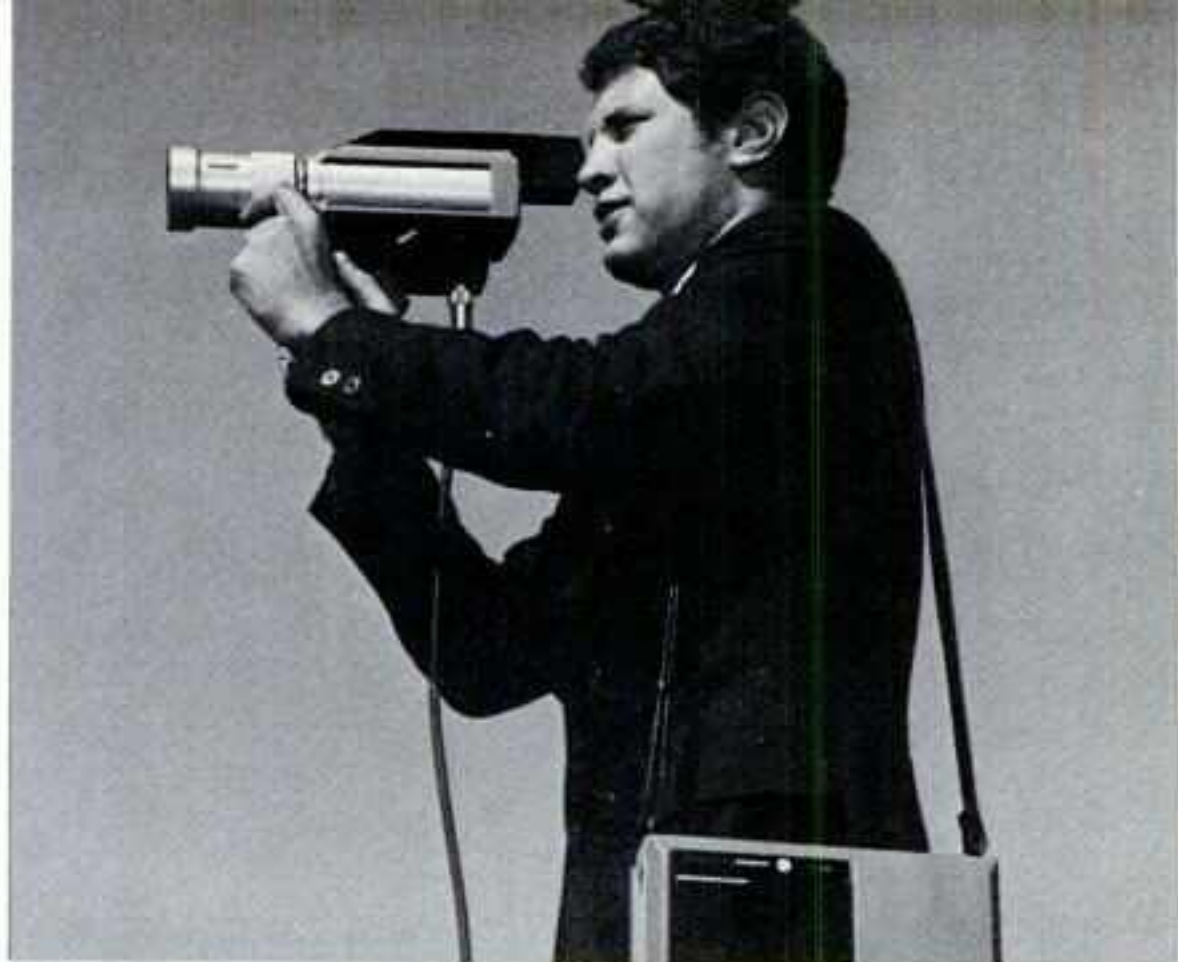
Video cartridge (or cassette)—a compact cartridge that stores visual material for playback through a television receiver — is opening doors to communication's approaching metamorphosis.

The biggest names in the home entertainment industry have joined the cartridge TV parade: RCA, CBS, Ampex, Sony, Avco, Motorola, North American Philips, Toshiba, Admiral, Panasonic, Telefunken, Magnavox, and many more household names.

Why?

"Because by 1980 it (cartridge TV) will be a billion-dollar annual business, and our





BATTLING for the new emerging medium are five competing but incompatible technologies: Ampex's Instavision (top left corner and immediate left), Sony's videocassette (far left center), Avco's Cartrivision (below), Telefunken's video disk (below left corner), RCA's SelectaVision (opposite page), and CBS's EVR (opposite page).

By Bruce Weber

Cartridge TV

Where the Revolution is Now



market research suggests that figure is probably conservative," said RCA's Chase Morsey Jr., executive vice president, operations staff.

Why?

"Because videocassette systems will become the most important household item since color TV," believes Akio Morita, president of Sony Corp.

Why?

"Because anything that can be read, seen or heard will find its way into the medium. Its potential is limitless and its effect on all peripheral organizations is staggering," said an executive of CBS.

Why?

"Because the video era is going to surprise everyone with its bigness and suddenness," said Richard J. Elkus Jr., general manager of the Ampex educational and industrial products division.

In short, many feel that in 1968 when CBS announced the first cartridge TV unit, electronic video recording (EVR), and RCA followed with its SelectaVision and Sony introduced video cassette, they created a new, complete home entertainment medium.

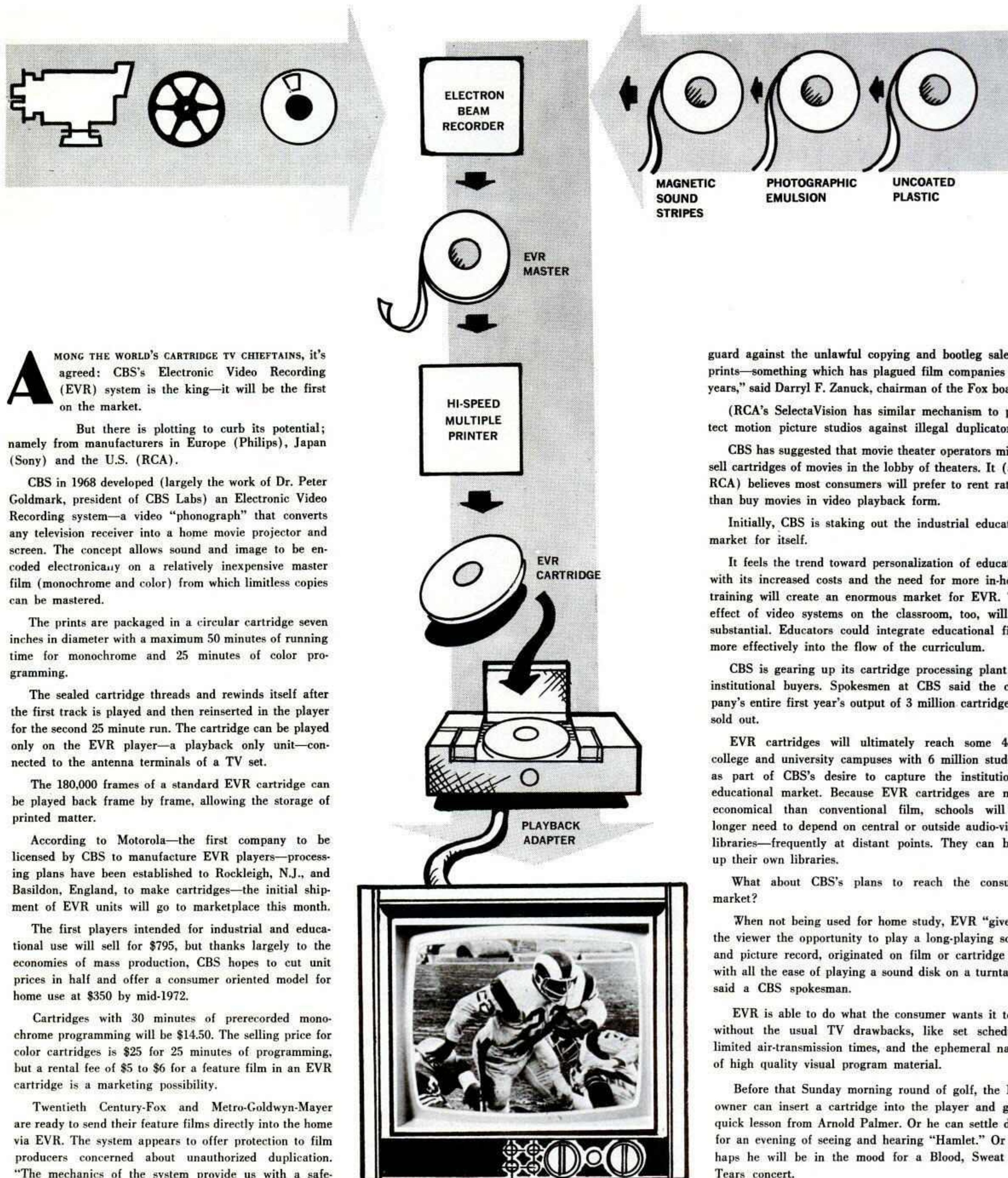
Most believe the cartridge TV home entertainment center will become the backbone of the national economy. The impending cartridge TV revolution will have an enormous impact on every American institution.

Like the growing list of equipment manufacturers announcing their intention of producing video systems, there are almost as many concept choices: The basic recording medium can be either photographic film, magnetic tape or disk.

Electronics giants are battling for the emerging new medium with five competing but incompatible technologies:

Continued on page C-14

EVR RADICALLY ALTERS THE STATUS QUO IN THE ARTS



AMONG THE WORLD'S CARTRIDGE TV CHIEFTAINS, it's agreed: CBS's Electronic Video Recording (EVR) system is the king—it will be the first on the market.

But there is plotting to curb its potential; namely from manufacturers in Europe (Philips), Japan (Sony) and the U.S. (RCA).

CBS in 1968 developed (largely the work of Dr. Peter Goldmark, president of CBS Labs) an Electronic Video Recording system—a video “phonograph” that converts any television receiver into a home movie projector and screen. The concept allows sound and image to be encoded electronically on a relatively inexpensive master film (monochrome and color) from which limitless copies can be mastered.

The prints are packaged in a circular cartridge seven inches in diameter with a maximum 50 minutes of running time for monochrome and 25 minutes of color programming.

The sealed cartridge threads and rewinds itself after the first track is played and then reinserted in the player for the second 25 minute run. The cartridge can be played only on the EVR player—a playback only unit—connected to the antenna terminals of a TV set.

The 180,000 frames of a standard EVR cartridge can be played back frame by frame, allowing the storage of printed matter.

According to Motorola—the first company to be licensed by CBS to manufacture EVR players—processing plans have been established to Rockleigh, N.J., and Basildon, England, to make cartridges—the initial shipment of EVR units will go to marketplace this month.

The first players intended for industrial and educational use will sell for \$795, but thanks largely to the economies of mass production, CBS hopes to cut unit prices in half and offer a consumer oriented model for home use at \$350 by mid-1972.

Cartridges with 30 minutes of prerecorded monochrome programming will be \$14.50. The selling price for color cartridges is \$25 for 25 minutes of programming, but a rental fee of \$5 to \$6 for a feature film in an EVR cartridge is a marketing possibility.

Twentieth Century-Fox and Metro-Goldwyn-Mayer are ready to send their feature films directly into the home via EVR. The system appears to offer protection to film producers concerned about unauthorized duplication. “The mechanics of the system provide us with a safe-

guard against the unlawful copying and bootleg sale of prints—something which has plagued film companies for years,” said Darryl F. Zanuck, chairman of the Fox board.

(RCA's SelectaVision has similar mechanism to protect motion picture studios against illegal duplicators.)

CBS has suggested that movie theater operators might sell cartridges of movies in the lobby of theaters. It (and RCA) believes most consumers will prefer to rent rather than buy movies in video playback form.

Initially, CBS is staking out the industrial education market for itself.

It feels the trend toward personalization of education with its increased costs and the need for more in-home training will create an enormous market for EVR. The effect of video systems on the classroom, too, will be substantial. Educators could integrate educational films more effectively into the flow of the curriculum.

CBS is gearing up its cartridge processing plant for institutional buyers. Spokesmen at CBS said the company's entire first year's output of 3 million cartridges is sold out.

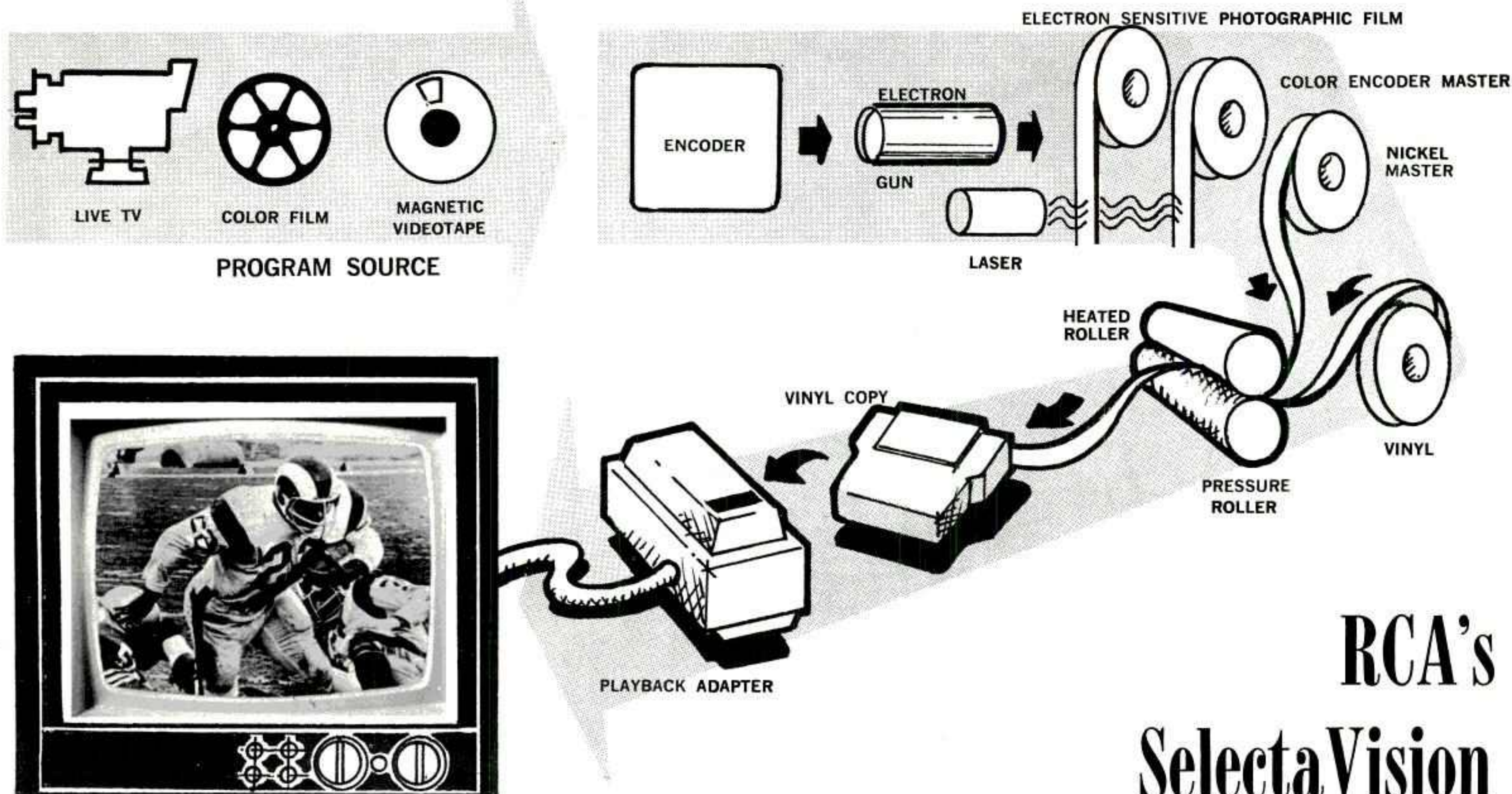
EVR cartridges will ultimately reach some 4,000 college and university campuses with 6 million students as part of CBS's desire to capture the institutional-educational market. Because EVR cartridges are more economical than conventional film, schools will no longer need to depend on central or outside audio-visual libraries—frequently at distant points. They can build up their own libraries.

What about CBS's plans to reach the consumer market?

When not being used for home study, EVR “gives to the viewer the opportunity to play a long-playing sound and picture record, originated on film or cartridge TV, with all the ease of playing a sound disk on a turntable” said a CBS spokesman.

EVR is able to do what the consumer wants it to do without the usual TV drawbacks, like set schedules, limited air-transmission times, and the ephemeral nature of high quality visual program material.

Before that Sunday morning round of golf, the EVR owner can insert a cartridge into the player and get a quick lesson from Arnold Palmer. Or he can settle down for an evening of seeing and hearing “Hamlet.” Or perhaps he will be in the mood for a Blood, Sweat and Tears concert.



RCA's SelectaVision

STILL IN THE STARTING GATE, BUT A DARKHORSE

UNLIKE MANY COMPANIES in the cartridge TV race which spout statistics and marketing methods, RCA squirrels away its plans.

One of the biggest secrets around is its SelectaVision, a playback only video system competing but incompatible with CBS's Electronic Video Recording (EVR).

SelectaVision, a vinyl tape process, works through a combination of laser beams and holography. It comes in saucer-sized units that look much like those of competing methods and plays for 30-minutes.

After that, not much is known about marketing except that it is already tardy to market.

By 1980, officials of RCA expect the new industry to reach \$1 billion in revenues, less conservative forecasters put the figure at three times that sum.

So far, RCA is running near last in a field of five competing but incompatible technologies. But RCA executives are confident that their concept will eventually dominate the market, because of its apparently cheaper technology.

The cost of polyvinyl chloride tape is less than one-tenth that of photographic films (EVR) and magnetic tapes (video cassettes), based on equivalent playing time.

"Everybody sits there worrying which system will make it big, and completely missing the point," said Chase Morsey Jr., executive vice president, operations, of SelectaVision.

"The point is that by 1980 it will be a billion-dollar annual business. I think this stuff is going to be bigger than television," he said. "Some people don't realize that this isn't just another gadget. If you want to calculate the market for video playback, just add up the collective market for movies, books, records, audio cassettes, adult courses, encyclopedias, business magazines and children's stories."

How it works:

Original images, in color, are converted into embossed holograms from which a master can be made that presses the copies onto 2-mil thick vinyl—a transparent material as inexpensive as paper and similar to saran wrap.

Playback requires that the beam from a low-powered laser beam shoots through the vinyl strip into a TV camera. The playback mechanism, the laser and the TV camera are all housed in the player which is wired to the antenna terminals of a standard color or monochrome TV set.

Blank tape for 30-minutes of color programming costs about 20 cents compared with several dollars or more for either photographic film or magnetic tape.

In addition, the embossing technique lends itself to high speed reproduction unlike photographic or magnetic tapes, which cannot be processed faster than the response of their coatings to light or magnetism allows.

RCA intends to offer custom replication of 30-minute color tapes (in 2,000 quantity) for between \$2 and \$3 apiece. (CBS offers custom replication of 25-minute color tapes in that quantity for \$18.50.)

Another factor, holographic images are not affected by dust, scratches or pinholes and are virtually indestructible. Technical hardware problems, such as synchronization, are avoided.

RCA's hardware marketing strategy is to put the playback unit in modular form rather than building it into its TV sets so that users can place them anywhere in the home and with different TV receivers.

A technical advantage RCA has in its system is that holography is able to reproduce 3-dimensional images and place them on giant wall screens. Another plus, and a disadvantage for CBS, is RCA's capability to both manufacture and sell its product. (CBS has turned to Motorola as an exclusive licensee.)

The RCA system boasts of three benefits: slow motion, stop and reverse-action features; a simple tape transport mechanism is made possible because side-to-

side tape motion does not produce picture jitter or wobble, thus creating a low cost player.

SelectaVision will be marketed in 1972; pricing will be \$400 for the player and \$10 for a 30-minute prerecorded color cartridge.

"The consumer wants a new kind of television," said Robert C. Bitting Jr., an executive of RCA. "A television that is personal, selective, convenient and educational."

Program for SelectaVision will bear a kinship to those provided by existing media: records, audio tape, theater, films and television. RCA initially plans to market a minimum of 100 color cartridges at the time of product introduction.

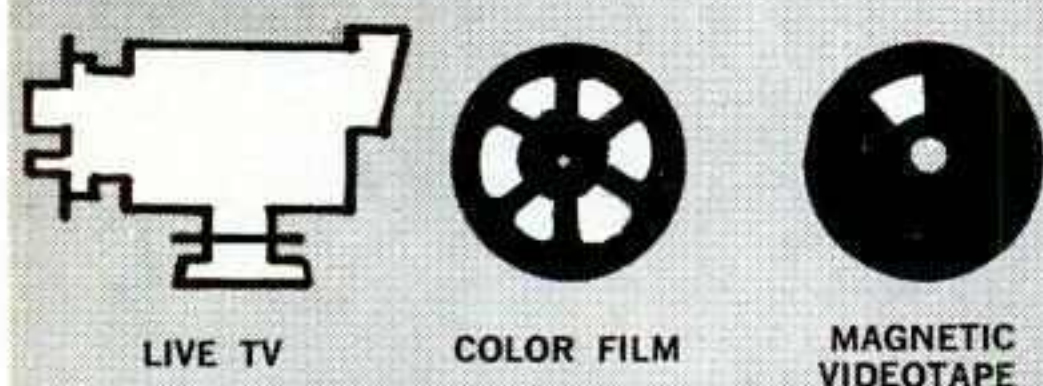
Programs will embrace great moments in history, performing arts, sports, "how to" programs, among others. "Our research indicates a high degree of interest in cartridge TV by young people, many of whom are turned off by regular television," Bitting said. "Young people represent one of the most important marketing targets for cartridge TV."

RCA plans to market the new medium through outlets that sell phonograph records and audio tapes. In addition, he feels, distribution alternatives may well emerge to meet the marketing demands of the marketplace. "It is conceivable, for example, that rentals will flourish as a complement to sales."

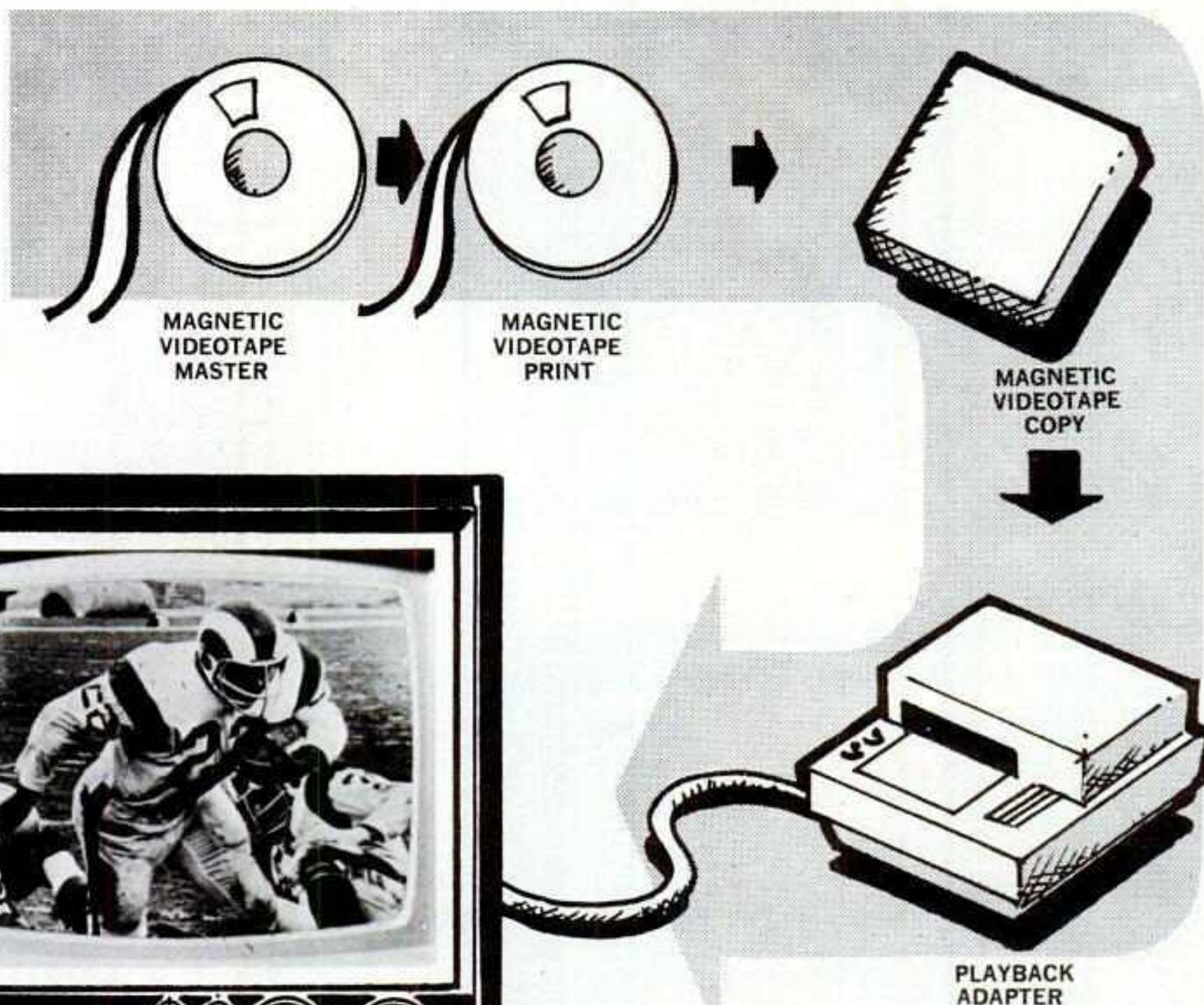
RCA wishes to be a vital source for programming for its process. It claims that consumers are not interested in recording their own TV programs off the air, either to play at a more convenient viewing time or to build their own library, nor are they interested in making their own home TV movies.

It has set aside \$10 million to purchase rights to films, books, plays and other properties for its system. It can draw from its publishing house, Random House, its TV subsidiary, NBC, and its record division.

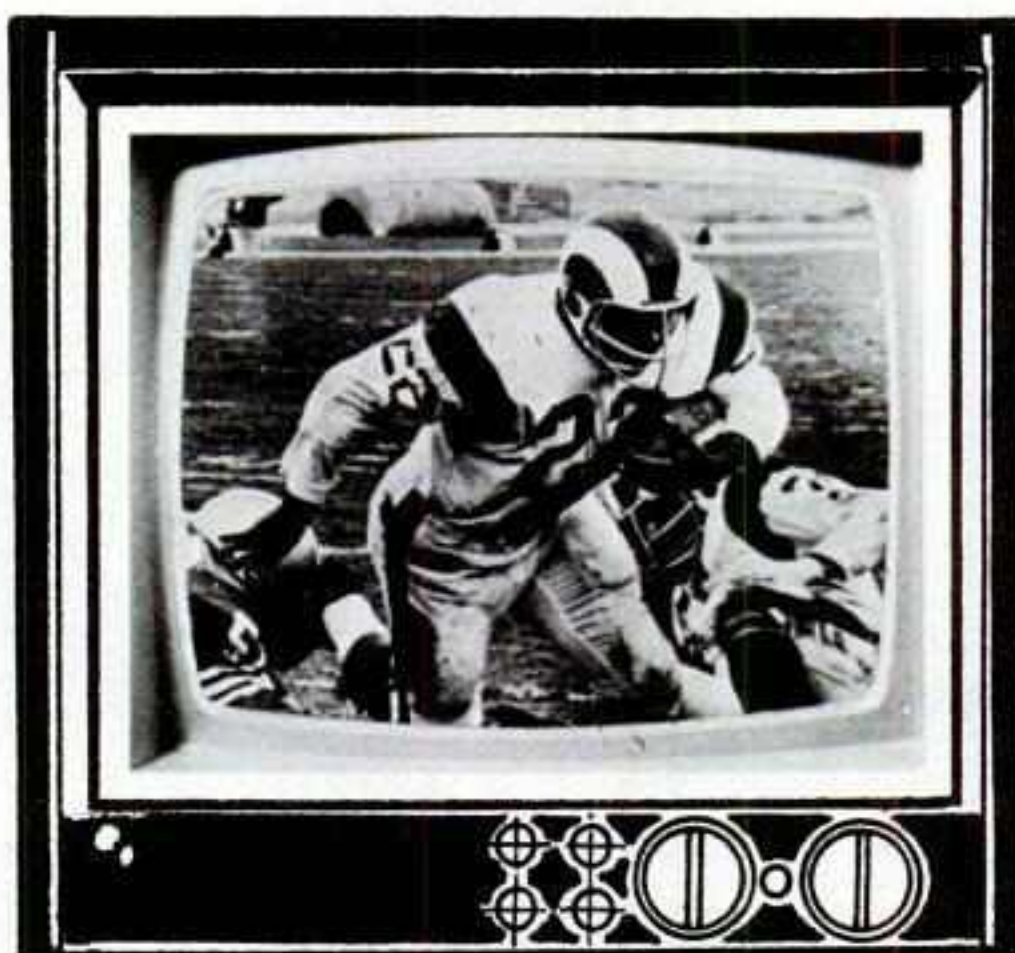
In short, RCA claims to have the system likely to survive (on a long-term basis) and the "cheapest razor blades."



PROGRAM SOURCE



THE JAPANESE ARE COMING! THE JAPANESE ARE COMING!



SELDOM HAS THE ARRIVAL of a new electronics wave stirred such excitement, or been grandiosely heralded, as video cassettes. The center of the video cassette bonanza, and where it has stimulated excitement and aroused anxiety, is in Japan, where consumer electronics in general has left an indelible mark on the economy.

And the battle for cartridge TV supremacy will be waged on essentially world levels for magnetic video recorders that allow the user to record broadcasts, cablecasts, live action and his friends' prerecorded cassettes.

Japanese electronics giants are entering the world arena with videotape systems that record video as well as play it back. By utilizing magnetic tape, which can be recorded, erased, and rerecorded hundreds of times, Japan has selected its method of attack: video cassette—which can be stopped, slowed, and rewound and replayed—over playback only systems as offered by two American giants: RCA and CBS.

In order to compete and challenge their American counterparts, Japanese manufacturers have mustered the support of foreign electronics powers to establish a standard for the production of color cartridge TV players that would allow individual video cassettes to be used with any of the pactee's systems.

(The cartridge TV player will be capable of being connected to any color or monochrome TV set at the set's antenna terminals. The program appears on an unused channel and the cassette, or cartridge, eliminates any need to handle the tape).

The future of video cassette recorders is unquestionably bright, many say. But there are some unanswered questions concerning Japan's thrust. Many of the questions will remain unanswered until the market achieves some form of standardization.

Sony Corp., Matsushita Electric Industrial Co. and Victor Co. of Japan are spearheading the drive toward compatibility and world peace in video.

The Japan Industry Standards committee has been holding discussions about cartridge TV. The committee reasons that with five systems soon to be marketed, incompatibility easily could be the biggest impediment to the growth of cartridge TV.

Some Japanese companies, Matsushita and Victor, among them, are advocating one standard; Sony and its circle another. About 10 other manufacturers, including

Tokyo Shibaura Electric Co. (Toshiba), Sanyo Electric Co., Hitachi Ltd., Sharp Corp., are involved in the standardization talks but are uncommitted. Shiba Electric Co. (Shibaden) is developing a new player/recorder that will not be compatible with the Sony system.

Akio Morita, president of Sony, feels that incompatibility will be very serious as the industry grows. "We would like to eliminate a problem before it continues too far," he said. "That is why we are working with Philips (North American Philips) in the development of video recording technology to meet worldwide standards."

The answer may resolve this way:

"We believe the company that produces the best machine will generate a standardization," Morita feels.

And when that happens, "the results should bring a reinforcement of home viewing (of video cassette) as a significant cultural and entertainment media," said Fumio Ishida, manager of Sony's video cassette program. "After standardization," he believes, "many entertainment related industries will join the parade to prepare recorded programs for sale or rental."

Sony, Victor, Matsushita and Sanyo are the only firms with developed color TV cassette systems. Latecomers, at least, most likely will abide by the standards established by pioneer Japanese producers.



Sony's color videocassette system is capable of playing back 100-minute program continuously.

Although the Sony and Matsushita systems (and Avco) are based on standard video recording technology, each system is different in terms of operating and cartridge size.

Others areas to be standardized are the revolving head, position of image and sound recording tracks and modulated frequency.

Most manufacturers, however, are going their own way, like:

Sony: A color video cassette player which enables the user to record broadcasts or make videotapes in his own home by connecting an inexpensive vidicon to his videotape recorder. It will offer the flexibility of reuse of the recording medium.

The unit is a two-headed helical-scan system that operates at a speed of 3 ips. The cassette itself (8x5x1 1/4) contains 900 feet of 3/4-inch tape which provides 100 minutes of program repertoire. Blank video cassettes will sell for \$20. Putting a prerecorded cartridge in the player on a rental basis will run from \$2 to \$5, with each video cassette unit outfitted with a counter to indicate the number of times the tape has been performed.

The resolution is over 300 lines monochrome and over 250 lines for color. The audio frequency response is 50 to 12,000 Hz. 2-channel stereo.

Sony will offer a video recorder attachment (for \$100) and for another \$350 a portable TV camera. The unit itself is priced about \$400.

The company plans to use dubbing stations (in the U.S.), where consumers can take blank video cassettes to be duplicated.

Matsushita: Utilizing 1/2-inch tape compatible to monochrome signals, the unit has an audio frequency of 80 to 10,000 Hz. Resolutions are over 270 lines for monochrome and over 240 lines for color. Recording time is 30 minutes and dimensions of the magazine are 11x6x1.

Victor: Recording can be done from color TV or TV camera utilizing 1/2-inch tape and image signal band of 4.2 Mhz. Playing time is 30 minutes (with a 90-minute tape in development) in a 5x5x1 cassette.

Even skeptics are now willing to concede that cartridge TV seems certain to become a reality. But standardization is the key to the marketplace. Nobody is more aware of it than the Japanese.

By Eliot Tiegel



THE PROGRAMMING DILEMMA:

Can Old Movies, How to Play Golf Shorts and the Grateful Dead Excite Home Audiences?

THE BABY IS STIRRING. Watch out! But the question seems to be, is he heading toward the electric wall socket to shock himself or will he toddle past it safely? The cartridge TV baby's stirrings are causing separate stirrings among leisure time complex companies which are looking to get into the programming end of this new home entertainment medium.

Again the question: Will their initial efforts shock themselves with the wrong kind of programming or will they toddle safely into a new industry?

Initially, programming for the cartridge TV home playback audience will come from motion pictures, promotional films shot to exploit an artist on television, and specially created instructional tapes.

The educational and institutional areas are separate programming markets which are, also of concern to the sight and sound ideamen.

Just how explosive the programming area can be is underscored in an estimation by a Sony executive that "five billion videotape cassettes will be produced and distributed in the United States within the next five years." (The word "sold" was not included in his comment, which shows Sony's own cautious concern about the videotape baby's toddling habits.)

The motion picture industry quite naturally has begun to realize it has a new outlet for its vault products. Films are films. The record companies, with their powerhouse rosters, have a more challenging challenge. What can they create as "video albums?"

The entire subject of just how record companies fit into the video field is causing concern and questions to flow through many corporate complexes.

Such questions, like:

- What effect will cartridge TV have on recordings?
- How will Cartridge TV meld into marketing set-ups?
- What kind of product should be created for music personalities?
- Will cartridge TV necessitate forming a new audio visual department?
- Will the new electronic baby move record companies into motion picture production?
- Will bookstores, record clubs (or a new kind of club) and all the normal outlets for records sell cartridge TV programs?
- Should one of the duplication systems be favored over the others?

Record companies aren't thinking of exclusively locking up whatever sight and sound products they create with any one system. They want to be flexible to offer their repertoire initially to all hardware suppliers and then wait out the public's determination.

J. Michael Donohew, Capitol's 32-year-old director of audio visual development, envisions a lot of "experimental" programming being developed during the next year. One finds opinions varying on how long it will take for cartridge TV to become meaningful.

"Until the market settles," Donohew says, "there are not too many companies that will in-

vest the money in original programming." Capitol has been talking with Glen Campbell, Cannonball Adderley and Tennessee Ernie Ford about creating videotape entertainment. The discussions center around using existing film of the artists.

Donohew talks of going to outside film production houses for concepts for visualizing albums. "Initially to keep costs down you will have to work with promotional films and other existing footage." Donohew is discussing filming Cannonball Adderley's college lecture on the development of jazz which has been a successful venture for him.

Donohew likes the potential for creating "video albums" of varying time lengths. He is not thinking only of musical properties. He further sees Capitol as a major distributor for video packages because of its national network of distribution centers and field sales organization.

Donohew says various cartridge TV system advocates are now willing to put up the conversion costs in transferring films to cartridge, so there is no need to only work with video.

Capitol has begun discussing several projects with Avco for that system's fall and spring usage. "We are talking with Avco in terms of Buck Owens, Glen Campbell, Tennessee Ernie Ford cassettes," Donohew says. "We are trying to find the right concepts, budget out the costs and then decide if it's worth Capitol's investment."

If Capitol were to produce an original half hour "video album," production costs could run from \$10,000 to \$12,000. "That's why we're

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AMPEX

Make room for the pioneer

FOR \$64, which company introduced the first videotape recorder in 1956? Ampex Corp. For another \$64, which company became the latest entry to introduce a video cassette player aimed at the consumer market? Ampex Corp. What was Ampex doing between 1956 and 1970 to go from first to the latest?

Merely selling more professional videotape recording equipment than all other manufacturers in the world combined.

Now, Ampex introduced a new generation of miniature videocassette recorders and players featuring automatic cartridge loading and designed both for closed circuit television and home recording and playback markets.

The contenders in the emerging cartridge TV field are arrayed in two basic camps: Those that propose playback only systems and those that propose systems that not only play previously recorded material but can record at home or tape programs off-the-air.

Ampex is squarely in the latter camp.

"We believe the home market will be best served by equipment that not only plays back cartridges-loaded recordings but permits completely portable or off-the-air recording as well," said William E. Roberts, Ampex president.

"We are confident that this can be combined in a videotape system completely competitive in cost with any of the playback only systems presently proposed," he said.

By 1975, Ampex estimates annual sales of compact videocassette recorders, accessory equipment and software for closed circuit use will be approximately \$200,000,000, not including home or consumer use.

Why did Ampex select a videocassette recorder and playback concept?

Because as a recording device, the home video recorder must be compact and inexpensive. It must be at least as easy to operate as a cartridge loading movie camera and provide color recording capability as well as



AMPEX Instavision videotape recorder/player and companion hand-held camera are easy to use in recording outdoor scenes. The Instavision recorder is the smallest cartridge loading video recording and playback system to date.

monochrome. For playback, it must be as easy to load as a cartridge or cassette audio recorder.

The new Ampex "Instavision" system is the smallest cartridge-loading video recorder and/or player to date and will include a choice of recorder/players and players operating on batteries or household current in either color or monochrome.

The Instavision recorder/player uses standard 1/2-inch video tape enclosed in a plastic cartridge 4.6 inches in diameter and .7 inches thick. It is compatible with all other conventional reel-type recorders.

The recorders/players will be available in mid-1971. Prices will be approximately \$800 for a monochrome player, \$900 for a monochrome recorder/player or color player, and \$1,000 for a color recorder/player.

Blank tape cartridges will sell for less than \$13 for 30 minutes of recording time or 60 minutes in an extended play mode.

The basic Instavision weighs less than 16 pounds complete. It measures 11x13x4.5 inches. It permits slow motion and stop action recording and elementary editing. Two independent audio channels permit flexibility in audio recording, including stereo playback.

Standard with each recorder or player is a separate

power pak that houses an a/c power converter for plug-in operation, a battery recharger and optional electronic circuitry for color record or playback.

For recording, a companion monochrome camera is offered for approximately \$400. Video resolution is 300 lines for monochrome. Color resolution is compatible with standard color television receivers. Signal to noise ratio is 42 db.

Instavision will be manufactured by TOAMCO, Ampex's joint venture company with Toshiba, Tokyo, Japan. Toshiba will market the line in Japan; Ampex elsewhere in the world.

"This recorder line will bring new convenience to today's growing educational, industrial, government and medical training and communications markets," said Richard J. Elkus Jr., general manager of the Ampex educational and industrial products division. "At the same time it has all the simplicity and economy required for the coming home recording and playback market."

He believes the Instavision line will create new demands for Ampex's one-inch production equipment. "Master productions made on one-inch studio recorders may be duplicated on cartridge tapes for widespread distribution on the low cost Instavision players," Elkus said.



AVCO's Cartrivision system is designed to make and play cartridges of home movies with sound on blank video tape cartridges with a special camera featuring instant replay.

WITH SUCH CASUAL NONCHALANCE, Frank Stanton announced Avco would be developing a Cartridge TV system to be built into television sets and also offered as video cartridge decks.

Later, again in a casual manner, he announced that Avco was ready to show its color video unit. In short, Avco came out of nowhere with its Cartrivision.

Avco's system has several advantages (like Sony's) that make it a serious contender in the Cartridge TV race. It can record on-air TV shows for future replay. Another plus is that consumers can buy a portable camera and shoot their own cassettes at home.

Stanton, no relation to the CBS president, expects to attract additional cus-

tomers by bringing out the first combination (19-inch) TV set-cartridge player-video recorder in mid-1971 for \$895. Admiral Corp., Chicago, became the first television set manufacturer to adopt the Cartrivision system. Normal television viewing is available when the cartridge video system is not in use.

Admiral has been licensed to produce some components for the system, and to distribute the system under a different name.

The unit can automatically record television programs off the air while unattended, shutting off the entire system when the cartridge has come to an end. Cartrivision has a special minutemeter which tells the user how much time a cartridge has to go, or indicates the starting point of a particular sequence to be viewed.

A black and white camera featuring instant replay will be sold as an optional accessory for about \$200. Cartrivision tape decks will be sold for \$400 to \$500 for consumers who own TV receivers but want to add provisions for recording and playing cartridge video tapes.

Software programming and pricing is fast becoming a crucial issue in video. Avco will make available a selection of video cartridges on sports, music, "how to" subjects, documentaries, feature films and industrial training programs.

Pricing for both blank and prerecorded cartridges will range from \$9.98 for a 15-minute cartridge to \$12.98 for a 30-minute cartridge up to \$16.98 for a 60-minute

tape and \$24.98 for a 120-minute tape. Hundreds of feature length movies will be made available for rental at \$3.

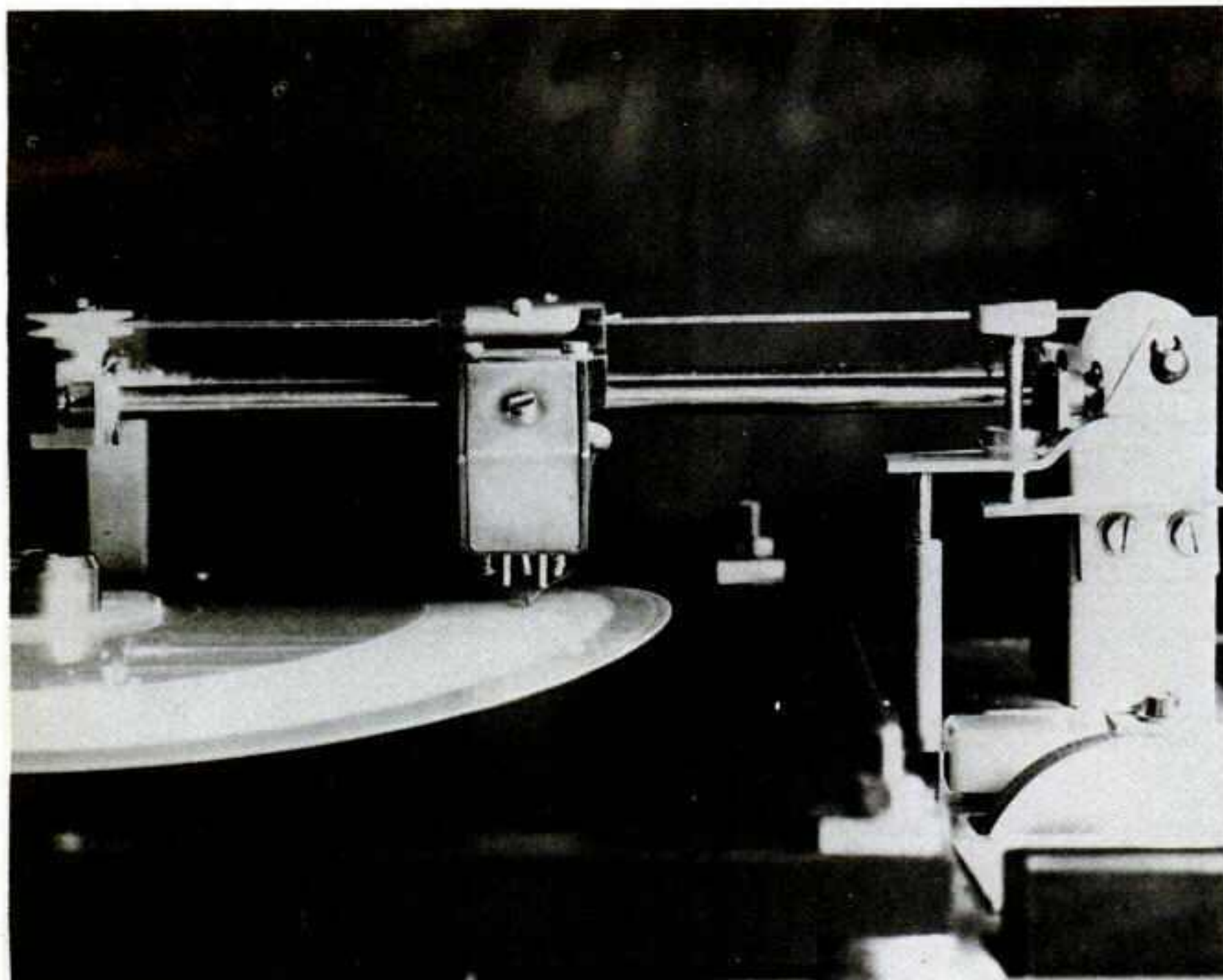
Arrangements already have been made to include films produced by United Artists studios and Avco Embassy Pictures, a subsidiary.

Cartridges will be manufactured in a 128,000-square-foot plant on 11 acres in San Jose, Calif. A 20,000-square-foot engineering facility is being built adjacent to the manufacturing plant.

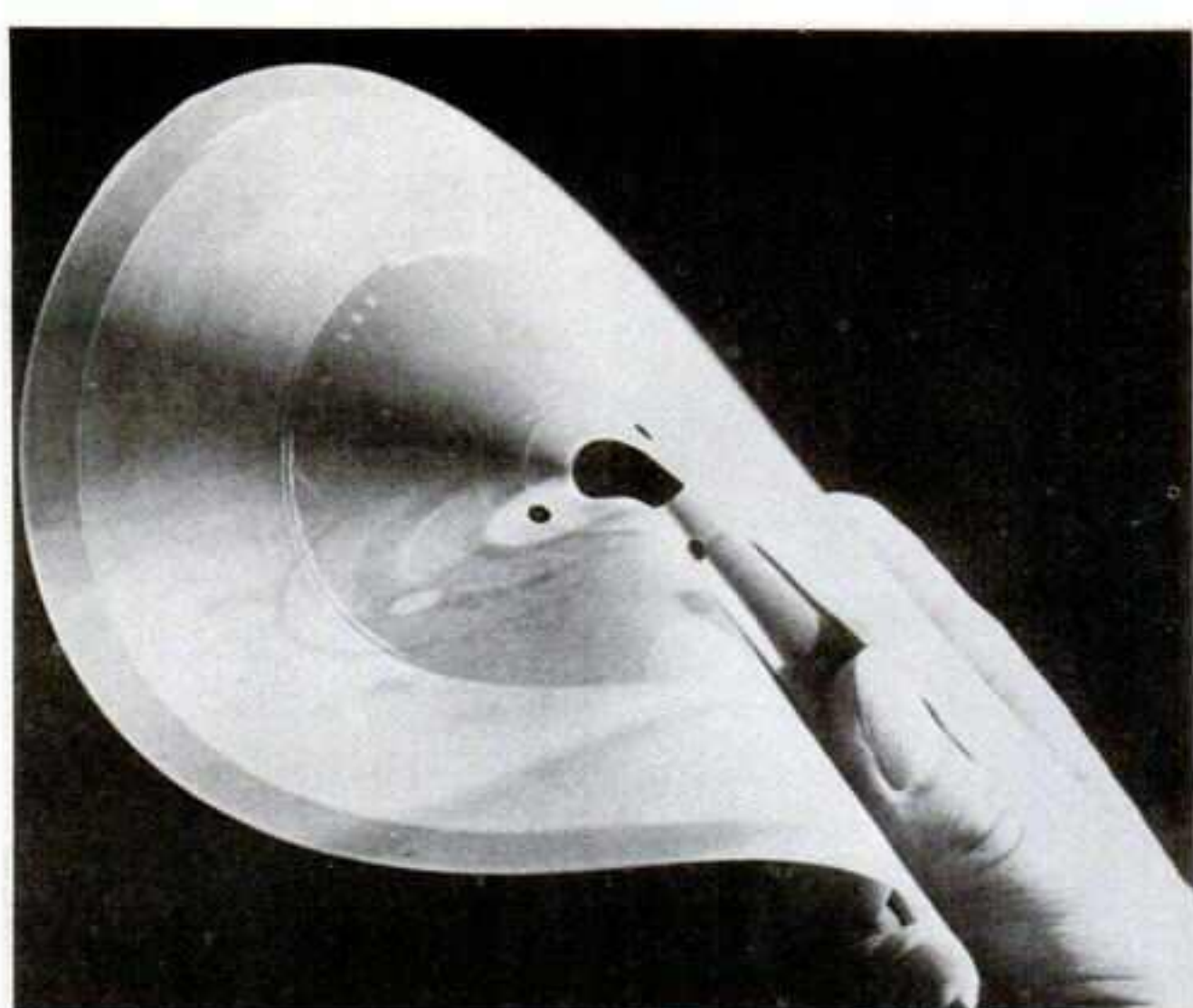
"The advent of the Cartrivision system," Stanton indicated, "will enhance the opportunities for both color television set manufacturers and motion picture companies by providing a new vehicle for distribution of their respective products and services."

Stanton urged theater exhibitors to utilize their lobbies as rental agencies for video cassettes. The company also plans to sell cartridges of sports events, music, etc., but doesn't expect to finance or engage in feature production, said Sam Gelfman, vice president. He expects to have cassette distribution rights to 500 films this year. An inventory of about 750 films is anticipated by the time Cartrivision is marketed in 1971.

Out of Nowhere Came AVCO's CARTRIVISION



INVENTORS of the video disk are, from left, Dr. Gerhard Dickopp of AEG-Telefunken, Hans-Joachim Klemp of Teldec, Horst Redlich of Teldec, and Eduard Schuller of AEG-Telefunken. Bottom: The video and sound signals are pressed into the surface of a thin and flexible foil.



BY THE development of a new vertical recording method (top), it is possible to cut between 130 and 150 grooves per millimeter. The video disk player is child's play to operate (bottom). Repertoire will range from entertainment to news.

TELDEC: SHARING A BONANZA IN THE FUTURE

By Radcliffe Joe

WITH CLOSE to a dozen major companies either actively involved with, or on the verge of entering the cartridge TV race, the major industry question no longer is, "will it happen"? Instead, the spotlight of interest turns to the growing number of configurations which keep cropping up as more and more innovative manufacturers come up with original ideas.

Among the more innovative configurations developed is the videodisk created jointly by British Decca and Telefunken. The unit which was first unveiled in Berlin in June this year, and at the NAVEX '70 exhibition in the United Kingdom a month later, is expected to be available on the European market by 1972.

Unlike units using film, cellophane and videotape, the videodisk player is estimated to cost in the vicinity of \$144 and \$240;

and like its tape and film counterparts, could be played through any standard television system.

According to key spokesmen for the developers, the videodisk software will list for around \$2.40, and will be good for more than 1,000 plays.

The record is made of thin plastic foil, delivers a picture to the screen of the television tube with a horizontal definition of about 250 individually recognizable lines, corresponding to a frequency range of 3MHz for the picture transmission.

The unit's signal-to-noise ratio is about one to 100 between interference and signal. Running time is five minutes for a nine-inch diameter record, and 12 minutes for a 12-inch LP. The longer playing disk was developed by making the grooves much smaller than on a conventional audio recorder.

According to the companies' spokesmen, the playing time of the disk in no way restricts length of programs. Programs extending beyond the playing time available on a single disk, can be viewed by stacking the records on an automatic changer such as is currently used for audio disks.

Although the videodisk, which has been on the drawing boards for more than five years, was initially demonstrated in black and white, the developers promise that by the time the unit becomes available on the commercial market, color programs would be available.

Based almost entirely on the concept of its audio counterpart, the videodisk differs from the phonograph record in that the grooves are much closer spaced. This was necessary in order to raise the flow of information to the required levels, to increase

the speed of rotation of the disk.

The traditional phonograph record is restricted in its requirements to 15,000 sound oscillations per second, while the videodisk stores three million video and sound oscillations per second.

Unlike the conventional audio disk, the videodisk player has no turntable. The disk is driven by a central carrier and rotates above a stationary plate. At 1,500 rpm, a thin cushion of air is formed between the plate which has the effect of stabilizing the motion of the foil. In this way the vertical wobble of the disk is kept below 0.05mm.

The pickup arm of the player also differs from that of a phonograph player in that it incorporates a transducer or pressure pickup. In this pickup the stylus is not retained in and progressed by groove walls as in a phono-

graph. Instead, its sole function is to sense the surface of the record and to translate the variations into electrical impulses.

Each rotation of the videodisk contains a complete television picture, and according to informed sources, a manual control or stop frame would be available and can easily be incorporated.

This frame is designed for repeating sequences. By allowing the pickup to traverse only a few grooves, and then to reset automatically by means of the manual control, any desired sequence of pictures can be repeated as often as required.

Initially, like other systems coming on the market, the videodisk will be geared to the educational market; but will eventually move into areas of entertainment and advertising, current affairs and industrial instruction.

THE 'WAR' ON THE EUROPEAN FRONT

THE CARTRIDGE and disk television situation in Europe differs little from that obtaining in the States since it involves the same escalating battle among the competing configurations, some pretty extravagant speculation on the size of the cake to be divided, and an immense amount of confusion on the subject of copyright.

Although the Philips VCR system (Video Cassette Recorder) has been in use inside Philips for a number of years (it was used by the French company to train upcoming artists in television techniques) Europe's first real introduction to cartridge TV came last April at the 6th International Television Programme Market (MIP-TV) in Cannes when the EVR Partnership demonstrated its Electronic Video Recording System.

During this demonstration, EVR's Jacques Ferrari announced that the first non-exclusive licenses to manufacture the teleplayers had been granted to Rank Bush Murphy in the U.K., to Bosch in Germany, Zanussi in Italy, Thomson CSF in France and Luxor in Scandinavia. The EVR Partnership, representing CBS, Imperial Chemical Industries in Britain and CIBA of Switzerland, said then that its role was to convert into cassette

form programs originally recorded on tape or film.

The first EVR cassette manufacturing plant is now under construction at Basildon in Essex, England, and the initial catalog will consist of material from the British Broadcasting Corporation, the independent TV companies, major film companies and films from large industrial concerns.

The cartridges, EVR announced, will retail at between \$75 and \$100 and the catalog is expected to number 1,000 titles by next March. EVR is offering custom duplicating at between \$15 and \$30 an hour.

Major European debut of the Philips VCR system was at Billboard's 2nd International Music Industry Conference in Majorca in April-May this year. Whereas the EVR system uses 8.75mm film on a 750 ft. reel, giving 60 minutes of black and white playing time and 25 minutes of color, the Philips system uses a half-inch magnetic tape and gives one-hour's playing time in both color and black and white. The tape can also be erased and used over and over again.

The Philips system has its own built-in tuner so that one can watch a program on one channel and simultaneously record a program on another channel. The Philips player is expected to cost between \$300 and \$350 compared

with the estimated \$860 for an EVR unit.

The Philips system has two audio tracks to give full stereo and, along with the Sony system (based on the same principal but giving up to 90 minutes of viewing), tends to be favored by most big companies in publishing and commercial television because of its recording facility.

Some small magnetic tape players have already been introduced by Vidicord in Britain, Sony in Japan, Philips and Grundig in Europe, and other companies are developing players with the expectation of selling half a million between now and 1980 (a Philips projection).

With the RCA laser system yet to be demonstrated in Europe, it is thought by many people in the industry that the Philips/Sony system is likely to capture the home market, while the EVR system will operate more in the industrial and educational fields. Certainly EVR will concentrate initially on this side of the business and will probably not produce a domestic player until 1975.

In Britain, Rank Bush Murphy has already unveiled its EVR teleplayer (Sept. 21) followed a week later by the Sony unit, shown at the Savoy Hotel, London, (Sept. 28).

Meanwhile, completely away

from the cassette concept, Teldec-Telefunken-Decca AEG has developed the videodisk system—an idea based on a principle which was first demonstrated in London back in 1935. First demonstrated in Berlin in June, the Teldec system was shown in the U.K. at the International Audio Visual Aids Exhibition in July.

The videodisk is a thin, flexible PVC foil which gives a complete television "frame" with each rotation. Its cost is comparable to that of an LP and the player is expected to retail at \$120 (for a simple unit), or \$240, for a deluxe version incorporating auto-change facilities. Each disk gives up to 12 minutes of television and color programs will be available by 1972.

Regarding software, most of the major TV companies and book, magazine and newspaper publishers in Europe are preparing for the cartridge and disk-TV boom—regarded by many as the most important development in mass communications since the coming of television itself.

But the questions of copyright and artists' royalties pose enormous problems and the industry will be looking to the First International Cartridge and Disk TV Conference, held in conjunction with VIDCA (the cartridge and disk TV exhibition) in Cannes, April, 1971, to take the first steps in getting to grips with

the legal and financial difficulties on an international basis.

Perhaps the one major difference between the potential market in Europe compared with that of the States is that the incidence of color television receivers in Europe is relatively low and it is generally believed that most consumers are more concerned at present to acquire a color TV set rather than a teleplayer.

Meanwhile, in the field of education the most rapid strides in cartridge TV are being made by West Germany where cassette TV is seen as an indispensable aid to learning as well as a means of helping to solve the problem of the shortage of teachers.

As to the long-term future, Timothy Johnson, a Sunday Times writer, recently wrote: "Looking ahead to the 1980s, the forecasters see an entertainment electronics complex in every prosperous home, linked by cable to national television networks. Television programs will be fed down the cable to be watched immediately, or recorded on the teleplayer for later viewing."

This implies victory for the Philips/Sony system; but the cartridge TV concept is so new that reliable predictions are virtually impossible to make.

Certainly the configuration battle is on, but how it is going to end is anybody's guess.

The Film Industry Wants In



THE FILM INDUSTRY, seemingly slower and more cautious in entering the cartridge TV race, apparently can now scent a coming technological boom. It wants in. Most film companies realize that cartridge TV in time will radically alter the status quo in entertainment. Movie makers have so far avoided new production for cartridge TV, because with so many incompatible systems in contention, it would be foolish to produce for one concept.

But no matter which direction video takes, playback or play/record, prospects of motion picture studios look brighter than most other entertainment oriented firms.

Firmly stated by many film executives, for instance, is their determination to explore and exploit their feature films on video.

First, Twentieth Century-Fox Corp. said it would make its theatrical films available for conversion to electronic video recording (CBS's EVR) five years after their initial release. CBS also announced it will make available the Hal Roach Library of over 500 films that include the Laurel and Hardy Series, Charley Chase and Zasu Pitts.

Then, Avco announced it had secured product from both United Artists and British Lion to be used in its cartridge-TV Cartrivision system. Avco also will use films for both rental and direct sale from Embassy Pictures, its subsidiary.

Finally, the film industry in Europe and Japan see the potential of renting

United Artists
Entertainment from
Transamerica Corporation



film libraries to video cassette manufacturers. Japanese hardware manufacturers are trying to corner film producers in Italy for their backlog of motion pictures.

Japanese companies are offering Italian film producers \$1,000 per picture against a percentage of worldwide tape sales. The Italians are saying "no" and are waiting for a system to emerge from the baffling maze of conflicting technologies.

Darryl F. Zanuck, Fox chairman, considered all the systems and selected EVR over magnetic tape, "because the impossibility of duplicating EVR cartridges outside of the CBS plant."

(RCA's SelectaVision system also has a built-in antipiracy feature if other film moguls have the same concern as Zanuck).

While most American motion picture studios are waiting for one progress to emerge, Columbia Pictures' Peter Guber warns:

"Most of the major studios are sticking their heads in the sand in hopes the cartridge will go away—just like their first reaction to television."

Yet Guber insists that when "the cartridge revolution strikes, the Hollywood work force, now some 40 percent unemployed, will not only expand but scramble to make films in three shifts around the clock. (Columbia Pictures will make its films available to Ampex Corp.)."

Others, if not all, motion picture studios are sure to jump into the race, but on their own terms. Most remember their sad experiences when television first felt the pinch of programming material more



WARNER-7 ARTS

than a decade ago and got film product at bargain prices.

Opposition to the cartridge TV business is developing. It's coming from the National Assn. of Theater Owners (NATO), which considers cartridge TV as a "box-office worry for theater exhibitors."

Eugene Picker, president of NATO, added a new paranoia for the 1970s: Video cassettes. And the old phantom threat of pay television is still worrying motion picture exhibitors.

NATO is forming a committee to look into the "genuine menace to the financial future of every exhibitor in this new development" (i.e., videotape cassettes that play movies on any home television set).

Some studios are trying to convince theater exhibitors that feature films would prove the major product staple and to jump on the bandwagon.

CBS is urging theater owners to take advantage of the profit potential in rentals and sales of prerecorded EVR cartridges to moviegoers.

Robert E. Brockway, president of CBS EVR, said that current movie house receipts from candy, soft drinks, popcorn, etc., are more than \$800 million a year and that EVR cartridges and sales could turn over \$1 billion a year by approaching 25 percent of present ticket grosses.

Like Brockway, there are other voices attempting to reason with theater owners. It is not a question of "acceptance of the inevitable," said one. "We need them as marketing stations."

Coenraad Solleveld, president of Philips Phonographische Industries, thought the



MGM

impact on the conventional film business would be "marginal, since the evening out syndrome would still favor big screen theater."

Exhibitors, he proposed, might even help itself adapt by adding cartridge TV retailing to its candy and popcorn refreshment centers.

Both Solleveld and Brockway feel that exhibitors should not restrict themselves to the cinema screen. Why should he not play an intermediary role, between producer and public?

"It is a paradox," Brockway said, "that the motion picture exhibitor has not participated in the aftermarket created by the motion picture, which has produced revenues from TV, records and books. Yet the theater owner built the market in the community, helped create the demand for these resultant products."

He wants theater owners to plan now for cartridge marketing, warning that the industry is moving rapidly and that failure to apply their advertising and promotion experience could result in others appropriating a substantial position in the cartridge field.

Would filmgoers spend upward of \$2 each to rent and perhaps \$7 to \$10 each to buy cartridges?

"Yes," believes Brockway. "Studies show that the theatergoer who paid \$3.50 to see Fellini's 'Satyricon' would be interested in renting or buying other Fellini pictures as he leaves the theater."

"The theater lobby represents a partially utilized facility which ideally can be adapted as a marketing place for cartridge TV," he said.

THE PROGRAMMING DILEMMA

Continued from page C-7

exploring the use of existing footage from TV shows and other existing sources."

During the past six years, the former CBS business affairs executive has been talking with TV and film producers about the new electronic baby.

"Initially you'll find a lot of bad material in video cassettes because a lot of companies are going around buying up old films."

How would Donohew visualize an album by a Capitol artist?

That question is at the crux of the matter and concerns all record companies. "Any film has to have a point of view," Donohew answers. "We could have filmed the Band at the Hollywood Bowl as a concert, but we didn't feel it would have sold because the public is more sophisticated in its viewing habits."

With the advent of light, portable, taping and filming equipment, there shouldn't be any problem in having an artist's work shot in a recording studio. But that is not where a video LP will end, Donohew believes.

The video counterpoint will have to grasp the total experience of visual communication. In a sense the "video albums" will become documentary in nature. States Donohew: "There will be a lot of point of view 'video albums.'"

Music LP's will only be one facet of the programming spectrum for home enjoyment. Tapes on how to sail, cook, golf, play guitar (make love?) are all within the programming spectrum which a new industry will develop.

"Our primary thrust is as an entertainment company," Donohew says. "Our main strength is in records and music, but down the road a bit are the other things."

"Our thinking now is not to get into any heavy outlays of money but to be experimental." A TV special revolving around Glen Campbell going to Moscow could be duplicated into the home video market. Donohew sees the financial return in taking TV specials and converting them into video packages. The TV special is sold for syndication which recoups the production costs, and the videotape sales produce the profit. Capitol is discussing such a TV special with Joe South.

Liberty/UA has aligned itself with Avco to provide "a limited number of films for a limited amount of time," says David Picker, Liberty/UA's president. The material is out of release titles. Liberty/UA's tie with Avco is based on that system's being the first one out, according to Picker. The material is both UA and Warner Bros. films. Avco is duplicating its programming at its San Jose, Calif. Cartridge TV company factory.

Liberty/UA's films will not be for sale; only rental. If short length films are created, Picker can see those being offered for sale, but not the full length features.

"We are in the process of figuring the whole thing out," Picker says with resignation. "Everybody is convinced the market will be there. We are examining several programming projects," he adds, but refuses to explain, noting: "I'm not

about to tell my competition what I'm planning. It's the whole spectrum of the human condition."

Picker acknowledges there is a lot to learn in translating a music album into the video field. One aspect he speaks of is getting the "video album" out fast enough to match the LP. Avco is presently duplicating films so as to have a backlog by this fall. Cartrivision (Avco's programming company) executive Sam Gelman talks of having upwards of 600 titles ready for usage by next February.

Cartrivision has been discussing half hour to two hour music tapes with a number of music names, ranging from Leonard Bernstein to Pete Seeger.

Music names like Doug Kershaw, Woody Guthrie and Jimi Hendrix loom as cartridge TV properties at Warner Bros. Add to that topics on ecology for educational-informational purposes and you have the kinds of projects which Van Dyke Parks, Warner Bros.-Reprise's director of its new audio visual department sees as cartridge TV repertoire.

Parks sees "video albums" as a "preservationist device" to store up information of both educational and entertainment value. Entertainment shouldn't merely be an "escape mechanism," the young executive feels. "It should be truly informative." And that's why he wants to get Cajun fiddler-singer Doug Kershaw's art into the home video field. And that's why he is talking about doing a project which explains the role of Woody Guthrie in American folk music.

Parks talks of using acts which "represent provincial values" for the video field. Parks envisions working with young film producers in the development of story ideas. He has already been across the street to the Warner Bros. picture lot to "rap" with veteran filmmakers in the short and commercials departments.

Parks would like to take out takes by Jimi Hendrix from the "Woodstock" film and create a cartridge TV program. WB will be a nonexclusive producer of programming for all the systems.

Parks sees his job as head of a new visual department "as the job of the 70's." Parks wants to prevail on the musicians themselves to help in the development of concepts for their "video albums."

He is taking a crash course in animation so as to understand how to use it for videotape, even marrying it with live action.

Executives at the film company will select the films which are duplicated into the new medium. TV series (of which WB has many) are easily convertible into home video programming, Parks says.

At RCA, corporate vice president Tom McDermott has been active in a quiet way in getting the programming ball rolling for the company's own Selectavision system. The programming will cover the gamut of educationally oriented topics, from children's material to classic stories to serious music shows to "how to" programs. Simply put: material unavailable on commercial TV.

RCA will in time create its own films, McDermott has stated, but at the outset the software will be developed from outside sources.

CBS, which has its own system, EVR, has also been quiet in its programming pronouncements. And like RCA, CBS has a massive pop music roster with which to create programs.

Record executives who choose not to be named, concede they see the long range potential in the new industry, but also feel there will be a lot of short range pitfalls.

"A lot of money will be going down the drain by people going down the wrong programming track," laments one concerned chieftain.

Film producers will surely take on a great significance for record companies. Four Star International, the on again, off again TV packager has named a production vice president to oversee its tape and film projects.

Technicolor, which has its own 8mm movie cartridge system, has created a process for converting picture film to video tape, which opens the door for its own involvement with creative people.

In other filmland developments:

- MGM Pictures has given the green light to CBS for utilization of its film backlog for EVR.

- 20th Century-Fox has formed an audio visual division to create cartridge TV programs for home, educational and institutional markets. Veteran film producer Martin Jurow heads this new venture. 20th's board chairman Darryl F. Zanuck was one of the first film studios factotums to publicly recommend that his studio open its film vaults to provide home cartridge TV conversion. CBS' Electronic Video Recording chieftain, Robert Brockway, has urged motion picture theater owners to consider renting cartridge TV in a counter move to some theater owner displeasures with the whole idea of home videotape recordings.

Zanuck backed up his statement by committing 20th's library to CBS's playback only system with the stipulation that the films be five years old before being used for home viewing.

- The STP Corp. and Motorola Systems are converting three racing films to EVR.

- Motorola is also working with comics Dick Martin and Dan Rowan who have formed ARM Productions in conjunction with Norman Abbott to develop video programming for CBS' EVR system. The firm's first efforts are three 25-minute programs which have been used by Motorola to demonstrate and sell their EVR machines to hospitals. Rowan and Martin are featured in one show, "For Medical Purposes Only," George Burns stars in "Exercise—It Couldn't Hurt" and Jack Benny is in the third titled "Work and Stay Young." Each of the performers will receive a 5 percent royalty on each tape sold.

ARM also plans to develop animated shows for children with a teaching ingredient like learning the ABC's.

- Ken Fritz has formed Tele-Cartridge Enterprises to produce cartridge TV programs, including "how to" programs and a variety of entertainment oriented packages. Fritz is headquartered in Los Angeles.

- Lion International Films is opening its vaults to Avco for its Cartrivision system.

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CARTRIDGE TV — WHERE THE REVOLUTION IS NOW

Continued from page C-3

- **MAGNETIC TAPE** is being utilized by Sony, Avco, Philips, among many others, which can be run through television receivers as easily as films.

- **MINIATURIZED FILM** is being utilized by CBS's Electronic Video Recording system. The film is coiled in cartridges and inserted in a converter unit to the antenna terminals of a TV set. The sealed cartridge threads and rewinds itself. Each plate-sized cartridge carries 25 minutes of color programming.

- **VINYL TAPE**, patented by RCA, works through a combination of laser beams and holography. The encoder converts optical information into electronic signals. These are deposited by electron gun on sensitive film. Laser beam reads a pattern and fixes it in master film. It comes in saucer-sized units and plays for 30 minutes.

- **PLASTIC DISKS** are being developed jointly by Telefunken and Decca. It encodes the images on disks, but there is no color and the maximum playing time is 15 minutes.

- **SUPER 8MM FILM**, developed by Nordmende (of Germany) Projects a sealed, self-winding reel through a specially designed Colorvision unit which feeds the image into a TV set.

It's too early to discern which technology is leading the cartridge race. CBS will be the first on the market, probably starting this month, followed closely by Avco, Sony and the pack.

As a result of the varying concepts and systems—some are playback only, while others can record on-air TV shows (on raw, erasable cassette tape) for future replay—an international battle is shaping up for video supremacy.

The principal participants in the "playback only" stage of the war are those two traditional foes in home entertainment, CBS and RCA.

Both are feverishly working on economical playback cartridge TV systems ultimately designed for the consumer.

(Most video playback only systems consists of two basic parts: A cartridge that contains the program material electronically encoded on a reel of tape, and an adapter that connects to the antenna terminals of a monochrome or color television receiver).

There is no way that EVR and SelectaVision can become compatible with each other or with other systems.

RCA, although tardy to market, will sell its players to the consumer for \$400, beginning in late 1972. Pre-recorded cartridges would be recorded on an inexpensive plastic material and would cost about one-tenth as much as conventional type films. The programs, previously recorded by RCA, will span from 30 to 60 minutes and sell from \$10 for a 30-minute show.

CBS claims it is years ahead of its rival with a color unit. Robert Brockway, EVR president, is aiming at an opening year volume of 100,000 converter units (produced by Motorola) and 3,000,000 cartridges.

Because of the price—\$795 per EVR unit, \$18.50 per 25-minute color cartridge—CBS is striving to establish a market in the educational/industrial field.

The consumer market will be tapped by CBS in mid '72 when mass production can cut EVR prices to \$350. RCA feels it will dominate the consumer field, though, because of its apparently cheaper technology.

While they argue, Sony, Avco, Philips, among many which favor the video cassette configuration are toiling to develop inexpensive magnetic video recorders that allow the user to record broadcasts, cablecasts, live action and friends' pre-recorded video cassettes.

This is the second phase of the cartridge TV war.

The Sony system will retail in the U.S. for about \$350, and for \$450 with an adapter that permits home recording of either color or monochrome TV programs on a blank video cassette.

Recordings can be made directly from a TV set or from a TV camera. Sony said it expects each blank video cassette to cost about \$20 for a 60-minute program and \$20 for a 90-minute prerecorded program.

Video cassette (and Super 8mm film) has several

advantages, one being the ability to purchase a portable camera and shoot cassettes at home. Avco's lure is a combination TV set-cartridge player-video recorder in mid-1971 for \$895.

With so many incompatible systems in contention, there are bound to be problems—big problems.

Standardization headaches are beginning to plague video cassette manufacturers. With several systems soon to be marketed, incompatibility easily could be the biggest impediment to the growth of the industry.

Although the Sony, Matsushita and Avco systems are based on standard video recording technology, each system is different in terms of operating and cartridge size.

Sony is attempting to induce other companies to accept a cassette standard for the video medium. It and seven other firms have agreed to establish a standard for the production of color videocassette players that would allow individual video cassettes to be used with any of the eight concern's systems.

The other manufacturers joining the standardization agreement are AEG-Telefunken, West Germany; Grundig Werke G.m.b.H., West Germany; Industria A. Zanussi S.p.A., Italy; Matsushita Electric Industrial Co., Japan; North American Philips Corp., U.S.; NV Philips Gloelampenfabrieken, the Netherlands, and Victor Co. of Japan Ltd., Japan.

Akio Morita, president of Sony, feels that incompatibility will be very serious as the industry grows. "We would like to eliminate a dangerous problem before it continues too far," he said. "That is why we are working with others in the development of video recording technology to meet worldwide standards. We believe the company that produces the best machine will generate a standardization."

In conclusion, the cartridge TV revolution invites exaggeration. But, everyone is in agreement about its eventual success: It will leave an indelible mark on the world.

Marshall McLuhan prophesies that cartridges will affect "every aspect of our lives—will give us new needs, goals and desires, and will upset all our establishments."

THE PROGRAMMING DILEMMA

Continued from page C-13

- Columbia Pictures has been talking with Ampex about developing programming for Ampex's recently introduced Instavision videotape cassette system. Several weeks ago when Ampex unveiled its player/recorder consumer system, the hardware company indicated it would be discussing programming with outside sources.

The instructional field is a world unto itself and it portends great participation by scores of creative houses. An Atlanta firm, the General Music Corp., is creating music courses in the EVR system for school usage at the third and fourth grade levels.

Motorola Systems has been seeking rights to

a home hobbyist TV series titled "Walt's Workshop" for EVR.

Seattle-based Alaska Northwest Publishing, is developing visual text shows for EVR.

The Dolphin Child Care Centers are developing both educational and entertainment shows for EVR.

The W.B. Saunders Co. of Philadelphia is developing a how-to-play-with chemicals show for EVR.

Whether it is a how-to-play-with type of show or a straight motion picture duplicated into any of the various video systems, there seem to be enough professional companies and newly an-

nounced entrepreneurs eying the new baby to surmise there are enough sources to satiate initial requests.

The film companies feel the new baby will toddle past that electric socket without sticking in a blunt object and getting kicked across the room.

Some record companies aren't at all sure that baby can make it across the room without getting shocked.

Could it be music on EVR? Yes. Cowboy sagas on Cartrivision? Yes. Golf lessons on SelectaVision? Yes. Sidney's 13th birthday on video cassette? Yes. The BIG question is: DOES the public feel it needs and wants these images in its home? A lot of people are hoping so.

Radio-TV programming

Draper Launches Format Aimed At Women, Daytime Stations

By CLAUDE HALL

LOS ANGELES—"Cosmopolitan Radio," a new programming concept originated by Programming db is slated to debut here on KGBS in October. Ken Draper, one of the principals in Programming db with Chuck Blore and John Rook, said that all segments of KGBS will be directed at women. The music will be pop-sounding rock music, especially such artists as Tom Jones and Engelbert Humperdinck who appeal to women.

Draper said format specialties will have Rod McKuen reading brief bits of poetry, doctors discussing the bill, a psychiatrist discussing how permissive a woman should be in premarital relationships, and things of this nature between the records.

The key to making the format work, Draper said, would include a highly creative program director and a woman's editor.

The format is especially tailored for daytime radio stations which are in a strongly competitive situation against full-time operations.

Most of the special features for the format will be produced in-house by the Chuck Blore Creative Services, Inc., one of the nation's major houses for commercials and radio aids.

KGBS, A Storer station, is a 50,000-watt, directional daytime operation; it has gone through

several formats, including a serious try at country music several months back.

The new format will hinge on the special features, Draper said. "If you could conceive of the most perfect music format ever, you would still not have a viable station until you put something between the records. This is why so many middle of the road stations, many of them far from perfect, are taking big numbers against Top 40 stations in several markets—because they're fun.

"The Beatles were good for radio, in a sense, because they brought excitement back to Top 40 and they also forced radio stations to break their formats in order to play a new Beatle album or broadcast a Beatle special."

But Top 40 radio has had a relapse of an old disease—boredom. "It's hard today to find a station that's fun to listen to," Draper said. Too many stations are so involved in the clinical aspects of programming that they don't stop and ask themselves if what they're doing is fun to listen to.

"Radio stations have got to realize that it's a different world today; it's *who's* listing, not how many. Radio stations have got to touch those people."

Draper said that at one radio station he con-

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Letters To The Editor

"A Drake Station"

Dear Editor:

Normally, I don't make a practice of cluttering your desk with memos from Tulsa, however, when I get referred to as a Drake "style" station I must remind you of something. . . as of this moment I figure there are from two to three thousand Drake "style" stations in this country. . . ranging from Spanish talk Drakes, MOR Drakes, Telephone Conversation Drakes, etc. . . but, there are very few stations that are Drake Stations, and KAKC is one of them.

I didn't mind when you printed that the "Steve Miller Band" was the biggest selling thing in Tulsa last week. . . even though none of the record shops in Tulsa would agree with your source. I didn't mind when you reported that station X was the first to lift the "Grapevine" cut from the Creedence album . . . when

this is very questionable. . . I will mind if you print what station X is saying on the air "remember you heard 'Out In the Country' by Three Dog Night first on xxxx". . . because you see, we were playing it from the album last spring.

By the way, Dave Jones went to KRMG!

Lee Bayley
Vice president/Programming
KAKC
Tulsa, Okla.

'Publish'

Dear Editor:

I think the hesitancy on the part of many record executives to service college radio lies in what they believe to be limited exposure potential. This is especially true in carrier operations located in large or medium markets.

We at WCRP have faced this problem since the beginning, and have solved most of it several ways. First, keep in constant touch with company promotion people—if the locals won't come through, hound the national men. When breaking something previously ignored, make a big thing out of it—phone calls, telegrams, lots of noise. What we have found most helpful: PUBLISH. This can make a critical difference for a carrier operation. Our potential audience via carrier current will be under 3,000 for a long time, but the exposure of ROTATIONS in record shops throughout the city raises our coverage—in print—to the whole city. A good review has been known to sell records here, and the companies know it. ROTATIONS is rather time-consuming and requires some creativity, but a survey sheet with the same old format is a help.

If there is something unique about your service to the market, I have found it useful to play that up, too. At the Intercollegiate Broadcasting Convention in Washington, in 1969, I reminded every record company man I could find that album product receives the great bulk of its exposure on college radio south of Washington. The message got through, I think, because our service—singles and albums—got very good very soon.

If that's any help to college radio stations in record-distress, there it be.

Clarke Bustard
Editor, ROTATIONS
WCRP
Univ. of Richmond
(Va.)

In Billboard Aug. 18, I must congratulate you on the coverage of soul and the different interviews on the subject.

Of all the different people commenting, it seems to me it all boils down to two questions: Will soul music live or die?

Well, it's my opinion that it will live on because it did live in the 30's. But whether it will be stronger than it is today will be up to the announcer. What I mean is this: The announcer who comes on with rhyme every time and more jive talk than music is, in reality, killing soul music. Soul music should move

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Brady: WINZ to Unclutter Airwaves

By BOB GLASSENBERG

MIAMI — Good, uncluttered radio which respects the intelligence of the listener and is forthright and honest in presenting contemporary music is the new philosophy of WINZ which recently switched from an uptempo middle-of-the-road format to uptempo contemporary music programming. "We respect the music we play and the listeners who we feel want to hear the music without all the talk," said Al Brady, program director of the station. Brady felt that the Miami market had a hole between Top 40 which aimed at the teenager and MOR which has been the established adult sound in the market for many years. "We appeal to the 18-35 audience which wants to hear contemporary music and does not really need the gimmicks that go along with the music on the other stations here," said Brady.

The 50,000-watt station programs 50 percent oldies, "to create a nostalgia and present a chronology of past events," in Brady's words. "We are competing with every station in the market which wants the major buying-power audience. Oldies help because the listener will remember a name or event which he equates with the record. As far as other programming is concerned, we play any music which is not heavy acid rock or strictly for the teen group. This of course means no bubblegum records. But we will play Creedence Clearwater Revival, Aretha Franklin, Edwin Starr, Bread, Crosby, Stills, Nash & Young, and all the rest. We stay away from the drug songs as well," explained Brady. He also mentioned that WINZ now plays album cuts as well as singles. "The album has certainly become a major factor in the music industry and we must give the people everything that is available for sale, which fits into our new format," Brady said.

The records heard on the air

are chosen after making a weekly survey of 22 record stores in the Miami area. Then the list is cut by eliminating the obvious tunes which do not fit into the format. There are also no high school announcements given over the air.

"We are trying to bring a freshness into the music programming of the south Florida area," said Brady. "We appeal to adults who like contemporary music but were dissatisfied with

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DAVE ANTRELL, left, Amaret Record's artist, visits KMPC's Jim Lange, to present the air personality with a special set of years because the station was the first in the Los Angeles area to play Antrell's new album "Dave Antrell."

WRCP Programs the 'Heros'

PHILADELPHIA — Country music is not made up of hit records as much as "Heros," believes Don Paul, program director of WRCP and WRCP-FM, the country music station here. Paul programs the 50,000-watt daytime station and its FM sister station accordingly. Fifteen records on a playlist that varies week-to-week between 70 and 110 records are given prime exposure every three and three-quarter hours. Four of these "hero" records are prescribed per hour. "These 15 records are the most powerful we have," Paul said. "I believe that when Johnny Cash comes out with a record, the people could listen to it over and over." The only reason to play other records is to give other artists a chance, Paul said. "I feel Loretta Lynn's next record will be a hit even if it's just three minutes of silence. It's the same with Sonny James. They're heros." He spoke of Merle Haggard as being a super hero and having a unique image. . . "he could probably sing anything he wanted to, at this point."

Paul said that he'd always felt Dean Martin's records never did any better with country music fans than they

did because Martin was never a country hero. "I always felt that if you could have introduced him by another name, those country records of his would be better accepted in the country field than they were."

'Fogerty'

This is why WRCP air personalities are introducing "Lookin' Out My Back Door" as by John C. Fogerty when the record is actually by the Creedence Clearwater Revival. "We're playing the record because it's very country and has had great acceptance elsewhere and we're playing 'Joanne' by Mike Nesmith for the same reason. But I hesitate to saturate the airwaves with these people because they aren't country heros." He said that Anne Murray's "Snowbird" on Capitol Records was a good country record, in spite of it going pop, and that if her next few records were as good she might turn into a country heroine. "She could become another Tammy Wynette or something."

Country music is continually changing, he felt, and one distinct change by RCA Records in the past few months is back toward more traditional country music. "That's one thing

I'm in favor of. . . I feared that country music might lose its identity. But both Skeeter Davis and George Hamilton IV have come out with records recently that are more country than their previous records."

A good example of the growing popularity of country music, Paul said, is indicated by the growing number of rock groups using a country sound. But he advocated playing these records only with disgression. A lot of the rock groups are putting out junk under the guise of being hip in country music, he said.

WRCP follows a general program pattern like this: Modern uptempo country record, modern slow record, traditional uptempo country record, modern uptempo record, traditional slow country record. Modern country music and traditional country music records are alternated and the ratio is two uptempo records to one slow tempo record. The deejays are Paul, Dave Stanley, Nick Reynolds, Shelly Davis, Bob Steele, and Jack Gillan. WRCP simulcasts with WRCP-FM during the daylight hours.

'Little'

The general rule is that deejays talk as often as possible.

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NAB-RIAA Survey Goes to Stations

WASHINGTON—The joint questionnaire compiled by the Recording Industry Association of America and the National Association of Broadcasters is being mailed this month, according to NAB radio vice president Charles M. Stone and RIAA executive director Henry Brief. News of the survey, a cooperation between the two interrelated industries, was first announced several months back in *Billboard* and was, in fact, spurred by a speech by station owner Erny Tannen at a *Billboard* Radio Programming Forum in New York two years ago.

The survey is designed to improve record service to radio stations and eliminate mailing of records that do not fit the station's format. Questions on the survey include whether the station plays singles or albums

or both, the number of hours devoted to types of music, how the stations now obtain records, which record representatives are in contact with them, and what record companies the station has had poor record service from.

The NAB plans to notify record companies when a station changes its format.

The NAB-RIAA liaison committee includes Stan Gortikov, president, Capitol Industries; Hal Neely, president, King-Star- day Records; and Jac Holzman, president, Elektra Records. From the radio side, members include Erny Tannen, president of MEDIAmerica Radio; Robert L. Pratt, general manager, KGGF, Coffeyville, Kan.; Lester Smith, executive director, Seattle, Portland, and Spokane Broadcasting; and Dan Hayslett, president, Strauss Broadcasting.

Campus News

By BOB GLASSENBERG

New Faces

Capitol Records has a new man in their promotion department. **Dennis O'Malley** is now doing East Coast progressive rock, Top 40 and campus radio station promotion. He was a Capitol salesman in Boston and is a good person. Drop him a line if you want assistance.

Now doing campus radio promotion in the New York area for A&M Records is **Lenny Bronstein**, also of WBCR, Brooklyn College, New York. He wants to hear from all campus stations as soon as possible. Reach him at the station, WBCR, Brooklyn College, 102a, Library, Brooklyn, N.Y. 11210.

Campus Dates

Mountain, Windfall Records artists, will appear at the University of Buffalo, Wednesday (23); University of Rochester, Thursday (24); Colgate University, Friday (25); and the University of Maine, Saturday (26). **Mylon**, on the Cotillion label, appears with Mountain on their dates Wednesday (23) through Friday (25).

Josh White Jr., who records for United Artists Records, will appear at Southwest Missouri State College, Springfield, Thursday (24); Milligan College, Milligan, Tenn., Friday (25); Elmira College, Elmira, N.Y., Saturday (26); and Fort Lewis College, Durango, Colo., Sunday (27). **Rig**, on Capitol Records, appears at the University of Bridgeport, Conn., Thursday (24); and C.W. Post College, Long Island, Friday (26).

The **James Cotton Blues Band** will appear at Clarkson College, Pottsdam, N.Y., Friday (25). The **Paul Butterfield Blues Band**, Elektra Records artists, appear at Clarkson with James Cotton and at Elmira College, Elmira, N.Y., Saturday (26).

Convention

The Inter Collegiate Broadcasting System is planning a Southern College Radio Conference Oct. 23-25 in Atlanta. There is no information available on speakers but the IBS usually has informative conferences. Their business reply address is IBS, The Southern Region, P.O. Box 1931, Atlanta, Ga. 30301.

New Letters

WNEU, the old Northeastern University radio station, has changed its call letters to **WRBB**. They are still at the same address, Box 96, Roxbury Crossing Station, Boston, Mass. 02120.

Programming Aids

Please make sure you check your preferred records if you send me just a playlist. I really do not know which records to choose from a 50 record list. I cannot print my selections from your list so just a star next to the records will be appreciated. Thank You.

WRBB, Northeastern University, Boston, Mass., **Donna Halper** reporting: "Satisfied," (LP), Mother Earth, Mercury; "No Escaping It," (LP), Jimmy Owens, Polydor; "A Question of Balance," (LP), Moody Blues, Threshold; "Live at Prince Street," (LP), Ornette Coleman, Flying Dutchman. . . . **WCRC**, University of Richmond, Richmond, Va., **Clarke Bustard** reporting: "Cut Across Shorty," (LP), Gasoline Alley, Rod Stuart, Mercury; "You'd Better Think Twice," Poco, Epic; "Darkness, Darkness," Youngbloods, RCA; "Tobacco Road," Edgar Winter, Epic. . . . **WLUC**, Mundelein College, Loyola University, Chicago, **Walter Paas** reporting: "Fire & Rain," James Taylor, Warner Bros.; "God, Love and Rock & Roll," Teegarden & Van Winkle, Westbound (Buddah); "Five Bridges," (LP), Nice, Mercury; "Johnny Winter And," (LP), Johnny Winter, Columbia. . . . **WCPR**, Stevens Institute of Technology, Hoboken, N.J., **Steve Harris** reporting: "All Right Now," Free, A&M; "Out in the Country," Three Dog Night, Dunhill; "Animal Zoo," Spirit, Epic; "Stand By Your Man," Candy Station, Fame. . . . **WBCR**, Brooklyn College, New York, **Lenny Bronstein** reporting: "Fresh Air," Quicksilver, Capitol; "See the Light," the Flame, Brother; "Days of Icy Fingers," Country Store, TA; "Gypsy," Uriah Heep, Mercury; "Earth & Water Song," (LP cut), Humble Pie, A&M. . . . **KFTD**, Alternate University, **Jimmy Zilber** reporting: "Steal Away," Pale & Stein, Monkey; "Don Ellis Live at Fillmore," (LP), Columbia; "South Side Blues Jam," Junior Wells, Delmark; "Blunder Plus," Chairman John, Pigfoot. . . . **WREK-FM**, Georgia Tech, Atlanta, **R. Geary Tanner** reporting: "Small's on 53rd," (LP cut, Grease One for Me), Bacon Fat, Blue Horizon; "Louden Wainwright III," Loudon Wainwright III, Atlantic; "Deep Purple in Rock," (LP), Deep Purple, Warner Bros.; "Hollywood Dream," (LP), Thunderclap Newman, Track. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "We've Only Just Begun," Carpenters, A&M; "Gas Lamps and Clay," Blues Image, Atco; "Deeper and Deeper," Freda Payne, Invictus; "Georgia Took Her Back," R.B. Greaves, Atco.

First station in the nation to play the new single by **Melanie** on Buddah—"Stop, I Don't Want to Hear it Anymore" is WMCA in New York. **Johnny Michaels**. . . . **Larry James** reports in from WDIG in Dothan, Ala.; says **Bobby Rydell's** RCA release "It Must Be Love" could be a "big record if the big boys would perk up an ear!" WDIG has altered its format slightly and is playing 30 hits and 10-15 extras, depending on the new product, plus a blend of soul records. Two oldies are played per hour, with three oldies at night per hour and a "golden weekend" from time to time. Station needs better record service. **John (John Webb) Bates** is program director.

Owe an apology to **Bob Harper** at KQV in Pittsburgh. I was right about his old WSAI salary, though a little wrong about his KQV salary (he's getting about four thousand more than I'd heard). But, I'll tell you this—all of the ABC-owned station program directors should receive immediately an across-the-board 10 percent salary increase. All of them are getting much too low, considering their position and the relative earnings of the stations. I think it totally wrong that most sales managers and salesmen—and some air personalities—are making more than the program directors. And I'm not just taking to task the ABC-owned stations; many radio stations suffer from this aspect, but I do know what **Rick Sklar**, **Mike McCormick**, and **Bob Harper** are making and I think a salary increase of at least 10 percent is in order.

Ira J. Lipson, former all night personality on WHFI-FM in Detroit, is now with Media Associates in Detroit, a public relations firm. . . . **Budd Dollinger**, general manager of Mediarts Records Inc., 9229 Sunset Blvd., Hollywood, Calif. 90069, is willing to swap good record service of his product from charts and playlists from radio stations.

WELW in Willoughby, Ohio (a suburb of Cleveland), has bought **WNOB-FM**. The two stations will simulcast in the day a Top 40 format with **WNOB-FM** going the rest of the 24-hour day (**WELW** is a daytimer) with a balance of oldies and current hits. . . . The **Jesse Mason Record Survey** is a

new record news sheet being printed by **Jesse Mason Enterprises**, 219 Orange St., Oakland, Calif. 94610, 415-451-5331. Aim is to provide a comprehensive analysis of California record exposure and sales with the emphasis on soul and Top 40 records.

Ken Dowe, take time out to go get yourself a cup of coffee—the column is going to be quite long this week. . . . Here's an interesting tidbit: Why did both **ABC-Dunhill Records** and **MCA Records** invite **Joe Bogart** to recent functions? As **Scott Muni** put it: Is **MCA Records** going to start making talk records?

Gary Fuller, operations manager of **KAFY** in Bakersfield, recommends the "Tears in the Morning" cut on the new **Beach Boys** album. Gary, incidentally, is looking for some record artists to do a benefit performance in Bakersfield. If any record company can help, please call him at 805-366-4411. . . . **Bob Chase** is leaving **WOHO** in Toledo to become manager of **WGLN-FM** in Sylvania, Ohio, a country music station. He'd like **Dick Eller** to contact him before the end of the month at **WOHO** and after that at **WGLN-FM**. . . . Okay, **Don Paul**. I've fined myself one **Purple Toadstool Award** for being a messup; I don't know what happened, but I'll make it up to you later.

Carl Anthony is hosting a new "Sounds of the Caribbean" show 7-8:30 p.m. Saturdays on **WWRL**, New York soul music station. . . . **Randy Wood** is program manager of **KITE**, San Antonio; he'll continue his 4-6 p.m. show. . . . Was talking with an old country music deejay the other day—**Burt Sherwood**, now general manager of **WNHC** in New Haven. He got to remembering when **Don (Don Davis) Baldwin**, now on **WINS** in New York doing news, was one of the nation's major country deejays on such stations as **WCKY** and **WLW**. Another name that **Sherwood** mentioned from the other days was **Randy Blake**. "Blake, whose real name is **Harold Winston**, was king of the medicine men . . . perhaps the best-known country music deejay of them all." Winston now lives in Chicago and, **Sherwood** believes, works on **WGN-TV**.

Lee Arbuckle, program director of **WKGN** in Knoxville, writes: "Just a quick note to let you know that I got tremendous response to the ad I placed in the *Job Mart*. I got at least 20 tapes . . . most of them half decent. Our lineup is not set: **Steve York**, **Jefferson Kaye**, **Arbuckle**, **Sonny Knight**, **Bobby (Christopher Stone) Sherwood** from **WEAM** in Washington; and **Eddie Beacon**. . . . **Ellis L. Widner Jr.**, now music editor of the *Southwest Times Record*, Fort Smith, Ark., needs review albums. . . . **Eugene (Genial Gene) Potts** at **WGIV** in Charlotte, N.C., reports he's only playing gospel music. . . . Some while back, I talked with **Johnny Thompson**, program director at **KELP** in El Paso. The lineup was **Larry Todd**, **John Hiatt**, **Thompson**, **John Weitz**, and **Jim Carroll**, with **Bill Peterson** and **Michael McCoy** on weekends. The station reviews records each Monday and all of the deejays help in the selection.

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Draper Launches Format Aimed At Women, Daytime Stations

• Continued from page C-15

sults, he sent the air personalities into a shopping center to interview people. Among the questions the deejays asked were: "Who is the Three Dog Night? Who is Barbra Streisand? Who is Denny McLain?" "All of the deejays were astonished that few people knew who the Three Dog Night were," Draper said.

The program director of the new "Cosmopolitan Radio" format will have to be a very creative organizer, he said. He'll have to have the ability and foresight to grab a Tom Jones at the Coconut Grove and tape an interview for use at some future date. "In a city like Los Angeles, there are dozens of opportunities for such interviews that can be tailored into a feature at some later date. Dr. Spock or someone like that is always coming to town.

"This type of station requires a dimension in a program director that many program directors don't have today. One of the major hangups in our industry is that too many program directors are concerned only with the records. They think they can solve all of their problems merely by adjusting a couple of records. They're not concerned enough with what's between the records.

"Most program directors are worth what they're getting paid," he said, pointing out that this is one of the problems of the radio industry at the moment. He spoke of trying to find a good program director recently for one of the stations he consults and of "so many of them saying they

could do the blank thing or the blaugh thing; no one could do their own thing.

"Occasionally, I'll be traveling somewhere across the nation and I'll hear something I did years ago . . . they've stolen a chunk of me. One of the first things we did in Chicago at **WCFL** was put on the Chickenman bits; this series of humor were the first thing that gained us some ratings against **WLS**. It was later syndicated in 326 markets, so it isn't true that you can't do something different."

Hard work is partially the answer. He spoke of **Larry Lujack**, now on **WLS** in Chicago, working hours writing copy for his show.

Another hangup in radio today is that major market stations tend to hire personalities from another major market station rather than hunting for fresh talent afield. He pointed out that the two Top 40 stations in Chicago now seemed to be swapping personalities a lot. "If you don't believe in your ability to judge talent, you hire the guy across the street," Draper said. "But in the case of **Larry Lujack**, I heard him a year before I hired him for **WCFL**; he was on a small station, I heard him and filed his name away, then hired him when I needed him. **Dick Orkin** was on a station in Lancaster, Pa., when I hired him. Yet, major market stations after major market station seems to be hiring from each other these days. Look at **WIND** in Chicago hiring **Robert W. Morgan**; that's the security approach of hiring."

The problem with hiring from a major market station, he said, "is that often the people you hire aren't hungry anymore."

Selling Sounds

By BOB GLASSENBERG

Jerry Corbitt of the Youngbloods has taken his first shot as a producer and produced Don McLean's album "Tapestry," for Media Arts Records. He has also completed an album for Reprise Records and their artists, Janie and Dennis. Independently, without BSM Productions for which he did the two former albums, Corbitt will produce the new Janis Ian album for Capitol Records.

★ ★ ★

National Recording Studios is hosting Duke Ellington and his band for recording sessions. Arnold Widus and Ted Bates are supervising jingles for Kools. Chico Hamilton is recording Clairol commercials. Says Chico, "The challenge in composing music for commercials is to tell the entire story in 10, 20, or 30 seconds." That's quite a feat and Hamilton seems to be quite good at it, judging from his past commercial credits which include Canada Dry, Chevrolet, El Producto Cigars, and Delco Batteries. Also at National, Steve Karmen is recording music for Wrigley Gum between trips to Nashville and the Coast. MPI is producing music for Esso. Telepac and Jack Tinker are producing campaign commercials for Gov. Nelson Rockefeller. And National General is also creating sound effects for Bob and Ray's forthcoming Broadway show.

National Recording Studios also hosts Steve Karmen conducting for his new Budweiser Beer and Chrysler music. Kermit Levinsky is doing Old Gold jingles. Jack Urbant is producing music spots for International Pancake. Dentyne Gum and Playtex music is being supervised by Ted Bates Advertising.

★ ★ ★

Larry Goodman has left Larhna Music Corp. to head his own operations, Larry Goodman Associates, which will be headquartered at 142 East 33 Street, N.Y.C. 10016. Phone (212) 725-2758. His services will be made available to agencies and production houses only through his new firm.

★ ★ ★

At Criteria Recording Co., Miami, Eric Clapton of Atlanta Records is taping all week. Engineers are Howie and Ronnie Alpert and producing the music is Tom Doud. A week's taping session was also just completed with Mainstream Records' Freeport.

New Trend?

The Arranging Factory in N.Y.C. and Ron Roullier recently arranged and produced four spots for the Ford Dealers Assn. and two spots for Ford trucks in a variety of country and western sounds, both instrumental and vocal. Claim to a new trend in the jingle business, but what about Dodge and their Flatt & Scruggs

(Continued on page 45)

6 More TV-FM Rock Specials in Works

NEW YORK—Six more television FM rock specials are in the works, according to Michael Goldstein, who was involved in producing "Mid-Summer Rock," which is now being syndicated across the nation. "Mid-Summer Rock" is a unique TV special with a stereo soundtrack. In New York, WNEW-TV teamed up with WNEW-FM to broadcast the special; WNEW-TV carried the video and the sound, but listeners could turn down the TV sound and listen to the music in stereo on WNEW-FM.

Goldstein said at least 50 FM stations had put in a bid for the special, "but it's difficult to get TV stations to simulcast in many markets. Many TV stations tell me they just don't want this type of thing on their stations." Markets who have carried the TV-FM special or are set to carry it include San Francisco, Denver, Cincinnati, Columbus, and San Antonio, besides New York, Chicago, Minneapolis, Atlanta, and Pittsburgh are pending.

It takes about 10 TV stations participating in expenses in order to swing a special like this, Goldstein said, "or some advertisers to pick up the expenses."

But he pointed out that TV audience ratings services do not attempt to measure young people today; they don't even

have sets in homes of young people. "And most TV stations are so used to not drawing young people to TV that when they get the opportunity with a show like this special, they say why bother. The problems of selling this type of program to sponsors and TV stations are mammoth, yet I know it has huge audience appeal; I know of parties being held to watch the show. We're not getting burnt in selling the show, but it's disheartening about the type of response we sometimes get from the establishment."

WFLY-FM Play Shift

TROY, N.Y. — WFLY-FM has switched to a format featuring a blend of Top 40 tunes and oldies, said program director John Walker. This programming is being directed at an 18-35 age group. Walker said that the market previously lacked a format that would appeal to both young adults and college students. The station previously featured an easy listening format.

All of the music on WFLY-FM is pre-slated and the records, ranging from 1954 to the present, are being segued. About 60 percent of the records played are oldies. Deejays use an adult approach.

OLDIES
from
1955
to
1969

All original artists.
For complete catalog send \$1.00.
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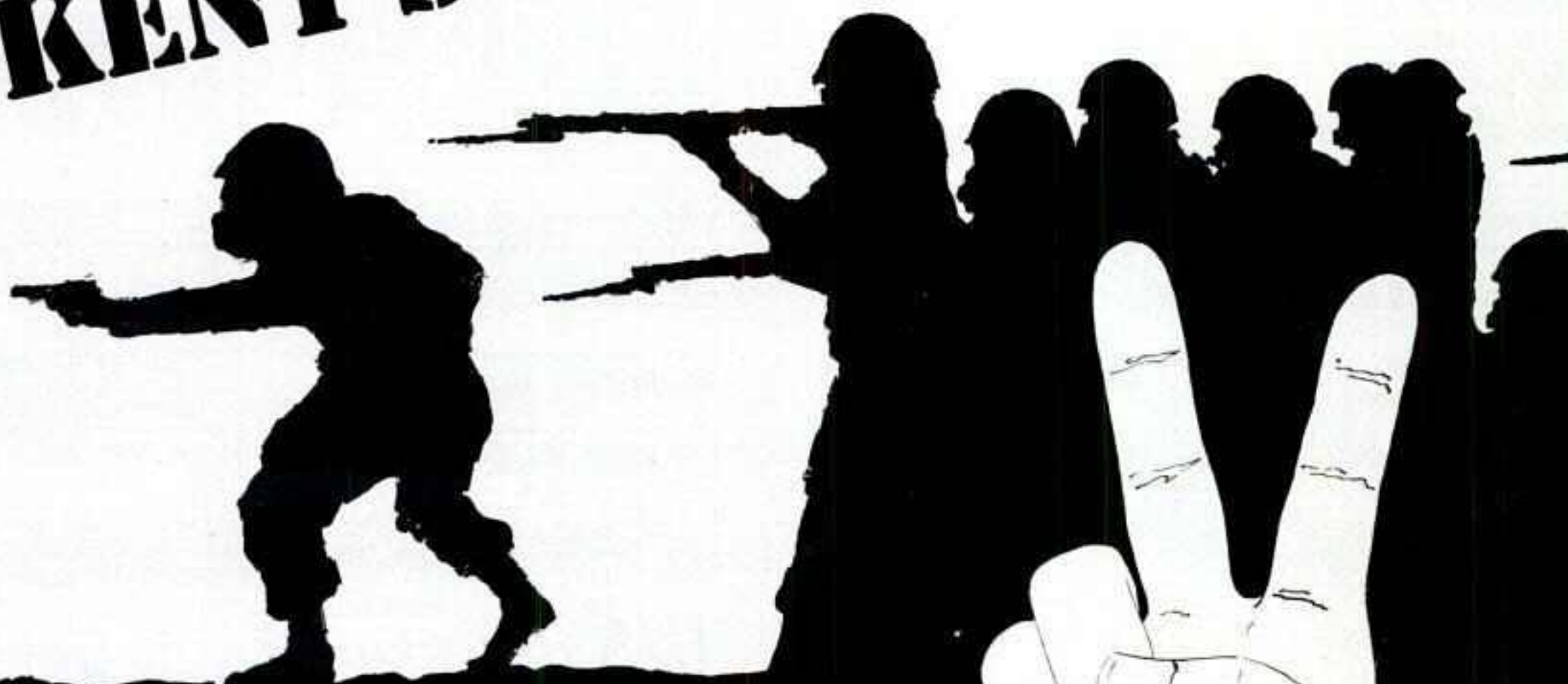


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SEATTLE
FIDELITY NORTHWEST, INC.
SHREVEPORT
STAN'S RECORD SERVICE
HONOLULU
MICROPHONE MUSIC CO.

Vox Jox

• Continued from page C-16

Al Newman has been promoted to vice president of programming for all of the Golden West Broadcasting stations and says "I'm already starting to travel." He's due to zoom northward this week. Peter Scott, once noted as a stand-up comic, is the new program director of KSFO, the easy listening station in San Francisco. Scott had been production co-ordinator of KSFO since 1965. . . . Texas Bill Strength, where are you? I was just listening to one of your old Sun Records tunes that Shelby Singleton has repackaged on a variety LP. Great.

Talked to Dave Donahue, who's now national program director of a radio chain and is up at WITL, Lansing, Mich., a country music station. Dave needs country music albums desperately and wants them in stereo. Both new and old product. Guarantees heavy airplay. Could you guys help him out?

Duke Roberts has joined KFRC in San Francisco; he'd been on CKLW in Detroit. . . . Deane Johnson has been promoted to general

manager of KDWB in Minneapolis, a Top 40 operation, and last week was in New York (so I was told), but I don't know why. Whether he'll name a program director to replace himself, I don't know either. . . . Mike Graves called from WFG-FM in Winchester, Va., where he's now programming the stereo automated Top 40 station. Says the station just broke "Morning Love" by Neil Darrow on Capitol Records. Graves had been at WROV in Roanoke.

Jim Gallant has taken over the 6-10 p.m. slot on WDAF, Kansas City, vacated by Tom Brown IV. Gallant had been on WDRC in Cincinnati, a sister station. . . . Uh, oh. Trouble. Maybe. The Small Market Radio Committee of the National Association of Broadcasters has begun distributing a nine-page guideline for small market stations that spells out wage policies, fringe benefits, laws and regulations, programming, sales and traffic, engineering, etc. Aim is to help broadcasters in their day-to-day operations. Well and good, but too many stations barely pay

(Continued on page 46)



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from the planet "Wisdom"

Written by **Victor Uman** 1970
Narrated By: Charles Evans & Victor Uman

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MAIL for the RECORD-ALBUM!
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Note: on request—SAMPLE ALBUMS
will be mailed to Distributors,
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Santa Monica, California 90403
(213) 394-4111

Yesteryear's Hits

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

POP SINGLES—10 Years Ago September 26, 1960

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

POP SINGLES—5 Years Ago September 25, 1965

1. Eve of Destruction—Barry McGuire (Dunhill)
2. Hang On Sloopy—McCoys (Bang)
3. You Were On My Mind—We Five (A&M)
4. Catch Us If You Can—Dave Clark Five (Epic)
5. Help—Beatles (Capitol)
6. The "In" Crowd—Ramsey Lewis Trio (Argo)
7. Like a Rolling Stone—Bob Dylan (Columbia)
8. It Ain't Me Babe—Turtles (White Whale)
9. Heart Full of Soul—Yardbirds (Epic)
10. Laugh at Me—Sonny (Atco)

SOUL SINGLES—5 Years Ago September 25, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. The "In" Crowd—Ramsey Lewis Trio (Argo)
3. I Want To (Do Everything for You)—Joe Tex (Dial)
4. Since I Lost My Baby—Temptations (Gordy)
5. The Tracks of My Tears—Miracles (Tamla)
6. It's the Same Old Song—Four Tops (Motown)
7. Unchained Melody—Righteous Brothers (Phillys)
8. Agent 00-Soul—Edwin Starr (Ric-Tic)
9. In the Midnight Hour—Wilson Pickett (Atlantic)
10. Soul Heaven—Dixie Drifter (Roulette)

COUNTRY SINGLES—5 Years Ago September 25, 1965

1. Is It Really Over—Jim Reeves (RCA Victor)
2. Only You (Can Break My Heart)—Buck Owens (Capitol)
3. Behind the Tear—Sonny James (Capitol)
4. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
5. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
6. Hello Vietnam—Johnny Wright (Decca)
7. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
8. Yakety Axe—Chet Atkins (RCA Victor)
9. Tiger Woman—Claude King (Columbia)
10. The Bridge Washed Out—Warner Mack (Decca)

RADIO-TV Job Mart

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

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

POSITIONS OPEN

Production man needed . . . I'm not concerned about the voice. If you can write great copy and turn it into sound, I have a place for you. The last three people to have the job are in five figures with Ad Agencies. Send tape and resume to Jeff Kaye, P.D., WKBW Radio, Buffalo, N. Y. 14209.

Newsman wanted. WSOY-AM-FM, Decatur, Ill. Want man to join four-man news staff who has experience in smaller market. We are strong on local news. Should have authoritative delivery and "know how" on BEAT. Population 100,000. We are community oriented and "get involved." AM is number one in city and FM is number two. CBS and stringer set-up. Have own correspondents in Springfield. Warren Boldt, Director of News and Public Affairs, Box 2250, Decatur, Ill. 62526. Phone for more information or send tape and resume.

Wanted: Top 40 Jock with first ticket who wants in on the ground floor of Upstate S.C.'s best . . . WYCL, Channel 98, in York, S.C. If you think you can hack it . . . you've wasted too much time already reading this. Send tape and complete resume to: Dave Hedrick, WYCL, York, S.C. . . . or call: 803-684-4241 now to learn more. Market is medium, station is a giant, and we'll consider anyone who considers us . . . and sounds good.

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

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

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

POSITIONS WANTED

Two years radio-TV major at the University of Texas. Beginner with third endorsed. Draft exempt. School can wait. I want to work. Willing to do anything and everything. Mark D. Roffman, 116 Beverly Drive, San Antonio, Tex. 78102.

Bright, young radio announcer desires to use his talents as a children's TV or radio show host. I am an artist and can make my own props as well as draw and create spontaneously. Many voices, characterizations. Theatrical experience. Comedy. Write own scripts. I know what makes children's eyes light up. Tape and portfolio on request. Box 310, Radio-TV Job Mart, Billboard.

Contemporary Radio . . . 12 years' experience, three as pd. Now leaving (my decision) pd position at station. Background includes host of TV dance party, promoter of over 30 stage shows, mostly rock. Excellent personal and credit references will be included with my tape and resume. 30 years old, married, two children. Three years in present market. First phone with complete engineering knowledge. What are your programming/DJ requirements? I am interested. Ron Brandon, 7614 Donder Road, Richmond, Virginia. 703-270-6638.

Wanted . . . "Top 40" or "Contemporary MOR" Program Director, Music Director, and/or Announcer/Disk Jockey position in your Top 20 Major Market. . . . Must have five-figure salary with substantial security. . . . Non Prima-Donna. . . . No real hurry presently employed with fantastic people . . . but . . . no challenge. . . . All offers considered. Box No. 309, Radio-TV Job Mart, Billboard.

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

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

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

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

IMS to Offer Major Sound

LOS ANGELES — Programming db, the radio consulting firm operated by Chuck Blore, Ken Draper, John Rook, and Bud Connell, have launched a new division to be called IMS. "It stands for important market services," said John Rook, "and Bud Connell will be handling most of the activities.

Basically, IMS will offer a WLS or WCAR format feature for any market size at a price which even a small market station can afford. The beauty of the feature is that we can offer small market stations a major type format and also all of the production aids localized to their market."

when answering ads . . .

Say You Saw It in Billboard

KCBQ MAKES BEATLES DOCU

SAN DIEGO—A three-hour documentary on the Beatles, "The Long and Winding Road," has been produced by KCBQ for syndication. The in-depth study of the group features interviews with the Beatles and other people connected with their success plus over 50 songs. The show begins in the pre-Beatle 60's, then makes the journey from Liverpool to the U.S. The show was written and produced by KCBQ program director Gary Allen, Neilson Ross, and Chuck Christian at KCBQ.

WMMS-FM Aims At Unique Blend

CLEVELAND—Using "format" personalities, David Moorhead has swung WMMS-FM into a blend of format Top 40 radio and progressive rock radio (usually a non-format type of operation) in a drive for large immediate ratings. Personalities include Dick (Wilde Child) Kemp, Lou (King Kirby) Kirby, Ted Ferguson and Michael J. Griffin. Griffin had been on WNAP-FM, Indianapolis; Ferguson on WKGN in Knoxville. Both Kirby and Kemp are veteran Cleveland personalities, though Kemp had been on WIXZ in Pittsburgh the past few months. Kemp does his "wild" bit, but simmers down as the evening progresses.

Moorhead said that WMMS-FM will be trying to break records and will feature an "exceptionally long playlist . . . longer than I've worked with in 10-15 years of radio. We'll be playing the hit records—just the way Top 40 radio used to be . . . not the way Top 40 radio stations today wait until somebody else makes a record a hit for them."

'Some Leeway'

Although certain records will be specified for airplay at definite times, the air personalities will be allowed to choose records to fit around those special records, Moorhead said. "But there's not one record on our playlist that's not getting listener reaction." He said WMMS-FM checks record stores, jukeboxes and listener phone requests in determining its playlist, but "we are going to have to break records in this competitive situation." Some care is required in playing album cuts, because it makes for a very long playlist. Some albums have as many as six or more cuts that are usable.

One reason why WMMS-FM did not switch to a straight progressive rock format, he said, is that it had been tried "badly" previously in the market "before anyone anywhere knew how to do it. Cleveland is just not ready to accept progressive rock at the moment. WMMS-FM's programming is a stepping stone. But we're harder than the Top 40 AM station and we play more music and more different kinds of music."

Country Music Is Made Up Of 'Heros,' Not Records: Paul

• Continued from page C-15

but as little as possible, said Paul. "And we try to build the image of having a team of air personalities on the air rather than six individual deejays.

Paul, who got his start in radio at WCGR, Canandaigua, N.Y., before moving to WNYR in Rochester, N.Y., two years later, said that he felt it amazing that country music radio was continuing to grow. "Two years ago I sort of felt that it had about gone the route, but now major facilities such as WDEE in Detroit and KLAC in Los Angeles have gone country or are going. There's an upgrading of facilities in market after market."

WRCP, though it never sounds as well as Paul would like, continues to improve in ratings, he said. "And we've done phenomenally well in sales—largely because of sales manager Bob Fulton. He's a

genius and is gungho in not only helping you get a good sound on the air, but in selling a good sound."

Paul, who came to WRCP from WNYR two years ago, has been program director except for his first two months at the station.

Unclutter Airwaves

• Continued from page C-15

the presentation on the other contemporary music stations in the area. To us, the name of the game is correlation between presentation and product," concluded Brady.

Air personalities at the station include Scott Kenyon 6-9 a.m.; Jack Murphy 9 a.m.-noon; Steve Martin noon-4 p.m.; Wayne Shayne 4-8 p.m.; Steve O'Brien 8 p.m.-midnight; and Joe Conway midnight-6 a.m. Tom Roberts, a student at the University of Miami, is the weekend man.

Selling Sounds

• Continued from page 43

sound? At any rate, Ben Allen, Don Ripke and Don Sheldon wrote and produced the spots for J. Walter Thompson with music arrangements by Roullier and John Weed.

★ ★ ★

The Record Plants, both East and West, have four singles and six LP's currently running on the charts. Two of the LP's are gold. On the West Coast, the Record Plant is currently hosting Dory Previn, recording for Media Arts Records with Nick Venet producing; Claudine Longet starting a new LP for Barnaby Records; Nick Decare producing Diana Ross for Motown Records; the Jackson Five, the Association, the Supremes and Artie Ripp have also done their thing at Record Plant West. Then there is Denny Daugherty for Dunhill Records; Ike and Tina Turner for ITT Productions; Linda Ronstadt for Capitol; Buddy Miles for Mercury Records, and Mama Cass with Dave Mason creating an album for Blue Thumb Records.

At the East Coast Record Plant are Paramount Records' Bull and Dancing Bear; Mountain for Windfall Records; Gary Shearston for Warner Bros.; Danny O'Keefe for Atlantic Records, and Buddah Records' Truck.

★ ★ ★

Vanguard recently opened their studios to artists not on the label. In the past seven weeks, Dorothy Morrison and Biff Rose have recorded for Buddah; Turley Richards and Kenny Gill have done albums for Warner Bros.; Oliver has recorded for Crewe Records, and Collosus Records' Richard London has also been in the studios of Vanguard under the new policy.

★ ★ ★

Johnny Winter cut his own commercial for his new Columbia album. He did it at Cinema Productions, a new studio at 311 W. 75 Street in New York. The reason behind his own commercial was, naturally, that he did not like the commercials produced for his new LP.

Hall of Fame Is Launched by KHJ

LOS ANGELES—Keying on innovative programming, KHJ here programmed by Ted Atkins, has launched its own Hall of Fame centered on a weekend special. From a 15-

year span of records, all of them former No. 1 on the chart, the station selected and played those records that had made a contribution to music—236 records.

DOOTO NEW RELEASES

850/LET'S COME TOGETHER
Rudy Ray Moore
Blushmaking tales by the most shameless comic.

5+1 ON LP ALBUMS

849/FUNKY AND FILTHY
Richard and Willie
The title is an understatement.

848 / THE RACE TRACK
Richard and Willie
The funniest Horse Race tale ever told and other screamers.

844 / BIG GEORGE'S PARTY JOKES Big George Kerr
Red-hot spicy stories about preachers, deacons, doctors, nurses, and patients.

ORDER NOW!

843/WILLIE AND RISING DICK Richard and Willie
Hilarious sex-slanted tales; Rising Dick, The Split, and The Cricket Game.

842/LOW DOWN AND DIRTY Richard and Willie
Funky side-splitting jokes about the nitty-gritty of life by the nation's funniest.

808 / BELOW THE BELT
Rudy Ray Moore
Lusty, Sexual Humor by the best selling soul comedian!

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for Conway Twitty's booking agent?
LOOK
on page 130 of the 1970
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We have available
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GREEN HORNET**

Copyrighted radio recordings.

Will prosecute any use thereof
without our license.

WHAT DO YOU OFFER?

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1800 Mutual Building
28 West Adams Avenue
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HALLELUJAH!

Billboard's Gospel issue is coming
October 10th.

Advertising closes September 30th.

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CENTER OF THEATRE DISTRICT
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SOUTHERN AND WESTERN EXPOSURES
OVER TIMES SQUARE

CALL 757-8635

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"America/Standing"

FIVE STAIRSTEPS
(Curtom)



By ED OCHS

SOUL SLICES: Ever since Gene Chandler branched out with Mel & Tim and Bamboo soul, racked up a couple of NATRA producing awards for it, and switched to Mercury with his "Groovy Situation" million seller—he's been a busy man. Because Gene is a natural. His new record is "Simply Call It Love," and sandwiched between this are dates to produce Simetec & Wylie for his Mercury-distributed Mr. Chand label, handle a&r for Scepter's revamped Wand label (he'll concentrate on Joe Jeffries), and appear on the "Johnny Carson Show" Oct. 12. Pet projects include interesting some major pop labels in his Chicago soul works, forming a producer's pool, and preparing for top club dates in New York, perhaps at Shepherd's. But those are only some of the sides and plans of Gene Chandler. He's a very busy man. . . . Clarence Carter's gold for "Patches" is his third. It's from his smokin' album, also produced by Rick Hall. . . . Major Lance's Majorlittles—he produced them—are into something good on Mercury with "Too Hot to Hold." The label's really cookin' with soul and so is Chicago. . . . **New Main Ingredient:** "I'm Better Off Without You," on RCA. Their "Tasteful Soul" LP, bound to boost them into the big time, is set for release next month. . . . As If Motown Needed One More Dep't: But Jimmy Ruffin's new LP on Soul, "The Groove Governor," could steam up the charts without a hot single to sell it so far. Look out, though, for "Living in a World I Created for Myself," and others. . . . Lattimore Brown is on Nashboro's new Renegade label with "Sweet Desiree." . . . Ornette Coleman opens a two-week stand at Slug's, Sept. 29, while Leon Thomas has been set to record his Oct. 5 Town Hall concert for a live LP. Both record for Flying Dutchman. . . . B.B. King recorded his Cook County Jail "concert" for a live album. His new ABC album is "Indianaola Mississippi Seeds." . . . Breakout of the week: "Still Water (Love)," the Four Tops. . . . Kool & the Gang just keep on selling. "Funky Man" is a winner. . . . Bobby Womack "Live" is his next Minit LP. . . . Temps' "Unite the World" is the latest for Whitfield & Strong, and Motown is running with a full load of new LP's (Jackson Five, Temps' gold). . . . The Rascals, according to an article in one of the leading rock papers, are "The Blackest White Group of All." . . . Budday is bangin' on the door again with the Isley's "Get Into Something" and the Five Stairsteps' "Because I Love You" b/w "America/Standing." The Isley Brothers are also on the big screen at the Apollo in "It's Your Thing," also featuring Ike & Tina Turner and the Stairsteps, till Sept. 23. . . . Jerry Butler has written the title song for Irene Reid's first Polydor album, "The World Needs What I Need." Esmond Edwards produced and Horace Ott arranged the LP. . . . New on All Platinum: "Let Me Go (Getto)," by Billy Guy. Chanson, distributed by All Platinum, has completed new sides on Evalene Braden and Unlimited Four in Detroit. President J. M. Brown of Chanson pegs the Unlimited Four for a big career. . . . Big Intruders: "This Is My Love" (Gamble). . . . Buzzle on Tamla with "Stone Soul Booster." . . . Bob Herrington, Kent labels' Eastern salesman, reads SOUL SAUCE, as does Jan Basham, promotion manager for Record Merchandising in L.A. Do you?



THE THREE DEGREES, currently climbing the charts with their Roulette single, "I Do Take You," meet with funnyman Bob Hope prior to their joint appearance at the recent Indianapolis State Fair. Following a summer of fair dates and engagements in Australia and Bermuda, the girls open at New York's Copa, Oct. 29 for three weeks.

Billboard SPECIAL SURVEY For Week Ending 9/26/70

BEST SELLING

Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	7	25	37	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	3
2	2	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	7	26	23	YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI)	8
3	3	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	10	27	24	DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)	8
4	6	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	5	28	28	YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP)	6
5	4	IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI)	10	29	32	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	6
6	10	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	5	30	30	BABY, I NEED YOUR LOVIN' O. C. Smith, Columbia 4-45206 (Jobete, BMI)	3
7	8	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	6	31	33	LOVE UPRISING Oris Leavill, Dakar 620 (Julio-Brian, BMI)	4
8	9	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	4	32	38	I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curton/Jalynne, BMI)	2
9	13	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	5	33	27	I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic, Westbound 167 (Bridgeport, BMI)	5
10	7	GET UP I FEEL LIKE BEING A SEX MACHINE (Part 1 & 2) James Brown, King 6318 (Dynatone, BMI)	10	34	46	PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI)	2
11	5	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI)	13	35	36	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	6
12	11	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)	11	36	25	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	10
13	16	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	6	37	—	GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI)	5
14	14	EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI)	8	38	31	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curton 1953 (Camad, BMI)	12
15	19	(Baby) TURN ON TO ME Impressions, Curton 1954 (Camad, BMI)	4	39	29	BLACK FOX Freddie Robinson, Pacific Jazz 88155 (Agent, BMI)	8
16	17	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchell, BMI)	13	40	35	IN MY OPINION Vandals, T-Neck 923 (Triple Three, BMI)	5
17	18	WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI)	2	41	41	I WON'T CRY Johnny Adams, SSS International 809 (Ron, BMI)	5
18	12	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI)	11	42	43	A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhinelander, BMI)	3
19	15	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	13	43	47	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cited, BMI)	2
20	21	WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/ Jobete, BMI)	7	44	40	PURE LOVE Betty Wright, Alston 4587 (Sherlyn, BMI)	5
21	26	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	5	45	50	FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI)	2
22	—	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	1	46	49	LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI)	2
23	20	SHE SAID YES Wilson Pickett, Atlantic 2753 (Cotillion/Erva-Mikim, BMI)	6	47	—	BABY DON'T TAKE YOUR LOVE Faith, Hope & Charity, Maxwell 808 (McCoy/Net, BMI)	1
24	22	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	12	48	48	DOUBLE LOVIN' Spencer Wiggins, Fame 1470 (Fame, BMI)	2
				49	—	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	1
				50	—	5-10-15-20 (25-30 YEARS OF LOVE) Presidents, Sussex 207 (McCoy/Interior, BMI)	1

Vox Jox

• Continued from page 44

air personalities and program directors a living wage now; I'd hate to see them get together and freeze the wage situation, as low as it is. At this point, I'd like to pay tribute to WUNI, Mobile, which pays deejays fairly well for the area and more fringe benefits than many major market stations; WUNI has profit-sharing plans for its air personalities, bonuses, and all kinds of fringe benefits including dental surgery. WUNI gets the Claudius Seal of Approval for the month, but I'm not sure about that NAB guideline.

★ ★ ★
Pamela Altman, thanks for keeping me posted. . . . K. O. Bayley is doing a 3-6 p.m. shift at KCBQ in San Diego and handling the

music chores. . . . Note from Joe Moriarty, ex-program director of KVOB in Bastrop, La.: "Salutations from the bayou country! I appreciate the leads you gave me when we talked a couple of weeks ago, and thought I'd best let you know where I landed. Monday, Sept. 14, I began as manager of KNOE-FM in Monroe, La. Bill Tanner, former KNOE-FM manager, has already started as program director at WJDX in Jackson, Miss.; Bill will be joined by Cramer Haas from KNOE-FM around the first of October. Initially, I'll be doing an air trick at KNOE-FM, probably 6-9 a.m., definitely under the name "John Webber." (Moriarty just doesn't get it in the deep South). The rest of my staff consists of Rodney W. Randall and Mike Mitchell, plus a

helluva automation system. KNOE-FM operates 18 hours daily, automated seven of those, and automated all weekend. Our format is aimed at the 18-34's, quite similar to WOR-FM."

★ ★ ★
Lowell Thomas has been named Pulse's Man of the Year. It's strange that a rating service, which rates a station's product, honors a newsman when 99 percent of the time they're hired by radio stations to survey the effectiveness of an air personality or the program director. Tsk, tsk. . . . Jimmy Rabbit, my old country music-playing buddy, has resigned from KABC-FM in Los Angeles and the ABC-FM syndication deal. Seems like he had resigned more than once over one thing or another. This

(Continued on page 47)

Billboard SPECIAL SURVEY For Week Ending 9/26/70

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	3	DIANA ROSS Motown MS 711	11	26	22	STAIRSTEPS Five Stairsteps, Buddah BDS 5061	18
2	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	24	27	19	RIGHT ON Supremes, Motown MS 704	17
3	1	ABC Jackson 5, Motown MS 709	17	28	32	THEM CHANGES Buddy Miles, Mercury SR 61280	8
4	6	THE LAST POETS Douglas 3	14	29	26	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	20
5	9	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	6	30	34	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	9
6	4	ECOLOGY Rare Earth, Rare Earth RS 514	11	31	31	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	64
7	7	SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304	4	32	37	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	2
8	29	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	2	33	35	GREATEST HITS Fifth Dimension, Soul City SC5 33900	18
9	5	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	8	34	30	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	19
10	11	WAR & PEACE Edwin Starr, Gordy GS 948	4	35	28	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	13
11	8	STILL WATERS RUN DEEP Four Tops, Motown MS 704	26	36	48	CHAPTER TWO Roberta Flack, Atlantic SD 1569	4
12	14	BITCHES BREW Miles Davis, Columbia GP 26	20	37	33	TELL THE TRUTH Otis Redding, Atco SD 33-333	9
13	12	EBONY WOMAN Billy Paul, Neptune NLPS 201	9	38	41	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223	3
14	10	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027	12	39	38	BLOOD, SWEAT & TEARS 3 Columbia KC 30090	6
15	13	BLACK TALK Charles Earland, Prestige PR 7758	17	40	44	GET READY King Curtis & His Kingpins, Atco SD 33-338	7
16	16	FUNKADELIC Westbound 2000	27	41	36	TURNING AROUND Dee Dee Warwick, Atco SD 33-337	3
17	17	MAYBE Three Degrees, Roulette SR 42050	8	42	39	OLD SOCKS, NEW SHOES... Jazz Crusaders, Chisa CS 804	5
18	24	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	6	43	46	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	4
19	21	BAND OF GOLD Freda Payne, Invictus ST 7301	7	44	40	VIVA TIRADO El Chicano, Kapp KS 3632	15
20	18	GET READY Rare Earth, Rare Earth RS 507	36	45	47	ONLY FOR THE LONELY Mavis Staples, Volt VOS 6010	2
21	15	PSYCHEDELIC SHACK Temptations, Gordy GS 947	26	46	—	BEFOUR Brian Auger & the Trinity, RCA Victor LSP 4372	1
22	20	STAND Sly & the Family Stone, Epic BN 26456	74	47	49	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	2
23	23	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	22	48	50	ERIC BURDON DECLARES WAR MGM SE 4663	3
24	25	WOODSTOCK Soundtrack, Cotillion SD 3-500	15	49	43	IT'S A NEW DAY James Brown, King KS 1092	16
25	27	GULA MATARI Quincy Jones, A&M SP 3030	5	50	—	COMPLETELY WELL B.B. King, BluesWay BLS 6037	27

Letters To The Editor

• Continued from page C-15

as fast as rock and just as smooth. But if you (the announcer) talk jive 30 minutes out of an hour, that doesn't leave too much time to present the music which should be played. Jive talk is OK but too much talk kills your program, insults your listener, and, in some cases, degrades yourself.

Instead of talking about yourself or how everything is "up tight and out of sight," tell your listener about the artist you played. Forget about the old school of radio—it's fading out. Too many of your listeners are educated now.

That "down home" clowning is fading out also. It sounds bad when sitting in a doctor's office, a place of business, or at home if the deejay is lipping off about nothing.

That's one of the reasons I am staying in the Midwest—to educate the people here to soul, not just the blacks but the whites as well.

Yes, soul will live on, but it's up to you (the announcer) to make it live longer and stronger. When you present soul, present it, the-everyone-present-music, with class and dignity.

Don Wallace
WBOW, Terre Haute, Ind.

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Campus Attractions Directory

Vox Jox

• Continued from page 46

time headquarters in New York accepted it. . . . KKDA appears to have taken over as the major soul station in the Dallas-Fort Worth

market. They're ahead of KNOK in everything but women 6-10 a.m. Total rated Black shares, according to a June-July Pulse, shows KKDA with 29 percent between 6-10 a.m., with KNOK having 30.

From 10 a.m.-3 p.m., KKDA has 43, KNOK 28; from 3-7 p.m. KKDA 41, KNOK 24. Bill Thomas, operations manager of KKDA, and his staff includes Bill Mack, Tony Price, Chuck Smith, and Ron Alexander. And news people include Bill Reeves, Paul Harris, and Jim Howell. Bill says KKDA is No. 4 in general market.

★ ★ ★
American Top 40, that weekly special produced by Tom Rounds, is now being heard on KINT in El Paso, WFLI in Chattanooga, WVIC in Lansing, Mich.; KACY, Oxnard-Ventura, Calif.; KEYN in Wichita, WCBM in Baltimore, and KQEO in Albuquerque. Rounds is trying to sew up Cleveland this week and the special is slated to debut on stations in Hong Kong and Singapore soon. The show is a totally new idea in radio—it's a three-hour countdown with special features of the Billboard Hot 100 Chart. It's free to the top 100
(Continued on page 53)

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Country Music

Grand Ole Opry, CMA Fetes' Agendas Listed

NASHVILLE — The agenda for the 18th annual birthday celebration of WSM's "Grand Ole Opry," the 12th annual Country Music Association convention and all the related activities of both have been announced for this year.

Only a few significant changes from the past are included in the announcement, including the fact that—for the first time—all registration will be computerized.

As in recent years, the official WSM functions will be handled through pre-registration, and only those who make a \$10.00 contribution to the Opry Trust Fund can take part in the events. This fund is used throughout the year to aid indigent and otherwise needy musicians not associated with the "Opry." None of it is even handled by WSM.

Persons who pre-register must

do so on company letterhead, showing their affiliation with the music industry. Once more, there will be a cut-off figure of those allowed to take part.

Although the gathering relates to the "Opry," its original intent, there are numerous private affairs, and events directly connected with CMA.

What now is nearly a two-week event, begins Oct. 9 with practice rounds of golf by pros and celebrities at the Harpeth Hills Golf Course here. Leading recording artists from both the country and pop fields will take part, as will top PGA golfers. The rest of the invitational group will consist of executives of the music industry, and well-heeled "Country Gentlemen" who have donated substantially to the success of the affair.

The tournament itself takes place Oct. 10-11, with rounds of

private parties connected with the annual event.

On Oct. 12, the Country Music Foundation, the group which oversees the Country Music Hall of Fame, has its day-long meeting, and on the following day, the CMA board meeting will be held. BMI also hosts its private, invitation-only party on that evening. ASCAP follows with a similar function the following day. And, on the night of Oct. 14, the CMA Awards show will be televised live from the "Grand Ole Opry" House, hosted for the second consecutive year by Ernie Ford.

On Thursday, Oct. 15, the "official" party starts. The biggest change here involves a switch between Columbia and Capitol, with Capitol moved into Columbia's traditional noon spot on the 17th, and the latter moved back to the late afternoon. Heretofore the schedule was reversed. Another is a change from the Pamper Music Dance on the night of the 17th, with sponsorship of the affair taken over by the Atlas Artist Agency. In addition, SESAC has moved its awards dinner to Thursday evening at the Woodmont Country Club.

All events, unless otherwise noted, will take place at the Municipal Auditorium, which again is headquarters for the functions.

The agenda:

Thursday, Oct. 15: 10:00 a.m.—CMA Membership Meeting, including election of a new board of directors.
12:00 noon—WSM's luncheon and spectacular.
3:00 p.m.—Fender Musical Instrument Show.
9:00 p.m.—United Artists party and show.
Friday, Oct. 16: 9:00 a.m.—CMA Broadcaster's Seminar (Ramada Inn).
9:00 a.m.—CMA/WSM Artists-DJ tape session.
12:00 noon — Dot Records luncheon and show.
5:00 p.m.—Decca Records party and show.

(Continued on page 53)

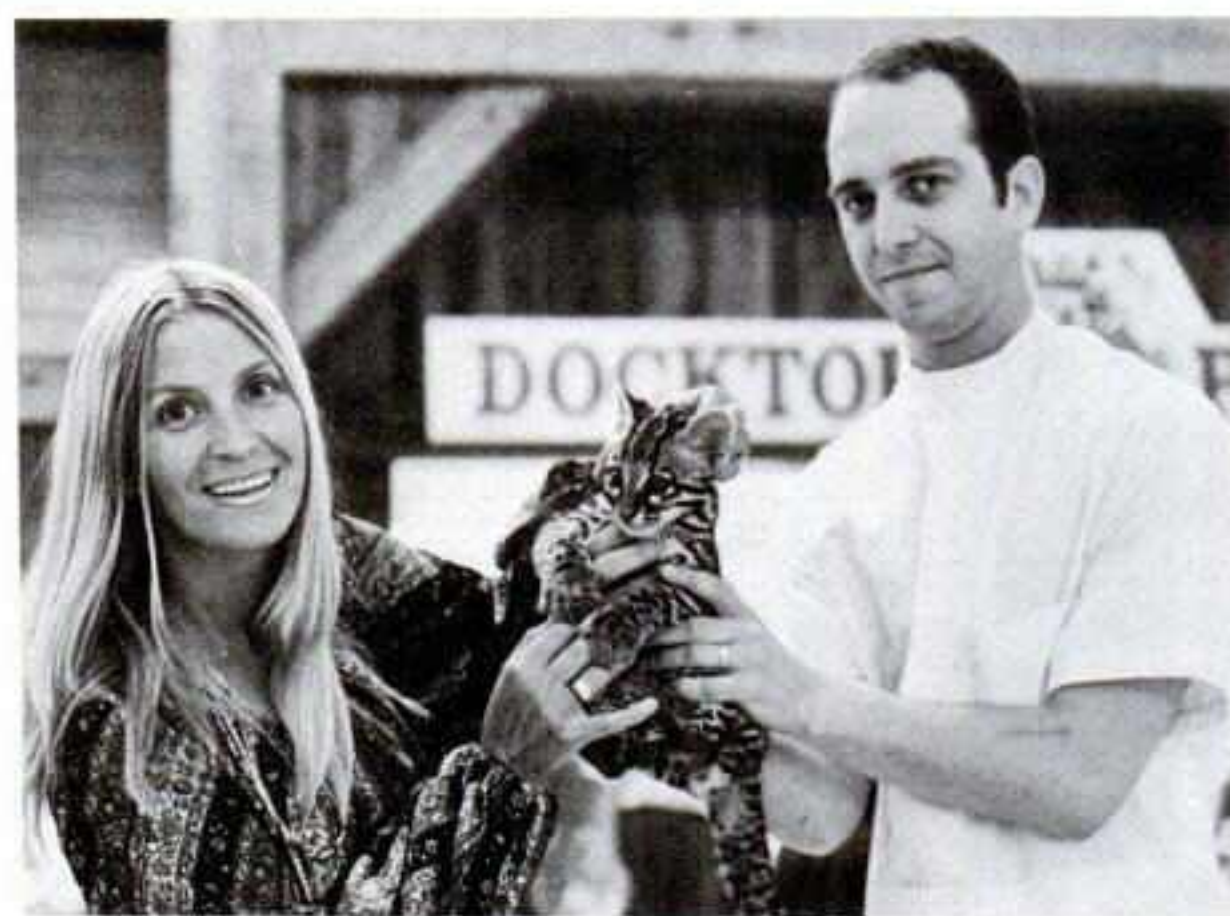
BBC TV SERIES ON COUNTRY IS SCHEDULED

NASHVILLE—Official confirmation has been given for a country music television series this fall on BBC in London, to be hosted by George Hamilton IV.

The long-time RCA artist will host the show and perform and will help showcase British country talent. The Hill-siders from Liverpool will serve as regulars on the series.

For the past two years Hamilton has appeared at the International Festival of Country Music at Wembley Pool near London, and has been a consistent performer in appearances abroad. He has made five trips to England in the past 18 months.

Some of the shows have been set for taping in front of a live audience at the Nashville Room also in London.



SKEETER DAVIS, who owns one of the leading pet collections in the nation, has added a wildcat to her menagerie. Here, with a salesman from a pet center, she displays her latest acquisition.

Nashville Scene

Johnny Dollar, having overcome all sorts of adversities, now is on tour again, and was one of the country music headliners last week at Cincinnati's new Riverfront Stadium. He appeared as part of a Country Rock-Pop Festival, along with such artists as Stan Kenton, Lester Flatt, Martha Carson and Cousin Jody. . . . Sonny James has the busiest network television schedule in town. He is set in the weeks ahead for appearances on the "Ed Sullivan Show," "Hee Haw," "Glen Campbell Show," "Andy Williams Show," the "Johnny Cash" show, and the "Flip Wilson" show. . . . Bill Anderson runs a pretty parallel course. In one week's time he is doing the "Mike Douglas Show," the "David Frost Show," and the "Today Show."

Pinwheel Art Studio, a division of Jack Music, Inc., has completed its move into the building which formerly housed the John F. Kennedy Museum in Nashville. . . . RCA's Skeeter Davis has added to her animal collection a wildcat, a five-pound ocelot from South America. . . . Lee Beville, owner of Panel Publishing in Atlanta, has announced the purchase of three record labels from Howell Music: Trust, Del-Mar, and Rav-On. . . . The country comedy show, "The Murdocks and McClays" aired earlier this month on ABC featured the Compton Brothers of Dot singing the theme songs, which they recorded on a recent trip to California. . . .

Loretta Lynn and the Nashville Tennesseans broke all attendance records at the Appalachian District Fair in Jonesboro, Tenn. They drew a record 36,000. Peggy Sue and Johnny Wright are no longer a part of Loretta's show, having branched out on their own. But both remain with the Wil-Helm Agency for bookings. . . . Song-writer Vince Matthews now is completing arrangements for his own public appearance schedule, and is working on a documentary film about Country Music history. . . . Howard Vokes has launched a label to that bearing his own name. It's called Country Boy Records. . . . Because there are so many antique buffs in the business, we point out that Billboard's George Broadhead has located a 1922 Victrola Talking Machine (Model 105A) that had not been taken out of its original packing case until this week. . . . Along the same lines, Dixie Flyer president Mark Parrish is looking for a bus to haul the hockey team, and any artist who has one for sale might contact him at the Municipal Auditorium.

WRBJ Radio in St. Johns, Mich., needs help. It's gone to a total country format, seven days a week, and has sent out an SOS to get disk jockey samples for programming. Arthur Wainwright is station manager, and the address there is P.O. Box 320. . . . Dan-

rite's new female artist, Irene Danner, is cutting her second release, with Charles Wright producing at Sunset Sound in Dallas. . . . Young & Rubicam have been in Nashville's Woodland Sound Studio this past week doing Chrysler commercials with Bobby Goldsboro. This studio, with outstanding sound, is getting a mass of outside business. . . . Ernie Jordan reports from Phoenix that Jackie Waddell has her second release out on Stop and already it has hit the charts in her home town. She'll be in Nashville again for a session late in October. . . . Marvin Carroll, who appeared many times on the old "Jimmie Dean" shows in Washington, has cut a single on the NRS label here, this one recorded at Monument, produced by Dave Mathes. . . . George Hamilton IV, who never forgets to write, reports that his wife Tink, did a series of Purina Dog Chow commercials with him for TV, and this time she did some lines and was seen on camera. She had to join AGVA, AFTRA, etc. Now she finally knows what they mean, George says. They mean scale. . . . The Gross Brothers, of Rich-R-Tone Records in Colorado, are scheduled for several appearances in Nashville during the Opry birthday celebration.

Tubert Heads Excellorec

NASHVILLE—Retention of Bob Tubert, leading Nashville songwriter-publisher to head Excellorec Music, was announced by Jack Funk, coordinator of activities at Excellorec, Woodland Sound Studios, Nashboro Records and Ernie's Record Mart.

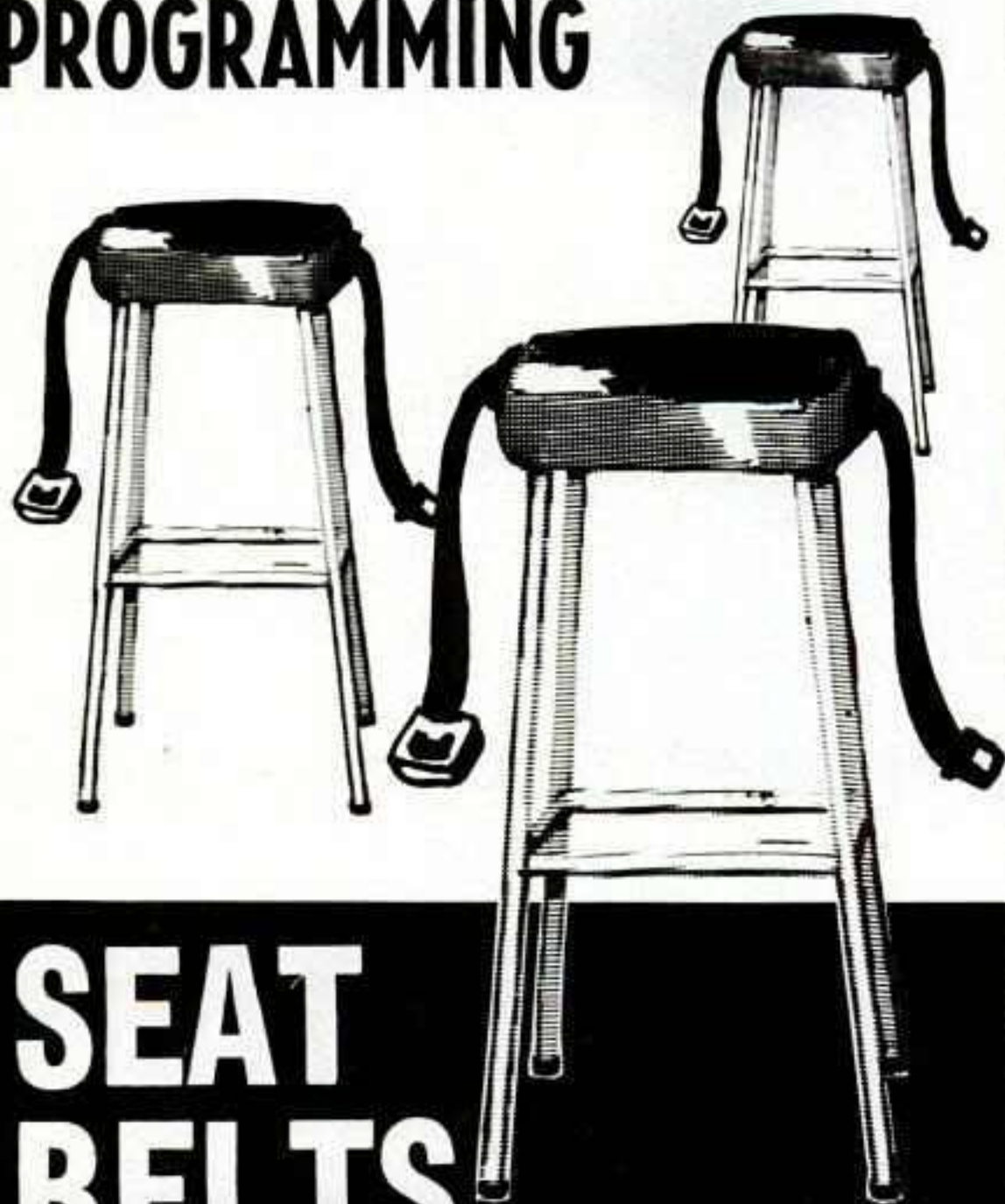
Now principally consisting of blues and spiritual material, the catalogs will be expanded at once with the formation of ASCAP and SESAC companies, and the implementation of foreign alliances. Tubert, who can write in all fields, is known best as a country writer.

In addition to his Excellorec duties, Tubert will take part in the creative aspects of Nashboro, including production.

A onetime writer of "Jubilee U.S.A." the ABC-TV show which originated from Springfield, Mo., Tubert served as professional manager for Earl Barton Music, Regent Music, and Vintage Music.

In his new job, Tubert joins Glenn Snoddy, Bud Howell and Howard Allison, other officials in the complex.

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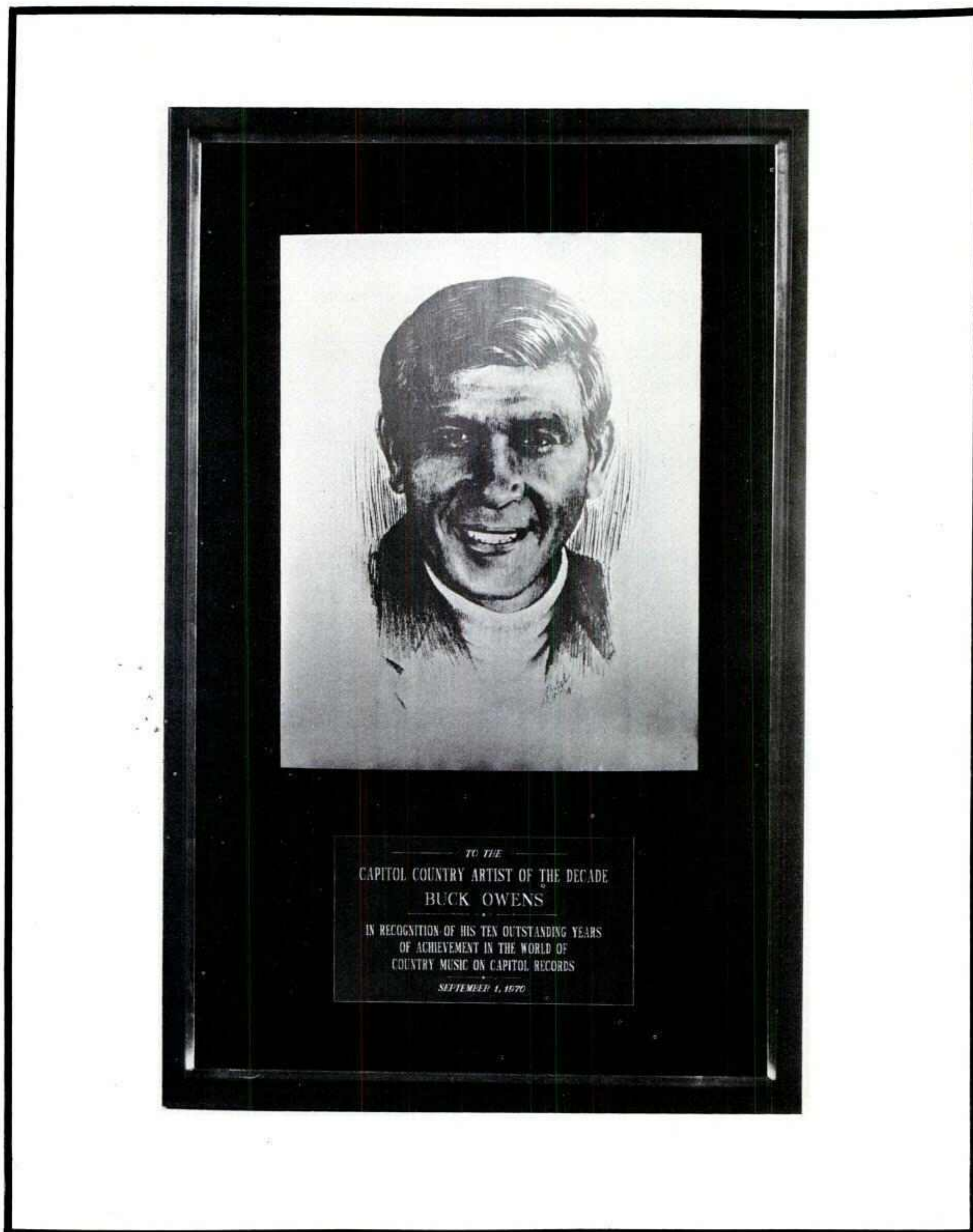
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My sincere thanks
to all my friends
for making me
artist of the decade.

Buck Owens

I WAKE UP IN HEAVEN

I wake up in heaven each morning with you—
You're such an angel, what else could I do?
I know I'm unworthy of a moment like this,
But I wake up in heaven, that's what loving
you is.

Each new day I wake up with your kiss,
Falling soft and warm on my cheek,
And the sight of you there with the sun in your
hair,
Makes me too weak to speak.

Then I gain my control and I whisper "Hello,"
And you smile and hold out your hand.
If I ever had doubt of what love is about,
On a morning like this I understand.

COLUMBIA 4-45226

DAVID ROGERS

His last seven records made the charts!



Billboard Hot Country Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	3	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	6
2	4	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	4
3	1	FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	14
4	2	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	9
5	6	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	8
6	8	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	8
7	7	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepa, BMI)	9
8	9	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	7
9	5	HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	10
10	15	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	5
11	13	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	5
12	10	DON'T KEEP ME HANGIN' ON Sonny James, Capitol 2834 (Marson, BMI)	13
13	14	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	10
14	12	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI)	14
15	11	MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	13
16	20	GEORGIA SUNSHINE Jerry Reed, RCA Victor 47-9870 (Vector, BMI)	8
17	17	MARTY GRAY Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	10
18	16	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI)	9
19	35	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	3
20	23	THIS NIGHT (Ain't Fit for Nothing But Drinking) Dave Dudley, Mercury 73089 (Newkeys, BMI)	9
21	19	BILOXI Kenny Price, RCA Victor 47-9869 (Window, BMI)	11
22	18	ONE SONG AWAY Tommy Cash, Epic 5-10630 (House of Cash, BMI)	11
23	30	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	5
24	28	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	5
25	22	YOU WANNA GIVE ME A LIFT? Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	14
26	29	LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI)	7
27	27	I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallico, BMI)	7
28	24	THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI)	11
29	31	SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI)	8
30	25	WONDER COULD I LIVE THERE ANYMORE Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	16
31	21	EVERYTHING A MAN COULD EVER NEED Glen Campbell, Capitol 2834 (Ensign, BMI)	11
32	34	WAKE ME UP EARLY IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	6
33	49	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	3
34	32	TELL ME MY LYING EYES ARE WRONG George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	13
35	26	SALUTE TO A SWITCHBLADE Tom T. Hall, Mercury 73078 (Newkeys, BMI)	12
36	36	HARD HARD TRAVELIN' MAN Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	8

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	43	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	3
38	42	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	3
39	39	FROM HEAVEN TO HEARTACHE Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	3
40	37	IT'S DAWNED ON ME YOU'RE GONE Dottie West, RCA Victor 47-9872 (Tree, BMI)	9
41	41	CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	5
42	40	HEY BABE Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	8
43	47	BLAME IT ON ROSEY Ray Sanders, United Artists 50689 (Unart, BMI)	9
44	59	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	2
45	45	THE BIRTHMARK HENRY THOMPSON TALKS ABOUT Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI)	5
46	46	SAME OLD STORY, SAME OLD LIE Bill Phillips, Decca 32707 (4-Star, BMI)	6
47	33	SOMEDAY WE'LL BE TOGETHER Bill Anderson & Jan Howard, Decca 32689 (Jobete, BMI)	15
48	44	DO IT TO SOMEONE YOU LOVE Noro Wilson, Mercury 73077 (Newkeys, BMI)	13
49	50	WATERMELON TIME IN GEORGIA Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	6
50	51	WHISKEY WHISKEY Nat Stuckey, RCA Victor 47-9884 (Combine, BMI)	4
51	38	HONKY TONK MAN Bob Luman, Epic 5-10631 (Cedarwood, BMI)	12
52	62	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	2
53	53	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC)	3
54	56	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI)	3
55	55	WHO SHOT JOHN Wanda Jackson, Capitol 2872 (Little Street, ASCAP)	3
56	58	HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP)	4
57	—	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	1
58	54	MY HAPPINESS Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP)	4
59	—	TYING STRINGS June Stearns, Decca 32726 (Wilderness, BMI)	1
60	52	SUGAR IN THE FLOWERS Anthony Armstrong Jones, Chart 5083 (Sue-Mir, ASCAP)	10
61	61	HURRY HOME TO ME Bobby Wright, Decca 32705 (Forrest Hills, BMI)	9
62	74	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	2
63	63	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	2
64	57	I'VE LOST YOU/ THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	5
65	67	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	2
66	—	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	1
67	—	LET'S GET TOGETHER George Hamilton IV & Skeeter Davis, RCA Victor 47-9893 (Irving, BMI)	1
68	—	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	1
69	69	AWFUL LOT OF LOVIN' Penny DeHaven, United Artists 50703 (Passkey, BMI)	2
70	65	OH HOW I WAITED Ron Lowry, Republic 1415 (Regent, BMI)	6
71	—	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepa, BMI)	1
72	72	SILVER WINGS Hagers, Capitol 2887 (Blue Book, BMI)	3
73	73	MY WOMAN'S LOVE Johnny Duncan, Columbia 4-45201 (Tree, BMI)	2
74	—	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	1
75	75	LET ME GO, LOVER Karen Kelly, Capitol 2883 (Hill & Range, BMI)	2

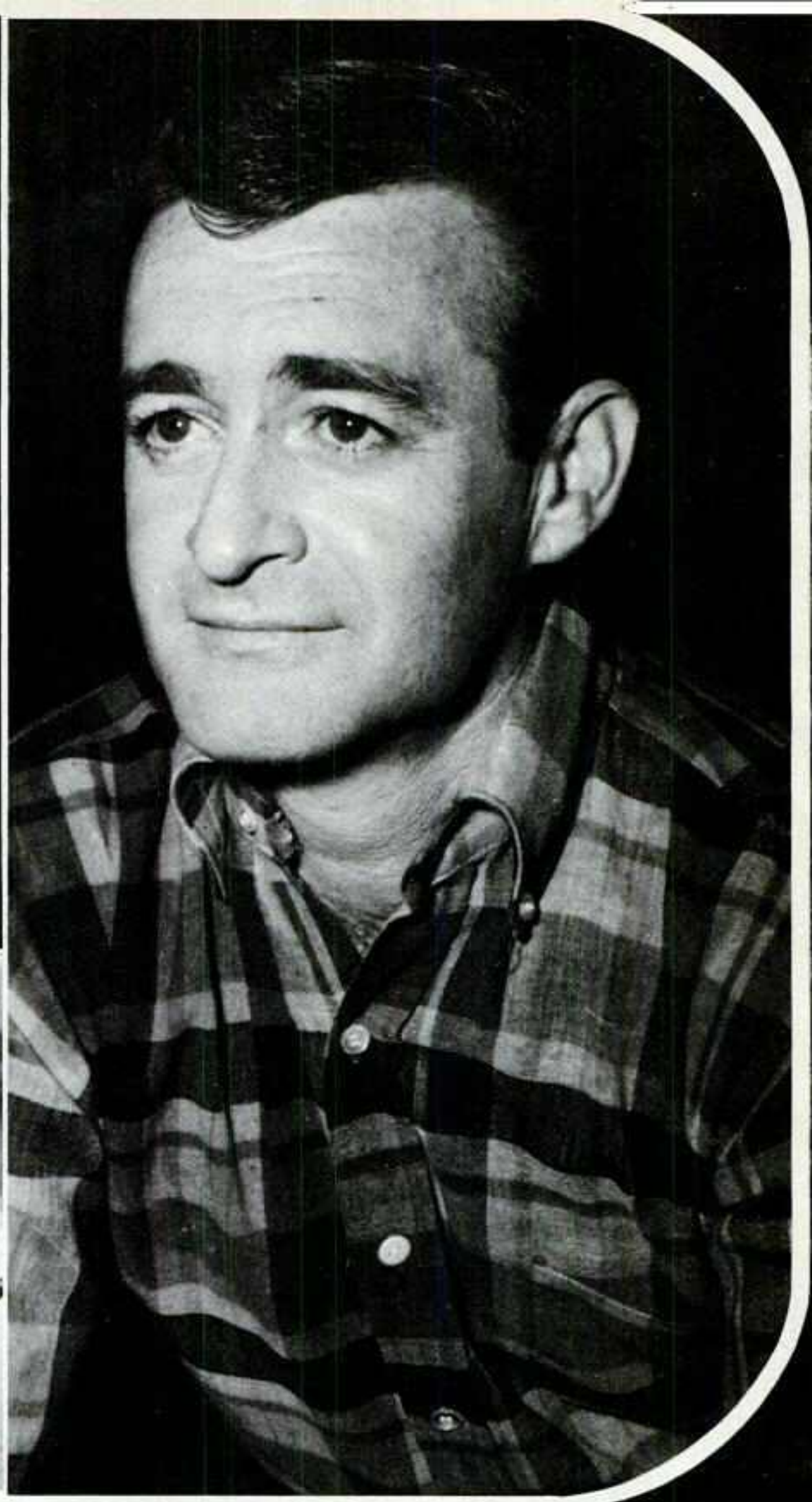
Wynn Stewart 'IT'S A BEAUTIFUL DAY'

..Even though it's raining

CAPITOL 2888

EXCLUSIVELY ON
CAPITOL RECORDS

RETURN MUSIC
1819 Broadway
Nashville, Tenn. 37203



Billboard's 75th Anniversary Issue is beautiful

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

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

talented, because it includes the 1970 International Directory of Recording Talent, with Billboard's Trendsetter Awards, Talent Reports, Top Artists of the Year, Top Publishers of the Year, Top Producers, Top Booking Agents.

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

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

nostalgic, for obvious reasons.

vital, with incisive articles concerning the survival of the Disc (through wars, depression, indifference, etc.); New Outlook for MOA; Technology—The Future; Pop Charts; The Rise of Power Structures.

a collector's piece, because you're only 75 once—and you'll have to wait another 25 years for our next celebration.

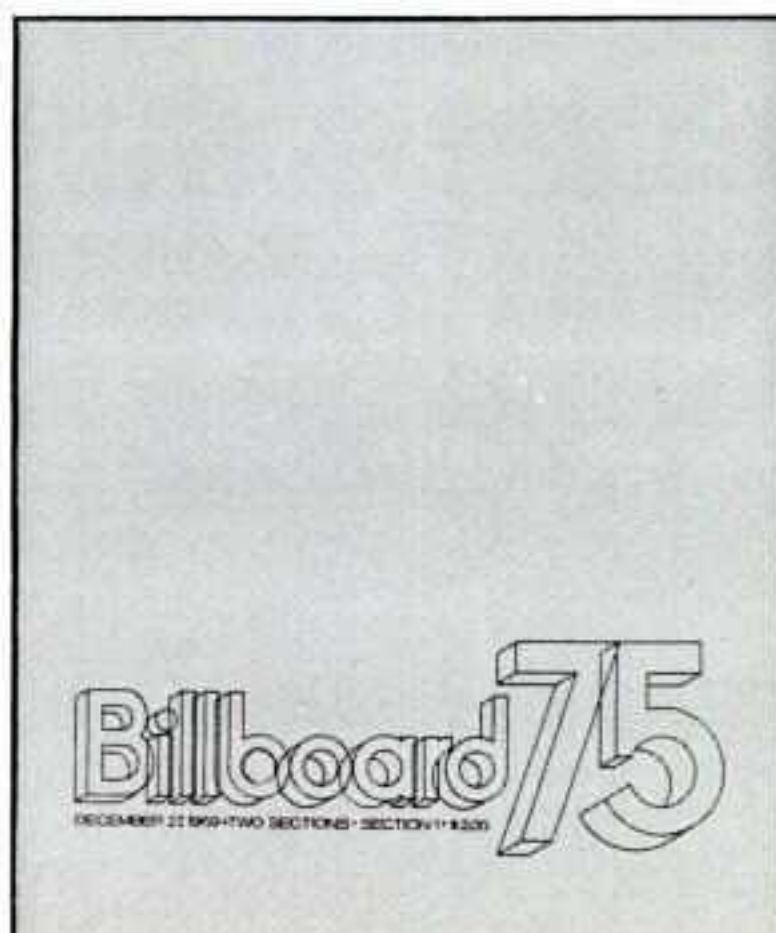
together, because it gives the industry a good look at where we've been, where we're at, where we're going.

\$2.00, because it's a very special issue. Over 300 pages. See for yourself. Just fill out the coupon, enclose payment with order, and mail today. Copies are available on a first come, first serve basis. Your payment will be promptly refunded if there are no more issues left when we receive your order. Please, act today!

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Ex-Pepper-Tanner Execs Form Firm

MEMPHIS—Two former executives of the Pepper-Tanner organization here have formed a radio production company which has produced "The History of Country Music," a 36-hour chronology for radio.

The series of hour-long segments is written and narrated by Hugh Cherry. The production firm, Thayer/Bruce Together, Inc., consists of Don Bruce, former executive producer of production for Pepper-Tanner, and John Thayer, former sales manager of the Memphis-based firm. Each has a long list of credits prior to these affiliations.

"The History of Country Music" is a musical and word picture covering the last half-century, with some 250 voice inserts. Presented in documentary form, the program includes interviews with artists, some now deceased. The voices include those of John Laird, Art Satherly, Gid Tanner, Gene Autry, Bob Wills, Ernest Tubb, Red Foley, Pee-wee King, Roy Acuff, Bill Anderson, Bobby Bare and others.

Cherry has 23 years behind him as a leading country music disk jockey, has been a contributor both to the John Edwards Memorial Foundation at UCLA and to the Country Music Hall of Fame in Nashville, and is a recognized historian.

The production idea for the show was conceived by Stan Jacobson, and was researched

and outlined by Stan Pouliot before being taken over by the Thayer/Bruce Together firm.

This series, along with the previously announced similar series by Cine-Vox in New York narrated by Ralph Emery, will be ready about the time of the upcoming WSM Opry Birthday Celebration and Country Music Association Convention in Nashville in October.

Cherry, in addition to all of his other background work, was news director for KGBS, and has worked in radio in the past in Nashville. He also has done considerable work for the Armed Forces Radio. In addition, he wrote a series of 26 five-minute programs for the Defense Department.



LIZ ANDERSON, RCA artist, leading songwriter, and part of a musical family, signs a booking contract with Buddy Lee.

The most significant development for the home since the discovery of the wheel is the discovery of two wheels.

Two wheels, magnetic tape, a carrier and a television receiver. Cartridge Television.

Billboard Magazine has just published 5 authoritative accounts in which experts from CBS, Philips, Sony and RCA discuss their individual approach to the Cartridge Television business. The special report on Cartridge Television provides a vehicle to a definitive understanding of the new systems. Operations, costs, standardizations, programming, marketing along with the legal implications of the new audio visual technology are examined.

For an indepth exposition, send for Billboard's Special Report on Cartridge Television.

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Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/26/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	10
2	3	HELLO DARLIN' Conway Twitty, Decca DL 75209	14
3	2	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	9
4	5	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	19
5	7	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	18
6	6	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	48
7	4	THE WORLD OF JOHNNY CASH Columbia GP 29	17
8	16	FOR THE GOOD TIMES Ray Price, Columbia C 30106	4
9	9	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	7
10	8	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	10
11	13	BEST OF JERRY LEE LEWIS Smash SR5 67131	22
12	10	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	12
13	11	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	9
14	12	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	32
15	14	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	13
16	18	THE POOL SHARK Dave Dudley, Mercury SR 61276	6
17	15	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	4
18	17	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	4
19	22	WORLD OF TAMMY WYNETTE Epic BN 503	16
20	20	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	13
21	19	HELLO, I'M JOHNNY CASH Columbia KCS 9943	33
22	25	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	36
23	23	HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656	25
24	21	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	22
25	35	WONDERS OF THE WINE David Houston, Epic BN 30108	3
26	27	WORLD OF RAY PRICE Columbia GP 28	12
27	28	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	56
28	30	BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	19
29	24	BABy BABY David Houston, Epic BN 26539	26
30	33	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	5
31	31	JACK GREENE'S GREATEST HITS Decca DL 75208	8
32	29	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	33
33	34	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675	8
34	36	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	2
35	—	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	1
36	26	OH HAPPY DAY Glen Campbell, Capitol ST 443	20
37	39	ONE MORE TIME Mel Tillis, MGM SE 4681	3
38	—	RISE AND SHINE Tommy Cash, Epic BN 30107	1
39	32	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	21
40	40	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	3
41	37	THIS IS BARE COUNTRY Bobby Bare, Mercury SR 61290	4
42	38	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	20
43	43	WHEN A MAN LOVES A WOMAN Billy Walker, MGM SE 4682	3
44	44	STANDING ALONE Eddy Arnold, RCA Victor LSP 4390	2
45	45	BOSS MAN Charley Rich, Epic E 30214	2

"Disappearing
Woman"
is showing up all over.

WWOL
WWVA
WEEP
WJRZ
WONE
WMNI
WCJW

"DISAPPEARING
WOMAN"
by IAN & SYLVIA
GREAT
SPECKLED BIRD
A Bearsville Record
Production on
Ampex Records

Ampex-X10003

AMPEX

RECORDS

555 Madison Avenue,
New York, New York

Vox Jox

• Continued from page 47

markets (a small service charge in smaller markets), but will be exclusive to the first station in those markets that want it. The show, through an arrangement with Billboard, features the top 40 records in advance... meaning your station can broadcast these records before any other station in the market even receives their Billboard with the chart. If interested, call Tom Rounds at 213-659-3834.

★ ★ ★
Rossum Riley, former program director at WKGN in Knoxville, is now music director of WKRC in Cincinnati, replacing De West, who has departed. **Dick Cousins**, a five-year veteran of Cincinnati radio and previously with WCKY, has joined WKRC in a 2-6 p.m. slot and **Jerry Thomas** goes back to his regular mid-day slot. WKRC's lineup now include **Stan Matlock**, **Thomas Cousins**, **Ted McKay**, **Dan Young**, and **Al Adams**, former program director of WKDA in Nashville. On weekend: **Riley**, **Jay Stone**, formerly of WUBE in Cincinnati; and **Rex Dale**.

★ ★ ★
Bill Lowell is the new program director of WCVU in Portsmouth, Va., replacing **Tom Sanders**. Lowell has been at WAEB in Allentown, Pa. . . . **Chris Martin** is the new program director of KKIN, country station in Aitkin, Minn.; he'd been music director of WXOX in Bay City, Mich. The KKIN lineup goes: **Dale Larson**, **Martin**, and

Chuck Butler, General manager is **Jim Coursolle**. . . **Keath (Chris Chandler) Heyn** reports in from Dallas. He got a job on KBOX and is doing the 11 p.m.-5:30 a.m. stint; says it's nice to be back in his hometown. . . . Keep reading **Ken Dowe**, I may mention your name yet.

★ ★ ★
A good friend (one of the pioneers in the development of successful FM radio) **Lynn A. Christian** has been named vice president and general sales manager of WVCG and WYOR-FM in Coral Gables, Fla.; he'd been president of the FM chain of Dawson Communications. . . . **Ron Wilson** has been named acting general manager of WDXB, replacing **Larry Johnson** who's leaving the Chattanooga station; he had been chief engineer. **L. C. Smith** is taking over as program director, **Lloyd Payne** as production director and chief announcer, **Dick James** as music director. . . . **John Gilliland**, producer and narrator of the new version of "Pop Chronicles," says the series is starting Sept. 20 on KABC-FM, Los Angeles. It's 52 one-hour shows and is being heard in Melbourne, Australia; New York on WCBX-FM and San Diego on KPRI-FM, plus quite a few other stations. . . . The new lineup at WNOO, Chattanooga soul station, includes program director **Melvin Jones**, **Emmanuel Mitten**, **Doc Jackson**, **Bob Jones**, and weekend man **Rick Upshare**.

★ ★ ★
John Martin has been upped to music director of KTRN, Wichita Falls, Texas, and the new all-night man is **Max Brown**. . . . **Bill Blough** has started a new country music show over WGLC and WGLC-FM, Mendota, Ill. Blough had been with WGSB in Geneva, Ill., which has dropped country music in a management change. . . . **WBHF**, P.O. Box 190, Cartersville, Ga. 30120, has expanded its rock programming at night, according to music director **Wayne Fry**, and the station needs good rock and soul singles desperately.

★ ★ ★
After an extremely light turn-over through the years, WOND in Pleasantville, N.J. (the Atlantic City area) has added **Chuck Kramer** and **Tom Valentine**. Rest of staff includes **Bob Weems**, **Sam Houston**, **Red Carr** and manager **Mike Elliot**. . . . **Harry R. Shriver** has been elected general manager of WFBR in Baltimore; he'd been acting general manager since May and before that was program director of the station. . . . **Ray Ose** has been named station manager of WLOL-FM in Minneapolis; he'd been program director. . . . **Jerry Sears** has joined WCBT in Roanoke Rapids, N.C. Staff includes **Fred Taylor**, **Dick Jones**, **Sears**, **Al Haskins**, music director **Bob Dean** and weekend man **Charles Beaver**. Is there really any rapids in Roanoke Rapids, Bob?

★ ★ ★
Bob Wells is now in sales at WGR-FM, Buffalo; he'd been manager of a Niagara Falls station. . . . **David R. Greene** is now general manager of KLO in Ogden, Utah; he'd been general manager of KBLL in Helena, Mont. Would you believe that he promotes the Society for the Preservation of Barber Shop Quartet Singing? . . . Sorry, **Ken Dowe**, but I don't guess I'll have room to mention your name after all this week.

★ ★ ★
Dave Marsden has left CKGM in Montreal, where he was program/music director, to start a weekly Canadian record news sheet and music service. His address is 5165 Sherbrooke St. W., Suite 314, Montreal, P.Q., Canada. Says he's designed the weekly news sheet "after some of America's successful sheets and the Canadian Radio and Television Commission has totally approved our service and is completely behind it." Congratulations, Dave. I'm sure most American record men will want copies of your publication.

(Continued on page 54)

Billboard's Continuing adventures of WILD BILL BOAR (Nobody's Hero)

The wildest thing that Wild Bill ever did was to upset the checkerboard after losing a game to Ken Kingme. That's why Billboard decided to send their ace reporter Ian Pian to interview Bill to get details on Billboard's Country Issue. The interview took place during a buffalo stampede

Wild Bill, have you heard about Billboard's special October 17th Issue in which Country music will be given an entire section

Nope!

ROMP! ROMP! ROMP!
STAMPEDE!

A country music map showing the strength of country music throughout the land will be given also, a picture story showing facilities of the Nashville studio scene. — are these your buffalo?

Nope!

THUMP!

ROMP!

there will also be a photo story and reports on the Nashville publishing scene—the growth patterns of different companies and the individuals making it happen—are you sure these aren't your buffalo?

Yup!

ROMP!

THUMP!

ROMP!

Talent agencies and an examination of this years business trends. a look at Hank Williams and his contribution to Country Music—could you please stop those damn buffalos.

Nope!

ROMP!

THUMP!

Thank you. also the issue surveys Country Radio, T.V., a profile on all country labels, managers, artists and their hits, Jimmie Rodgers revisited, a Hall of Fame Pictorial, Canadian Country, Japan Country, country Christmas please—the buffalos!!

Nope!

ROMP!

THUMP!

Yup!

Nope!

Yup!

Nope!

Yup!

Nope!

Help!

HaHa

Help!

Help!

BILLBOARD'S COUNTRY ISSUE

AD DEADLINE: OCTOBER 2

Archivists to Study Country Music Product

NASHVILLE—The Association of Recorded Sound Collections, consisting of representatives of libraries, archives and others, will meet here Oct. 8-10 for a study and discussion primarily on country music product.

The group is interested in discographical and documentary information concerning all forms of recording, according to Dr. Robert Hardie, Vanderbilt University professor, who will host the meeting. Hardie, an astronomer, also is a collector. He said the conference covers not only all forms of music, but the spoken word as well.

In addition to librarians and the like, individual record collectors and representatives of recording companies will be attending.

Among those expected to attend are such music historians as David Hall, Phillip Miller and Dr. Jerry Moore of Yale.

The meeting will take place at Vanderbilt.

Opry, CMA Program

• Continued from page 48

6:30 p.m.—CMA banquet and show (ticket required).

Saturday, Oct. 17: 9:00 a.m.—RCA breakfast and show.

12:00 noon — Capitol Records luncheon and show.

5:00 p.m.—Columbia party and show.

7:30 p.m.—"Grand Ole Opry" (Opry House).

10:00 p.m.—Atlas Artist dance.

10:00 p.m.—MGM party and show.

Vox Jox

• Continued from page 53

Vito Samela, Eastern representative of Mediarts Records, recommends "The Box" by Kendrick, a thing about war. After performing the song on the Smothers Brothers TV show, the record exploded onto WCFL, KSFO, WMMR-FM, etc. It's an all-format type of record, guaranteed to cause audience reaction. . . . **Sp. John Gross** reports in from the AFRTS, Fort Clayton, Canal Zone, where he does a weekend oldies show and is sports director. "I miss the world and would like to exchange airchecks with anyone that is willing. Airchecks of themselves or the best stations around. I'm trying to improve myself during military service and I'd be happy to trade criticisms with other disk jockeys."

Okay, **John Antoon**. Why are you ignoring WONE in Dayton? The station is, without doubt, one of the major country music stations in the nation, yet **Terry Wood** is not receiving any records from Mercury and when he calls you, you're always in a meeting. . . . **John C. (Chuck) Bassett** is now on KUDL in Kansas City after working at KKJO in St. Joseph. . . . **Old Buddy Red Schwartz**, one of the first flue-eyed soul air personalities and now national promotion director of Roulette Records, reports that

ASCAP W. Coast Meet on Sept. 23

NEW YORK—ASCAP's annual West Coast membership meeting will be held Wednesday (23) at the Century Plaza Hotel. At this meeting, reports on ASCAP activities will be given to the members by Stanley Adams, ASCAP president, and other officials of the Society.

he never received more resistance in his whole career to a record as "Maybe" by the Three Degrees. "It could have been a 1.5 million-seller: as it was, we sold over 700,000 but this was without Top 40 play in cities such as Boston, Pittsburgh, Cleveland, Detroit, Chicago, Dallas, Houston, and the entire West Coast. WIXY in Cleveland went on it for two weeks after the record got big, but most Top 40 stations refused to play it because it was too soul for them."

Doug Lee, formerly with Decca Records, has joined Heilicher Brothers in Minneapolis, as director of promotional activities. Congratulations, Doug, on your new job; I'd appreciate you keeping me informed of big records out there.

. . . **Jack Wagoner**, a recent graduate of Oklahoma State University in radio-TV, has joined KGGF in Coffeyville, Kan., replacing **Bill Horn** who has returned to WJPS in Evansville, Ind. . . . **Jerry Grisham** is now doing the morning show on KXOA in Sacramento, where **Charlie Holliday** is the new general manager; Grisham had been doing the mid-day slot; who's replacing him, I don't know.

★ ★ ★
Ron Edwards has been named operations manager of WMID in Atlantic City. My old buddy **Bob Badger** has resigned as station manager (no replacement yet for him) and will be going to a new radio project. . . . A good man, who doesn't want me to mention his name, will send free singles to DJ's on small stations who play all types of songs. Just write him on your letterhead to Freelancers, Box 833, Miami, Fla. 33135. He says most of the singles have a Nashville sound, but he'd like to send each of you a package of them. So, bomb him out with a ton of letters. I'd be interested in seeing how many letters he receives.



WARREN MARLEY, left, and **Phil Ramone**, A&R Records' creative director, listen to a playback of "Something Better," Marley's first album for the label. Ramone, the album's producer, then left for London to produce John Barry's score for the film "Walk About," which will include "Las Angeles," Marley's first A&R single.

WB Music Deal On 'Got News'

NEW YORK—Warner Bros. Music has acquired the sub-publishing rights for the world, excluding the U.S. and Italy, from Sherlyn Music (BMI) to "Girl I've Got News for You," recorded by the Mardi Gras on Map City Records. The disk is riding high in France.

Hirt Inked by Creative Mgt

NEW YORK—Al Hirt has put his career in the hands of Creative Management Associates. The trumpeter has signed a three-year representation deal with CMA for all areas. Hirt had been handled by Gerard Purcell for the past five years, and before that he had been represented by Associated Booking.

Who learned guitar at age 4?

Was an established radio performer at 6?

Is close friends with a Bishop and a Smothers? (What's a Smothers?)

Was featured opposite John Wayne in "True Grit?"

and

Will have a special issue in his honor by Billboard Magazine in its Oct. 10th issue?

GLEN CAMPBELL

Closing date for advertising September 28th.

Billboard TOP 40 Easy Listening

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

		Wk. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Wks. On Chart
1	1	1	1	1	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	13
2	3	3	4		JULIE DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI)	9
3	4	4	11		CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP)	5
4	5	10	20		LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Rippa/Amelanie, ASCAP)	4
5	2	2	2		I (WHO HAVE NOTHING) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)	6
6	6	6	24		JOANNE Mike Nesmith & the First National Band, RCA 74-0368 (Screen Gems-Columbia, BMI)	6
7	9	15	21		AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	7
8	8	39	—		IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	3
9	29	—	—		WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	2
10	10	19	—		FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209 (Ten East/Springalo/Cotillion, BMI)	5
11	7	7	15		THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI)	6
12	13	17	26		FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	7
13	14	20	36		SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	5
14	11	11	18		WHERE ARE YOU GOING TO MY LOVE? Brotherhood of Man, Deram 85065 (Belwin, ASCAP)	7
15	19	24	34		CANDIDA Dawn, Bell 903 (Jillbern/Pocketful of Tunes, BMI)	5
16	26	—	—		EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)	2
17	20	21	35		SANTO DOMINGO Sandpipers, A&M 1208 (Gallico, BMI)	5
18	18	9	9		RAINBOW Marmalade, London 20058 (Walrus, ASCAP)	8
19	12	12	28		ON THE BEACH Fifth Dimension, Bell 913 (Fifth Star, BMI)	4
20	22	35	—		PIECES OF DREAMS Johnny Mathis, Columbia 4-45223 (United Artists, ASCAP)	3
21	24	26	37		BABY, I NEED YOUR LOVIN' O.C. Smith, Columbia 4-45216 (Jobete, BMI)	5
22	17	8	7		I JUST CAN'T HELP BELIEVING B. J. Thomas, Scepter 12283 (Screen Gems-Columbia, BMI)	14
23	16	5	6		I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	9
24	21	16	10		SUMMER SYMPHONY Jack Gold, Columbia 4-45202 (Screen Gems-Columbia, BMI)	9
25	25	28	—		MELLOW DREAMING Young-Holt Unlimited, Cotillion 44092 (Yo-Ho, BMI)	3
26	15	13	3		(They Long to Be) CLOSE TO YOU Carpenters, A&M 1183 (Blue Seas/Jac/U.S. Songs, ASCAP)	16
27	28	29	—		LONG LONG TIME Linda Ronstadt, Capitol 2846 (MCA, ASCAP)	3
28	30	40	—		SOMETHING Shirley Bassey, United Artists 50698 (Harrisons, BMI)	3
29	23	14	17		HI DE HO Blood, Sweat & Tears, Columbia 4-45204 (Screen Gems-Columbia, BMI)	7
30	33	37	39		SINGING MY SONG Vikki Carr, Liberty 56185 (Gallico, BMI)	4
31	31	—	—		I CLIMBED THE MOUNTAIN Jerry Vale, Columbia 4-45216 (Every Little Tune, ASCAP)	2
32	39	—	—		MEASURE THE VALLEYS Keith Textor Singers, A&R 500 (Blackwood/Raisin, BMI)	2
33	27	18	5		MAKE IT WITH YOU Bread, Elektra 45686 (Screen Gems-Columbia, BMI)	14
34	34	34	—		THEME FROM BORSALINO Charles Randolph Greene Sound, Ranwood 880 (Famous, ASCAP)	3
35	37	—	—		OUT IN THE COUNTRY Three Dog Night, Dunhill 4250 (Irving, BMI)	2
36	—	—	—		THE SONG IS LOVE Petula Clark, Warner Bros. 7422 (Pepamar, ASCAP)	1
37	—	—	—		FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	1
38	38	—	—		FLOWERS FOR YOUR PILLOW Neon Philharmonic, Warner Bros. 7419 (Acuff-Rose, BMI)	2
39	—	—	—		WHY DON'T THEY UNDERSTAND Bobby Vinton, Epic 5-10651 (TRO-Hollis, BMI)	1
40	40	—	—		UN RAYO DE SOL Los Diablos, Crazy Horse 1325 (Beechwood, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 9/26/70

Coin Machine World

Jukebox Buyer Cut Costs; Buy Disks From Indie Dist.

• Continued from page 4

Music Co. for the past 10 years, Parsons says he often buys as many as 500 copies of a record and thinks that his weekly 100-mile drive to shop at various distributors in Charlotte, N.C., is worth it because "I save about 7 cents a record." He also points out that today's giant independent distributor handles so many labels that it is a defacto one-stop if not actually functioning as one through a subsidiary. "I can go to about six distributors and buy every label I need." (Billboard's latest Buyer's Guide, for example, shows that F & F Dist. in Charlotte carries 65 brands.)

Even where distributors have a one-stop subsidiary, some jukebox programmers are bypassing

it. Lloyd Smalley, Chattanooga Coin Machine Co., says: "I find that I can buy nearly every label I need on the 'distributor side' at most big distributors and can save as much as 8 or 9 cents per record."

Admittedly, the number of jukebox programmers willing to make the rounds of various distributors rather than buy everything at once from a one-stop is still small. But even big city programmers are reporting a change in buying habits. "I find that service from the distributors is just as fast as from the one-stop," says Betty Schott, programmer at Western Automatic Music Co., Chicago.

Programmer J.W. Strong reported recently in Billboard's World of Soul that he has al-

(Continued on page 56)

New United Billiards Line; Bow Home Units at MOA

UNION, N.J. — United Billiards will introduce a new coin-operated billiard table coin mechanism, a new line of coin-operated tables and new products for the home recreation market. Art Daddis, president, will show the firm's new products and announce a new home entertainment marketing program at the Music Operators of America (MOA) jukebox in Chicago Oct. 16-18 where the firm has enlarged its exhibit area from six to eight booths.

Daddis, who believes in moving very carefully, says his "Five-Year Plan" for developing coin-operated products will end Oct. 31 this year and that his firm will now embark on a similar program aimed at the home recreation field. Coin machine distributors and operators, he says, will be offered the home lines but basically the new marketing program entails non-exclusive wholesalers and is pointed toward a market he feels is "ten-fold" larger than the coin machine field.

For the coin machine operator, Daddis is introducing a new coin mechanism that is strictly mechanical and which involves a button that is only pushed a quarter of an inch. It is called the Magic Mech and completely eliminates the need for anti-cheat devices such as dogs, ratchets and levers. It includes either a Coin Acceptors or Na-

tional Rejectors mechanical slug rejector and is the essence of simplicity, he claims.

Magic Mech will be available on the new Zenith line of coin tables only; however, older coin mechanisms will also work on the new tables. Magic Mech, however, will not work on older United tables.

United Billiards will maintain the Crest line and will introduce a new series of colors for both the Crest and Zenith lines. The colors will be salute red, apple green, Agean blue and fuchsia with black and chrome trim. The Zenith line will be slightly higher in price and available in all popular sizes.

In the home recreation field, United will continue its new nine-foot Jet shuffleboard and will soon bring out a coin-operated version. This item is priced to distributors at \$139, is styled in blue and black and has fancy legs. It is not the traditional shuffleboard game which is operated on the basis of 21 points. Instead, players go for 6-, 7-, or 8-frames, shooting

(Continued on page 56)

New Push on Jukebox LP's

• Continued from page 3

which acquired 100,000 Little LP's from Garwin Sales after the latter firm bowed out of jukebox albums. Cheeseboro's machine is being advertised by Abercrombie & Fitch in New York City and is being considered by other retail firms. It retails for \$99.95 and plays stereo 45s or Little LP's.

Cheeseboro claims he has interested ARA Services, Inc. subsidiary Silco Vending who plan to use the unit to demonstrate records to potential jukebox locations.

He says he has been charting the on-again-off-again promotion of the Little LP and further states: "Over in Japan, 80 percent of the album-rack space in most stores is taken up with Little LP's. I'm convinced they are a consumer item that fall between the stereo single and the long play."

Although the Japanese Little LP's Cheeseboro is carrying around the U. S. are pressed in America by various labels, only two American firms are producing new Little LP product—Little LP's Unlimited and Gold-Mor Dist.

Bilotta School, Games Show

NEWARK, N. Y. — John Bilotta's distributing company here will conduct a special three-day service school on the Wurlitzer jukebox and Bally-Midway games Sept. 24-26. The first two days will be devoted to jukeboxes. A banquet will be held (25).

Two games will be previewed, a Laser beam game and Sweepstakes, both of which will be shown by Leisure-Tron Corp., Ann Arbor, Mich., at the Music Operators of America (MOA) show Oct. 16-18 in Chicago. Bally-Midway engineers will conduct a service school during the last two days of the Bilotta event.

Seeburg Jukebox For '71 at MOA

CHICAGO — For the first time in many years, the nation's jukebox operators will see the newest Seeburg Corp. jukebox at the Music Operators of America (MOA) convention and trade show here at the Sherman House Hotel Oct. 16-18. The Musical Bandshell will first bow at distributor showrooms in early October. The date of this year's MOA will coincide with the introduction of other jukebox brands as well and could add significantly to the expected 2,000 attendance, according to reports.

"In past years, Seeburg has traditionally displayed only current model phonographs at MOA," says Ed Blankenbecker, vice-president, coin phonograph sales. "This year, though, Seeburg will introduce a phonograph line that has been engineered and designed to meet the needs in all phases of our industry, the operating company,

the service organization, the location owner and his patrons.

"We've taken the innovative micro-electronics features of last year, developed a new stereo speaker system, and created a new array of time-saving service features that will surely be a boon to every operator."

Commenting further on the new Musical Bandshell, he says: "We've put all these great elements into the most spectacularly designed phonograph cabinet the industry has ever seen."

Blankenbecker, beyond this, advises operators to jot down MOA booth No. 111 where the new Seeburg line will be shown.

MOA executive vice-president Fred Granger says: "We have always welcomed the showing of new product regardless of whether distributor shows have been held prior to MOA."

Exhibitors were encouraged recently at an MOA planning meeting to show their latest models this year.

\$2.10 RETAIL ITEM

Sexy 'Je T'Aime' 45 Spins Wis. Jukeboxes

MILWAUKEE — Wisconsin jukebox operators are selling a single recording of the sexy French song "Je T'Aime... Moi Non Plus" through taverns which charge as much as \$2.10 per copy, according to Mike Mowers, Radio Doctors One-Stop here. Mowers says the A/S Records' version under the title "Love At First Sight" is "much heavier" than the original version on Philips Records and that

he has had so much difficulty keeping it in stock that he is now ordering it direct from the label.

Gordon Larson, a jukebox programmer at Sam's Amusement, Kenosha, Wis., says: "There's no way to tell how many times 'Love At First Sight' is playing because the playmeters roll back to zero after 50 plays. It's so popular that the taverns are now asking us to bring them

(Continued on page 66)

Association Digest

MONTANA

MALTA—The Montana Coin Machine Operators Association will mix business with pleasure during its upcoming meeting slated for Oct. 3 here. Goose hunting season opens that day, and the operators will hunt in the morning and hold the meeting in the afternoon.

There will be an election of officers and directors at the meeting. Johnny Doyle, Zollie Kelman and Kenny Flynn have been appointed as a nominating committee.

ILLINOIS

CHICAGO—Joe Robbins, vice-president of Empire Distributing, Inc., is urging all Illinois operators to join the Illinois Coin Machine Operators Association (ICMOA).

In a letter to all Illinois operators, Robbins said "To us (at Empire) it is inconceivable that any operator would refrain . . . from joining this organization. ICMOA was primarily . . . responsible for the defeat of legislation which was introduced two years ago (which) would have been a mortal blow to the operation of all coin-operated amusement equipment in this state. The defeat of this legislation helped every single individual operator in the state. Fifty dollars (is) a cheap contribution to the only organization in the state which represents . . . the operator."

VIRGINIA

RICHMOND—The mayor of Richmond, Virginia will be among guest speakers here Nov. 19-21 during the Music Operators of Virginia (MOV) convention and trade show. Music Operators of America (MOA) executive vice-president Fred Granger will also speak, according to MOV president K. A. O'Connor. The association will have an equipment exhibit, too.

New Equipment



Williams—Two-Player Flipper Game

This two-player flipper game called Strike Zone is adjustable for three or five ball play action, plus it is convertible to add-a-ball model. The bumpers score 10 points each when lit. Making three strikes scores and extra ball and each additional strike scores a replay. Each strike a player makes scores 300 bonus points. The game is recommended for two-for-a-quarter play. It has optional single, double or triple chutes. It comes with the match feature.



ART DADDIS directs a promotion during the 1969 Music Operators of America (MOA) convention. The president of United Billiards is introducing many new products at this year's MOA and launching a new marketing plan aimed at the home recreation market.

Mercury 2-Hit Country Disks

CHICAGO—Here is list of the "Country Celebrity" double-hit singles recently released by Mercury Record Corp.:

Tom T. Hall: "Ballad of Forty Dollars"/"Homecoming," CC-35000; "A Week in a Country Jail"/"Shoeshine Man," CC-35001.

Dave Dudley: "Six Days on the Road"/"Truck Drivin' Son-of-a-Gun," CC-35003; "Pool Shark"/"George (and the North Woods)," CC-35004.

Roy Drusky: "White Lightning Express"/"Rainbows and Roses," CC-35006; "The World Is Round"/"Jody and the Kid," CC-35007; "Where the Blue and Lonely Go"/"Long Long Texas Road," CC-35008.

Roy Drusky & Priscilla Mitchell: "Yes, Mr. Peters"/"Slippin' Around," CC-35010.

Faron Young: "The Yellow Bandana"/"Wonderful World of Women," CC-35011; "Unmitigated Gall"/"She Went

a Little Bit Further," CC-35012; "I Just Came to Get My Baby"/"Your Times a Comin'," CC-35013; "Occasional Wife"/"Wine Me Up," CC-35014.

Roger Miller: "Dang Me"/"Chug-a-Lug," CC-35015; "King of the Road"/"England Swings," CC-35016; "(And You Had a) Do-Wacka-Do"/"Kansas City Star," CC-35017; "Husbands and Wives"/"Engine Engine #9," CC-35018.

Jerry Lee Lewis: "Another Place, Another Time"/"What's Made Milwaukee Famous (Has Made a Loser Out of Me)," CC-35020; "She Still Comes Around (To Love What's Left of Me)"/"To Make Love Sweeter," CC-35021; "Don't Let Me Cross Over"/"Roll Over Beethoven," CC-35022; "One Has My Name, The Other Has My Heart"/"She Even Woke Me Up to Say Goodbye," CC-35023.

George Jones: "The Window Up Above"/"Tender Years," CC-35025; "White Lightning"/"Who Shot Sam," CC-35026.

Leroy Van Dyke: "Walk on By"/"The Auctioneer," CC-35027.

United Billiards Home Unit Bow

• Continued from page 55

48, 56, or 64 pucks and the highest score at the conclusion of any of the three optional periods wins.

Daddis says his firm is also developing a home and coin-operated mini skee-ball game in the nine-foot size. This piece may not be ready for MOA. Another earlier introduced unit, the Bimbo Clown game, will be shown again.

Also for the home market and set for MOA is a new high quality home table line.

Daddis says his factory has reached a sufficient peak of efficiency so that it is now feasible to embark on the home recreation lines. "Our material costs are up and labor costs are up 35 percent, but we have brought about design changes and efficiency so that our actual costs per unit are down." The plant has been recently enlarged to 60,000 square feet, much of the space allocated to warehouse and storage.

Although some of his innovations such as a concept to vend scratch balls have not panned out, Daddis believes his five-year plan is totally successful. "I believe we have the most wanted table in the coin machine industry."

He now wants to move just as deliberately into the home market.

Jukebox Buyers Cut Costs

• Continued from page 55

ways bought from distributors and that distributor promotion men now bring him LP's and ask him to advise their labels on which singles to pull from albums (Billboard, Aug. 22, 1970).

Parsons believes the trend to buying from distributors could increase as more and more jukebox operators switch to every week servicing of locations — a move to counteract the growing problem of break-ins.

"I find that every week servicing increases play more than every other week servicing does. It is better to bring in three new records every week than five every other week. You also get a week's head start on a hot record. If you wait two weeks to put on a big record you're just missing playing time. I had 'In the Summertime' on my jukeboxes from the very start and already see it dropping (the record dropped from No. 3 to 7, Billboard, Sept. 19)."

A major factor often mentioned by operators who depend upon one-stop service is the quick availability of title strips furnished by one-stops. Parsons types his own. "My secretary has always done this because if you depend on custom strips sooner or water you miss one and your jukebox is not uniform." Smalley types his own too, but Mrs. Schott buys hers from Star Title Strip.

"I used to buy from one-stops," Parsons says, "and then started dividing my business between different one-stops when some started pushing too much of the things they were buying on deals—I was just getting too much junk."

He says that he scatters his three new records all over the jukebox title strip area and flags them with transparent plastic tabs. "This draws the patron's attention to older records," he says, pointing out that numbers such as Ray Charles' "I Can't Stop Loving You" and B.J. Thomas' "Raindrops Keep Fallin' on My Head" are still turning the playmeter at a local pizza house here.

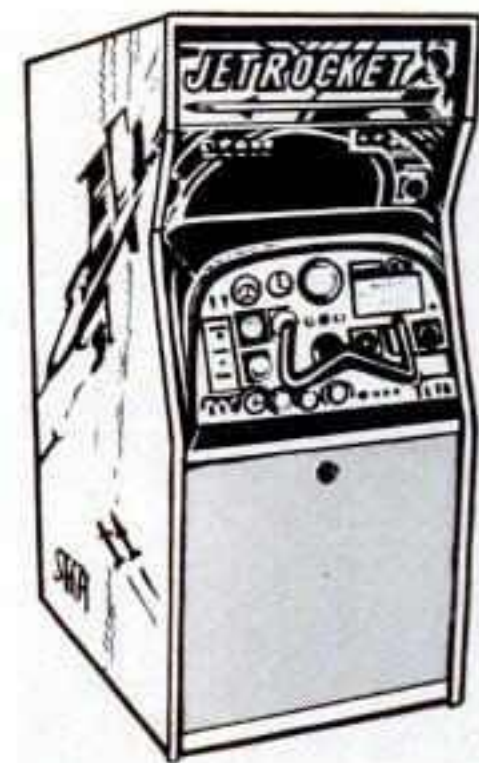
Parsons claims that every week servicing creates all kinds of favorable fallout. "When you're in a spot every week you just create better rapport. You will find out about a light bulb that is out which often is too trivial for the location to mention in between check periods. You can avoid major problems through preventive maintenance. And, of course, you are one

week ahead on filling requests for records."

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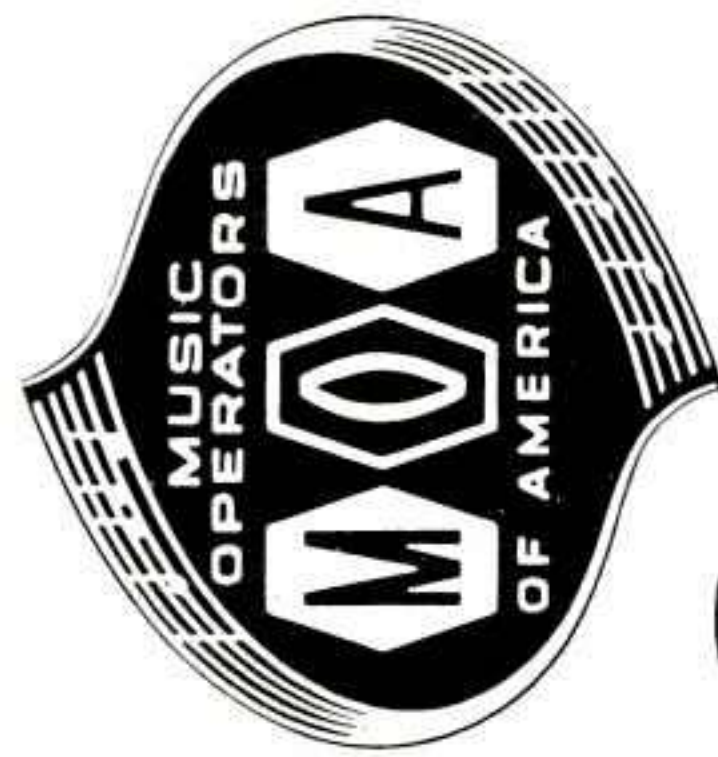
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Tapethon Unit In MOA Bow

LOS ANGELES—Tapethon will be displaying an on-location portable background music tape unit at this year's Music Operators of America (MOA).

David Anthony of Tapethon said that the company will have its 702-7, a 12"x16"x8 1/2" portable tape unit that carries 200 tunes before repeating automatically in its booth this year. The machine, which is tamper-proof, starts at \$439.50 list.

In addition, Tapethon will also introduce a newly developed Central Studio Equipment facility that will pre-mix various reels of music for play. The equipment, which is completely automatic, will also be equipped with a special "channel-caster," that allows for the insertion of commercials between musical segments. The Central Studio equipment is geared primarily for radio stations or cable companies.

Another Tapethon entry will be an "on-location machine" geared for retail outlets and industrial plants. Anthony says the machine is geared to program music that will get the best dollar potential from the shopper or customer. In other words, a supermarket will not have to carry the same music as a doctor's office. Particular programs will be designed for each establishment. The unit will help to motivate buyers. The machine is already operational in J. C. Penney's, Newberrys and a number of Holiday Inns throughout the country.

Anthony believes that music should be programmed with regard to the business and the customer.

(Continued on page 66)

4 Unit Exhibit From Nutting

LOS ANGELES—David Ralston of Nutting Associates in San Francisco, says that his company will be exhibiting much the same product it has in the past at this year's MOA. However, the industry can look for a "significant new novelty piece" from the firm in January.

Ralston, who would not say what the novelty piece was, will take four knowledge testing games (nearly all two for 25 cents) to the MOA.

The four are: A Computer Quiz and "Sports World" game, both listing for \$1,195. An "Astro-Computer" for \$695 and a two-player Computer Quiz for \$1,295. The computer quiz games both contain questions on entertainment and general affairs.

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10¢ Super Ball Mix	8.00
Laugh-In Books & Buttons...12.00 M	
25¢ Jewelry Mix, 100 Bag	
V1 or V2	10.00
25¢ V2 Rubber Animals	10.00
Baseball Buttons for 1¢ Vending	12.00 M


T. J. KING & CO. INC.
2700 W. Lake St., Chicago, Ill. 60612
Phone: 312/533-3302

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Alton, Ill.; C&W Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co., Inc.




Current releases:
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"Thank God and Grayhound," Roy Clark, Dot 17355;
"Hey Baby," Bobby G. Rice, Royal American 18.

Oldies:
"Folsom Prison Blues," Johnny Cash.

Baltimore; Adult Location

Jerry J. Eanet, programmer,
Evans Sales and Service Co.




Current releases:
"I (Who Have Nothing)," Tom Jones, Parrot 40051;
"For the Good Times," Ray Price, Columbia 4-45178;
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211.

Oldies:
"Medley (The Good Old Songs)," Vogues.

Chattanooga, Tenn.; C&W Location

Lloyd Smalley, programmer,
Chattanooga Coin Machine Co.




Current releases:
"Snowbird," Anne Murray, Capitol 2738;
"There Must Be More to Love," Jerry Lee Lewis, Mercury 73099;
"Angels Don't Lie," Jim Reeves, RCA Victor 47-9880.

Oldies:
"Hello Darlin'," Conway Twitty;
"Wonder Could I Live There," Charley Pride.

Indianapolis; Soul Location

Larry Geddes, programmer,
Lew Jones Music




Current releases:
"I Won't Cry," Johnny Adams, SSS International 809;
"A Message From the Meters," Meters, Josie 1024;
"I'll Be There," Jackson 5, Motown 1171.

Oldies:
"ABC," Jackson 5;
"Take Five," Dave Brubeck Quartet.

Manhattan, Kan.; Young Adult Location

Judy Weidner, programmer,
Bird Music Co., Inc.




Current releases:
"War," Edwin Starr, Gordy 7101;
"Green Eyed Lady," Sugarloaf, Liberty 56183;
"Long Long Time," Linda Ronstadt, Capitol 2846.

Oldies:
"Raindrops Keep Fallin' on My Head," B. J. Thomas;
"Bridge Over Troubled Water," Simon and Garfunkel.

Osceola, Ia.; Kid Location

Jack Jeffreys, programmer,
Jeffrey's Amusement Corp.




Current releases:
"In the Summertime," Mungo Jerry, Janus 125;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Snowbird," Anne Murray, Capitol 2738.

Oldies:
"Jackson," Nancy Sinatra and Lee Hazelwood;
"Tell Laura I Love Her," Ray Peterson.

Pierre, S.D.; C&W Location

Darlow Maxwell, operator;
Mrs. Darlow Maxwell, programmer;
Maxwell's Music Service




Current releases:
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Snowbird," Anne Murray, Capitol 2738.

Oldies:
"Band of Gold," Freda Payne;
"Hello Darlin'," Conway Twitty.

Sterling, Ill.; Kid Location


George Woolridge, operator;
Glenn Whitmer, programmer;
Blackhawk Music Co.



Current releases:
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Cracklin' Rosie," Neil Diamond, Uni 55250;
"We Can Make Music," Tommy Roe, ABC 11273.

Hudson Falls, N.Y.; Young Adult Location


John Powers, programmer,
H.C. Knoblauch & Sons, Inc.



Current releases:
"Cracklin' Rosie," Neil Diamond, Uni 55230;
"Candida," Dawn, Bell 903;
"Look What They've Done to My Song Ma," New Seekers featuring Eva Graham, Elektra 45699.

Syracuse, N.Y.; Kid Location

Burt Hallock, programmer,
Columbia Musical Sales



Current releases:
"Close to You," Carpenters, A&M 1183;
"We've Only Just Begun," Carpenters, A&M 1217;
"Big Yellow Taxi," Neighborhood, Big Tree 102.

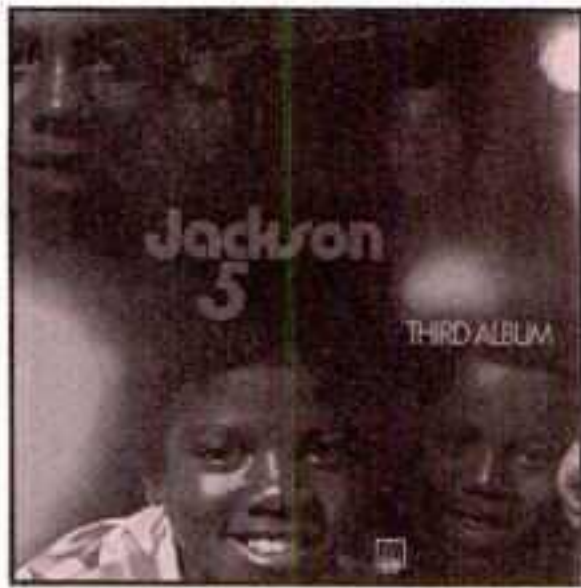
Billboard Album Reviews

SEPTEMBER 19, 1970



POP
THE GLEN CAMPBELL GOODTIME ALBUM—
Capitol SW 493 (\$)

Always a double threat man on both the pop and country charts, Glen Campbell's "It's Only Make Believe" is shooting up Billboard's Hot 100 chart and the country chart. "Dream Sweet Dreams About Me" and "Bridge Over Troubled Water," as well as "Funny Kind of Monday," should also be crowd pleasers. "MacArthur Park" is also here. A winning LP all the way.



POP
JACKSON 5—Third Album.
Motown M5 718 (\$)

Five balanced voices create the excitement and energy for which the Jackson 5 is known. Their vocal arrangements for such tunes as "Bridge Over Troubled Water," "I'll Be There," and "Oh How Happy," are both original and exciting. This, the group's third album, will hit hard and fast.



POP
TEMPTATIONS GREATEST HITS, Vol. 2—
Gordy GS 954 (\$)

This second volume of Temptations' "Greatest Hits" is a sparkler, and why not? The Temptations and producer Norman Whitfield have come up with hit after hit. Remember the topnotch material in the first album? Well, now about these in this volume: "I Wish It Would Rain," "Ball of Confusion (That's What the World Is Today)" and 10 more. At the rate the Temptations are going, this is the second in a series.



POP
JAMES BROWN—
Sex Machine.
King KS 7-1115 (\$)

This two-record album, recorded live in Augusta, Ga., contains some of the best material from the prolific pen of James Brown. Looming larger than life, Soul Brother No. 1 tears into some of his million selling hits with all the vitality and dynamism that have made him a legend among black artists. Included here are "Sex Machine," "Mother Popcorn," "A Man's World," and "Lickin' Stick."



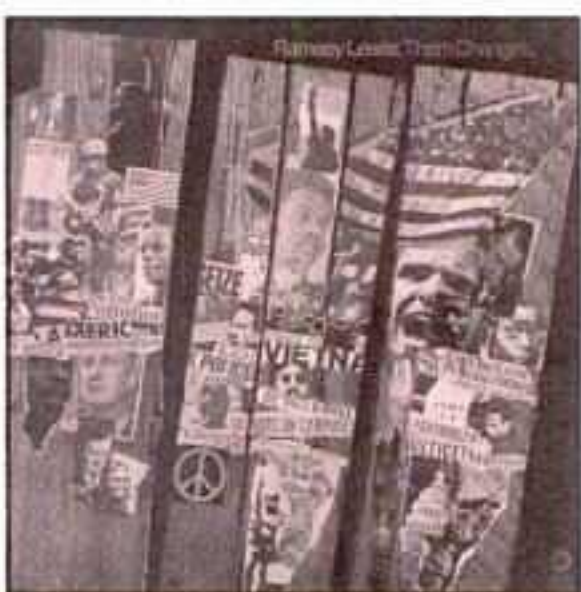
POP
DELANEY & BONNIE & FRIENDS—
To Bonnie From Delaney.
Atco SD 33-341 (\$)

Delaney & Bonnie (Bramlett) & Friends have a big winner in this album, which includes their "Soul Shake" hit single. But there's much more, including excellent instrumental "Friends." In "They Call It Rock & Roll Music," one of the best cuts, this popular underground duo is joined by King Curtis on tenor sax, while Little Richard plays piano in "Miss Ann."



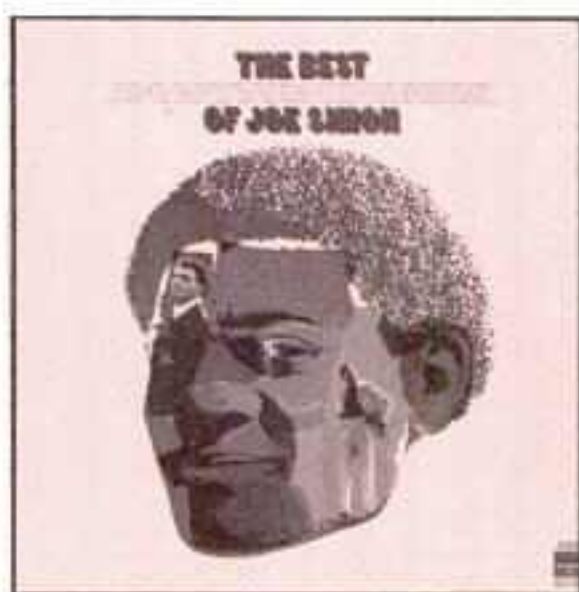
POP
JR. WALKER & THE ALL STARS—
A Gasssss.
Soul SS 726 (\$)

The driving sound of Jr. Walker, sax-dominated and getting it all together on a set of typical Motown material with a couple of transpositions from other fields like "And When I Die" and "Hey Jude," sheer emotional happy music laid down by an expert crew of musicians. Like the cover says, a gasssss.



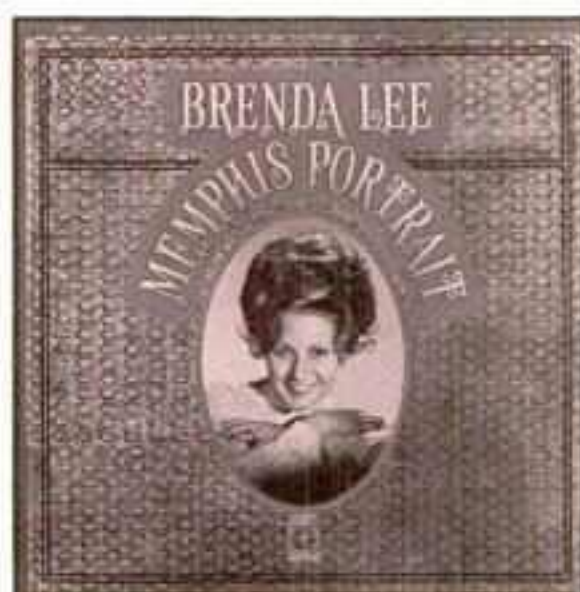
POP
RAMSEY LEWIS—
Them Changes.
Cadet LPS 844 (\$)

Lewis, a thoroughly commercial jazz artist, aided and considerably abetted by Phil Upchurch's guitar, digs into a live session here that is both bluesy and funky. His "Oh Happy Day" has an exuberant feel and "Drown in My Own Tears" also gets a gospel edge. As usual Ramsey's piano work is most capable and he is deep into the electric scene, playing electric piano as well as the conventional kind.



POP
THE BEST OF JOE SIMON—
Sound Stage 7 SSS 15009 (\$)

Simon's hits under one cover spells a top chart item. Both pop and soul. From "Chokin' Kind," to "Message from Maria," and "My Special Prayer," they're all here and will put him up the charts with solid sales impact.



POP
BRENDA LEE—
Memphis Portrait.
Decca DL 75232 (\$)

Recorded in Memphis by producer Chips Moman, for the first time, the stylist comes up with a commercial winner in this package of dynamite performances of some of today's top tunes. Highlights include two Joe South numbers. "Games People Play," and "Walk a Mile in My Shoes," Fogerty's "Proud Mary," and her current single "I Think I Love You Again." Her "Do Right Woman, Do Right Man" also strong in this chart bound LP.



POP
MARTHA REEVES & THE VANDELLAS—
Natural Resources.
Gordy GS 952 (\$)

Martha Reeves and the Vandellas continues to be an indisputable "soul" heavyweight on the music scene. The cuts on this new album are consistently good from start to finish. They are fast-paced, rhythmical and very well arranged. Included are "Didn't We," "Put a Little Love in Your Heart," and "People Got to Be Free."



POP
BUFFY SAINTE-MARIE—
The Best Of.
Vanguard VSD 3/4

Smart merchandising is this fine package containing a two record set for the price of one, filled with the best of the top stylist and composer. Her hit material such as "Until It's Time For You to Go," "Circle Game," "Universal Soldier," and "Take My Hand for a While" are included in this package loaded with chart potential.



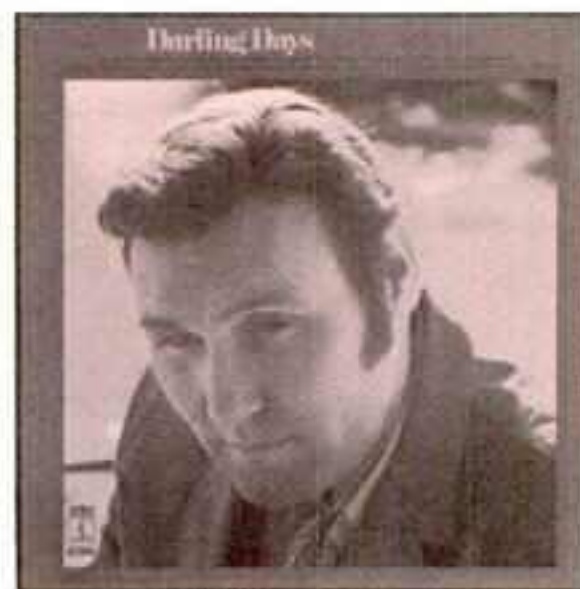
POP
DON ELLIS AT FILLMORE—
Columbia G 30243 (\$)

Don Ellis and his big band have invaded the Fillmore, filling that rock palace with an electric sound unique to the Ellis Big Band. This double record set captures all the live excitement generated by the band and the many electric instruments it uses. Included in this album are "Hey Jude," "Rock Odyssey," and "Excursion II," all sounds of the future performed in the Ellis style of electrifying emotional power.



POP
THE SECOND COMING—
Mercury SR 61299 (\$)

Every once in a while, out of the morass of existing mediocrity there emerges a group that is so together its impact is instant karma. Such a group is Second Coming. The nine-member Chicago-based outfit is strong on arrangements, vocals, musicality. This, their debut album should find ready success.



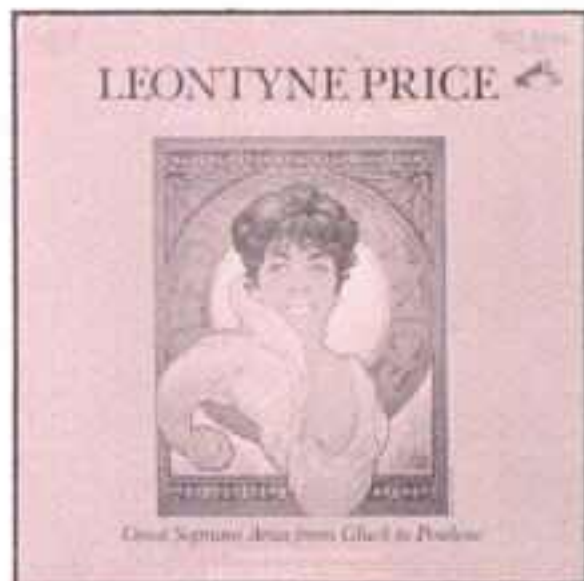
COUNTRY
BILLY WALKER—
Darling Days.
Monument SLP 18143 (\$)

"Darling Days," a hit if there ever was one, is teamed up with two outstanding tunes that demand heavy country music airplay—"Smoky Places" and "Tears of the City." The latter two are potential hits. Also good on this LP is "Curtains on the Windows." Billy Walker is right in style.



COUNTRY
STONEWALL JACKSON—
The Real Thing.
Columbia C 30254 (\$)

The songs in this package are in the great country tradition, and so is Stonewall. He gets the best out of every phrase in a lyric. The opener is the standard "Wings of a Dove" followed by such great ones as "Little Old Wine Drinker" and "Oh, Lonesome Me." Hit single "Born That Way" also included.



CLASSICAL
LEONTYNE PRICE—
Prima Donna/Volume 3.
RCA Red Seal LSC 3163 (\$)

The Great Miss Price is once again price-less, this time shifting to arias from Gluck to Poulenc. The Mozart aria, "Non mi dir" is marvelously interpreted. And the listener will enjoy her Micaela aria from "Carmen" and her translation of "Du bist der Lenz" from "Dir Walkure."



CLASSICAL
THE MAGNIFICENT MR. HANDEL—
E. Power Biggs.
Columbia M 30058 (\$)

This LP should be subtitled the Magnificent Mr. Biggs, for his talent shines in all these nine selections. He's witty, his force is majestic. Ample reasons why he maintains such a lofty position on the music world. The closer, "Concerto in B Flat," is particularly exciting.



CLASSICAL
FALLA: NIGHTS IN THE GARDENS OF SPAIN/ SAINT-SAENS: PIANO CONCERTO No. 2—
Rubinstein/Philadelphia Orch. (Ormandy).
RCA Red Seal LSC 3165 (\$)

This triple-header of talent combine to make a distinguished recording indeed. In the Saint-Saens concerto, the dry wit and arresting statements made by the composer is given total dedication. And in the Falla work, the Rubinstein language takes hold and grasps the mood.



CLASSICAL
SIBELIUS: VIOLIN CONCERTO/ KARELIA SUITE—
Stern/Philadelphia Orch. (Ormandy).
Columbia M 30068 (\$)

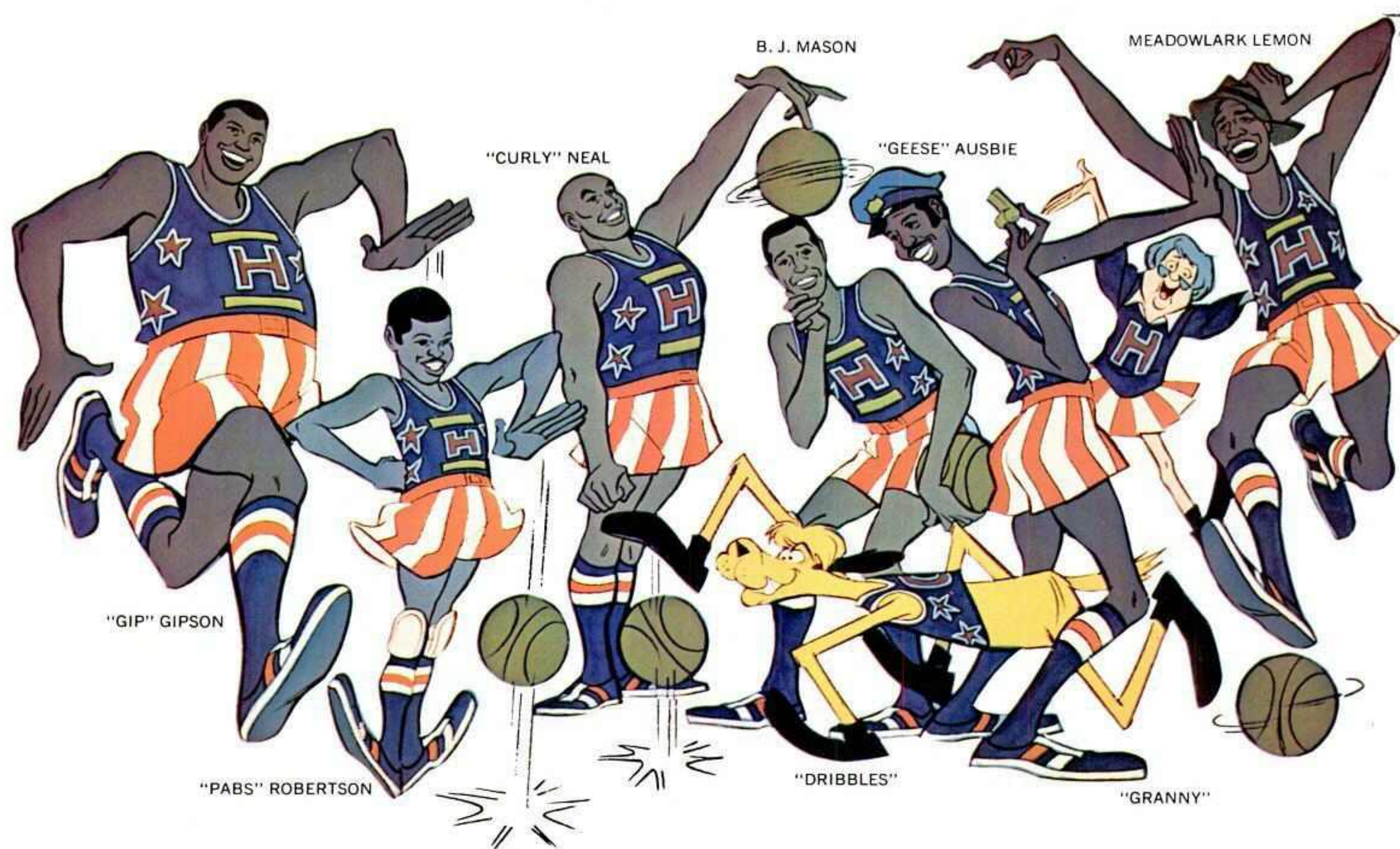
Isaac Stern continues to amaze with his remarkable richness of tone and subtle interpretations. Taking a crack at Sibelius, he again shows his mastery as he marches through the concerto and the Karelia suite like a conquering giant. Ormandy keeps it all together.



CLASSICAL
NICOLAI GHIAUROV SINGS SCENES FROM VERDI—
London Symphony (Abbado).
London QS 26146 (\$)

Verdi composed some great music for basses and this album featuring Nicolai Ghiaurov, an outstanding artist, does justice to some of the best. The first side is devoted to "Nabucco," one of the richest operas for a basso. The "Va, pensiero" is included with the Ambrosian Singers. The second side contains memorable arias from "Macbeth," "I vespri siciliani" and "Simon Boccanegra."

RCA Records and Don Kirshner pop sound, the most famous morning TV audience of 12



Introducing The Globetrotters.

It's an exciting, promotable concept with everything going for it.

Starting Saturday morning, September 12, a basketball-record craze begins as millions of kids follow this legendary team in an exciting new CBS-TV cartoon adventure show. It's been created by the greatest team in film animation: Hanna-Barbera.

And it's all to the tune of solid and highly salable new Globetrotters singles and albums we'll be releasing.

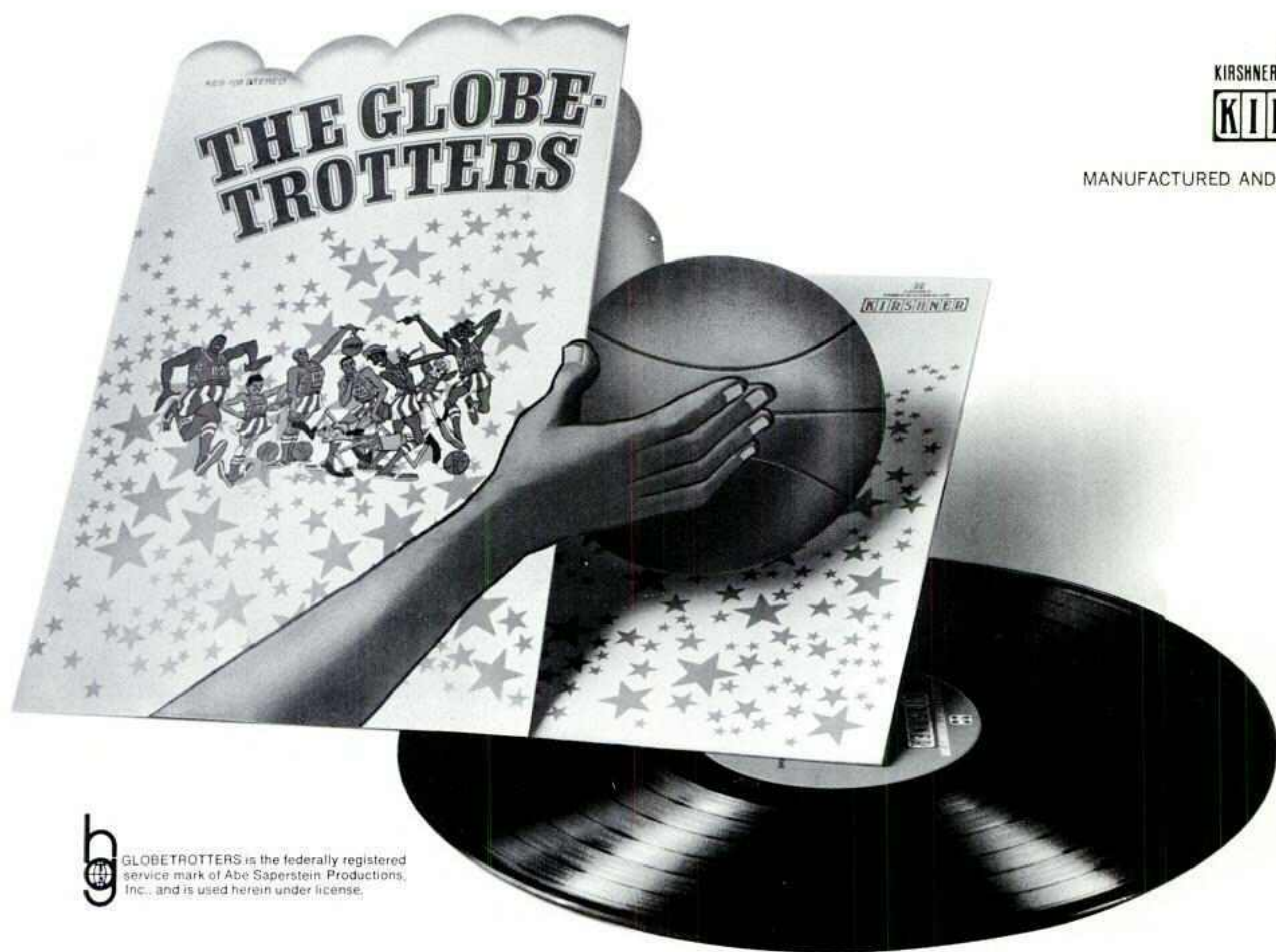
have just combined a great new team in sports and a Saturday million loyal record buyers.

We've just presented the Globetrotters to the press, D.J.s and thousands of kids at a special fun Globetrotters exhibition game and show preview at Madison Square Garden on September 8.

Plus, Globetrotter star Meadowlark Lemon will be pushing the Globetrotter records on a special follow-up promotion tour.

And just to keep the ball moving, here's the first single out of their forthcoming album.

"GRAVY" b/w "Cheer Me Up" #63-5006




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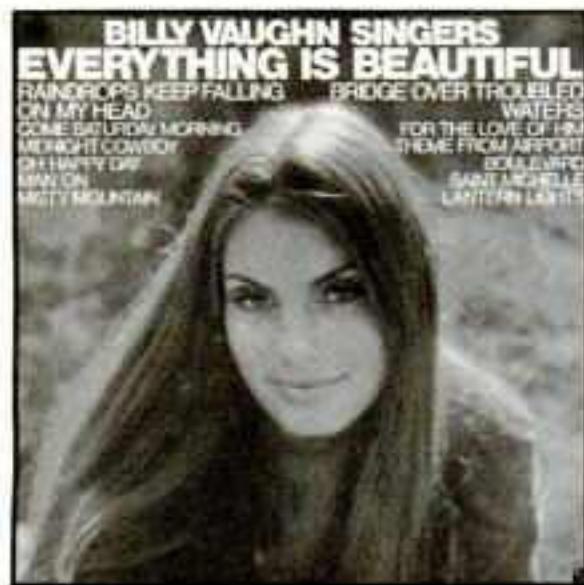
KES-108
P8KO-1007
PKKO-1007



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Produced by Jeff Barry. Music Supervision by Don Kirshner.

Album Reviews Continued



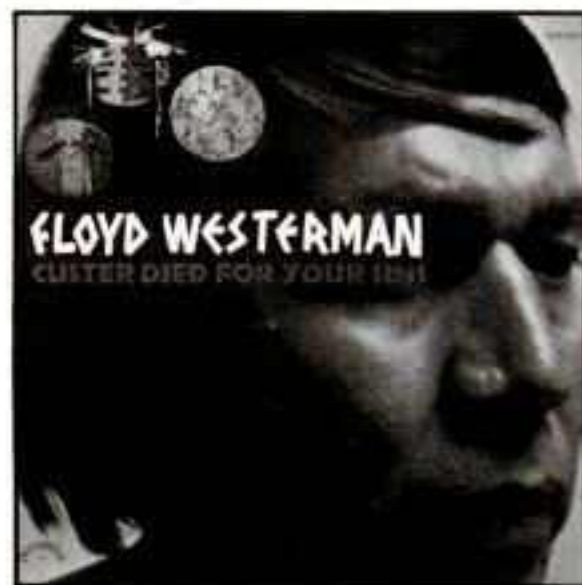
POP
BILLY VAUGHN SINGERS—
Everything Is Beautiful.
Paramount DLP 25985 (S)

Some very pleasant listening is in store for customers who buy this LP. The Billy Vaughn Singers perform lush, beautiful versions of "Bridge Over Troubled Water," "Raindrops Keep Fallin' on My Head," "Oh Happy Day," and other hits. Intriguing is the "Man on Misty Mountain," a message tune written by Vaughn that stands on its own as an excellent tune. "Boulevard Saint Michelle" is also good.



POP
BLUE CHEER—
The Original Human Being.
Philips PHS 600-347 (S)

Blue Cheer still keeps that San Francisco sound heavy, electric and psychedelic, as Dickie Peterson, Gary Yoder, Norman Mayell and Ralph Kellogg put on their most explosive burst of song and rhythm since their heyday. Tight as a veteran band can be, the group splits the writing chores while meshing them back into the heavy flow. "Pilot," "Babaji" and "Rest At Ease" highlight the action, as a rejuvenated Blue Cheer strikes back.



POP
FLOYD WESTERMAN—
Custer Died for Your Sins.
Perception PLP 5 (S)

The meaningful, dynamic and sometimes biting song material, penned by Jimmy Curtis, is delivered in exceptional performances by American Indian Westerman, who could easily have a left field hit LP. The material, aimed at bringing the anguish and pride of the Indian to the forefront, offers much commercial appeal via cuts "World Without Tomorrow," "Goin' Back," and "35 More Miles."



COUNTRY
RAY PENNINGTON—
Sings for the Other Woman.
Monument SLP 18145 (S)

A sensational album with a variety of musical emphases for all generations, all tastes. "Country Blues" was most impressive and has a strong beat; "It Makes No Difference Now" is soul-oriented; "I Wouldn't Treat a Doggone Dog (The Way You're Treatin' Me)" is bright.



COUNTRY
WILLIE NELSON—
Laying My Burdens Down.
RCA Victor LSP 4404 (S)

Two tunes stand out on this album—though Willie Nelson is always superb—"Minstrel Man" and "Following Me Around." The latter tune has some very intriguing chord changes. "Where Do You Stand?" is a message tune. "I've Seen That Look on Me" would be a strong jukebox favorite.



COUNTRY
LINDA MARTELL—
Color Me Country.
Plantation PLP 9 (S)

Linda impresses as a female Charley Pride. She has a terrific style and a true feeling for a country lyric. This package includes her big single, "Color Him Father," as well as "Bad Case of the Blues," "The Wedding Cake" and others. Strong merchandise.



LOW-PRICE COUNTRY
TAMMY WYNETTE—
Harmony KH 30096 (S)

A bargain-plus! Tammy Wynette, one of the most popular female performers in country music today, provides "Lonely Street," an excellent performance supported by superb production; "My Arms Stay Open Late," and "Too Far Gone."



CLASSICAL
VERDI: REQUIEM—Various Artists/London Symphony (Bernstein).
Columbia M2 30060 (S)

Take Leonard Bernstein conducting the London Symphony Orch., add soprano Martina Arroyo; mezzo-soprano, Josephine Veasey; tenor, Plácido Domingo; and Ruggero Raimondi on bass; give them Verdi's "Requiem" to work with, and you're bound to come up with a truly marvelous production. Such is the case with this two-disk album. It achieves new heights of brilliance and beauty.



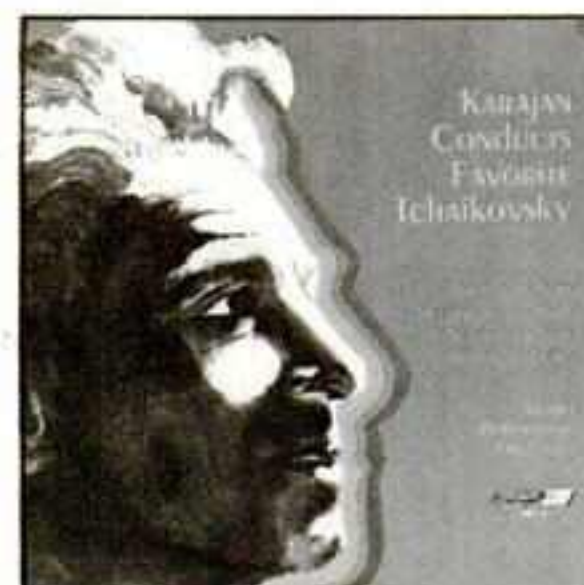
CLASSICAL
R. STRAUSS: DON QUIXOTE—
New York Philharmonic (Bernstein).
Columbia M 30067 (S)

With the Quixote popularity at its peak revival via the Broadway play, this fine LP neatly captures the Don at his dramatically musical best. Bernstein's conducting is warm, sympathetic as he interprets Quixote's odyssey. The Philharmonic faithfully follows like the faithful Sancho.



CLASSICAL
STRAVINSKY: FIREBIRD/PETROUCHKA—
Boston Symphony (Ozawa).
RCA Red Seal LSC 3167 (S)

Stravinsky's "Firebird Suite" is a scintillating work of art, so too is his "Petrouchka." In this recording of the two works conductor Seiji Ozawa working with the Boston Symphony Orchestra, re-creates all the vitality, exuberance and deeply intriguing fantasy of the pieces. Delightful listening.



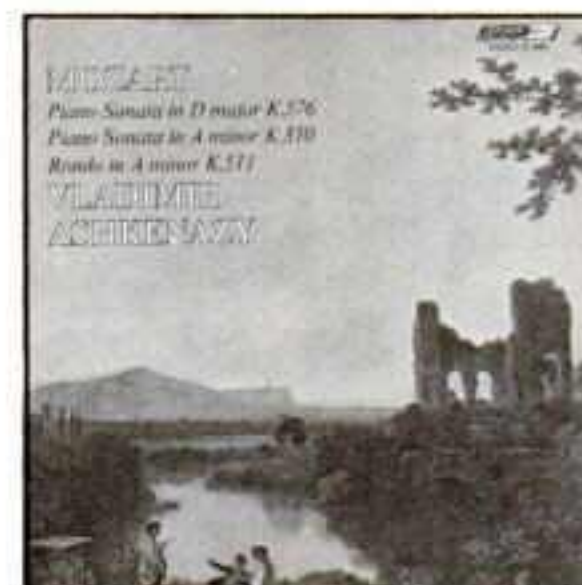
CLASSICAL
KARAJAN CONDUCTS FAVORITE TCHAIKOVSKY—
Vienna Philharmonic.
London CSP 3 (S)

To use superlatives to describe this two-disk album would be to quail the lily. Yet, Karajan's treatment of favorite Tchaikovsky's compositions is brilliant. The maestro, conducting the Vienna Philharmonic Orchestra, comes up with some truly beautiful interpretations of "Swan Lake," "Sleeping Beauty," "Nutcracker" and "Romeo & Juliet" suites.



CLASSICAL
THE ROMANTIC PHILADELPHIA STRINGS—
Philadelphia Orch. (Ormandy).
Columbia M 30066 (S)

Kick off your shoes, mix yourself a drink, snuggle close to your loved one—the Philadelphia Strings is at it again. Undoubtedly one of the most romantic sounds around today, this exquisite string section of the famed Philadelphia Orchestra plays on this album such pieces as Borodin's "Nocturne for String Orch.," "MacDowell's 'To a Wild Rose,'" and "Londonderry Air."



CLASSICAL
MOZART: PIANO SONATAS
K. 576, K. 310—
Vladimir Ashkenazy.
London CS 6659 (S)

Ashkenazy's rendering of this Mozart repertoire is a delight. His technique is brilliant, and this coupled with his sensitive interpretation makes the disk a pleasure to the listener.



CLASSICAL
THE CHOPIN I LOVE—
Philippe Entremont.
Columbia M 30063 (S)

In his liner notes to this album, Entremont says that Chopin is one of the most difficult composers to do justice to. Well, Entremont succeeds in doing the great composer justice. These pieces, including "The Polonaise in A Major," "Nocturne in E Flat Major" and others are given a scintillating treatment.



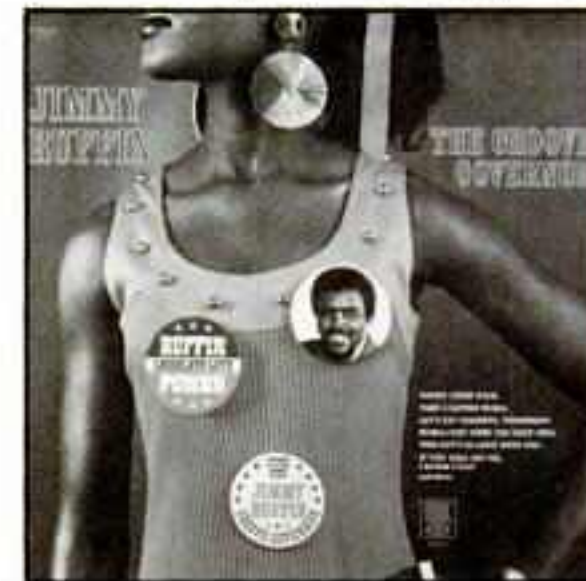
LOW-PRICE CLASSICAL
STRAVINSKY: RENARD/MAVRA/SCHERZO A LA Russe—
L'Orch. de la Suisse Romande (Ansermet).
London Stereo Treasury STS 15102 (S)

Here's a Stravinsky bargain, which features the opera-buffe "Marva" and the burlesque "Renard" beautifully realized by Ernest Ansermet and l'Orchestre de la Suisse Romande, who also do justice to "Scherzo a la Russe."



LOW-PRICE CLASSICAL
WAGNER: IMMOLATION SCENE—
Flagstad/Philadelphia Orch. (Ormandy).
RCA Victor VIC 1517 (S)

This first release of the immortal Kirsten Flagstad singing the "Immolation Scene" from Wagner's "Goetterdaemmerung" with Eugene Ormandy and the Philadelphia Orchestra is a bargain treasure. Although only available in monaural form, the richness of a great voice is overpowering. She also is brilliant in selections from "Die Walkure" and "Oberon" as well as Beethoven's "Ah, perfido."



SOUL
JIMMY RUFFIN—
The Groove Governor.
Soul SS 727 (S)

Jimmy Ruffin sounds like he's on his way to new recognition and new heights of distinction. They call him "The Groove Governor" because he lays down some of the smoothest grooves this side of any side of Detroit. A favorite in England and soon to be around the summit of soul here, Ruffin leaves no rough edges, only hits on "Living in A World," "Let's Say Goodbye," "Maria" and plenty more soulful suggestions.



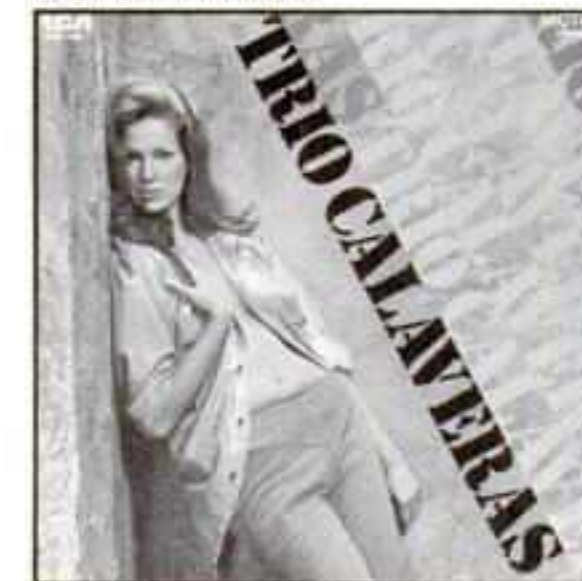
GOSPEL
CHUCK WAGON GANG—
The Lord Said It.
Columbia C 30208 (S)

The legendary Chuck Wagon Gang with a bevy of foottapping tunes in their usual highly-popular style. Songs range from the title effort—"The Lord Said It"—to "Softly and Tenderly" and "Sometimes a Mountain."



INTERNATIONAL
ESTELA NUNEZ—
RCA Victor MKS 1862 (S)

Estela Nunez displays an intriguing vocal grasp and poise on the traditional "La Malaguena." But the high class production efforts and arrangements on such tunes as "Mi Fe," "Lo Que Es el Amor," which is lovely; and "Senor Amor." There's something catching about "Senor Amor."



INTERNATIONAL
TRIO CALAVERAS—
RCA Victor MKS 1866 (S)

Mellow voices, extraordinary guitar playing, and enormous perception of lyrics highlight the work of this trio—the Trio Calaveras. "Xochimilco" is a very strong tune with some beautiful breaks and guitar licks. "Lamento del Alma" is good. "La Llave" is also recommended. Good album.

VIDCA 71

**PALAIS DES FESTIVALS ET DES CONGRES
CANNES-FRANCE
17/22 AVRIL 1971
APRIL 17/22 1971**

The videocassettes and videorecords' application to the home, education and industry has a vast potential. A new industry has been born. It is destined to become one of the most significant, exciting and rewarding enterprises of our time.

As with all new innovations before it can begin to realize its true impetus, the videocassette and videorecord must overcome a series of difficulties. It is with a view to alleviating some of these difficulties that, by bringing together for the first time the diffuse and embryonic videocassette and videorecord industry, VIDCA, the first market for videocassette, and videorecord programmes and equipment has been created.

VIDCA will provide a unique opportunity for all participants to meet and exchange views with all executives who are interested in the videocassette and videorecord. VIDCA's functions will be threefold.

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Secondly, VIDCA will be a showcase for the latest development in videocassette and videorecord systems and equipment (hardware). In this way, professionals from entertainment, education and the many branches of industry will be able to compare the performance of the various systems, to acquaint themselves with the advantages and costs of embracing the videocassette and videorecord concept.

Thirdly, and at this stage, crucially, VIDCA will provide a platform for an open professional discussion on the various problems and applications of the videocassette and videorecord.

To achieve this, VIDCA will organise the first Seminar totally devoted to the videocassette and videorecord.

In short, VIDCA will herald the dawn of a new era of human contact. Hopefully, it will make a contribution towards its smooth development and, in some measure, facilitate its prime function of disseminating knowledge, information and entertainment.

Le Commissaire Général

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Presented in association with VIDCA—the International Market for Videocassette and Videorecord Programmes and Equipment.

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Cannes, France**

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- ★ comparison of configurations
- ★ legal implications
- ★ talent
- ★ copyright
- ★ financial questions

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Album Reviews

SPECIAL MERIT PICKS

POPULAR

BOB SEEGER SYSTEM—Mongrel. Capitol SKAO 499 (S)
The Bob Seeger System, Motor City hard rockers with a proven track record, move to regain their chart status with a heavy flow of electric blues that hits that psychedelic groove on "Mongrel," "Lucifer," "Leanin' on My Dream" and "Teachin' Blues." The group's version of the "River Deep, Mountain High" classic features Seeger's guitar and Dan Watson's organ work, as the group storms hard and heavy on the comeback trail.

CROWFOOT—Paramount PAS 5016 (S)
Here's a new West Coast group, whose debut disk shows a lot of promising, although, surprisingly, the instrumental sound is only supplied by two, including Russell DaShiell, Crowfoot's writer, arranger, guitarist and bass guitarist. Drummer Rick Jaeger is the other musician. Generally soft rock, Crowfoot's top cuts include "You Won't Cry," "Dry Your Eyes," "Groove Along" and "Winter Comes."

SOUNDS NICE—Love at First Sight. Rare Earth RS 512 (S)
The exceptional organ work of Tim Mycroft, formerly with Gun, helps make this first Sounds Nice album one that can have unusually wide appeal. Included is the title song, an international hit as the instrumental version of "Je T'Aime." . . . Moi Non Plus." This instrumental album also has such features as "I Heard It Through the Grapevine," "King Kong" and "Why Do I Do It?"

DOUG ASHDOWN—The Age of Mouse. Coral CRL 757514 (S)
Here's a talent to watch. Doug Ashdown, in folk-style pop strikes the right note in this collection of songs written by Jimmy Stewart, producer of this LP, and himself. Ashdown, from Australia, has good cut after good cut here, including the building "The Saddest Song of All," which has commercial pop possibilities. "And the Lion Roared," "Susan of the Straw" and "Galilee."

SIMON CAINE—RCA Victor LSP 4410 (S)
Strong vocals of Simon Caine backed by the country rock sound of Caine's group, which has been together for about a year, offers much in the way of reflection and self analysis, major themes in today's popular music. The songs, including "Left by the Riverside," "High Executioner," and "Death Bed Lullabye," all written by Caine are strong emotional cuts which give great potential to this new group of musicians.

HAYSTACKS BALBOA—Polydor 24-4032 (S)
Producer Shadow Morton (Vanilla Fudge) is back with pop-rock find Haystacks Balboa, who blends strong diversified organ leads with colorful vocals and the usual electric support. Motion and excitement are the group's style, as they alternate staccato organ runs with Doors-like studied pieces, like "Auburn Queen." Sure to find the FM airways is "Ode to the Silken Men," while "Bruce's Twist" moves like a single-to-be. The group could make it big.

CYNARA—Capitol ST 547 (S)
The rhythms of the congas provide the basic backdrop for an extraordinary keyboard player M. Tschudin, and the rest

of Cynara. The album is alive with various solo styles including experiments in jazz and classical rock. The flamboyance of the group is apparent on such tunes as "Stoned Is," and "Lullaby for CIA."

YELLOW HAND—Capitol ST 549 (S)
Yellow Hand is Capitol's group version of the individual talents in Crosby, Stills, Nash & Young—with the blessings of Neil Young, who wrote two of the group's songs, Steve Sills, who penned four, and Delaney Bramlett, who co-wrote "God Knows I Love You." Jerry Tawney ("Home" and "Freedom Express") and Pat Flynn on lead guitar, star for this tight, harmonizing cover group, and the sound is familiar. The charts beckon.

BUSKERS—RCA Victor LSP 4426
A collection of street singers, called buskers, who perform in the streets of London outside cinema and theaters. They range from out and out London songs like "My Old Van" to "Blue Suede Shoes." There's even an outrageously emotional "If I Ruled the World." Reasonably authentic, it gives the feeling of standing in line and being entertained by these extroverts that in their time have included Donovan, Don Partridge and Chad and Jeremy.

SOUL

BEST OF THE TAMS—1-2-3 ST 567 (S)
The five Tams have been the Dukes of Southern Soul since their memorable "What Kind of Fool Do You Think I Am" disk, and now they celebrate a return to big-time chart competition via Bill Lowery's 1-2-3 label with a package of their past successes and some new tunes. Ray Whitely leads the funky Tams through "Too Much Foolin' Around," "Untie Me," "Hey Girl Don't Bother Me," "Laugh It Off" and more. Rocking right-on Southern Soul.

EARL VAN DYKE—The Earl of Funk. Soul SS 715 (S)
You can't put down that Motown sound, and when a new soul man appears on the Soul label, it's doubly interesting, not to mention soul deep in that Detroit rhythm. Earl Van Dyke—the "Earl of Funk"—struts and works out these instrumental funk patterns in the mood of today's top r&b bands. Sly's "Thank You," "Kiss Him Goodbye" and "Stand By Me" are catchy and could bring Dyke to the charts first time out.

BLUES

BUKKA WHITE—Parchman Farm. Columbia C 30036 (S)
White's Vocalion output from 1937 to 1940 is released here—14 tracks of deeply personal and biographical blues that show off the solid roots of the singer-guitarist currently enjoying status among blues lovers. Images of trains, gin and prison life are included in these testaments—the kind of singing that has an effect on the rock of today. It's part of CBS' drive on authentic blues material and sales should benefit from their promotion.

LEADBELLY—Includes Legendary Performances Never Before Released. Columbia C 30035 (S)
This package of the legendary folk blues artist, Leadbelly, contains sides cut in 1935, some of which have never been released before. "C.C. Rider," "Blind Lemon," "Black Snake Moan" and "Match Box Blues" are included. The material is of great interest to collectors, for the songs are full of blues images which constantly crop up in blues literature. Sound is quite good.

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

More Album
Reviews on
Pages 59 & 62

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis, Columbia GP 26	21
2	2	GULA MATARI Quincy Jones, A&M SP 3030	7
3	3	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	23
4	6	BLACK TALK Charles Earland, Prestige PR 7758	12
5	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	42
6	10	CHAPTER TWO Roberta Flack, Atlantic SD 1569	3
7	4	WALKING IN SPACE Quincy Jones, A&M SP 3023	45
8	8	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	63
9	9	MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526	5
10	13	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	29
11	12	VIVA TIRADO El Chicano, Kapp KS 3632	9
12	15	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	3
13	7	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	9
14	16	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	4
15	17	THEM CHANGES Buddy Miles, Mercury SR 61280	3
16	19	LAST POETS Douglas 3	2
17	14	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	3
18	18	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	73
19	11	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	26
20	20	EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484	2

Billboard SPECIAL SURVEY For Week Ending 9/26/70

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Rider on the Rain. Capitol ST 584 (S)

POPULAR ★★★★★

CHUCK JACKSON—Teardrops Keep Fallin' on My Heart. VIP VS 403 (S)
LEAPY LEE—Decca DL 75237 (S)
CARE PACKAGE—Keep On Keepin' On. Liberty LST 7647 (S)
PERCUSSION LTD.—Percussion for Lovers. Uni 73085 (S)
GENUINE JOHN—Capitol ST 566 (S)
KENTUCKY EXPRESS—Liberty LST 7646 (S)

LOW PRICE POPULAR ★★★★★

JOHNNY MATHIS—Harmony KH 30017 (S)
VARIOUS ARTISTS—Chartbusters. Harmony H 30023 (S)

COUNTRY ★★★★★

BONNIE OWENS—Mother's Favorite Hymns. Capitol ST 557 (S)
BARBARA FAIRCHILD—Someone Special. Columbia C 30123 (S)
ROSE MADDOX—Rosiel Starday SLP 463 (S)
VARIOUS ARTISTS—Memphis Country. Sun SUN 120 (S)
CHARLIE MOORE & THE DIXIE PARTNERS—Charlie Bluegrass. Country Jubilee CJ 70617 (S)

CLASSICAL ★★★★★

ANDRE KOSTELANETZ—Sunset/Music for Strings. Columbia M 30075 (S)
BEETHOVEN: SYMPHONY No. 7/LEONORE OVERTURE No. 3—Vienna Philharmonic (Schmidt-Isserstedt). London CS 6668 (S)

LOW PRICE CLASSICAL ★★★★★

SIBELIUS: SYMPHONY No. 2—London Symphony (Sibelius). London Stereo Treasury STS 15098 (S)
ORGAN OF LIVERPOOL METROPOLITAN CATHEDRAL—Demessieux / Peeters / Rawsthorne. London Stereo Treasury STS 15100 (S)
BEETHOVEN: SYMPHONY No. 7—Vienna Philharmonic (Karajan). London Stereo Treasury STS 15107 (S)
FRANCK: ORGAN WORKS Vol. 1—Jeanne Demessieux. London Stereo Treasury STS 15103 (S)
DVORAK: SYMPHONY No. 9—Vienna Philharmonic (Kertesz). London Stereo Treasury STS 15101 (S)
GLAZUNOV: THE SEASONS / BALLET OPUS 67—I.Orch. de la Societe des Concerts du Conservatoire de Paris (Wolff). London Stereo Treasury STS 15108 (S)
SCHUMANN: PIANO CONCERTO IN A MINOR / WALDSCENEN—Backhaus / Vienna Philharmonic (Wand). London Stereo Treasury STS 15099 (S)

JAZZ ★★★★★

JIMMY OWENS—No Escaping It. Polydor 24-4031 (S)

FOLK ★★★★★

LISTENING TO RICHARD BROUGHTON—Harvest ST 424 (S)

BLUES ★★★★★

LIGHTNIN' HOPKINS IN NEW YORK—Barnaby Z 30247 (S)

LOOKING
for rack jobbers and one-stops
in Netherlands?

LOOK
on page 358 of the
BILLBOARD
International Buyer's Guide

SEPTEMBER 26, 1970, BILLBOARD

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Bubbling Under The HOT 100

101. DAY IS DONE . . . Brooklyn Bridge, Buddah 193
102. LUCRETIA MAC EVIL . . . Blood, Sweat & Tears, Columbia 4-45235
103. WOODSTOCK . . . Assembled Multitude, Atlantic 2764
104. MONEY MUSIC . . . Boys in the Band, Spring 106 (Polydor)
105. ANIMAL ZOO . . . Spirit, Epic 5-10648 (Columbia)
106. I'LL NEVER GET ENOUGH . . . Robbs, Dunhill 11270
107. FOR YASGUR'S FARM . . . Mountain, Windfall 533 (Bell)
108. FATHER COME ON HOME . . . Pacific Gas & Electric, Columbia 4-45221
109. FOR WHAT IT'S WORTH . . . Sergio Mendes & Brasil '66, A&M 1209
110. MELLOW DREAMING . . . Young-Holt Unlimited, Cotillion 44092 (Atlantic)
111. LET ME BACK IN . . . Tyrone Davis, Dakar 621 (Atlantic)
112. 5-10-15-20 . . . Presidents, Sussex 207 (Buddah)
113. PART TIME LOVE . . . Ann Peebles, HI 2178 (London)
114. I THINK I LOVE YOU . . . Partridge Family, Bell 910
115. SO CLOSE . . . Jake Holmes, Polydor 1404
116. EVERY NIGHT . . . Billy Joe Royal, Columbia 4-45220
117. WHY DON'T THEY UNDERSTAND . . . Bobby Vinton, Epic 5-10851 (Columbia)

ACTION Records

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ REGIONAL BREAKOUTS

HEY ROMEO . . . Sequins, Gold Star 101 (Ordena, BMI) (Balt.-Wash.)

Albums

★ NATIONAL BREAKOUTS

JACKSON 5 . . . Third Album, Motown MS 709
MELANIE . . . Leftover Wine, Buddah BDS 5066
CLARENCE CARTER . . . Patches, Atlantic SD 8267
TEMPTATIONS . . . Greatest Hits, Vol. II, Gordy GS 954

★ ACTION ALBUMS

CURTIS MAYFIELD . . . Curtis, Curtom CRS 8005
ELTON JOHN . . . Uni 73090
IMPRESSIONS . . . Check Out Your Mind, Curtom CRS 8006
STOOGES . . . Fun House, Elektra EKS 74071
TIM BUCKLEY . . . Lorco, Elektra EKS 74074
SIR DOUGLAS QUINTET . . . 1 + 1 + 1 = 4, Philips PHS 600-344

Classical Music

Ormandy Opens Phila Season With Non-Subscription Concert

PHILADELPHIA — Eugene Ormandy and the Philadelphia opened the 1970-71 season, Sept. 16, with the first gala non-subscription opening concert in the orchestra's 70-year history. The orchestra's season of nearly 200 performances includes 34 weeks of subscription concerts at the Academy of Music, its ninth transcontinental tour, a six-week Robin Hood Dell season, and the

Philadelphia's sixth year at the Saratoga Performing Arts Center in August.

The opening, which observed the 200th anniversary of Beethoven's birth, featured pianist Rudolf Serkin and the Mendelssohn Club of Philadelphia. In addition to Ormandy, celebrating his 35th season as the orchestra's music director, and William Smith, assistant conductor, conductors will include

Claudio Abbado, Istvan Kertesz, Lorin Maazel, Zubin Mehta, Stanislaw Skrowaczewski, Daniel Barenboim, Robert Benzi, Alain Lombard, A.W. Mester and Andre Previn. Barenboim also will conduct five concerts during the tour and the 114th academy anniversary concert with his wife, cellist Jacqueline du Pre, as soloist.

Other instrumental soloists will be pianists Van Cliburn, Rudolf Serkin and Alexis Weissenberg; violinists Zino Francescatti, Itzhak Perlman and Norman Carol; cellists Mstislav Rostropovich and Samuel Mayes; clarinetist Anthony Gigliotti, and English horn, Louis Rosenblatt.

Vocal soloists will include sopranos Evelyn Lear, Phyllis Curtin, Janice Harsanyi and Stefania Woytowicz; tenors Richard Lewis, Peter Schreier and Seth McCoy; mezzo-sopranos Carolyn Stanford and Kerstin Meyer; contralto Janet Paul and Simon Estes, baritone Barry McDaniel; and basses Theo Adam, Bernard Ladysz and Peter Lager.

Also appearing will be the De Pasquale String Quartet, the Temple University Choir, Singing City Choirs, and Westminster Choir.

World premieres will be Clifford Taylor's "Symphony No. 2," Jan. 15; Louis Gesensway's "Commemoration Symphony," Feb. 25; and Vincent Persichetti's "Janiculum," Mar. 5. U. S. premieres include Krzysztof's "Utenja," Shostakovich's "Symphony No. 14," and Nabakov's "Prelude, Four Variations and Finale on a Theme of Peter Ilyich Tchaikovsky." Rostropovich will be featured on the last.

London Meet Bows Chi LP's

NEW YORK—The first recording of Meyerbeer's "Les Huguenots" and the label's first albums with the Chicago Symphony were introduced at the Sept. 15 London Records fall sales meeting at the Summit Hotel here.

The Chicago titles, two-record sets of Mahler's "Symphony No. 5" and "Symphony No. 6," the latter with the "Songs of a Wayfarer" are the first releases by Georg Solti, the Chicago's new music director, with that orchestra. They continue Solti's Mahler series for London.

The four-LP "Les Huguenots" package features Joan Sutherland, Martina Arroyo, Huguette Tourangeau, Anastasios Vrenios, Gabriele Bacquier, Dominic Cossa and Nic-

olai Ghiuselev with the Ambrosian Opera Chorus and the New Philharmonia Orchestra, Richard Bonyngue conducting.

Miss Sutherland also has a two-record French operatic recital with Bonyngue and l'Orchestre de La Suisse Romande. The package contains arias of Auber, Bizet, Offenbach, Massenet, Gounod, Meyerbeer, Leococq, Masse and Charpentier.

A Tchaikovsky pressing with Zubin Mehta and the Los Angeles Philharmonic features original Civil War cannon, bells and carillon by Mass-Row Carillons.

Phase 4 classics introduced were a Richard Strauss album with Henry Lewis and the Royal Philharmonic, and pairing of Beethoven and Schubert with Leopold Stokowski and the London Symphony.

DGG 6-Album Pkg Ends 'Ring' Series

NEW YORK—Deutsche Grammophon Records this month completes its Wagnerian "Ring des Nibelungen" series with a six-LP package of "Goetterdaemmerung" with Herbert

von Karajan and the Berlin Philharmonic.

Featured artists include Helge Brilioth, Thomas Stewart, Helga Dernesch, Karl Ridderbusch, Christa Ludwig, Lili Chookasian, Caterina Ligendza, Zoltan Keleman, Gundula Janowitz, Edda Moser, Anna Reynolds and Liselotte Rebmann.

A new Mauricio Kagel avant-garde piece "Ludwig Van" observes Beethoven's 200th birthday celebration. Featured are bass Carlos Feller, baritone William Pearson, pianists Bruno Canino and Frederic Rzewski, violinists Sachko Gavriloff and Egbert Oistersek, violist Gerard Ruyman, and cellist Siegfried Palm.

Harpist Nicanor Zabaleta has an album of first listings with Jean Martinon and the Orchestra of French Radio-TV. The pieces are the 1968 revised version of Ginestera's "Harp Concerto," Saint-Saens' "Morceau de Concert for Harp and Orchestra, Op. 154," and Tailleferre's "Harp Concertino."

The first recording of "The Four Elements" by Richard Hill, John White, Gordon Rose and Jan Lake is performed by the London Gabrieli Brass Ensemble. Geza Anda is piano soloist and conductor of the Salzburg Camerata Academica in a Mozart concerto pairing, while pianist Dino Ciani plays Weber Sonatas. Completing the release is a Sibelius set by Okko Kamu and the Berlin Philharmonic.

HOLLAND POLL ON CLASSICAL: 53% UNDER 30

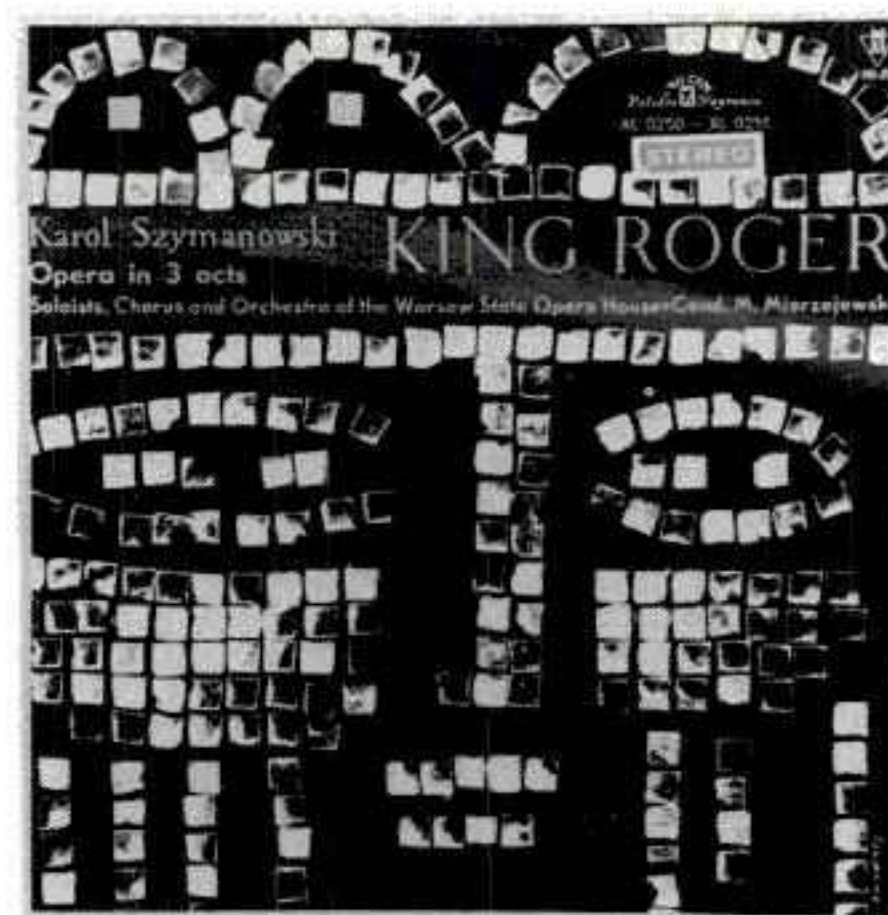
AMSTERDAM—In a special survey of the buying habits of Dutch classical music record collectors, Phonogram Holland discovered that 53 percent of the disk buyers were under 30 years of age.

And this particular group buys as much of the basic repertoire — the well-known symphonies and concertos — as the older group. But it is spending less money per record.

The total number of purchasers of classical music in this country is probably not more than 100,000. (The estimated total number of record buyers in general in the Netherlands is three million.)

Classical record buyers spend about \$70 per annum on records. 43 percent of the persons who took part in the survey have a record player that is less than 18 months old. Nine percent had apparatus bought before 1960.

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Fort Worth Opera Opens With 'Doe'

FORT WORTH — Douglas Moore's "The Ballad of Baby Doe" will open the 25th anniversary season of the Fort Worth Opera Association, Dec. 4, 5, and 6 with a special \$1 student matinee, Dec. 4.

The principals will include baritone Walter Cassel, soprano Karan Armstrong, mezzo-soprano Frances Bible, bass Edward Baird, soprano Nell Evans, tenor Nico Castel and baritone William Pickett. Rudolf Kruger, general manager and musical director, will conduct.

Tenor Placido Domingo and soprano Gilda Cruz-Romo will appear in Puccini's "La Boheme," Jan. 22 and 24, while Mozart's "Don Giovanni," Mar. 5 and 7, will feature bass Justino Diaz and soprano Maralin Niska. The latter opera will be presented in English. Bizet's "Carmen" will close the season, April 23, 24, 25, with mezzo-soprano Joy Davidson and tenor John Alexander.

The Question:

CLASSICS—How do you move them?

The Answer:

BILLBOARD's October 10th Issue.

October 10, 1970. Billboard presents a classical case study of a great composer, Ludwig van Beethoven. A discussion of Beethoven's relevance to a youth oriented cult. A report on releases for 1970. A guide for dealers marketing classical recordings during Beethoven's bi-centennial. Billboard's October 3rd Beethoven Special. Get into it. And enjoy a classical push. Advertising closing: September 30th.

MARKETPLACE

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CHARTS WANTED — TOP TUNES Survey freak and playlist collector would like to trade or buy charts; any call, format, or date. M. Mann, 1906 N. Broadway #12, Moore, Okla. 73060. se26

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Sexy 'Je T'Aime' 45 Spins Wis. Jukeboxes

• Continued from page 55

30 and more copies so they can sell them retail.

However, I have had to take the record off in one instance because of complaints from female patrons in a tavern."

"You just have to listen to both the Philips and A/S versions to appreciate the difference," says Mowers. "They both were introduced in the United States several months ago. We sold the Philips' version, too. But the A/S version kept building up and without airplay."

"As far as I know, only one station here has played the A/S version. Dr. Bop at WAWA played it one night at 8 p.m. on FM and got fantastic reaction. He made up a poem to read along with it. We had retail business on the record the following day but Dr. Bop was hesitant about playing it again. Then the jukebox operators started picking up on the record."

Mowers says that the A/S record (performed by the 101 Strings Orchestra and featuring Bebe Bardon "with special sound effects") was never an item he would order 1,000 at a time. "I would order like 200 and 300. Royal Disk Dist. in Chicago was out of it as often as it had it in stock and now I've started ordering it direct. I'm moving about 150 copies a week right now."

Jukebox programmers in the region, according to Mowers, are carrying around five and six copies in their car because many

location owners have objected to having it on the jukebox but then change their minds. "Sometimes a programmer just puts it on the box and leaves."

Operators are selling the disk to location for 98 cents. "Many taverns are turning them over for as much as \$2.10," Mowers says.

Mowers believes that the English title could be one factor in the disk's popularity (the Philips version sold around 150,000 copies with almost no airplay) because people sometimes are not attracted to foreign titles on jukeboxes.

"But basically, the A/S record is just different. We play it in our store and people turn around as ask what is. The record is a lot of fun."

Tapethon Bows Unit

• Continued from page 58

tomers—"it's time we took a lesson from the carnival operators throughout the world who know how to motivate buying with music," he said.

Tapethon has been primarily known as a background music (both portable and wired) in the past. However, Anthony says that the 14-year-old Inglewood, Calif. concern is now into a number of different areas, such as the manufacture of chimes and carillons for buildings and churches. The chimes/carillons are designed to strike the correct times as well as play a pre-selected tune.

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International News Reports

Japan Disk Sales 20 Percent Increase

LONDON—This year A&M is expected to account for over four percent of total sales of licensed product in Japan, Minouri Suzuki, managing director of the King Record company, A&M's Japanese outlet, said at the company's international affiliate meeting. He also estimated that A&M product would be making up 12 percent of King's total sales by 1971.

Commenting on this success, Suzuki said that Herb Alpert's "The Maltese Melody," of which King moved over 200,000, plus the two-LP sets "Brass Are Coming" and "Greatest Hits" have all been heavy sellers. Increase in sales of Burt Bacharach material, following the composer's recent Grammy and Oscar awards, and Sergio Mendes and Brazil '66's tremendous popularity have also contributed to the growth of A&M in Japan.

A special A&M programming and promotion office was set up by King last year. This, said Suzuki, enabled his company to lease directly with A&M publicity departments around the world and one of its first projects was the successful negotiation of a 30-minute series of "A&M Music Special" programs for broadcasting on Japan's FM radio network.

Turning to the Japanese market in general, Suzuki said that last year, disc production topped 133,500,000 units in a country which has only 100,000,000 inhabitants. Sales of LPs and singles were worth \$165,000,000. Annual growth of the number of records produced has been between ten and fifteen percent while sales have been increasing at the rate of nearly 20 percent.

Of the total number of records sold last year, 70 percent were moved directly from the manufacturer to the country's 6,000 retail outlets, 20 percent were sold through an independent distributor, and ten percent through record clubs or mail order organizations. There are, reported Suzuki, no rack operations at the moment in Japan.

Until recently, 30 to 35 percent of the market consists of albums, while singles accounted for the remainder, but Suzuki predicted that by the beginning of next year, LP and single sales would be equal.

About 40 percent of the records released last year in Japan originated from abroad and were distributed by eight of the ten major companies. All releases are in stereo only.

On the retailing side of the industry, Suzuki said that dealers were allowed to return up to six percent of unsold stock. "However," he added, "as manufacturers have a practice of delivering arbitrarily

their important new releases to retailers subject to the proviso that the unsold stock may be returned, the return rate ultimately reaches about 20 percent on average.

Resale prices set by the manufacturers are strictly observed and there are no discount sales.

Suzuki also outlined the growing tape market in Japan. Cartridges currently account for about 80 percent of pre-recorded tape sales although cassettes are expected to catch up in the next 18 months, particularly since the introduction of the new 90 minute units. Nippon Victor and CBS/Sony, two Japanese majors, recently released quad-rasonic tapes and next month, Suzuki's own company is issuing its first quad product.

He told the meeting: "VTR tape in reel-to-reel configuration is already offered by a few manufacturers but not in cassette form as yet."

U.K. A&M to Launch Mayfair Budget Line

LONDON—Launch of A&M's new \$2.39 Mayfair line will be Sept. 25, the company's fourth international affiliates meeting was told last week. First release will comprise ten albums by Herb Alpert, Sandpipers, Pete Jolly, Waylon Jennings, Jimmy Rodgers, Bossa Rio and Chris Montez plus three "Various Artists" LPs.

An extensive advertising campaign and point-of-sale posters will back up the launch and the slogan "Unwind to the Sound of A&M Mayfair" will be used throughout the initial sales campaign.

Introducing the label to overseas licensees at London's Westbury hotel, A&M England's general manager John Deacon described the new outlet as a "revolutionary step for A&M."

He continued: "In many respects, we in Britain have proved that bargain price records can increase sales of full-price product. Our release policy for Mayfair will be exactly the same as that for full-price material and it is interesting

Apple Rights to Swedish Firm

STOCKHOLM—Reuter & Reuter Forlags has acquired the publishing rights of the Apple Music catalog in Scandinavia. It has also moved into new premises.

R&R's company Essex Music will be responsible for the Apple Music material. R&R has also acquired the publishing rights in Scandinavia of the complete Edition Barclay catalog.

Earlier, Scandinavian publishing rights for Jobete Music had been added to R&R's publishing list. Previously, R&R had been responsible for the Jobete Music catalog in Sweden and Imudico A/S of Copenhagen the rest of Scandinavia. More recently, R&R successfully negotiated for the rights of the German UFA, Wiener Boheme and Dreiklang-Drei concerns.

General manager Lennart Reuterskiold says that his company has always been deeply involved with standard material—R&R claims to have more than 2,000 different titles which fall into this category.

Recently, he has signed eight leading Swedish lyric writers to write new lyrics to many old songs. Many of the lyrics date back to the '30s, says Reuterskiold, and are rather out of date.

Lyricists who have been signed by R&R for this specific purpose are: Povel Ramel, Lars Forssell, Peter Himmelstrand, Beppe Wolgers, Olle Adolphsson, Ninita, Hans Alfredsson-Tage Danielsson and Carl-Lennart



PRESIDENT JERRY MOSS, center, with some of the visitors to the fourth international meeting of A&M held in London last week. Also on the picture are, left to right, Gerry La Coursiere, managing director A&M Canada, Lou Adler, president Ode 70, Bill Infante, RCA Mexico, David Hubert, international director A&M, Marty Luftner, Ariola Eurodisc, Germany, Pat Pretty, press officer, Conrad Lawrence, Polydor Music Denmark, and Ted Insley, RCA France.

U.K. Decca Informal Meet

LONDON—British Decca's annual conference held Crawley, and York was built around the company's belief that it should cement closer ties between head office and its sales force. And apart from the presentation of its launch on music-cassette, the main theme of the regional meetings was domesticity.

Details were also revealed of the company's plans to enter the cassette and eight-track markets (see separate story).

Decca executive Fill Towers said that the major part of the meeting was taken up by domestic issues and lengthy question time periods where the salesmen could talk to Decca executives on various problems met in the field.

Decca's meetings were informal—similar to Pye's Buxton meeting recently—designed to give both head office and salesmen a greater insight into the workings of the company and how closer liaison can be achieved by both parties.

PARAMOR TO N.Y., CALIF.

LONDON—Alan Paramor, managing director of Lorna Music, London, was due in New York Monday (21) where he will stay for eight days at the Americana Hotel.

Paramor will then fly to Clovis, N.M., for a visit to Norman Petty and from Oct. 8 will spend eight days on the West Coast based at the Hollywood Roosevelt.

Milan Music Fair Opens

MILAN—The fourth International Music Exhibition (Salone Internazionale della Musica) was held here, Sept. 6-13. In its four-year existence SIM has become an important exhibition for musical instruments, amplifiers, recorders, record and tape players and hi-fi equipment manufacturers.

In all, SIM occupied an area of 6,800 square metres at the Milan Trade Fair venue. A total of 122 different brands of musical instruments were on show (72 in 1969) and 81 makes of amplifiers and hi-fi (50 last year).

On display, too, were 28 business and consumer publications—there were 17 available in 1969.

An impressive international flavor was a feature of the exhibition—there were 4,000 musical instruments and amplifiers shown at this year's SIM, with product emanating from Eastern and Western Europe, the U.S. and Japan.

International Executive Turntable

Nevil Skrimshire has joined Record Retailer as advertising manager and took up his duties this week. For Skrimshire, his RR appointment marks a return to the record business, in which he has a wealth of experience, following a two-year break during which he has been promoting trade film shows for oil companies. Beforehand, Skrimshire spent 15 years with EMI Records, where he worked on sales promotion and advertising liaison. A noted jazz guitarist, Skrimshire is also well known as a collector and authority on pre-war jazz records.

Rolf Lonberg, formerly at Sweden Music's copyright department, Stockholm, for seven years, appointed manager of Edition Liberty, the publishing company of Grammofoon AB Electra. Former manager, Hans Englund, switches to label manager. In mid-April, Lonberg was in London to close a deal with Tony Roberts, general manager of Warner Bros. Music Ltd. As a result, Edition Liberty now has control of the WB catalog in Scandinavia, Finland and Iceland.

David Paramor, the former U.K. EMI staff producer who has been working for French Vogue in London has joined Belwin Mills Music, London, as professional manager. He replaces Tony Hiller who left the company recently to set up his own independent publishing company.

Ove Hanson has been appointed manager of the Sonet Music AB company. Hanson was for many years with Sweden Music AB.

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Nippon Release U.K. Ember Line

TOKYO—Ember Records has completed an agreement with Nippon Columbia to release all Ember product in Japan and Okinawa through Nippon Columbia. A minimum of 12 albums will be released during the first year, starting Thursday (1). The program will include promotion behind label artists generally, rather than specific product. This program parallels Ember's arrangement concluded last month with Trans World Corp., Montreal, for Canadian distribution. Jeffrey S. Kruger, head of Ember, is presently preparing for entry of his label in the U.S. market.

Barbra-Gordon

TORONTO — Barbra Streisand this week recorded two Gordon Lightfoot songs, which are published by Early Morning Music. Al Mair, head of Early Morning, said the songs were "If You Could Read My Mind" and "Your Love's Return."

From The Music Capitals of the World

LONDON

U.S. Edwin H. Morris company is restructuring to enter the contemporary music field. **John Velasco** is the new professional manager of the company which will begin operations on Oct. 1, based on Tilney Street, London, the offices used by **Jimmy Webb's** Canopy outfit which Velasco used to run. . . . EMI—firm believers in self-service in record stores—is opening another branch in Manchester at the end of October as part of an expansion program. The HMV store in London's Oxford Street was the pioneer self-service outlet and it is estimated that the company will raise its present number to 25 shortly with new branches in several provincial towns. . . . Songwriters **Les Reed** and **Barry Mason** are joining forces again and plan the launch

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of a new label Ram, aimed at the progressive market next year. Reed and Mason split up seven months ago. One of the first new songs they have penned is "Someday Soon." . . . In readiness for the move in the new year to new headquarters in Ilford, Phonodisc—the Philips and Polydor distribution company—have hired two executives to join the management team. **Fred Exon**, Polydor's former managing director in Canada and **Tom Rooimans**. Exon will become commercial manager with responsibilities for dealer liaison, export, telephone sales and the general operating of the company. Rooimans will be in charge of general efficiency. . . . Welbeck Music, now part of the new ATV-Kirshner set-up, is currently expanding its staff and a new copyright manager and new professional men will be named soon. The company received a citation of achievement from BMI for "Call Me," receiving over one million broadcasts in the U.S.

PHILIP PALMER

SAN JUAN

Bobby Bryan (CBS) appeared at La Concha Hotel. . . . **Manolo Guerra**, from Mexico played in Luis Vigoreaux Show over Channel 4. . . . **Joe Loco** and his group

(Fantasy-MGM) at La Terraza Nightclub. . . . **Di Marie** (CBS) booked at La Rue Lounge. . . . **Chano Scotty** (Musicor) in a return engagement at An Jeronimo Hotel.

Bernard Brecht, manager of Sonus Electronics of Caracas, made another trip to Puerto Rico. Sonus has already released over 100 titles in both 8-track cartridges and cassettes from their licensees: EMI-Odeon, Capitol, Ultra and their own Sonus label, all manufactured in their plant at Los Ruices in the outskirts of Caracas.

Ralph Lew and **Sol Greenberg** of Transcontinental Record Corp. and MGM Records visiting local wholesalers and promoting the coming albums by **Ray Rivera Orchestra**, **Orquesta Dee Jay**, **Felix Caballero** and **Raph Roig Orchestra**, the initial release in the new MGM Latino catalog. . . . **Magid Triplets**, singers and dancers who made a single for Columbia Records, appeared at the Club Caribe of the Caribe Hilton Hotel.

Borinquen Records of Puerto Rico promoting the new album by **Papo Roman** "La Vida Terna" titled after the tune by veteran pianist-composer **Frank Damiron**. Roman has his own TV show over Channel 2 and Damiron is a member of "Los Alegres Tres" (The Happy Three) one of the top-rated programs over the same channel, who also record for the Borinquen label. . . . **Kubaney Records** of Hialeah, Fla. offer the latest albums by **Johnny Ventura** and his Show Combo with its feature tune "Chumba la Chumba" also another album by veteran singer **Leo Marini** and with the somewhat different title: "Doce Canciones Que Nunca Grabé" (Twelve tunes that I never recorded). The big single by this label is "Macondo," by **Pijuan** and his **Sextet** which has been in very high spots in the Puerto Rico charts during the last weeks. . . . **Lebron Brothers** (Cotique Records) in the No. 1 spot in the WKAQ album chart with their LP "Salsa y Control." . . . **Neliz Records**, another local label, promotes "Cante Usted Conmigo" (Sing Along With Me), by **Johnny Albino** and his trio of guitars and voices.

Blanca Rosa Gil (Benson Records) featured at the Hipocampo nightclub. . . . **Miguelito Valdes** (Mr. Babalu) appeared at Cocolobo Lounge of El Flamboyon Hotel. Valdes started recording with Orquesta Casino La Playa for RCA Victor about 30 years ago. He is also known as composer of "Letargo" an all-time popular bolero. . . . **Los Fantásticos**, rock group from Spain played their first engagement at the Caribe Lounge of Caribe Hilton Hotel. . . . **Pijuan** (Kubaney) at El Chico Saloon and **The Turnpikes**

at the Hunca Munca Room, both spots in El San Juan Hotel. . . . **Sophis** (Tico) recently filmed a taped TV program that features **Lucrecia Benitez** (Hit Parade), **Chucho Avellanet** (UA Latino) and **Marisol Malaret** (Miss Universe) for showing in European stations.

Joe Cayre, head of Caytronics Records and Caytro Music Publishers of New York, visited San Juan to make changes in his local distribution set-up. . . . "Un Rayo de Sol" (A Ray of Sunshine) a tune that has been in the No. 1 place of the Spain charts for many weeks, has been released for the U.S. in the Crazy Horse label distributed by Capitol. The tune, by Spanish composer **Amado Jean** was originally recorded by **Los Diablos** for Odeon-Ego (Spain). **Mario Castell** (Kubaney) with the tune "Guendolyn" from his latest LP has been presenting the number over TV programs on Channels 4, 7 and 11. . . . **Felipe Pirela** (Velvet) Venezuelan singer, promoting his latest LP with the title tune of "Tu Camino y El Mio" (Your Road and Mine). The song is by composer **A.V. Herrero**.

ANTONIO CONTRERAS

HAMBURG

The London Universal Muse Promotions Ltd. has opened an office at the Reeperbahn 48-52, Hamburg. In charge of the new premises is **Dr. Heinrich Luber**. The firm said it would be promoting German talent—writers, designers, painters, actors, artists—on an international scale. . . . **Christian Anders** was the only show business artist invited by the Bonn Government to represent West Germany at the final performance of the Japanese Expo 70, in Tokyo, Sept. 6. . . . **Grateful Dead** were presented on German TV for the first time, Sept. 17. . . . With seven LPs, Metronome Records tied in the flute folklore wave caused by **Facio Santillan's** recording of "El Condor Pasa." . . . **Polydor's Karel Gott** has recorded a new single—"Einmal um die ganze Welt" (Once Around the Whole World). Gott started a tour of Germany. The tour was accompanied by the release of his latest LP.

Daliah Lavi introduced her new single "Wann Kommst Du" (When Do You Come?) via Radio Revue TV's "Hoeren und Sehen." . . . With the prospects of thousands of forgeries, NDR Radio announced that all the bogus tickets for the Rolling Stones' concert would be exchanged for genuine tickets at its press office. . . . Main theme of the 11th Convention of the Deutscher Musikrat (German Music Council), held in Bremen, Oct. 20-25, will be "The Role of Music in National Education—a Political Necessity." President **Werner Egk** will give the results of an analysis of the German "music life." The council will also discuss "Music—a Medium for International Relations" and "Efficiency, Repertoire, Musical Theater, Orchestra and Auditorium." Cello virtuoso **Mstislav Rostropovich** and other Soviet artists are scheduled for public concerts. . . . For the first time, Brunswick presented a special "Art Jamboree 70" Sept. 18-21. All the art forms were represented. **WALTER MALLIN**

MANILA

Mareco signed Philippine film actor **Merle Fernandez**. Her first single is "This Is My Life." . . . **Alan Dancel**, organist, debuted on Alpha with "Yesterday When I Was Young." His album debut is scheduled this month. . . . Teen-age singer **Darius Razon** debuted on Alpha with "Shadows of the Night." . . . Neon Record Co. has scheduled the album debut of **Novo Bono Jr.** to be titled "If You Go Away." It will be a double-jacket album. . . . Sales of the original soundtrack album of "Happie Hippie Holiday," a local film venture, have been affected by the rainy season. The movie likewise made a poor showing at the box office despite the fact that it was given an all-out promotion. . . . Wilear's Records is signing film actor **Sableeh Quizon** who was first introduced in "Intensity '70" with **Novo Bono Jr.**

Neon Record Co. will be signing **Aurora Salve** who signed recently with Sampaguita Pictures. . . . **Norma Ledesma**, formerly of Vicor Record Co., has been contracted for one year by Neon. Ledesma's LP's have won the best album category of the Awit Awards for the past two years. . . . Vicor Record Co. released two new LP's, "I'm Sorry My Love," the album debut of **Victor Wood**, and "That Latin Feelin'" by organist **Eric Dimson**. Vicor will also release the mini-LP "The Music Whiz," by Wilear's artist **Edgar Mortiz**. . . . Wilear's Records will come with the second LP of **Vilma Santos** to be titled "Sweet, Sweet Vilma." . . . **Eddie Peregrina's** new LP, "Eddie Peregrina at His Best," will be out soon on D'Swan. The label is now also preparing the second LP of **The Lumberjacks**.

D'Swan artist **Jonathan Pontenciano** is now in Okinawa on a three-month singing stint. . . . The **Moonstrucks**, voted as best instrumental group in the recent Awit Awards presentation, is now in Tokyo on a second six-month engagement.

Mareco, Inc., Villar Records and Filipinas Record Corp. have earmarked budget for an extensive promotions of their products. This time, the sister outfits will be penetrating the grassroots market in an all-out effort never before experienced in local music circles. The companies will be advertising in the widely circulated local language publications such as **Liway**, **Kislap**, **Philippino Komiks**, **Sitsiritsit**, **TSS** and others. Previously the companies advertised only in English publications.

Vicor Record Co. is likely to change the company's name, this as a result of confusing Vicor with Victor. Vicor is an acronym for Victor and Orly, the first names of the business partners running Vicor Record Co. The company will be announcing soon the change of Vicor to Orvic. The company will also be issuing a new label which is Pioneer. **OSKAR SALAZAR**

SYDNEY

Alan Hely, managing director of Festival Records, Australia, visiting London to attend the A&M Records conference announced three further gold record awards making a total of 15 for 1970.

The three new additions were: "Led Zeppelin 1" (Atlantic) and "Cosmo's Factory" — **Creedence Clearwater Revival** (Liberty-Fantasy). A gold record was attained on this record in six days, making it the fastest selling album in the history of Festival.

The third Award was for "I Thank You" by **Lionel Rose**, making two gold records for this particular record, by the former boxing champion. . . . **Sergio Mendes and Brasil '66** completed their Sydney season. Airplay and record sales are at an all time high. . . . Also in Sydney is UA artist **Bobbi Martin**. Festival has rush-released her latest album "With Love" to coincide with the visit. . . . Festival have also declared September National **Creedence Month**. The promotion will be run in all states and will include large color posters. Creedence Month display units will be used in 1,000 window displays throughout the country. TV and radio coverage has been organized and will be used to spearhead the release of their new single "Long As I Can See the Light"/"Lookin' Out My Back Door."

DAVID ELFICH

DUBLIN

Sonny Knowles' followup to "Tell Me" revives a **Frankie Laine** hit "I'll Take Care of Your Cares" (Rex). Knowles now works in cabarets, having left the showband scene. . . . **Mike Nesmith** and the **First National Band** were in for dates in Dublin, Cork, Bray, Cookstown and Athy. Their tour coincided with the European premiere of the Monkees' movie, "Head," which opened at Dublin's Capitol Cinema. . . . **Slim Whitman** started a 36-date Irish tour with a concert at the National Stadium (22). . . . **Dana's** followup to "All Kinds of Everything" will be heard on Telefis Eireann's "Like Now" on Oct. 2. It's **Jerry Lordan's** "I Will Fol-

low You," (Rex). . . . **Margo's** Ruby single revives "I'll Forgive and I'll Try to Forget." . . . **Johnny McEvoy** and his **Country Band's** new release is "The West's Awake" (Target). . . . **Dickie Rock** and the **Miami**, one of Ireland's leading bands for the last few years, are appearing at the Drake Hotel, New York. Their current single "When My Train Comes In," is on Janus in the U.S. . . . Dublin group **Skid Row**, who have their first album out on CBS, visit the U.S. on Oct. 14, including a date at New York's Fillmore. At the end of this month, they visit Scandinavia.

KEN STEWART

BERLIN

A "Gala Night of the Disk," to be held at the Berlin Philharmonie, will feature Beethoven's Piano Concerto No. 4 in G major and Symphony No. 7 in A major. **Eugen Jochum** will be conducting the Vienna Philharmonic Orchestra. Soloist is **Friedrich Gulda**. . . . **Dr. Egon Seefehlner** will take over from **Gustav Rudolf Sellner** as superintendent of the Deutsche Oper Berlin in 1972. . . . The International Federation of Medical Students' Association (IFMSA) has given a warning about the possible abuse of the advanced education AV-cassette program planned by leading European manufacturers. At its General Convention, the association asked for an international agreement on medical training scores. . . . **Rare Bird** and **Mungo Jerry** made appearances together in Germany recently—at the Sport-halle, Cologne (Sept. 9) and at the Deutschlandhalle, Berlin (Sept. 11).

WALTER MALLIN

STOCKHOLM

Electra has released a series of albums which includes offerings by **Little Richard** (Reprise), **Mike Nesmith** (RCA), **Nina Simone** (RCA), **Sacha Distel** (Warner Bros.), **Al Jolson** (Coral). . . . **Antal Dorati** (Swedish Society Discofil) appeared in Stockholm, Sept. 16, 17 & 30. . . . Studio Der Fruhen Musik toured Sweden in September and October. . . . **Ion Voicu** appears in Gothenburg, Oct. 1. . . . **Denis Vaughan** will tour Sweden in October. . . . A country music tour, "Country Music Night" visited Sweden during September. . . . Included in the package were **Waylon Jennings** (RCA), **Jessi Colter** (RCA), **Willie Nelson** (RCA) and **J. David Sloan** (Star-day). . . . **Mike Nesmith & the First National Band** (RCA) appeared in Stockholm, Sept. 18. . . . **Don Cooper** (Roulette) will appear in concert with **Blood, Sweat & Tears** (CBS) in Scandinavia. . . . Sonet Consortburea, in cooperation with **Norman Granz**, is bringing **Ray Charles** to Stockholm for an Oct. 12 concert. **Oscar Peterson** visits Gothenburg, Oct. 31. . . . Sonet has acquired releasing rights of the Janus label for Scandinavia. It will now release albums by **Johnny Winter**, **Canned Heat**, **Illustration**, **Eagle**, **Eddie Harris** and **Fuencadelic**. . . . Karusell has issued the first album by A&M's **Miguel Rios**—"Song of Joy." The single is selling well in Sweden. . . . While **The Gimmies** (Polydor) appear in Mexico City, Karusell has released the Stockholm group's first album. . . . Karusell has also recorded a double-album featuring local cabaret duo, **Povel Ramel** and **Wenche Myhre**. Produced by Karusell's **Curt Peterson**, arrangements were shared between **Bengt Hallberg**, **Lars Samuelsson**, **Bengt-Arne Wallin** and **Leif Asp**.

KJELL E. GENBERG

MOSCOW

Singer **Galina Nenaseva** represented Soviet Union at the 10th International Song Festival at Sopot, Poland; Soviet composer **Andrei Eshpai** was a member of Festival's jury. . . . **Melodiya** released a record of **Edita Piecha** (Polish-born singer, who for 12 years has enjoyed great popularity in this country), singing new songs of her husband **Alexander Bronevitsky**, composer and bandleader. . . . Record of Azerbaijan pop-singer **Palat Bjul-Bjul Ogly**, singing own songs. . . . New disk of Gypsy songs with **Roza Djelakaeva** (Continued on page 70)

B.B. (billboard) GOES T.V. (cartridge television)

The industry is here. And Billboard is here to cover it.

Billboard magazine has just published 5 authoritative reports in which CBS, Philips, Sony and RCA experts discuss their individual systems. Operations, costs, standardization, programming and marketing are examined. Plus—a special article on the legal implications of the new audio visual technology. Reprinted from THE MUSIC INDUSTRY: MARKETS AND METHODS OF THE 70's, the booklet consists of a compilation of reports from Billboard's second International Music Industry Conference.

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Canadian News Report

Nimbus 9 Busy in Signing, Publishing

TORONTO—Nimbus 9 Productions is a hive of activity these days, and not all the noise is coming from the company's internationally successful Guess Who. Nimbus, through its chief producer, Jack Richardson, has embarked on a wide-ranging expansion program, signing new acts and setting up international connections.

Richardson was recently named as the world's fourth ranking record producer in Billboard's Hot 100 chart analysis, based on the first six months of the current year.

The Guess Who has just completed an album with Richardson which will be released by RCA

in the next two weeks. The likely next single is "Share the Land."

Nimbus has signed Ontario group Homestead and is currently preparing an album with Richardson at RCA studios here. Nimbus has also signed Noah, formerly Tyme and a Half, to RCA in the U.S. An album is planned for fall release, and a single, "Cassandra" has been released. Nimbus is also managing Simon Caine, which has an album out in U.S. and Canada next month.

Nimbus 9's co-production with the Music Company of a folk-rock concert at St. Paul's Church in Toronto has been bought by the CBC for January telecast. A single from that event, "We're All in This Together," featuring Tobi Lark, has been acquired by Atlantic in the U.S. and will be released shortly. Remastering is almost completed on the Lark single.

"We're All in This Together" was written by Mike McQueen, who has contributed another three titles to the Nimbus publishing

(Continued on page 71)

Reed Song for Ginette Reno

MONTREAL—The new single by Canadian singer Ginette Reno, "Beautiful Second Hand Man" on Parrot was written and produced by U.K. composer Les Reed. Miss Reno flew to England to cut the single, and several other tracks for a forthcoming album.

'Nobody Knows' For Toronto

TORONTO—A Canadian production of the off-Broadway show "The Me Nobody Knows" will open at the Crest Theater, Oct. 28.

Gary William Friedman, composer, and Will Holt, lyricist, received the Drama Desk Award for the category most promising musical writers.

A&M Mount Dealer Drive

TORONTO—A & M has announced a special dealer drive to spotlight the label's new releases and catalog material during the month of September.

Extra discounts are being offered on all A & M product, with the exception of the new Joe Cocker and Carpenters' albums.

A & M's managing director, Gerry LaCoursiere, has made available a large amount of dealer aids to highlight the promotion.

These include full color consumer catalogs to be distributed by dealers, stand up displays, new A & M slicks, permanent plastic divider cards, Joe Cocker buttons, full color posters, Greatest Hits racks and a series of radio spots.

LaCoursiere also revealed that an A & M "mystery shopper" would visit stores across the country, awarding special prizes to owners and clerks doing an especially good job on the A & M catalog.

Edward Bear TV and Tour

TORONTO—Capitol's Edward Bear are to tape a spot for the syndicated Barbara McNair television show later this month.

The group, which just returned from an extensive Western tour, and has a current hit in Canada with "You Can't Deny It," written by group member Danny Marks. Edward Bear's second album, "Eclipse," was recently rescheduled to radio stations.

"You Can't Deny It" will be released immediately in the U.S. backed by a heavy promotion campaign. The group is now planning

From The Music Capitals of the World

TORONTO

King Biscuit Boy's debut Daffodil single of "Corinna Corinna," with chart listings in almost every major market is to be rush-released in the U.S. this week by Paramount. The group's LP "Official Music" will be released in the U.S., Oct. 8. Daffodil's Frank Davies says that many U.S. stations, including the ABC Love network, are already programming the album. . . . Polydor's Dee Higgins, appeared at Expo 70 in Osaka and was featured in a CBC TV special on Sept. 13. Dee had been asked to make a short tour of India before returning to Canada, but she has decided to come back to Toronto next month, at the conclusion of the Expo engagement. . . . RCA has released a two-record set, "This is Sam Cooke" which will retail at the same price as a one disk album.

Teegarden and Van Winkle with a GRT single, "God, Love and Rock & Roll" will appear at the University of Waterloo, Sept. 16. . . . New Poor Souls' single is "Working Man." . . . Capitol reports good FM reaction to the "If" album.

Capitol will release the first single by Fat Chance on Sept. 26, titled "Every Single Day." The single is a LOVE production.

CHIC in Brampton is premiering a Top 30 AM format and progressive FM policy shortly, according

to Harry J. Allen Jr. Brampton is less than 40 miles from metro Toronto, and may have some bearing on the Toronto market in the near future. . . . Martin Onrot, the Toronto entrepreneur, has just returned from a Western tour with Bill Cosby, Ronnie Hawkins, and his new band will debut in Toronto at Le Co qD'Or early in Oct.

Capitol launching a strong drive on the new John Stewart album "Willard." The label's vice president Arnold Gosewich, was in Vancouver this week. . . . RCA has pulled a single from the Dunhill Bush album, titled "I Can Hear You Calling" . . . London Records' Vancouver branch reports its top selling single to be "Green Eyed Lady" by Sugarloaf . . . London's top album right across the country is Rod Stewart's "Gasoline Alley" . . . Nimbus 9 still re-mastering the Tobi Lark and massed choir single of "We're All in This Together."

. . . London's classical manager, Jacques Druelle, announced the release of two new Canadian albums—Schumann's "Kreisleriana and Piano Sonata No. 2 Op. 14" played by Anton Kuerti and Berg's "Quartet Op. 3" and Haydn's "Quintet Op. 76 No. 2" played by the Orford String Quartet . . .

Thecycle group, now appearing at the Cambridge Motor Hotel, has a new album to be released by Tamarac shortly.

RITCHIE YORKE

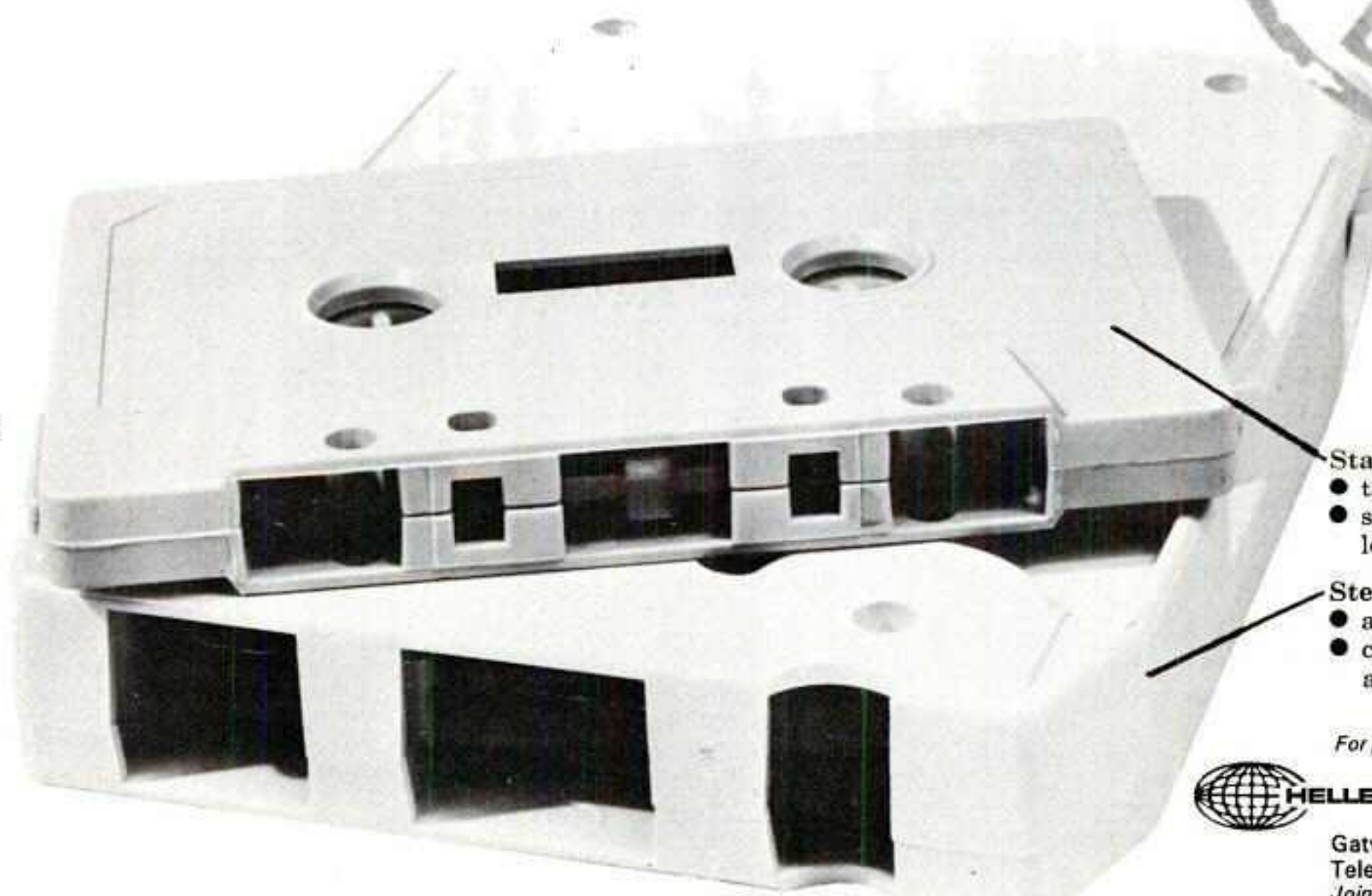
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Italian Tax Increase Hikes Record Prices

MILAN—National business tax (IGE) has been increased from 4 percent to 8 percent, in conjunction with a general tax increase on luxury items and gasoline, following a decision by the new Italian government. The moves were made in order to extricate the State

U.K. Rack Co Set Budget LP Launch

LONDON—The \$1.50 Stereo Gold Award series albums to be marketed by the Record Merchandisers rack consortium, will be pitched heavily to the retail trade next month prior to an official launch early in November.

The series will be backed by publicity and promotion campaign devised by Mecca, organizers of the Miss World competition to tie in with this year's event and involving the current title holder, Eva Reuben-Staier.

As previously reported the initial release comprises 25 albums mainly MOR, orchestral and light classical music, taken from the U.S. Damill catalogue.

Primary thrust by the Record Merchandisers sales force, now 15 strong compared with four six months ago, will be into non-retail outlets. Currently RM has 254 racks installed with a further 300 lined up for use by the end of the year.

An introductory bonus scheme will be offered, effective until the end of October, of a spinmaster unit and 210 assorted LPs, of which 200 are charged. For smaller outlets not requiring the unit, packs of 25 records for the price of 24 will be available.

RM is offering a 28 percent profit return, claimed to be between 3 and 5 percent better than rivals, on a dealer price plus tax. But during the period of the special offer, the available profit's is 31 percent, enabling dealers to clear offer, the available profit is still make normal profit.

The series will be promoted through advertising in trade publications circulating to all potential outlets and in women's magazines.

After the initial release of 25 LPs, there will be a further five titles available before the end of November. Releases will then follow at the rate of three per month with the aim of establishing a catalog of 50 albums by the end of the first year.

from some of its present financial difficulties.

As a result the tax on records has been elevated to 18 percent.

This means that dealers will now pay 700 lira (\$1.12) for a single record (singles account for 85 percent of all records units sales in Italy) and they will resell at 900-950 lira (\$1.44-\$1.52).

A year ago, the list price to retailers was 500 lira (80 cents), but this was increased to 550 lira (88 cents) by the record companies in December 1969. Charges on a total of 550 lira, include 44 lira (7 cents) for business tax, 53.50 lira (9 cents) for luxury tax, 30 lira (5 cents) for the average city business tax and 23.50 lira (4 cents for transportation fees—making a grand total of 700 lira (\$1.12).

Up to November 1969, the average price to the public for a single record was \$1.20. In 12 months that price was increased by between \$1.44-\$1.52 (or by 23 percent).

First comments from record industry leaders were pessimistic. As a result of the price increase, they see a reduction sales which will make even more critical a situation that has been worsened already by a series of strikes which took place between October 1969-June 1970.

12 Grade Buys Prowse Disk Stores

LONDON—Syad Ali's acquisition of the Keith Prowse Wholesale company, the six record stores in the chain and his \$432,000 bid for the 14-strong Soho Record chain from Pye—not accepted by the company—is a clear indication of his proposed expansion program for his Twelve Grade record shop chain. The deal for Ali to acquire the KP set-up was concluded last week with Peter Cadbury, head of Westward Television, owners of the Keith Prowse organization.

Ali secured Keith Prowse Wholesale for a reported \$319,000 and through the deal he acquires KP's share in the independent distribution consortium, BIRD, which also includes Lugtons, H. R. Taylors, Solomon and Peres and Clyde Factors.

At present it is uncertain whether the six Keith Prowse stores, all in London, will continue to trade under the Keith Prowse name or change over and use the Twelve Grade name.

Through his deal, Ali has acquired all record stocks in the stores, but under the terms of the deal Keith Prowse will continue to retain its theatre ticket, travel and advance box-office countries.

British Decca Intros First Tape Release

LONDON—British Decca's first tape release has finally been set. A massive issue of 100 cassettes and 52 cartridges will be made on Oct. 2, nearly 12 months after Decca first revealed plans to go into tape, and a deal has been signed with Ampex Stereo Tapes for the manufacture and distribution of 8-track product.

In line with EMI and Precision, dealer discount will be 28 percent and included in the initial release is one budget cassette, "World of Mantovani, Vol II," which the company is putting out "to look at the low-price market." It will retail at \$3.58.

Other details of the release were outlined to dealers at Decca's series of sales conferences last week. It

comprises albums from almost every major artist in the company's catalog including the Rolling Stones, Ten Years After, Moody Blues, Mantovani, John Mayall, Savoy Brown, Edmundo Ros, Ronnie Aldrich, Roy Orbison and Marmalade plus 13 Tom Jones and Engelbert Humperdinck LPs.

Apart from the budget item, cassette prices will be \$5.73 and \$5.97 for pop and classical product respectively—three cents more than the usual price "for easy conversion into decimals"—while cartridges will sell at \$6.69.

Cassettes will carry the same number as the disk album except that the last letter of the prefix will be replaced by a C. Cartridges will be cataloged likewise and the letter E will precede the prefix to denote the 8-track configuration.

Most of the cartridge product will also be available on cassette and for future releases, which will be monthly, the company hopes to release albums in both configurations "wherever possible."

Decca will duplicate all cassette product and distribute it through the company's Selecta network.

However, under an agreement concluded with Ampex, AST will manufacture the cartridges and sell them exclusively to automotive outlets but on a non-exclusive basis to hardware, hi-fi and audio dealers.

AST made its first release of all 52 cartridges on Monday, three weeks ahead of the Decca issue.

As part of the same deal, Selecta will distribute Ampex cassette and cartridge product on a non-exclusive basis to record dealers. AST's present distribution network is centered mainly on automotive and non-record outlets and the move underlines the growing desire of the company to pick up more sales in the record shops.

Intl Acts for Milan Festival

MILAN—The sixth edition of the International Light Music Festival opened here on Sept. 17.

International participants at the three-day festival were Mungo Jerry (Pye-Ricordi), Sandie Shaw (RCA), Irene Papas (Polydor-Phonogram), Amalia Rodriguez (EMI), George Baker (SAAR), Dalida (RCA), Sheila (RCA), Wallace Collection (EMI), Los Aguaviva (Carosello), Tuca (Phonogram), Michel Delpech (SIF) and Claude Francois.

Local artists on display were Sergio Endrigo (Fonit-Cetra), Gipo Farassino (Fonit-Cetra), Gianna Morandi (RCA), Patty Pravo-Charlesbois (RCA), Ornella Vanoni (Ariston), Rosanna Fratello (Ariston), Al Bano (EMI), Bobby Solo (Ricordi), Dik Dik (Ricordi), Ricchi e Poveri (Apollo-RCA), Pino Donaggio (Carosello), Gigliola Cinquetti (CBS Sugar), Johnny Dorelli (CBS Sugar), Riccardo Del Turco (CBS Sugar), Little Tony (Little Record-Phonogram) and Massimo Ranieri (CBS Sugar).

The first and third nights of the festival were televised live.

Flying Circus Contest Winners

SYDNEY—The Flying Circus group won the 1970 Australian National Battle of the Sounds. In winning this nationwide competition that has been conducted over the past three months, they get a trip to the U.S. and \$3,000 prize money.

They expect to take up their trip to U.S. in a couple of months' time and will be recording in Nashville while there.

Their latest LP "Prepared in Peace" has just been scheduled for release in England on the Harvest label, and this is the first totally original Australian LP to be released in that country.

Luglio 1970: John Baez all'Arena Civica di Milano." LEO SISTI

AMSTERDAM

The independent Dutch record monthly, "Platennieuws," has stopped publication after almost 20 years. The publishers, Onnes Press, said that apart from various increases in general costs, the record buyers in Holland want still more detailed news about newly released recordings. . . . The response to the prize-winning competition contained in a special paper about progressive pop music, published by Negram-Delta, was most favorable. The company's promotion department had printed 100,000 copies of the paper. Prizes were free progressive pop albums. Negram said that this experiment had really increased the demand for progressive pop tremendously. . . . Negram-Delta has acquired the Dutch rights of the Belgian Cardinal label; also the U.S. Pick-

(Continued on page 71)

From The Music Capitals of the World

• Continued from page 68

and Peter Demetr has been released. . . . Record featuring Vladimir Gorodnitchi, singing Russian folk songs. . . . Completed are two new ballet-films: Lenfilm production "A Girl and a Hooligan," music by Dmitri Shostakovich and "Ozornye Tchastushki," Mosfilm production, music by Rodion Shchedrin.

Melodiya's recent classical releases include a record of Irina Arkhipova, singing Bach, Handel and Pergolezi. The recording was made at the Dome Cathedral.

Toho Galukuen string orchestra, Japan, appeared in Moscow and Leningrad. . . . Egyptian singer Um Kalsum visited Moscow and Tashkent. . . . Czechoslovak Ladislav Bezubka jazz band had a long concert tour of USSR in September. . . . Italian singer Claudio Villa performed in Baku, Moscow, Leningrad, Donetsk, Kiev. . . . Polish touring gala-show featured Czerwony Gitary beat-group and Filipinki pop-ensemble, singer Tereza Tutas on its recent tour of USSR. . . . Spanish singer Michel did long concert tour in September.

V. YURCHENKOV

MADRID

Guitarra has announced the Argentine release of its record by Julian Granados, singing "Lupita" and "Porque eres Pequenita" (Because You're Little). Distribution is by Fermata. . . . Accion is launching a new group, Reloj De Cuco, with a record in Spanish—"No vi Brillar el Sol" (I Didn't See the Sun Shine)—and another in English—"Wait for Love." Recordings were produced by Manolo Diaz. . . . The Picadilly disquette has produced a free version of "Hair," with lyrics which comply to the regulations of the Spanish Censor. . . . Dulces Anos is the name of the youngest vocal group in Spain—four children, aged between 13 and 14. First record release by Dulces Anos is "Almudena" (Movieplay).

MILAN

MCA Records president Mike Maitland and vice president/international manager Dick Broderick played hosts to 20 MCA European group members at the MCA International Convention which took place at Ispra, Lake Maggiore. . . . The delegates also visited the recently opened Ducale plant at Brebbia—a few miles from Ispra—which is the pressing and duplicating center for all European MCA Record companies. . . . Dischi Ricordi has not renewed the distribution deal with Vanguard as a result of Joan Baez' decision not to be pacted exclusively to any one record company. . . . Paolo Mengoli (Ariston), with "Mi piaci da morire" (I like you till I die) and Rossano (Rifi), with "Giornodi ferragosto" (August day) were the outright winners at the 10th Pesaro Festival held late in August. Other winners were: Gaby Verusky (Little Record-Phonogram), with "Arrivederci Amore Mio" (Goodbye My Love), Mino Reitano (Ariston), with "Cento Colpi alla Tua Porta" (One Hundred Knocks to Your Door), Anna Maria Izzo (Phonogram), with "La Cofriera" (The Bus) and Eddy Miller (West Record Vodette), with "Non Sono Un Pupe" (I'm not a baby). Special guest at the festival was George ("Little Green Bag") Baker. . . . Dischi Ricordi recorded the entire Joan Baez recital in Milan's open stadium on July 24. The results were issued as the album "24

Australian Price Hike

CANBERRA, Australia—The recent rise in sales tax from 25 percent to 27½ percent has forced record companies to raise the prices of both single and long playing records. Single play 45's price is going from \$1 to \$1.10, and extended play 45s from \$1.50 to \$1.65.

LP prices vary from company to company, but generally they are rising from the old \$5.50-\$5.75 to new prices of \$5.75-\$6.

As yet budget and rack LPs have not announced an increase in prices.

Liberty Italy Set to Move

MILAN—The newly established Liberty/U.A. Italiano will be in full operation within the next few weeks, according to recently-appointed managing director, Giam-piero Todini.

Distribution deals with a leading distribution company are at present in the final stages.

Todini has not revealed the names of those companies interested but it is understood they include Messaggerie Musicali, Ricordi, Carosello and EMI.

Production of cassettes and 8-track stereo cartridges will be in the hands of Ducale, at a new plant in Brebbia, on Lake Maggiore.

Todini is awaiting masters from Liberty/U.A. Germany before the Italian firm can start production. Among the initial releases will be a recording of "Hair," the tribal rock music which is being staged in Rome.

Todini confirmed that the primary reason why Liberty/U.A. had decided to open an Italian office was in order to create an Italian catalog. "Very soon we will be moving in that direction," he said. The Liberty catalog is being distributed by Belldisc.

IT'S THE GOSPEL TRUTH

An ad in Billboard's

OCTOBER 10TH

special section on Gospel Music will promote your product.

Closing: September 30.

Festivalbar Draws 600,000 Jukebox Vote

MILAN—Lucio Battisti (Ricordi) won the 1970 edition of the "Festivalbar" with his version of "Fiora Rosa, Fiori Di Pesco" (Pinkflowers, Peach Flowers), published by Acqua Azzurra Music. Battisti won in the "established talent" division.

The contest, decided by public selection from records found in the 30,000 jukeboxes spread throughout Italy, involved four separate categories—established talent, new talent, groups and classical music. Battisti was first among the established talent, followed by Orietta Berti (Polydor-Phonogram), Patty Pravo (RCA), Al Bano (EMI), Nada (RCA) and Tony Del Monaco (Ricordi).

The new talent category was won by Christian (EDM-Ducalle), with "Firmamento" (Sky), published by Di Lazzaro (Messaggerie Musicali), followed by Giuliano (Rifi), Romina Power (Parlophone-EMI), Patrick Samson (Carosello), Le Voci Blu (RCA) and Pilade (Mercury-Phonogram).

The groups award was won by Aphrodite's Child (Mercury-Phono-

gram) with "It's Five o'Clock," published by Alfieri-Eseda, followed by Camaleonti (CBS), Dik Dik (Ricordi), Formula Tre (Numero Uno-RCA), Ricchime Poveri (Apollo-RCA) and Califfi (CBS Sugar).

The category for classical music was won by Solisti Veneti (Curci-Erato), with Vivaldi's "Concerto per due mandolini," followed by Narciso Yopes with Rodriguez' "Concerto d'Aranjuez" (DGG-Phonogram), A. Benedetti Michelangeli with Scarlatti's "Sonata No. 104" (Decca), Leonard Bernstein with Grieg's "Danza norvegese" (CBS), Alexis Weissenberg with Chopin's "Nocturne No. 2" (Voce del Padrone-EMI) and Salvatore Accardo, with Saint-Saen's/Heifetz's "Il cigno" (RCA).

The number of cards sent in by the voting public reached a total of nearly 600,000 this year. Last year the total was 1,060,000.

The Festivalbar ended with a one-night show, at which all the finalists appeared. It was taped for TV transmission on Sept. 10.

Stereo Equipment Lack Hamper Russian Sales

MOSCOW — V. I. Pakhomov, Melodiya general director, stated that the absence of a modern, reliable and inexpensive stereo record player is the cause of weak sales of stereo records, as well as a strong obstacle to developing stereo record industry in this country.

Today there is only one set of stereo equipment available—"Symphoniya" set made by VEF radio company in Riga, its cost is 330 roubles (\$363).

The Ministry of Radio Industry

is in charge of producing radio and TV sets, amplification equipment, etc. Record players are produced by different ministerial companies. There appears to be little enthusiasm for producing stereo players, said Pakhomov.

Melodiya is exporting considerable quantity of its stereo records but cannot still enjoy strong sales in own country. The company is concerned by the situation, as by 1975 production figures will be 40 million stereo records per year, said Pakhomov.

Budget Line to Boost U.K. Classical LP Sales

LONDON—With its new Classics for Pleasure label, retailing at \$2.13, MfP is planning to introduce the same marketing tactics for classical music as have brought it sales of 22,000,000 albums in the past five years. CFP will be available to the public on Oct. 16 with an initial 36 albums and a first-year sales target of 1,000,000 records.

Figures produced at a trade

presentation revealed that about 11 percent of Britain's \$76,800,000 record business is accounted for by classical music—compared with 18 percent-plus in Holland and Germany.

However, MfP has secured 20 percent of sales since its inception from classical recordings and it is in an attempt to boost this share that CFP has been formed as an autonomous division with its own separate sales force.

MfP director Tony Morris commented, "We believe, and the figures back up this belief, that there is an enormous untapped market for good classical music at a price that most people can afford."

In the initial release are three albums sponsored by cigarette firm W.D. and H.O. Wills by the London Philharmonic Orchestra, of which the company is a patron.

These will form the basis for the Embassy Master Series, so far involving six albums, and will be a strong point in the CFP marketing campaign. It is claimed that this will be the first time that original recordings by a top class orchestra have been available for less than \$2.40. It is also the first time that a record label has been launched to include a sponsored series of LPs.

CFP and the Embassy series are being launched to the public with a gala performance by the LPO at the Royal Festival Hall, Oct. 8.

CFP repertoire has been drawn from a number of sources, including EMI's classical archives and Czechoslovakia's Supraphon label. However, CFP has also formed its own orchestra, the Virtuosi of England, comprising top orchestral players under the direction of Arthur Davison.

With CFP releases, like the budget pop material, being regarded as an impulse buy, three merchandising racks are being made available free to dealers on receipt of bulk orders.

From The Music Capitals of the World

• Continued from page 70

wick label. . . . On Sept. 30, Kenny Rogers and the First Edition will do a local VARA-TV show. . . . Polydor Nederland reports strong sales of the second Crosby, Stills, Nash & Young LP, "Deja Vu" which, by early September, had topped the 25,000 mark: six weeks after release. The company has also released a single by CSN&Y—"Our House." . . . Comic TV duo, The Mounties, has signed an exclusive recording contract with Polydor. . . . James Last's album, "James Last On Wooden Shoes," had sold 200,000 copies by early September. Polydor released the LP about 10 months ago. . . . Four Tops were in Holland, Sept. 21, for a live TV show. . . . The Tamla Motown division of Bovema has started a new promotion campaign on albums by Four Tops, Sammy Davis, Jr., Diana Ross, Jackson 5. . . . Dutch soprano Christiana Deutekom recorded with Nicholai Gedda in the Beethovenhalle in Bonn, West Germany, recently. They recorded Beethoven's "Christ On the Olive Mountain" (Christus am Olberge). . . .

Bovema launched a special musicasset campaign in early September with 20 "Best Of . . ." cassettes. After one week, the company had sold more than 10,000 units. At the present time, Bovema has about 250 titles on musicassettes available on the Dutch market. . . . Heintje finished his sixth movie in Hamburg—"Heintje My Little Friend." . . . CNR-Holland has released his latest single—"The

Sun Can't Shine All the Time." . . . Sly & The Family Stone did a concert at the Amsterdam Concert Hall on Sept. 12. . . . The Dutch Committee for Popular Music, "Conamus," organized its seventh Songs Fair at Hilversum.

Sept. 28. At this fair, composers and lyricists met singers who were looking for new material for their repertoire. . . . Joe Miyasaki of the Japanese label, Nippon, was in Holland early in September for talks with Dureco Records about plans to promote the Dutch girl singer Wilma, (13), in Japan. Metronome's Klaus Lorenzen also participated in these discussions. . . . The Rolling Stones' concert in Amsterdam on Oct. 9 will take place at the RAI Amstel Hall—before a standing only crowd.

BAS HAGEMAN



ANNOUNCING THE DISCOVERY OF A LONGHAIRED REVOLUTIONARY ARTIST

A product of the times. A noise maker. Ugly and half crazy. A fun lover. Real. Super real. An agitator who will move you to act. A classic case of a young radical. But he is not. He is two hundred years old. His name is Ludwig van Beethoven.

October 10, 1970. Beethoven, his performance, his potential, his power. In Billboard's Special Beethoven Anniversary Issue.

AD DEADLINE: SEPT. 30

Holland Fest Loses 150G

AMSTERDAM—The final attendance figures of the Holland Pop Festival, which took place at Kralingse Bos, Rotterdam, at the end of June, have been published. The organizers, Mojo Productions Delft, said that although 27,000 people had paid the full entrance fee of either \$10 or \$11, 70,000 others gained access to the festival grounds illegally.

Certain precautions were ordered by the Rotterdam authorities a couple of days before the festival started which could be covered by the sponsors, etc. Now, the organizers are faced with deficit of about \$150,000, comprising mainly of amusement tax fees (\$50,000), last-minute arrangements (approximately \$50,000), plus various other items.

The influx of illegal festival "visitors" was probably caused by the action of the stewards—totaling 1,500 in all—who made it possible for youngsters to enter the grounds by cutting holes in the fences.

when answering ads . . .
Say You Saw It in
Billboard

Mayfair Budget Line

• Continued from page 67

at a new type of pressing and distribution deal, possibly incorporating A&M's own sales force, when the company's present Pye contract expires next year.

Commenting on the past year's activities of the U.K. company, with special reference to Miguel Rios and the Carpenters who both have records currently in the charts, Yaskiel said he felt it was most important A&M in London should be able to offer a worldwide service through its overseas affiliates. "We have already played, he said, "an important part in securing several international acts."

Among those attending the meeting were A&M president Jerry Moss, Gil Friesen, vice president of administration and creative services, David Tubert, international director, Abe Somer, A&M's general counsel, Lou Adler, whose Ode/70 label is distributed by the company in the U. S. and Canada.

Nimbus 9 Busy

• Continued from page 69

outlet, Sunspot Music. Sunspot has also signed the two new members of the Guess Who, Greg Leskiw and Kurt Winter. Winter was the writer of "Hand Me Down World."

In addition, Richardson has obtained writing rights on Peter Gray, Paul Swartz and Sunny Peterson of Peter, Sunny & Co., and Don Stewart and Charles Moore.

Nimbus' CAPAC publishing subsidiary, Stratus Music, has signed Joe Hall, and Noah group members, Paul Clapper and Marinus Vandertogt.

Subpublishing deals have just been set up with Rudolph Slezak Musikverlag, and Sweden Music AB, and with Laetrec Music for South Africa.

Outside the Nimbus umbrella, Richardson is now working on completing a new Pierre LaLonde album for Capitol, and he is also represented on Capitol with the forthcoming Pepper Tree followup to "Mr. Pride."

LOOKING

for a pressing plant in Peru, or Spain,
a record manufacturer in Nigeria
or South Africa,
importers/distributors in Panama
or Lebanon,
a music publisher in Sweden
or Mexico?

LOOK

on pages
348, 351, 360,
362, 368, 370, 375

of the

BILLBOARD

International Buyer's Guide

A FEW MILLION
REASONS WHY
EVERYONE RAPS ABOUT
THE MUSCLE SHOALS
SOUND STUDIO RHYTHM
SECTION.

TAKE A LETTER MARIE
WHEN A MAN LOVES A WOMAN
MUSTANG SALLY
OH ME, OH MY
ELEANOR RIGBY (ARETHA)
RESPECT
SLIP AWAY
CALL ME
TOO WEAK TO FIGHT
LAND OF 1,000 DANCES
CHAIN OF FOOLS
WARM AND TENDER LOVE
TAKE TIME TO KNOW HER
I AIN'T NEVER LOVED A MAN
LITTLE BIT OF SOAP (DAVIS)
STEAL AWAY (TAYLOR)
STEALING IN THE NAME
(OF THE LORD)
PROUD MARY (BURKE)
TELL MAMA
SNATCHIN IT BACK
MUSCLE SHOALS NITTY GRITTY
DIRTY MAN
SHE SAID YES
I CAN'T LEAVE YOUR LOVE ALONE
WILD HORSES (STONES)
SUGAR SUGAR (PICKETT)
I'M YOUR PUPPET
MY GIRL (FLOYD)



THANKS FOR
RECORDING OUR
PUBLISHING COMPANY'S
SONGS.

LULU
JANIS JOPLIN
SONNY CHARLES
DELANEY & BONNIE
ESTHER PHILLIPS
DEE DEE WARWICK
JOE TEX
ARCHIE BELL & THE DRELLS
SOLOMON BURKE
PAUL DAVIS
MAVIS STAPLES
KING CURTIS
LINDA RONSTADT
PERCY SLEDGE
PHILLIP MITCHELL
GEORGE SOULE
JIMMY ELLEDGE
KATIE LOVE
& FOUR SHADES OF BLACK
JIMMY JULES
STAPLE SINGERS
JOE ARNOLD
JACK HARE
PAUL THOMPSON
TERRY WOODFORD
BRENDA PATTERSON
SMITH FELDMAN
& SMITH

THANKS MILLIONS FOR USING MUSCLE SHOALS SOUND STUDIO

Rolling Stones — R. B. Greaves — Joe Cocker — LuLu — Johnnie Taylor — Leon Russle
— Sonny & Cher — Herbie Mann — Sam & Dave — Solomon Burke — Carla Thomas —
Ruby Winters — Arthur Conley — Soul Survivors — Avif Mardin — Walter Jackson — Mavis
Staples — William Bell — Tamiko Jones — American Eagles — Ted Taylor — Paul Davis
— Ruby Winters — Paul Kelly — Dorothy Morrison — Linda Ronstadt — Ronnie Hawkins
— Doug Kershaw — Tony Wine — Odetta — Margie Joseph — Albert King — Archie Bell
& The Drells — Joe Tex — Eddie Floyd — King Curtis — Soul Children — David Porter —
Duncan Payne — Danny O'Kief — Nick Lampe — Phillip Mitchell — Paul Thompson —
Katie Love — Jim Jules — Bucky Wilkins — Baby Washington — The Rievers — Boz Scaggs
— George Soule — Sweet Inspirations — John Hammond — Aretha Franklin — Wilson Pickett



THE MUSCLE SHOALS SOUND STORY

IN APRIL 1969 FOUR OF THE FIVE MUSICIANS WHO LAID TRACKS FOR NEARLY ALL OF THE RECORDS THAT HELPED MAKE MUSCLE SHOALS A MAJOR RECORDING CENTER, OPENED THE INDEPENDENT MUSCLE SHOALS SOUND STUDIO CO., MUSCLE SHOALS SOUND PRODUCTION CO., AND MUSCLE SHOALS SOUND PUBLISHING CO. THEY CHOSE THE NAME MUSCLE SHOALS SOUND BECAUSE THEY WERE INSTRUMENTAL IN CREATING THE UNIQUE SOUND. THE MUSICIANS ARE OBVIOUSLY CREATING A NEW MUSCLE SHOALS SOUND AS THEY CONSISTENTLY HAVE THREE TO SEVEN RECORDS ON BILLBOARD'S HOT 100.

THE MOST RECENT ADDITIONS TO THE MUSCLE SHOALS SOUND COMPLEX IS A NEW 16-TRACK STUDIO AND THE FORMATION OF MUSCLE SHOALS SOUND RECORDS. THEIR FIRST RELEASE

'IT HURTS SO GOOD'

KATIE LOVE & THE FOUR SHADES OF BLACK

Produced by
Roger Hawkins
George Soule

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
SINGLES

- This Week**
- 1 YELLOW RIVER—Christie (CBS); Bob Christian (M. Hall); Tremeloes (CBS)
 - 2 LA DISTANCIA ES COMO EL VIENTO—Domenico Modugno (RCA)—Relay
 - 3 ADIOS LINDA CANDY—Jean Francois Michael (EMI); Alain DeBray (RCA); Frank Pourcel (Odeon); Steve Somerset (EMI)—Relay
 - 4 IN THE SUMMERTIME—Mungo Jerry (M. Hall); Idle Race (EMI)
 - 5 UP AROUND THE BEND—Creedence Clearwater Revival (EMI)
 - 6 WIGHT IS WIGHT—Michel Delpech (D.J.); Georgette Y Jose (M. Hall); Burt Blanca (Fermata)
 - 7 UN MUCHACHO, UNA MUCHA CHA—Memo Remiggi (M. Hall); Fedra Y Maximiliano (CBS)
 - 8 JUAN CAMELO—Septima Brigada (D.J.)
 - 9 SOOLAIMON—Neil Diamond (MCA); Malcolm (Odeon)
 - 10 NOS AMAMOS—Robert Livi (CBS); Ilane Sirkin-Fred Bourg (M. Hall)

AUSTRIA

- This Week**
- 1 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 2 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 3 YELLOW RIVER—Christie (CBS)
 - 4 ES GEHT MIR GUT, CHERI—Mireille Mathieu (Ariola)
 - 5 LOLA—Kinks (Pye)
 - 6 UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)
 - 7 A SONG OF JOY—Miguel Rios (Polydor)
 - 8 DU—Peter Maffay (Telefunken)
 - 9 ST. TROPEZ GITAREN BEI NACHT—Vicky (Philips)
 - 10 GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (EMI/Columbia)

AUSTRIA

- This Month**
- 1 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 2 LET IT BE—Beatles (Apple)
 - 3 DIE STUNDE DER STARS NO. 2—Various Artists (Ariola)
 - 4 DANCING NO. 10—James Last (Polydor)
 - 5 DEIN SCHOENSTER TAG—Heintje (Ariola)
 - 6 EASY RIDER—Original Soundtrack (EMI/Columbia)
 - 7 BENEFIT—Jethro Tull (Island)
 - 8 SANTANA—Santana (CBS)
 - 9 DEEP PURPLE IN ROCK—Deep Purple (Hoer zu/Electrola)
 - 10 WOODSTOCK—Various Artists (Cotillion)

BRAZIL

- This Month**
- 1 AS 14 MAIS—VOL. XXIV—Diversos (CBS)
 - 2 LET IT BE—Beatles (Odeon)
 - 3 RAINDROPS KEEP FALLING ON MY HEAD—Johnny Mathis (CBS)
 - 4 PAULINHO DA VIOLA—Paulinho da Viola (Odeon)
 - 5 MCCARTNEY—Paul McCartney (Odeon)

BRITAIN

- This Month**
- 1 TIN MAIA—Tin Maia (Philips)
 - 2 LA BATEAU AO VIVO—Varios (Tape)
 - 3 AS 14 MAIS—Varios (CBS)
 - 4 IRMAOS CORAGEM—Trilha Sonora (Philips)
 - 5 BOSSA E TALENTO—Jair Rodrigues (Philips)
 - 6 LET IT BE—Beatles (Odeon)
 - 7 PIGMALEAO 70—Varios (Philips)
 - 8 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 9 BRIDGE OVER TROUBLED WATER—Johnny Mathis (CBS)
 - 10 PAULINHO DA VIOLA—Paulinho da Viola (Odeon)

BRITAIN

- This Week**
- 1 6 BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier/Holland)
 - 2 1 TEARS OF A CLOWN—Smokey Robinson & Miracles (Tamil/Motown)—Jobete/Carlin
 - 3 4 GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff)
 - 4 2 THE WONDER OF YOU—Elvis Presley (RCA) Leeds
 - 5 3 MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
 - 6 10 LOVE IS LIFE—Hot Chocolate (Rak)—Rak (Mickie Most)
 - 7 5 MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)

- 8 14 YOU CAN GET IT IF YOU REALLY WANT IT—Desmond Dekker (Trojan)—Island (Kong/Kelly)
- 9 8 WILD WORLD—Jimmy Cliff (Island); Freshwater (Cat Stevens)
- 10 11 WHICH WAY YOU GOING (Decca)—Burlington (T. Jacks)
- 11 9 RAINBOW—Marmalade (Decca)—Walrus (Junior Campbell)
- 12 7 25 OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio)
- 13 16 IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser)
- 14 15 SOMETHING—Shirley Bassey (United Artists)—Harrisongs (Harris/Colton)
- 15 20 MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)
- 16 12 SWEET INSPIRATION—Bandwagon (Bell)—KPM (Tony Macaulay)
- 17 19 DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Martin)
- 18 22 STRANGE BAND—Family (Reprise)—Dukeslodge (Family)
- 19 13 NEANDERTHAL MAN—Hot Legs (Fontana)—Kennedy St. (Hot Legs)
- 20 34 BLACK NIGHT—Deep Purple (Harvest)—Hec (Deep Purple)
- 21 32 AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamil, Motown)—Jobete/Carlin (Ashford/Simpson)
- 22 23 JIMMY MACK—Martha and Vandellas (Tamil-Motown)—Jobete/Carlin (Holland-Dozier)
- 23 21 I (Who Have Nothing)—Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan)
- 24 17 NATURAL SINNER—Fairweather (RCA)—Amen (Andy Fairweather Low)
- 25 18 LOLA—Kinks (Pye)
- 26 29 LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
- 27 43 SWEETHEART—Engelbert Humperdinck (Decca)—Abigail
- 28 37 PARANOID—Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)
- 29 25 THE LOVE YOU SAVE—Jacksons (Tamil/Motown)—Jobete/Carlin (Corporation)
- 30 39 ME AND MY LIFE—Tremeloes (CBS)—Gale (Mike Smith)
- 31 38 CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty)
- 32 24 I AIN'T GOT THE TIME ANYMORE—Cliff Richards (Columbia)—Leeds (Norrie Paramor)
- 33 40 BLACK PEARL—Horace Faith (Troja)—Rondor (Philipswern/Arthey)
- 34 30 ALL RIGHT NOW—Free (Island) Blue Mountain (Free)
- 35 — OUR WORLD—Blue Mink (Philips)—In Music (Blue Mink)
- 36 31 I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tamil-Motown)—Jobete/Carlin (Dean/Witherspoon)
- 37 35 YELLOW RIVER—Christie (CBS)—Gale (Mike Smith)
- 38 28 IN THE SUMMERTIME—Mungo Jerry (Dawn)—Our Music/Kirshner
- 39 26 LOVE LIKE A MAN—Ten Years After (Deram)—Chrys-A-Lee (Ten Years After)
- 40 — BALL OF CONFUSION—Temptations (Tamil-Motown)—Jobete Carlin (Norman Whitfield)
- 41 — CRY—Gerry Monroe (Chapter One)—Francis, Day and Hunter (Jackie Rae)
- 42 27 SONG OF JOY—Miguel Rios (A&M) Welbeck
- 43 50 MR. PRESIDENT—Dozy Beaky Mick and Tich (Fontana)—Pulsa (DBM and T)
- 44 42 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
- 45 — MY WAY—Dorothy Squires (President)—Shapiro-Bernstein (Nicky Welsh)
- 46 — HOW CAN I BE SURE?—Dusty Springfield (Philips)—Sparta/Florida (Wally Scott)
- 47 36 BIG YELLOW TAXI—Joni Mitchell (Reprise)—Siquomb (Joni Mitchell)
- 48 47 LADY D'ARBANVILLE—Cat Stevens (Island)—Freshwater (Paul Samwell Smith)
- 49 48 IT'S ALL IN THE GAME—Four Tops (Tamil-Motown)—Warner Bros. (Frank Wilson)
- 50 41 SALLY—Gerry Monroe (Chapter I)—Keith Prowse (Jackie Rae)

BRITAIN

- This Month**
- 1 QUESTION OF BALANCE—Moody Blues (Threshold)
 - 2 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 3 ON STAGE FEB. 1970—Elvis Presley (RCA)
 - 4 PAINT YOUR WAGON—Soundtrack (Paramount)
 - 5 LET IT BE—Beatles (Apple)

- 6 EASY RIDER—Soundtrack (Stateside)
- 7 FIRE AND WATER—Free (Island)
- 8 DEEP PURPLE IN ROCK—(Harvest)
- 9 WORLD OF JOHNNY CASH—(CBS)
- 10 MCCARTNEY—Paul McCartney (Apple)
- 11 SELF PORTRAIT—Bob Dylan (CBS)
- 12 LED ZEPPELIN II—Atlantic
- 13 LIVE AT LEEDS—Who (Track)
- 14 CRICKLEWOOD GREEN—Ten Years After (Deram)
- 15 MOTOWN CHARTBUSTERS, VOL. 3—Tamil Motown

CANADA

- This Week**
- 1 2 LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Fantasy)
 - 2 3 PATCHES—Clarence Carter (Atlantic)
 - 3 5 JULIE, DO YA LOVE ME—Bobby Sherman (Metromedia)
 - 4 4 INDIANA WANTS ME—R. Dean Taylor (Rare Earth)
 - 5 — CRACKLIN' ROSIE—Neil Diamond (Uni)
 - 6 7 CANDIDA—Dawn (Bell)
 - 7 8 AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Motown)
 - 8 1 25 OR 6 TO 4—Chicago (Columbia)
 - 9 10 SNOWBIRD—Anne Murray (Capitol)
 - 10 — (I KNOW) I'M LOSING YOU—Rare Earth (Rare Earth)

CANADA

- LP's**
- 1 COSMO'S FACTORY—Creedence Clearwater Revival (Fantasy)
 - 2 WOODSTOCK—Soundtrack (Cotillion)
 - 3 STAGE FRIGHT—Band (Capitol)
 - 4 DEJA VU—Crosby, Stills, Nash & Young (Atlantic)
 - 5 BLOOD, SWEAT & TEARS 3—(Columbia)
 - 6 CLOSER TO HOME—Grand Funk Railroad (Capitol)
 - 7 JOHN BARLEYCORN MUST DIE—Traffic (United Artists)
 - 8 LIVE AT LEEDS—Who (Decca)
 - 9 SELF PORTRAIT—Bob Dylan (Columbia)
 - 10 SIT DOWN YOUNG STRANGER—Gordon Lightfoot (Reprise)

DENMARK

- This Month**
- 1 COSMO'S FACTORY—Creedence Clearwater Revival (Fantasy)
 - 2 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 3 BAL PAA KAI'EN—Kaj Loevring (Oktav)
 - 4 MUNGO JERRY—(Pye)
 - 5 AMERICA—Herb Alpert & the Tijuana Brass (Karussell)
 - 6 ON STAGE FEB. 1970—Elvis Presley (RCA)
 - 7 ERIC CLAPTON—(Polydor)
 - 8 SAN QUENTIN—Johnny Cash (CBS)
 - 9 BEACH PARTY—James Last (Polydor)
 - 10 DET POLITISKE SUPERMARKED—Carl Nielsen (Sonet)

FRANCE

- This Month**
- 1 MES PREMIERES OPERETTES—Luis Mariano (Voix de Son Maitre)—Royalty
 - 2 AIGLE NOIR—Barbara (Philips)
 - 3 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)
 - 4 LE METEQUE—Georges Moustaki (Polydor)
 - 5 MOUSTAKI A BOBINO—Georges Moustaki (Polydor)
 - 6 GET READY—Rare Earth (Rare Earth/Pathé-Marconi)
 - 7 WOODSTOCK—Soundtrack (Atlantic-Barclay)
 - 8 ONCE UPON A TIME IN THE WEST—Original Soundtrack (RCA)—Chappell
 - 9 AMOUR, ANARCHIE—Leo Ferre (Barclay)
 - 10 LES CHAMPS/ELYSEES—Joe Dassin (CBS)

HOLLAND

- (Courtesy Radio Veronica and Platennieuws)
SINGLES

- This Week**
- 1 BACK HOME—Golden Earring (Polydor)—Dayglow
 - 2 LOLA—Kinks (Pye)—Belinda
 - 3 ARE YOU READY—Pacific Gas & Electric (CBS)
 - 4 WHITE RABBIT/SOMEBODY TO LOVE—Jefferson Airplane (RCA)
 - 5 WILD AND EXCITING—Earth & Fire (Polydor)—Dayglow
 - 6 BRANDEND ZAND—Gert Timmerman (CNR)—Veronica
 - 7 IN THE SUMMERTIME—Mungo Jerry (Dawn)—Veronica
 - 8 WIGWAM—Bob Dylan (CBS)—Anagon
 - 9 HUILEN IS VOOR JOU TE LAAT—Corrie & De Rekels (11 Provincien)—Bospe
 - 10 LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Basart

HUNGARY

(Courtesy Gyongy Budapest)
SINGLES

- This Week**
- 1 KOSZA SZEL—L'Arca Di Noe; Pal Ezeesi; Paul Moro
 - 2 HEY JUDE—Beatles
 - 3 SARIKA—Illes Beat Group
 - 4 GIMME A LITTLE SIGN—German Top Five
 - 5 NYARI HAZUGSAG—Janos Koos
 - 6 EGY CSEREP KAKTUSZ—Echo Ensemble
 - 7 HOMADAS—Metro Beat Group
 - 8 SZERETNI JO—Neoton Ensemble
 - 9 MONDJATOK—Meg Marianak—Janos Koos
 - 10 VEGETERT EGY FEJEZET—Juventus Beat Group

ITALY

(Courtesy Discografia Internazionale)
SINGLES

- This Week**
- 1 1 INSIEME—Mina (PDU)—Acqua Azzurra/PDU
 - 2 4 IN THE SUMMERTIME—Mungo Jerry (Pye)—Carre D'As
 - 3 2 LA LONTANANZA—Domenico Modugno (RCA)—RCA/Interlancio
 - 4 3 FIORI ROSA, FIORI DI PESCO—Lucio Battisti (Ricordi)—Acqua Azzurra
 - 5 8 VIOLA—Adriano Celentano (Cian)—Margherita
 - 6 6 SYMPATHY—Rare Bird (Philips)—Melody
 - 7 7 THE LONG AND WINDING ROAD—Beatles (Apple)—Ricordi
 - 8 — YELLOW RIVER—Christie (CBS)—Bixio
 - 9 12 VAGABOND—Nicola di Bari (RCA)—RCA/Acqua Azzurra
 - 10 5 TANTO PE' CANTA—Nino Manfredi (IT)—Suvini/Zerboni
 - 11 11 SYMPATHY—Steve Rowland and Family Dogg (Polydor)—Melody
 - 12 9 LADY BARBARA—Renato dei Prefeti (CBS)—Ace/Adriatica
 - 13 — GROOVIN' WITH MR. BLOE—Mr. Bloe (DJM)—Love Song
 - 14 — TI AMO DO UN'ORA—Camaleonti (CBS)—Tevere/Numero Uno
 - 15 10 FIN CHE LA BARCA VA—Orieta Berti (Polydor)—Esedra

ITALY

- This Month**
- 1 BUGIARDO PIU' CHE MAI—Mina (PDU)
 - 2 TUTTI MORIMMO A STENTO—Fabrizio de Andre (Bluebell)
 - 3 LET IT BE—Beatles (Apple)
 - 4 LED ZEPPELIN II—(Atlantic)
 - 5 EASY RIDER—Soundtrack (Stateside)
 - 6 CARO THEODORAKIS—Iva Zanicchi (Ri-Fi)
 - 7 WOODSTOCK—Soundtrack (Atlantic)
 - 8 MCCARTNEY—Paul McCartney (Apple)
 - 9 HENDRIX BAND OF GYPSYS—Jimi Hendrix, Billy Cox, Buddy Miles (Polydor)
 - 10 LIVE CREAM—(Polydor)

MALAYSIA

(Courtesy Radio Malaysia)
SINGLES

- This Week**
- 1 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 2 EL CONDOR PASA—Simon and Garfunkel (Columbia)
 - 3 SONG OF JOY—Miguel Rios (A&M)
 - 4 COME TO ME—Tommy James and the Shondells (Roulette)
 - 5 COFFEE TOFFEE SQUARES—Jade and Pepper (Baal)
 - 6 RAINBOW—Marmalade (CBS)
 - 7 THE LONG AND WINDING ROAD—Beatles (Apple)
 - 8 RAILROAD—Maurice Gibb (Polydor)
 - 9 GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)
 - 10 LOVE AND THE WORLD LOVES WITH YOU—Quests (Columbia)

MEXICO

(Courtesy Radio Mil)
SINGLES

- This Week**
- 1 1 EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma)
 - 2 3 CORRE TRAS ELLA (Run to Her)—Beeds (Buddah)
 - 3 5 SUFRIR—Los Solitarios (Peerless)
 - 4 2 GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon)
 - 5 6 SOOLAIMON—Neil Diamond (Orfeon)
 - 6 7 Y VOLVERE—Los Angeles Negros (Capitol)
 - 7 4 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 8 9 COZUMEL—Los Sonnors (Peerless)
 - 9 8 ALGUIEN VENDRA—Jose Jose (RCA)
 - 10 10 CABANA DE QUESO (Cheese Cottage)—Crow (Gamma)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
SINGLES

- This Week**
- 1 1 PINOCCHIO—Maria Dallas (Viking)
 - 2 3 PRETTY GIRL—Hogsnot Rupert's Original Flagon Band (HMV)
 - 3 2 YELLOW RIVER—Christie (CBS)
 - 4 6 SOMETHING—Shirley Bassey (United Artists)
 - 5 7 A SONG OF JOY—Miguel Rios (A&M)
 - 6 4 LET'S GET A LITTLE SENTIMENTAL—Craig Scott (HMV)
 - 7 5 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 8 8 GROOVIN' WITH MR. BLOE—Mr. Bloe (Parlophone)
 - 9 9 YESTERDAY WHEN I WAS YOUNG—Suzanne (Philips)
 - 10 — QUE SERA SERA—Mary Hopkin (Apple)

NORWAY

(Courtesy Verdens Gang)
SINGLES

- This Week**
- 1 1 IN THE SUMMERTIME—Mungo Jerry (Pye)—Air
 - 2 2 COTTONFIELDS—Beach Boys (Capitol)—Essex
 - 3 6 MITT SOMMARLOV—Anita Hegerland (Karussell)—Sonora
 - 4 3 YELLOW RIVER—Christie (CBS)
 - 5 7 EARLY MORNING RAIN—Rank Strangers (Polydor)
 - 6 5 NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)
 - 7 4 PRETTY BELINDA—Chris Andrews (Pye)—Liberty
 - 8 9 ELKSKEDE MICHAEL—Ingjer Helen (Nor-Artist)—Norway
 - 9 8 UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Palace
 - 10 — HUSKER DU—Gluntan (Odeon)—Norsk Musikforlag
 - 10 — LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace

NORWAY

- This Month**
- 1 COSMO'S FACTORY—Creedence Clearwater Revival (Liberty)
 - 2 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 3 BLOOD, SWEAT & TEARS 3—(CBS)
 - 4 SELF PORTRAIT—Bob Dylan (CBS)
 - 5 BENEFIT—Jethro Tull (Sonet)
 - 6 LET IT BE—Beatles (Apple)
 - 7 GLUNTAN!—(Odeon)
 - 8 ON STAGE FEB. 1970—Elvis Presley (RCA)
 - 9 TOM—Tom Jones (Decca)
 - 10 WILLY AND THE POOR BOYS—Creedence Clearwater Revival (Liberty)

POLAND

(Courtesy Fan Clubs Coordination Council)
SINGLES

- This Week**
- 1 LOVE LIKE A MAN—Ten Years After (Deram)
 - 2 JADA WOZY KOLOROWE—Maryla Rodowicz (Muza)
 - 3 THE GREEN MANALISHI—Fleetwood Mac (Reprise)
 - 4 IN THE SUMMERTIME—Mungo Jerry (Down Maxi)
 - 5 BEDZIEZ PANIA W MOIM PIEKLE—Romuald I Roman
 - 6 HEJ, POMOCIEZ LUDZIE—Dzamble
 - 7 SHE'S LOOKIN' GOOD—Niemen Enigmatic
 - 8 INSIDE—Jethro Tull (Chrysalis)
 - 9 LOLA—Kinks (Pye)
 - 10 ACROSS THE UNIVERSE—Beatles (Apple)

PUERTO RICO

- This Month**
- 1 BARRETO POWER—Ray Barréto (Fania)
 - 2 SALSA Y CONTROL—Lebron Bros. (Cotique)
 - 3 CORAZON, CORAZON—Raphael (UA Latino)
 - 4 NOW—Pete Rodriguez (Tico)
 - 5 LEYES DE TRANSITO—Johnny El Bravo (Borinquen)

SWEDEN

- This Month**
- 1 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 2 COSMO'S FACTORY—Creedence Clearwater Revival (Liberty)
 - 3 GET YOUR YA-YA OUT—Rolling Stones (Decca)
 - 4 PUGHISH—Pugh Rogefeldt (Metronome)
 - 5 QUESTION OF BALANCE—Moody Blues (Threshold)

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

138

LAST WEEK
116

*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

TEMPTATIONS—UNGENA ZA ULIMWENGU (UNITE THE WORLD) (3:45)

(Prod. Norman Whitfield) (Writers: Whitfield-Strong) (Jobete, BMI)—They have all the sales and chart potential of another "Ball of Confusion" with this blockbuster blues rocker with strong lyric line. Flip: "Hum Along and Dance" (3:15) (Jobete, BMI). **Gordy 7102**

FRIENDS OF DISTINCTION— TIME WAITS FOR NO ONE (2:49)

(Prod. Ray Cork Jr.) (Writers: Sedaka-Greenfield) (Kirshner, BMI)—Long awaited follow up to their Top 10 smash, "Love Or Let Me Be Lonely" is a powerhouse swinger loaded with the same sales and chart potency. Flip: "New Mother Nature" (2:55) (Dunbar, BMI). **RCA 74-0385**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*DIONNE WARWICK— MAKE IT EASY ON YOURSELF (3:32)

(Prod. Blue Jac Prod.) (Writers: Bacharach-David) (Famous, ASCAP)—Recorded in live performance at the Garden State Arts Center, New Jersey, this past summer, the stylist updates one of her earlier Bacharach-David hits and the result will prove another top chart winner. Flip: (No Information Available). **Scepter 12294**

JOE SOUTH—WHY DOES A MAN DO WHAT HE HAS TO DO (3:26)

(Prod. Joe South) (Writers: Randi-Silver) (Musicways, BMI)—With the solid rock rhythm of another "Games People Play," South comes up with a winner in this potent lyric message item certain to spiral the chart. Flip: "Be a Believer" (3:05) (Lowery, BMI). **Capitol 2916**

BAND—TIME TO KILL (3:24)

(Prod. Band) (Writer: Robertson) (Canaan, ASCAP)—Infectious rocker with another strong vocal workout offers much of the sales and chart potential of another "Up On Cripple Creek." Flip: "The Shape I'm In" (3:05) (Canaan, ASCAP). **Capitol 2870**

*DENNIS YOST & THE CLASSICS IV— WHERE DID ALL THE GOOD TIMES GO (2:34)

(Prod. Buddy Buie) (Writers: Buie-Cobb) (Low-Sal, BMI)—Winning rock ballad has all the ingredients to bring the group back to the Hot 100 with solid sales impact. Should prove a big one for them. Flip: (No Information Available). **Liberty 56200**

GLOBETROTTERS—GRAVY (3:19)

(Prod. Jeff Barry) (Writers: Clark-Baile-Williams) (Kirshner, BMI)—Backed by a tremendous promotion campaign and the new TV cartoon show,

based upon members of the Globetrotters, this driving rocker offers much of the sales potential of another Archies group. Strong debut. Flip: "Cheer Me Up" (2:22) (Kirshner, BMI). **Kirshner 5006**

PICKETTYWICH— (It's Like a) SAD OLD KINDA' MOVIE (3:09)

(Prod. John MacLeod) (Writers: MacLeod-Macauley) (January, BMI)—Group made a hefty chart dent with their "That Same Old Feeling" and this follow up, easy beat swinger, will fast top the sales and chart action of that recent hit. Flip: "Times" (2:40) (Welbeck, ASCAP). **Janus 130**

LOU CHRISTIE—GLORY RIVER (2:00)

(Prod. Stan Vincent) (Writers: Christie-Twyla) (Five Arts/Kama Sutra, BMI)—Christie made a heavy chart comeback with "I'm Gonna Make You Mine" and "Are You Getting Any Sunshine." This driving rock item offers all of that hit potential. Potent entry. Flip: "Indian Lady" (3:00) (Duckston/Kama Sutra, BMI). **Buddah 192**

TONY BURROWS— EVERY LITTLE MOVE SHE MAKES (2:47)

(Prod. Tony Macaulay) (Writer: Macaulay) (Macaulay, BMI)—Former lead of the Edison Lighthouse made a Hot 100 impact when he went solo with "Melanie Makes Me Smile." This compelling rock ballad will fast top that initial entry and climb right up the chart with heavy sales. Flip: (No Information Available). **Bell 912**

NEIGHBORHOOD—LAUGH (2:47)

(Prod. Jimmy Bryant) (Writers: Conrad-Williams) (Irving, BMI)—Group went right up the Hot 100 with their initial entry, "Big Yellow Taxi" and this easy swinger offers all of that chart and sales potency. This one can't miss. Flip: "Now's the Time For Love" (2:43) (Big Pumpkin/Coquette, BMI). **Big Tree 106**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JOE TEX—I'll Never Fall in Love Again (3:45) (Prod. Dave Crawford & Brad Shapiro) (Writers: Bacharach-David) (Blue Seas/Jac/Morris, ASCAP)—Tex adds his own special touch to this former hit for Dionne Warwick and he should win much airplay and sales with his clever new lyric interpretation. **Dial 4098**

***ROGER WILLIAMS—America the Beautiful (3:08)** (Prod. Tom Catalano) (Writer: Trad.) (Our Own Thing, ASCAP)—Williams' piano and orchestra, along with a full chorus make the traditional standard come to life and it could easily prove a left field winner. First rate programming item. **Kapp 2110**

***STEVE & EYDIE—Did You Give the World Some Love Today, Babe (3:03)** (Prod. Don Costa) (Writer: Martin) (Thursday/Norman-Leonard, BMI)/**For All We Know (2:55)** (Prod. Don Costa) (Writers: Wilson-James-Karlin) (Pamco, BMI)—Two equally good sides by the husband-wife duo and each is loaded with airplay and sales potential. First is an up-tempo rhythm item while the flip is a beautiful ballad from the current hit film "Lovers and Other Strangers." **RCA 74-0386**

ROBERT JOHN—When the Party Is Over (2:33) (Prod. George Tobin) (Writers: John-Gately) (Ensign, BMI)—Making his debut on A&M, the "If You Don't Want My Love" winner of the past returns with a solid rhythm ballad entry that should bring him back to the Hot 100 in a hurry. **A&M 1210**

BIRDS OF A FEATHER—Take Me to the Pilot (2:38) (Prod. Stuart Epps) (Writers: John-Taupin) (James, BMI)—The British group could easily prove a big item on this side of the Atlantic with this smooth rhythm ballad penned by the "Border Song" man, Elton John. **Page One 21034**

JIMMY CASTOR BUNCH—Bad (2:08) (Prod. Castor Pruitt Prod.) (Writers: Castor-Pruitt-Thomas-Gibson) (Jimpire, BMI)—That "Hey Leroy" man of the past snaps back with a raucous rocker that has a clever lyric and solid beat rhythm that is a sure bet for the charts. **Kinetic 6002**

GENE VINCENT—Sunshine (2:59) (Prod. Tom Ayres) (Writer: Newbury) (Acuff-Rose, BMI)—The Mickey Newbury rhythm material proves the perfect vehicle to bring the rock artist of the fifties back to the charts. Exceptional production work by Tom Ayres. **Kama Sutra 514**

***KEIR DULLEA—Butterflies Are Free (2:13)** (Prod. Neil Levenson & Hank Hunter) (Writer: Schwartz) (Sunbury, ASCAP)—The film star of the current Broadway comedy smash sings the title tune and offers much potential for middle of the road programmers with sales to follow. **Platypus 9100**

AZU-KOO KAZOO BAND—Kalamazoo Kazoo (2:09) (Prod. One Million B.C. Prod.) (Writer: Courtney) (Morris, ASCAP)—Clever and infectious novelty that could sneak through and prove a winner on the Hot 100 and Easy Listening charts. **Anderson 1002**

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

SONNY JAMES—ENDLESSLY (2:54)

(Prod. George Richey) (Writers: Otis Benton) (Meridian, BMI)—Fast paced rhythm item will spiral the Southern Gentleman right to the top once again. Top performance and material for the follow up to his No. 1 smash "Don't Keep Me Hangin' On." Flip: "Happy Memories" (2:41) (Marson, BMI). **Capitol 2914**

CONWAY TWITTY—FIFTEEN YEARS AGO (3:09)

(Writer: Smith) (Peach, SESAC)—His "Hello Darlin'," took him right to the No. 1 spot and this fine ballad with another winning performance will fast equal that success. Flip: "Up Comes the Bottle" (2:47) (Twitty Bird, BMI). **Decca 32742**

JERRY REED—AMOS MOSES (2:19)

(Prod. Chet Atkins) (Writer: Hubbard) (Vector, BMI)—With his "Georgia Sunshine" currently riding high on the chart, this cut from his album offers much the same potential, with pop appeal as well. Rhythm item, strong material penned by Jerry Hubbard. Flip: "The Preacher and the Bear" (2:40) (Vector, BMI). **RCA 47-9904**

MAC CURTIS—EARLY IN THE MORNING (2:37)

(Prod. Tommy Allsup) (Writers: Darin-Harris) (Post, ASCAP)—In his move to the label, Curtis comes up with a rhythm item loaded with top chart potential. Strong performance, with pop appeal as well. Flip: "When the Hurt Moves In" (2:35) (Window, BMI). **GRT 26**

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

MARY TAYLOR—I'm a Honky Tonk Girl (3:13) (Brazos Valley, BMI). **DOT 17356**

TOMMY OVERSTREET—If You're Looking For a Fool (2:32) (Crazy Cajun, BMI). **DOT 17357**

LINDA MEADORS—I'm Proud to Be a Woman (2:10) (Owepar, BMI). **MERCURY 73123**

TOMMY GRAHAM—Ode to Spade (2:06) (Applause, ASCAP). **PROLIF 1100**

CHARLIE STEWART—Who'd Lie on Johnny Cash (2:23) (Grandwealth/Le-Moyne, BMI). **SHOW LAND 71970**

SEABORN SMITH—A Notch Below the Poverty Class (3:12) (Goldmont, BMI). **COMET 1023**

TOP 20

SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO SOUL SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

BUDDY ACE—Do What You Think Is Best (2:50) (June 16/Su-Ma, BMI). **PAULA 336**

CHUCK JOHNSON—I Got It Bad (3:11) (Tune-Kel/Cooley, BMI). **ALON 240**

JOHN EDWARDS—There'll Never Be Another Woman (3:30) (Tee-Ninety/Cofam, BMI). **WEIS 3007**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

America The Beautiful by **ROGER WILLIAMS**

K 2110

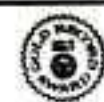
Produced by Tom Catalano



A DIVISION OF MCA INC.



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America
seal of certification as "million seller."
(Seal indicated by bullet.)

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	AIN'T NO MOUNTAIN HIGH ENOUGH 8	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
2	2	WAR 12	Edwin Starr (Norman Whitfield) Gordy 7101 (Motown)
3	3	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT 8	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
4	4	PATCHES 11	Clarence Carter (Rick Hall), Atlantic 2748
5	5	JULIE, DO YA LOVE ME 9	Bobby Sherman (Jackie Mills), Metromedia 194
6	12	CRACKLIN' ROSIE 6	Neil Diamond (Tom Catalano), Uni 55230
7	9	CANDIDA 10	Dawn (Tokens & Dave Appell), Bell 903
8	13	SNOWBIRD 11	Anne Murray (Brian Ahern), Capitol 2738
9	14	(I Know) I'M LOSING YOU 9	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
10	6	25 OR 6 TO 4 10	Chicago (James William Guercio), Columbia 4-45194
11	11	DON'T PLAY THAT SONG 8	Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751
12	17	GROOVY SITUATION 12	Gene Chandler (Gene Chandler), Mercury 73083
13	20	ALL RIGHT NOW 7	Free (Free & John Kelly), A&M 1206
14	15	I (Who Have Nothing) 6	Tom Jones (Peter Sullivan), Parrot 40051 (London)
15	7	IN THE SUMMERTIME 12	Mungo Jerry (Barry Murray), Janus 125
16	18	RUBBER DUCKIE 7	Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207
17	8	(They Long to Be) CLOSE TO YOU 15	Carpenters (Jack Daugherty), A&M 1183
18	39	GREEN-EYED LADY 7	Sugarloaf (Frank Slay), Liberty 56183
19	40	I'LL BE THERE 2	Jackson 5 (Hal Davis), Motown 1171
20	10	MAKE IT WITH YOU 16	Bread (David Gates), Elektra 45686
21	16	SPILL THE WINE 19	Eric Burdon & War (Jerry Goldstein), MGM 14118
22	27	NEANDERTHAL MAN 6	Hotlegs (Hotlegs Prod.), Capitol 2886
23	28	JOANNE 8	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
24	25	IT'S A SHAME 10	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
25	26	EXPRESS YOURSELF 7	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
26	35	INDIANA WANTS ME 4	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
27	30	LONG LONG TIME 7	Linda Ronstadt (Elliot Mazer), Capitol 2846
28	23	SOLITARY MAN 12	Neil Diamond (Jeff Barry-Elle Greenwich), Bang 578
29	36	LOLA 5	Kinks (Ray Davies), Reprise 0930
30	33	OUT IN THE COUNTRY 5	Three Dog Night (Richard Podolor), Dunhill 4250
31	31	CLOSER TO HOME 7	Grand Funk Railroad (Terry Knight), Capitol 2877
32	32	PEACE WILL COME (According to Plan) 6	Melanie (Peter Schekeryk), Buddah 186
33	34	LOOK WHAT THEY'VE DONE TO MY SONG MA 4	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
34	19	SIGNED, SEALED, DELIVERED (I'm Yours) 14	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	37	THAT'S WHERE I WENT WRONG 8	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
36	21	HAND ME DOWN WORLD 11	Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367
37	42	IT'S ONLY MAKE BELIEVE 4	Glen Campbell (Al DeLory), Capitol 2905
38	45	EL CONDOR PASA 3	Simon & Garfunkel (Simon, Garfunkel & Roy Halle), Columbia 4-45237
39	46	STILL WATER (Love) 5	Four Tops (Frank Wilson), Motown 1170
40	50	FIRE AND RAIN 3	James Taylor (Peter Asher), Warner Bros. 7423
41	29	EVERYBODY'S GOT THE RIGHT TO LOVE 11	Supremes (Frank Wilson), Motown 1167
42	65	WE'VE ONLY JUST BEGUN 3	Carpenters (Jack Daugherty), A&M 1217
43	52	SOMEBODY'S BEEN SLEEPING 4	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
44	64	STAND BY YOUR MAN 5	Candi Staton (Rick Hall), Fame 1472 (Capitol)
45	48	IF I DIDN'T CARE 6	Moments (Sylvia and N. Edmonds), Stang 5016 All Platinum
46	49	I STAND ACCUSED 5	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
47	43	SOUL SHAKE 7	Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756
48	38	EVERYTHING'S TUESDAY 9	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol)
49	53	SUNDAY MORNING COMING DOWN 5	Johnny Cash (Bob Johnston), Columbia 4-45211
50	63	DO WHAT YOU WANNA DO 6	Five Flights Up (John Florez), TA 202 (Bell)
51	57	AS THE YEARS GO BY 6	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
52	47	I'VE LOST YOU/ THE NEXT STEP IS LOVE 9	Elvis Presley, RCA Victor 47-9873
53	59	YELLOW RIVER 11	Christie (Mike Smith), Epic 5-10626 (Columbia)
54	55	MONGOOSE 8	Elephant's Memory (Ted Cooper), Metromedia 182
55	60	RIKI TIKI TAVI 6	Donovan (Donovan), Epic 5-10649 (Columbia)
56	51	RAINBOW 8	Marmalade (Junior Campbell), London 20059
57	66	WE CAN MAKE MUSIC 3	Tommy Roe (Steve Barri), ABC 11273
58	77	DEEPER & DEEPER 3	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
59	84	OUR HOUSE 2	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
60	68	FUNK #49 5	James Gang (Bill Szymczyk), ABC 11272
61	72	BABY, I NEED YOUR LOVING 6	O. C. Smith (Jerry Fuller), Columbia 4-45206
62	61	WHERE ARE YOU GOING TO MY LOVE 6	Brotherhood of Man (Tony Hiller), Deram 85065 (London)
63	56	ONLY YOU KNOW AND I KNOW 9	Dave Mason (Tommy LiPuma & Dave Mason), Blue Thumb 114
64	75	(Baby) TURN ME ON 4	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
65	67	I DO TAKE YOU 3	Three Degrees (Richard Barrett), Roulette 7088
66	71	FOR THE GOOD TIMES 5	Ray Price (Don Law Prod.), Columbia 4-45178
67	90	GOD, LOVE AND ROCK & ROLL 2	Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	73	GYPSY WOMAN 4	Brian Hyland (Del Shannon), UNI 55240
69	58	WE'RE ALL PLAYING IN THE SAME BAND 8	Bert Sommer (Artie Kornfield), Eleuthra 470 (Buddah)
70	54	ON THE BEACH 6	Fifth Dimension (Bones Howe), Bell 913
71	83	WHEN YOU GET RIGHT DOWN TO IT 2	Delfonics (Stan & Bell), Philly Groove 163 (Bell)
72	62	SCREAMING NIGHT HOG 6	Steppenwolf (Richard Podolor), Dunhill 4248
73	80	MONTEGO BAY 3	Bobby Bloom (Jeff Barry), MGM/L&R 157
74	81	I JUST WANNA KEEP IT TOGETHER 3	Paul Davis (Chips Moman), Bang 579
75	—	SEE ME, FEEL ME 1	Who (Kit Lambert), Decca 732729
76	94	SOMETHING 2	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698
77	89	COME ON AND SAY IT 2	Grass Roots (Steve Barri), Dunhill 4249
78	—	IT DON'T MATTER TO ME 1	Bread (Bread), Elektra 45701
79	79	STAY AWAY FROM ME (I Love You Too Much) 6	Major Lance (Curtis Mayfield), Curtom 1953 (Buddah)
80	74	WE CAN MAKE IT BABY 6	Originals (Marvin Gaye), Soul 35074 (Motown)
81	86	HOLY MAN 2	Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169
82	95	LOVE UPRISING 2	Otis Leaville (Willie Henderson), Dakar 630 (Atlantic)
83	—	ENGINE NUMBER 9 1	Wilson Pickett (Staff), Atlantic 2766
84	96	AND THE GRASS WON'T PAY NO MIND 2	Mark Lindsay (Jerry Fuller), Columbia 4-45229
85	85	GREENWOOD MISSISSIPPI 4	Little Richard (Little Richard), Reprise 0942
86	—	LOVIN' YOU BABY 1	White Plains (Roger Greenaway), Deram 85066 (London)
87	98	LOVING YOU IS A NATURAL THING 3	Ronnie Milsap (Chips Moman), Chips 2889 (Capitol)
88	88	GEORGIA TOOK HER BACK 2	R. B. Greaves (Ahmet Ertegun), Atco 6778
89	87	I HAVE LEARNED TO DO WITHOUT YOU 4	Mavis Staples (Don Davis), Volt 4044
90	—	OUR WORLD 1	Blue Mink (Blue Mink & Roger Quastad), Philips 40686 (Mercury)
91	91	IT'S SO NICE 5	Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187
92	92	SEEMS LIKE I GOTTA DO WRONG 2	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
93	93	BORDER SONG 5	Elton John (Gus Dudgeon), UNI 55246
94	99	STONED COWBOY 2	Fantasy (Bennett & Bennett), Liberty 56190
95	—	GAS LAMPS AND CLAY 1	Blue Image (Richard Podolor), Atco 6777
96	—	JUST LET IT COME 1	"Alive and Kicking" (Bob King), Roulette 7087
97	—	FUNKY MAN 1	Kool & the Gang (Gene Redd), De-Lite 534
98	—	BABY DON'T TAKE YOUR LOVE 1	Faith, Hope & Charity (Van McCoy & Joe Cobb), Maxwell 808 (CGC)
99	—	SWEETHEART 1	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
100	100	ALONE AGAIN OR 3	Love (Arthur Lee With Bruce Botnick), Elektra 45700

HOT 100 A TO Z—(Publisher-Licensee)

Ain't No Mountain High Enough (Jobete, BMI) ... 1	Everybody's Got the Right to Love (Think Stallman, BMI) ... 41	I Stand Accused (Curtom/Johnny, BMI) ... 46	Make It With You (Screen Gems-Columbia, BMI) ... 20	Somebody's Been Sleeping (Gold Forever, BMI) ... 43
All Right Now (Irving, BMI) ... 13	Everything's Tuesday (Gold Forever, BMI) ... 48	I'll Be There (Jobete, BMI) ... 19	MongOOSE (Pocket Full of Tunes, BMI) ... 54	Something (Harrisons, BMI) ... 76
Alone Again Or (Peer International, BMI) ... 100	Express Yourself (Warner-Tamela, BMI) ... 25	Indiana Wants Me (Jobete, BMI) ... 26	Montego Bay (Unas/Chesapeake, BMI) ... 73	Soul Shave (Singleton, BMI) ... 47
And the Grass Won't Pay No Mind (Stonebridge, ASCAP) ... 84	For the Good Times (Buckhorn, BMI) ... 66	If I Didn't Care (Whale, ASCAP) ... 45	Neanderthal Man (Francis, Day & Hunter, ASCAP) ... 22	Spill the Wine (Far Out, ASCAP) ... 21
As the Years Go By (Makhe/Blackwood, BMI) ... 51	Fire and Rain (Blackwood/Country Road, BMI) ... 40	If Don't Matter to Me (Screen Gems-Columbia, BMI) ... 15	On the Beach (Fifth Star, BMI) ... 70	Stand By Your Man (Gallico, BMI) ... 44
Baby Don't Take Your Love (McCoy/Nef, BMI) ... 98	Funk #49 (Pamco/Home Made, BMI) ... 60	It's a Shame (Jobete, BMI) ... 24	Only You Know and I Know (Hanson/Roccoco, BMI) ... 43	Stay Away From Me (I Love You Too Much) (Camad, BMI) ... 79
Baby, I Need Your Loving (Jobete, BMI) ... 61	Funky Man (Stephany-Delightful, BMI) ... 97	It's Only Make Believe (Marlette, BMI) ... 37	Our House (Giving Room, BMI) ... 59	Still Water (Love) (Jobete, BMI) ... 39
(Baby) Turn On to Me (Camad, BMI) ... 64	Gas Lamps and Clay (Portofino, ASCAP) ... 95	It's So Nice (Pasa Alza, BMI) ... 37	Our World (M.C.P.S., Ltd., BMI) ... 90	Stoned Cowboy (Unart, BMI) ... 94
Border Song (James, BMI) ... 93	Georgia Took Her Back (Cuddles/Catillon, BMI) ... 88	I've Lost You/The Next Step Is Love (Gladys, ASCAP/Gladys, ASCAP) ... 52	Out in the Country (Irving, BMI) ... 30	Sunday Morning Coming Down (Combine, BMI) ... 49
Candida (Jillbern/Pocketfull of Tunes, BMI) ... 7	God, Love and Rock & Roll (Bridgeport, BMI) ... 67	Joanne (Screen Gems-Columbia, BMI) ... 23	Patches (Gold Forever, BMI) ... 4	Sweetheart (Cassero, BMI) ... 99
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 37	Green-Eyed Lady (Claridge, ASCAP) ... 18	Julie, Do Ya Love Me (Lucas/Sequel, BMI) ... 5	Peace Will Come (According to Plan) (Kama Ripa/Amelanie, ASCAP) ... 32	That's Where I Went Wrong (Gene Flier, BMI) ... 35
Closer to Home (Storybook, BMI) ... 11	Groovy Situation (Cachand/Patch, BMI) ... 85	Just Let It Come (Big Seven, BMI) ... 96	Rainbow (Norma, BMI) ... 56	25 or 6 to 4 (Aurelius, BMI) ... 10
Come On and Say It (Trousdale/Brother Duck, BMI) ... 77	Gypsy Woman (Curtom, BMI) ... 48	Long as I Can See the Light (Jondora, BMI) ... 3	Riki Tiki Tavi (Peer Int'l, BMI) ... 75	War (Jobete, BMI) ... 2
Cracklin' Rosie (Prophet, ASCAP) ... 6	Hand Me Down World (Dunbar, BMI) ... 36	Long Long Time (MCA, ASCAP) ... 27	Rubber Duckie (Festival Attraction, ASCAP) ... 16	We Can Make It Baby (Jobete, BMI) ... 80
Deeper & Deeper (Gold Forever, BMI) ... 50	Lookin' Out My Back Door (Jondora, BMI) ... 31	Look What They've Done to My Song Ma (Kama Ripa/Amelanie, ASCAP) ... 33	Screaming Night Hog (Trousdale, BMI) ... 72	We're All Playing in the Same Band (Lovlin/Magdalena, BMI) ... 69
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 58	I Do Take You (Planetary/Make, ASCAP) ... 65	Love (Van Winkle, BMI) ... 86	See Me, Feel Me (Track, BMI) ... 75	We've Only Just Begun (Irving, BMI) ... 42
Don't Play That Song (Progressive, BMI) ... 11	I Have Learned to Do Without You (Groovesville, BMI) ... 89	Love (Van Winkle, BMI) ... 86	Seems Like I Gotta Do Wrong (Raker, BMI) ... 72	When You Get Right Down to It (Screen Gems-Columbia, BMI) ... 71
El Condor Pasa (Charing Cross, BMI) ... 38	I Just Wanna Keep It Together (Web IV, BMI) ... 74	Love (Van Winkle, BMI) ... 86	Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI) ... 34	Where Are You Going to My Love (Blackwood, BMI) ... 62
Engine Number 9 (Assorted, BMI) ... 83		Love (Van Winkle, BMI) ... 86	Snowbird (Beckwood, BMI) ... 8	Yellow River (Norma, BMI) ... 53

FOUR TOPS



"Still Water (Love)"

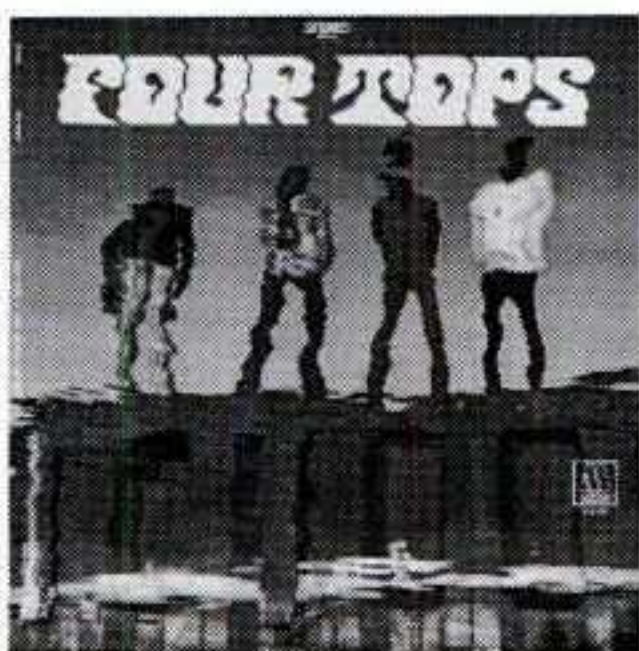


M-1170

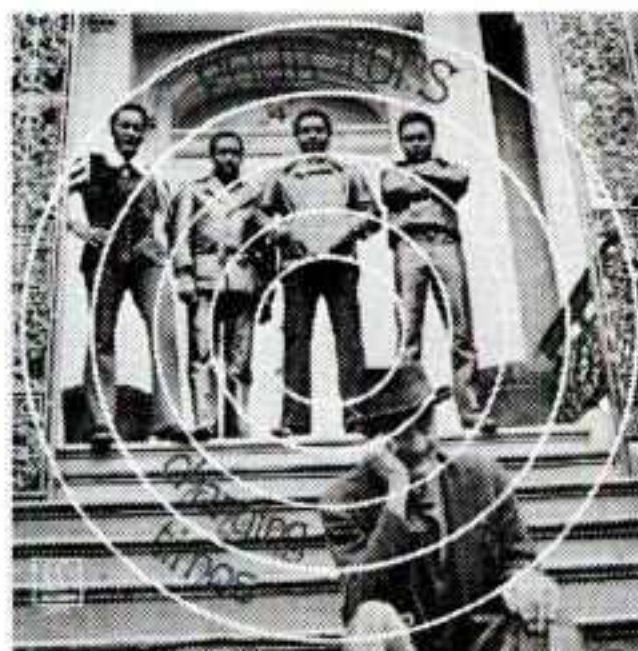
There's nothing still about these waters.

On a rising tide of chart action and sales the Four Tops latest hit "Still Water (Love)" (M-1170) swells to it's highest ebb. It flows from their album "Still Waters Run Deep."

The Four Tops . . . Riding the crest of sound success.



Contains the hit single—
"Still Water (Love)" MS704



A new LP release
MS721



STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	10
2	2	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	17
3	3	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	4
4	4	WHO Tommy Decca DXSW 7205	54
5	5	CHICAGO Columbia KGP 24	33
6	7	BAND Stage Fright Capitol ST 425	4
7	9	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	12
8	6	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	11
★	12	MOODY BLUES A Question of Balance Threshold THS 3 (London)	3
10	10	NEIL DIAMOND Gold Uni 73084	6
★	14	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	29
12	13	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	12
★	34	NEIL YOUNG After the Gold Rush Reprise RS 6383	2
14	8	WHO Live at Leeds Decca DL 79175	18
15	11	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	26
16	16	DOORS Absolutely Live Elektra EKS 9002	8
★	22	IRON BUTTERFLY Metamorphosis Atco SD 33-339	5
18	19	RARE EARTH Ecology Rare Earth RS 514 (Motown)	12
19	18	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	24
20	15	BREAD On the Waters Elektra EKS 74076	8
21	21	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	6
22	20	DIANA ROSS Motown MS 711	12
23	17	JACKSON 5 ABC Motown MS 709	17
★	—	JACKSON 5 Third Album Motown MS 718	1
25	26	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	5
26	28	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	10
★	32	JAMES GANG Rides Again ABC ABCS 711	10
28	27	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	6
★	74	FREE Fire & Water A&M SP 4268	4
★	60	CARPENTERS Close to You A&M SP 4271	2
★	37	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	3
★	41	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	3
33	24	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	18
34	23	ERIC BURDON DECLARES WAR MGM SE 4663	20
35	35	BUDDY MILES Them Changes Mercury SR 61280	13

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	33	ERIC CLAPTON Atco SD 33-329	10
★	53	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	2
★	—	MELANIE Leftover Wine Buddah BDS 5066	1
39	42	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	22
40	31	STEVE MILLER BAND Number 5 Capitol SKAO 436	10
41	30	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	14
42	44	BOB DYLAN Self-Portrait Columbia C2X 30050	13
43	29	THE LAST POETS Douglas 3	15
44	39	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	42
45	45	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	47
★	52	FOUR TOPS Still Waters Run Deep Motown MS 704	25
★	63	SUGARLOAF Liberty LST 7640	7
48	25	PAUL McCARTNEY McCartney Apple STA0 3363 (Capitol)	21
49	50	DAVE MASON Alone Together Blue Thumb BTS 19	13
50	54	ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362	15
51	30	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	11
52	48	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	15
★	64	ROBERTA FLACK Chapter Two Atlantic SD 1569	5
54	51	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	12
★	71	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	6
56	59	STEPPENWOLF Live Dunhill DSD 50075	24
57	58	CACTUS Atco SD 33-340	10
58	61	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	33
59	55	MELANIE Candles in the Rain Buddah BDS 5060	21
60	36	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	20
61	67	CHICAGO TRANSIT AUTHORITY Columbia GP 8	72
★	—	CLARENCE CARTER Patches Atlantic SD 8267	1
63	65	LEE MICHAELS Barrel A&M SP 4249	9
64	62	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	4
65	66	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	6
66	68	ROD STEWART Gasoline Alley Mercury SR 61264	15
67	75	DELPHONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	7
68	70	TOM JONES Tom Parrot PAS 71037 (London)	21
69	43	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STA0 472	22
70	73	MUNGO JERRY Janus JXS 7000	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	72	EDWIN STARR War & Peace Gordy GS 948 (Motown)	4
72	46	HOT TUNA RCA Victor LSP 4353	11
73	40	JETHRO TULL Benefit Reprise RS 6400	21
74	77	MILES DAVIS Bitches Brew Columbia GP 26	20
75	76	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	26
★	94	CANNED HEAT Future Blues Liberty LST 11002	3
77	80	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	56
78	81	ORSON WELLES The Begatting of the President Mediarts 41-2	6
79	47	DONOVAN Open Road Epic E 30125 (Columbia)	11
80	57	MOUNTAIN Climbing Windfall 4501 (Bell)	29
81	82	QUINCY JONES Gula Matari A&M SP 3030	4
82	90	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	25
83	86	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	25
84	85	MARK LINDSAY Silver Bird Columbia C 30111	4
85	56	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	12
86	89	GUESS WHO American Woman RCA Victor LSP 4266	33
★	99	JOE COCKER! A&M SP 4224	45
88	93	LED ZEPPELIN II Atlantic SD 8236	47
89	91	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	44
90	92	NEIL DIAMOND Shilo Bang 221	3
91	84	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	7
★	102	SANTANA Columbia CS 9781	55
93	78	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	35
94	49	PROCOL HARUM Home A&M SP 4261	12
★	116	SOUNDTRACK Strawberry Statement MGM 25E 14 ST	3
96	69	MERLE HAGGARD & THE STRANGERS 10 Fightin' Side of Me Capitol ST 451	10
97	97	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	3
98	103	CROSBY/STILLS/NASH Atlantic SD 8229	66
99	87	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	31
100	101	CHARLEY PRIDE Best of RCA Victor LSP 4223	48
101	98	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	9
102	105	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	113
103	79	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	75
104	104	SANDPIPER Come Saturday Morning A&M SP 4262	7
105	108	BEATLES Abbey Road Apple SO 383 (Capitol)	50

(Continued on page 80)

TOP 100

Billboard

Compiled from National Retail
Stores by the Music Popularity
Chart Department and the
Record Market Research
Department of Billboard.

HARMONY'S ANSWER TO BARGAIN RECORDS THAT DON'T EARN THE SPACE THEY TAKE UP ON YOUR RACK.

Most bargain records bring in too little profit to make them worth the valuable space they take up on your rack.

That's why Harmony is introducing the new Headliner Series. The \$2.98* bargain.

Albums in the Headliner Series will feature some of the best-selling names on Columbia. They've got covers and liners designed and written by Columbia people. And they're pressed under the same rigid quality-controlled conditions as \$5.98* Columbia albums.

Initial response to the Harmony Headliners has been excellent. Customers are delighted by the \$2.98* value. And outlets that have had difficulty running a profitable bargain counter will be running one soon.

Stock up on the Harmony Headliners. Our first releases are available now and more are on the way.

JOHNNY CASH THE WALLS OF A PRISON

INCLUDING:
GUESS THINGS
HAPPEN THAT WAY
WHEN IT'S
SPRINGTIME
IN ALASKA
CLEMENTINE
THE GREAT
SPECKLE BIRD
THE BALLAD OF
BOOT HILL

KH 30138

Andy Williams

including:
The Hawaiian Wedding Song/It's All In The Game
Are You Sincere?/Unchained Melody/Lonely Street

KH 30133

Johnny Mathis

including:
A Lovely Way To
Spend An Evening
Where Are You?
I'm In The
Mood For Love
Don't Blame Me
Love Me As If
There Were No
Tomorrow

KH 30017

RAY CONNIFF His Orchestra & Chorus

The Impossible Dream

including:
Younger Than Springtime/Hello Young Lovers
Favorite Love Theme
From Tchaikovsky's Romeo And Juliet
Love Letters/To My Love

KH 30134

SHOWTIME THE BEST OF BROADWAY

INCLUDING:
JOEL GREY—"Cabaret"
ANGELA LANSBURY—"Dear World"
BARBRA STREISAND—"Miss Marmelstein"
CAROL LAWRENCE And LARRY KERT—"Tonight"
ETHEL MERMAN
"Everything's Coming Up Roses"

KH 30132

Tammy Wynette

INCLUDING:
SEND ME NO ROSES
LONELY STREET
YOU'LL NEVER
WALK ALONE
MY ARMS STAY
OPEN LATE
I'LL SEE HIM
THROUGH

KH 30096

Harmony Headliner Series, the \$2.98* bargain. A product of Columbia Records

Billboard **TOP LP's**

• Continued from page 78

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	106	B. J. THOMAS	Raindrops Keep Fallin' on My Head Scepter SP5 580	39
107	112	BEATLES	Hey Jude Apple SW 385 (Capitol)	28
108	111	THE JIM NABORS HOUR	Columbia CS 1020	14
109	88	DIONNE WARWICK	I'll Never Fall in Love Again Scepter SP5 581	22
110	96	TEN YEARS AFTER	Cricklewood Green Deram DES 18038 (London)	24
111	119	FIFTH DIMENSION	Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	70
112	120	BLOOD, SWEAT & TEARS	Columbia CS 9720	87
113	118	IRON BUTTERFLY	In-a-Gadda-Da-Vida Atco SD 33-250	115
114	114	AL KOOPER	Easy Does It Columbia C 30031	2
115	109	JOHN B. SEBASTIAN	Reprise RS 6379/MGM SE 4654	27
116	117	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	49
★	—	TEMPTATIONS	Greatest Hits, Vol. II Gordy GS 954	1
118	107	ASSOCIATION LIVE	Warner Bros. 2WS 1868	11
119	110	RAY STEVENS	Everything Is Beautiful Barnaby 212 35005 (Columbia)	16
120	123	CHARLES EARLAND	Black Talk Prestige PR 7758	12
121	121	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	44
122	126	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	55
123	128	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	56
124	132	BLACK SABBATH	Warner Bros. WS 1871	5
125	95	IT'S A BEAUTIFUL DAY	Marrying Maiden Columbia CS 1058	13
126	127	BOB McGRATH	From Sesame Street Affinity A 1001S (Stereo Dimension)	7
127	122	JOHNNY CASH	World of Columbia GP 29	17
128	130	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	42
129	129	IRON BUTTERFLY	Live Atco SD 33-318	19
130	136	POCO	Epic BN 26522 (Columbia)	17
131	100	JOHNNY RIVERS	Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	8
132	113	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	64
133	140	JAMES BROWN	Get Up I Feel Like Being a Sex Machine King 7-1115	3
134	125	MICHAEL PARKS	Long Lonesome Highway MGM SE 4662	19
135	131	FIFTH DIMENSION	Portrait Bell 6045	21
136	138	SUPREMES	Right On Motown MS 705	17
★	160	RAY PRICE	For the Good Times Columbia C 30106	3
138	135	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	69

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	142	SIMON & GARFUNKEL	Sounds of Silence Columbia CS 9269	125
140	144	LETTERMEN	Reflections Capitol ST 496	4
141	141	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	64
142	147	SOUNDTRACK	On a Clear Day You Can See Forever Columbia S 30086	10
143	83	CONWAY TWITTY	Hello Darlin' Decca DL 75209	13
144	146	BEST OF THE YOUNGBLOODS	RCA Victor LSP 4399	4
145	145	JOSE FELICIANO	Fireworks RCA Victor LSP 4370	18
146	134	ANDY WILLIAMS	Raindrops Keep Fallin' on My Head Columbia CS 9896	16
147	151	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	46
148	148	JOE SOUTH'S GREATEST HITS	Capitol ST 450	3
149	124	JIM NABORS	Everything Is Beautiful Columbia C 30129	4
150	115	FIFTH DIMENSION	July 5th Album Soul City SCS 33901 (Liberty/United Artists)	7
151	153	LIVINGSTON TAYLOR	Capricorn 33-334 (Atlantic/Atco)	10
152	154	CREEDENCE CLEARWATER REVIVAL	Bayou Country Fantasy 8387	85
153	156	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	13
154	150	SOUNDTRACK	M*A*S*H Columbia OS 3520	12
155	158	ENGELBERT HUMPERDINCK	Parrot PAS 71031 (London)	39
156	157	RAY CONNIF	Bridge Over Troubled Water Columbia CS 1022	23
157	139	HERB ALPERT & THE TIJUANA BRASS	Greatest Hits A&M SP 4245	28
★	—	JOHNNY WINTER	And Columbia C 30221	1
159	164	TOMMY JAMES & THE SHONDELLS	Best of Roulette SR 42040	36
160	137	ARCHIES	Sunshine Kirshner KES 107 (RCA)	3
161	167	JOHN MAYALL	Turning Point Polydor 24-4004	54
★	—	BEACH BOYS	Sunflower Brother/Reprise RS 6382	1
163	165	MERLE HAGGARD	Okie From Muskogee Capitol ST 384	36
★	198	DEEP PURPLE	In Rock Warner Bros. WS 1877	3
★	183	BILL COSBY	"Live" Madison Square Garden Center Uni 73082	3
166	133	MOODY BLUES	To Our Children's Children's Children Threshold THS 1 (London)	38
167	149	GRAND FUNK RAILROAD	On Time Capitol ST 307	51
168	163	IT'S A BEAUTIFUL DAY	Columbia CS 9768	68
169	173	NEIL DIAMOND	Touching You, Touching Me Uni 73071	42
★	—	DAVID HOUSTON	Wonders of the Wine Epic E 30108	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	169	SOUNDTRACK	2001: A Space Odyssey MGM SIE ST 13	115
172	174	JOHNNY CASH	At San Quentin Columbia CS 9827	65
173	178	EL CHICANO	Viva Tirado Kapp KS 3632	16
174	155	SOUNDTRACK	Funny Girl Columbia BOS 3320	105
175	175	FREDDY ROBINSON	The Coming of Atlantis Pacific Jazz ST 20162 (Liberty/United Artists)	2
176	179	JOHNNY CASH	At Folsom Prison Columbia CS 9639	120
★	199	O. C. SMITH	Greatest Hits Columbia C 30227	2
178	182	ROY CLARK	I Never Picked Cotton Dot DLP 25980 (Paramount)	5
179	177	GLEN CAMPBELL	Oh Happy Day Capitol ST 443	19
★	196	ROD MCKUEN	Greatest Hits, Vol. 2 Warner Bros. WB 2560	2
181	185	STEPPENWOLF	Monster Dunhill DS 50066	46
182	181	JOHNNY MATHIS	Raindrops Keep Fallin' on My Head Columbia CS 1005	26
183	186	TAMMY WYNETTE	Greatest Hits Epic BN 26486 (Columbia)	56
184	195	PAUL MAURIAT	Gone Is Love Philips PHS 600-345 (Mercury)	2
185	191	FIRESIGN THEATER	Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	2
186	159	BLUES IMAGE	Open Atco SD 33-317	12
187	168	BROTHERHOOD OF MAN	United We Stand Deram DES 18046 (London)	8
188	192	LOVE	Revisited Elektra EKS 74058	4
189	161	KENNY ROGERS & THE FIRST EDITION	Something's Burning Reprise RS 6385	24
190	—	SUSAN RAYE	One Night Stand Capitol ST 543	1
191	—	SAN SEBASTIAN STRINGS	Soft Sea Warner Bros. WS 1839	1
192	194	RAY CHARLES	Love Country Style ABC ABCS 707	4
193	188	MAVIS STAPLES	Only for the Lonely Volt VOS 6010	3
194	—	CANNONBALL ADDERLEY QUINTET & ORCH.	Experience, Tensity, Dialogues Capitol ST 484	1
195	—	RAY CONNIF	In Concert Columbia C 30122	1
196	200	BUCK OWENS	Kansas City Song Capitol ST 476	2
197	197	SONNY JAMES	My Love/Don't Keep Me Hangin' On Capitol ST 478	2
198	—	MOTHERS OF INVENTION	Weasels Ripped My Flesh Bizarre/Reprise MS 2028	1
199	—	THIS IS HENRY MANCINI	RCA Victor VPS 6029	1
200	—	NICE	Five Bridges Mercury SR 61295	3

TOP LP's

A-Z (LISTED BY ARTIST)

Cannonball Adderley Quintet & Orch.	194
Herb Alpert & the Tijuana Brass	157
Archies	160
Association	108
Burt Bacharach	87, 123
Band	6
Beach Boys	162
Beatles	33, 105, 107
Black Sabbath	124
Blood, Sweat & Tears	8, 112
Blues Image	186
Bread	20
Brotherhood of Man	181
James Brown	20, 133
Eric Burdon & War	34
Cactus	57
Glen Campbell	179
Canned Heat	76
Carpenters	30
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MUSIC FROM BIG PORK



SILK PURSE

10 prime cuts from the loin that
gave us "Long, Long Time"
(Sugar cured by sweet Linda)

LINDA RONSTADT

Produced by Elliot Mazer
ST-407

TOMORROW

By ED OCHS

I WAS THINKING of calling Crippled Paddy Sanders when this knock on my door. "How's the music business!" he yodeled, boasting like a wonderful Jewish shopkeeper. Open all day seven days a week fifty-two weeks a year. "I know what you mean," he said, part-Irish part-Yankee he is, reading my eyes sympathetically. And already into the hall and past the kitchen: "Business is business." Is business, I added inside. In his mind, he mournfully, greedily fingered the coin of the realm, fed the inanimate bread into the machine, a metallic ring—ca-ching! It takes up all your time, too busy. Why weren't you there Saturday morning? I was 10 minutes late. For you, from my record rack, Roberta Flack. That's the trouble, figured Crippled Paddy Sanders. We could be standing on this corner all night. Take the long shots.

★ ★ ★

HE TOLD ME he found himself sitting in a White Tower, bright burger grease and all. Afghanistanian women blues, no address, no word. Two guys next to him were talking about being tied up and raped by two girls. At table behind him, beery Irishman and his wife, actually his wife, was breaking complaints over his head. Loudly, she insisted, hammered, Frank Sinatra's sex life came up. "You're no good," she seemed to be saying, pitting him under vicious pressure. Angry scales. All music when you come to think of it. Numbers, steamed. Vibrations: chords. You can do anything you like with figures, juggle them. Always first find this equal to that, the politics of symmetry. Then hear the words, listen sharp, not to the sound it makes, drop the coin right into the slot. A drunken bum came up to him and called him a drunken bum, a friend moved to California, business is business. I'm glad he's gone, he mused, and you think you were listening to reason. He looked into the corner, where in his house, his guitar gently weeps, he's playing right now. Improvise.

★ ★ ★

SUMMER ENDS here, drifting off breathless like a boat cut loose from its moorings. In and out of the hands of tides, over deep water, through the disguise of night. Narrowing to escape, a shrinking vision of summer, falling away with all the inertia inherent in organic life. A callous. Is it not all music? Yet it does not bear listening easily, smashing into my peace like a rock thrown through a plate glass window, a cold following wind close behind.

Media's Sherman Getting 'Bran' New Pitch Via Cereals

NEW YORK—Bobby Sherman of Metromedia Records, one of the industry's hottest artists, will be the focus of a General Foods record promotion involving some 30 million boxes of Honeycomb and Raisin Bran, two Post cereals.

Tommy Noonan, general manager of Metromedia Records, said the promotion will kick off Oct. 1 and goes through December. A free 33 1/3 r.p.m. single will be on the back of each cereal box. Eight different tunes will be involved and Sherman fans will be encouraged to buy other boxes of cereal in order to collect all eight. There will be a premium album offer on each box where fans can write in and buy a special album, featuring tunes from Sherman's first two Metromedia LP's, for \$1.50 and two box tops.

Each cereal box also informs

purchasers that the new Sherman album "With Love, Bobby" is available in their local store.

The deal was negotiated by Jay Morgenstern of Metromedia with Jeff Taseltiner of General Foods.

Sherman has had four gold disk singles and two gold albums in a year and a half with Metromedia Records. The promotion is being supported by five-foot window display and in-store displays in supermarkets from coast to coast. In addition, General Foods is buying time on key Top 40 radio stations and various TV stations to advertise the promotion. Sherman is cutting his own minute TV spot for the campaign. National consumer magazine advertising will also be used.

Gold Awards

Clarence Carter's record of "Patches" was certified as a million-seller by the RIAA. This marks the third million-seller for Carter on Atlantic Records.

Scepter Meet Draws

• Continued from page 4

Gene Chandler, Don Carter, Lester Collins, Barry Resnick (New York), Tony Richland, Jan Basham (Los Angeles), Pete Nashick (Miami), Stan Daniels (Memphis), Jack Wellman (Philadelphia), Jerry Geller, Gaylen Adams (Atlanta).

NARAS PROBES STATE OF JAZZ

NEW YORK — The New York chapter of NARAS will probe the state of jazz on records at the season's first membership meeting Tuesday (29) in Studio A of RCA Records at 110 West 44th Street.

Titled "The State of Jazz on Records," the session will present moderator Billy Taylor and a six-man panel, which at press time, included Chico Hamilton, John Lewis and Marian McPartland, representing the musicians, and John Hammond, Bob Thiele, and Joel Dorn, representing the producer's point of view.



ROCCO LAGINESTRA, right, RCA Records president, welcomes Ken Glancy to the RCA fold at the company's London offices. Glancy was recently appointed Managing Director, the Record Division of RCA Ltd.



GUIDING THE NEW IBM 360 computer through its paces to track down royalty statements for a particular song are John A. Peterson, right, treasurer of the Peer-Southern Organization, and Jorge Barriga, data processing manager.

Computer Eases Copyright Load for Peer-Southern

• Continued from page 1

counting. The publishing firm's world headquarters in New York have a central contract file housing over two million pages of documents relating to nearly 100,000 titles. A recent addition is a microfilm unit which reduces the volume of past data to manageable proportions and facilitates instant retrieval of salient documents. Standardized information is disseminated to all 23 foreign branches rapidly with the aid of a high speed Xerox.

The most important aspect of the firm's data processing, from the technical viewpoint, is that all branches have adopted a uniform code system designed by Israel Diamond, corporate systems coordinator, allowing direct interchange of machine sensible data. Last week, the firm's New York headquarters began operation of their new IBM 360 computer, which is the heart of the disk-oriented information network. During the past month the Peer-Southern London office has installed an IBM system utilizing the uniform code as part of its file structure. The Mexican branches (PHAM and EMMI) have contracted for the installation of a Bull/GE 55 computer system scheduled for delivery before the end of the year. Each of these systems will soon be "talking" with each other via magnetic or computer tape, eliminating the need for re-creating the same information clerically in each of the data processing centers.

When the system is in full operation, Peer-Southern may consider providing royalty services to less sophisticated publishing houses.

Ralph Peer II said: "Aside

from the criteria of speed and efficiency, an essential goal of this computerized program is that the flexibility and humaneness that is so much a part of our global operation be maintained. It is for this reason that our system has been brought into being by our own staff who have many years of experience in musical accounting and who have been retrained in the latest computer techniques. The early indicators are that this goal has been achieved through our in-house approach."

Lighthouse, Fusco Label

NEW YORK—A new record label, as yet unnamed, will be produced jointly by Vincent Fusco and Lighthouse. Distribution negotiations for the new label are now under way between the new company and four British labels, Island, Chrysalis, Philips and Track. In Japan, Novico and CBS are bidding for rights.

A special Christmas release by Lighthouse will inaugurate the label, followed by albums from Salvage, a Detroit group, to be produced by Catfish leader Bob Hodge, and by Mud Flat. A second Lighthouse album, with live cuts, is planned for next year.

Lighthouse, which has terminated its tie with RCA Records, is on an extended tour of the U.S. and Canada.

Executive Turntable

• Continued from page 6

training products group. . . Mike Reago named area supervisor for six Southern California counties, consumer equipment division, Ampex Corp. He was previously national marketing manager, AGS of Canada Ltd., Montreal. . . Varley Smith has been appointed international merchandising director of Capitol Records. . . Capitol's realignment of its financial department includes Robert B. Jackson has been named assistant to the vice president, finance, Charles P. Fitzgerald named treasurer, Edward C. Khoury appointed controller, William K. Minea named general auditor, Michael J. Newman appointed assistant controller, and James R. Cavanaugh appointed assistant controller.

★ ★ ★

Ted Trotman has been appointed director of administration and finance, international division, of Capitol Records. He succeeds Robert Winning, who resigned.

Wallerstein: Began in Sales

• Continued from page 10

for General Electric. Bachman, in conjunction with Peter Goldmark of the CBS laboratories, did the major part of the technical work in developing the variable pitch micro-groove system and the hot stylus, which enabled Columbia to make the transfers from the safeties with minimum distortion and minimum surface noise. When the LP was launched in 1948, Columbia had a huge catalog to go with and it was all of three years before RCA came out with its LP, enabling Columbia to secure an even larger share of the classical market and the pop album market.

Top Producer

Ted had envisioned Columbia as not only the leading record maker in the business but also as the top producer of record equipment, but he was dissuaded in his latter desire and the huge King's Mill plant was sold at an enormous profit soon after it was bought. In 1950, he was replaced as president by Frank White, an official of the Mutual Broadcasting System and Wallerstein became a restless chairman of the board, a post which he gave up in 1951. After a brief period as president at Everest Records, he became consultant to Kapp Records, but by this time his heart was no longer in it.

He was an incredibly efficient and dynamic executive—always the innovator and always ahead of his time. Columbia has been tremendously lucky in having Goddard Lieberson and Clive Davis to continue the innovator tradition Wallerstein established in his 12-year reign. I want to give this belated salute to a truly great man, who died Sept. 1 in a nursing home in Florida, leaving his wife, Helen, and two sons, Dr. David Wallerstein and Perry, a student at the General Theological Seminary (Episcopal) in Cambridge, and his daughter, Jane, wife of Columbia's Charlie Schicke.

Here are
5
 winners...
 (chessmates!)



BLACK MERDA

BLACK MERDA
 CHESS LPS-1551



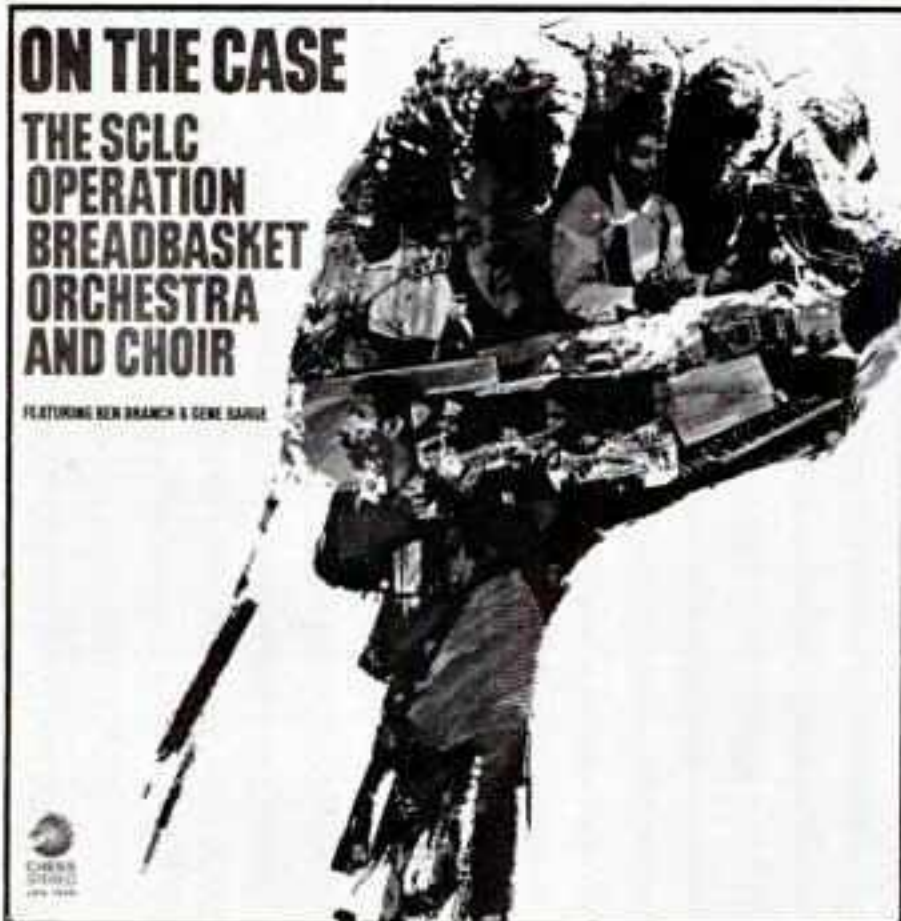
HOT WHEELS STAN FARLOW



HOT WHEELS/STAN FARLOW
 CHECKER LPS-3015



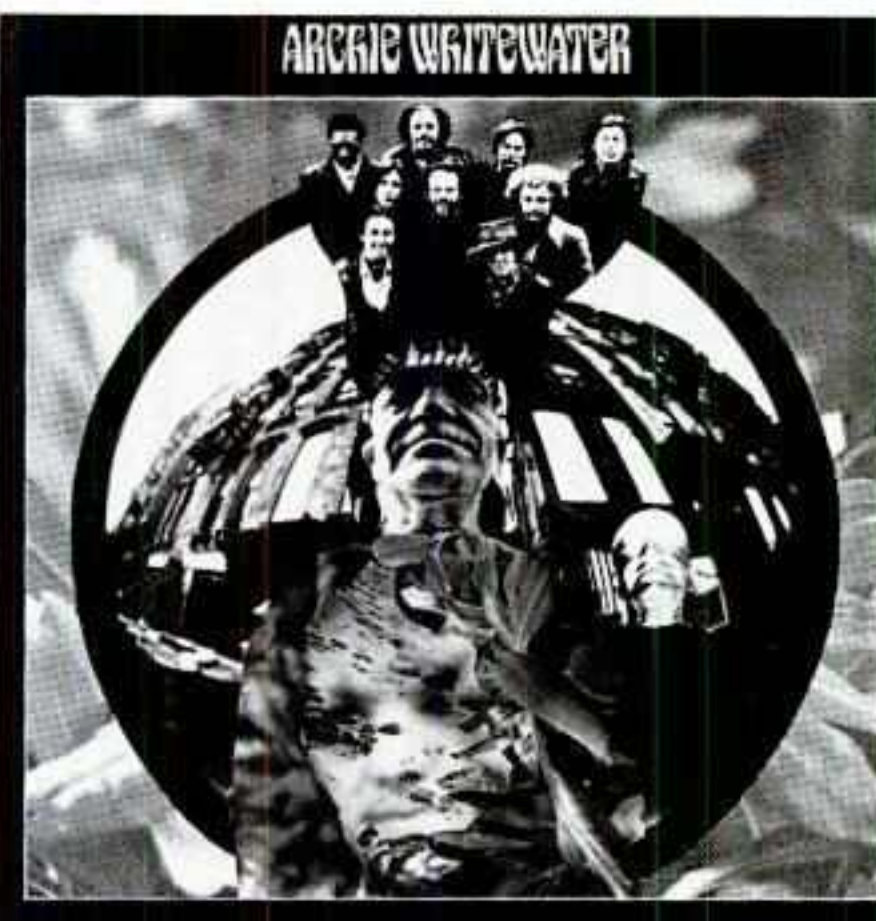
Ramsey Lewis: Them Changes



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 AND CHOIR

FEATURING BEN BRANCH & GENE SARVE

ON THE CASE
 THE OPERATION BREADBASKET
 ORCHESTRA AND CHOIR • CHESS LPS-1549



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Program A TUMMIE TIME MOON RIVER NEAP WHAT YOU SOW	Program C TEMPTATION 'BOUT TO GET ME FAT BOY SITTING IN THE PARK
Program B I DO LOVE YOU WHY (DO I LOVE YOU) SDI CROSS MY HEART	Program D OVER THE RAINBOW SECRET LOVE STRANGE FEELING

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GRT BILLY STEWART
REMEMBERED
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**JAMES GANG
JAMES GANG RIDES AGAIN**
8022-711

Program A PUNK NO. 49 ASSHONPARK WOMAN (CONT.)	Program C TEND MY GARDEN GARDEN GATE THERE I GO AGAIN (CONT.)
Program B WOMAN (CONCL.) THE SUMMER (MELEY) A. CLOSET QUEEN B. SOLOERO C. CAST YOUR FATE TO THE WIND	Program D THERE I GO AGAIN (CONCL.) THANKS ASHES THE RAIN AND I LOOK

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GRT JAMES GANG
JAMES GANG RIDES AGAIN
8022-711

8022-711

5022-711

CRUISIN' 1956
ROBIN SEYMOUR, WKMH, DETROIT

Program A I'm a Believer I'm a Believer I'm a Believer I'm a Believer	Program C I'm a Believer I'm a Believer I'm a Believer I'm a Believer
Program B I'm a Believer I'm a Believer I'm a Believer I'm a Believer	Program D I'm a Believer I'm a Believer I'm a Believer I'm a Believer

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GRT CRUISIN' 1956 INCREASE
8100-2001

8100-2001

5100-2001

**DAVE MASON
ALONE TOGETHER**
8075-19

Program A CAN'T STOP WORRYING CAN'T STOP LOVING SAD AND DEEP AS YOU JUST A SONG	Program C HAILIN' ON YOU SHOULDN'T HAVE TOOK MORE THAN YOU GAVE
Program B LOOK AT YOU LOOK AT ME	Program D ONLY YOU KNOW AND I KNOW WORLD IN CHANGES

WFO IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT DAVE MASON
ALONE TOGETHER
8075-19

8075-19

5075-19

**BOOTS RANDOLPH
HIT BOOTS 1970**
8044-18144

Program A THOSE WERE THE DAYS BOTH SIDES NOW DO YOU KNOW THE WAY TO SAN JOSE	Program C RAINDROPS KEEP FALLIN' ON MY HEAD BRIDGE OVER TROUBLED WATER RAINDROPS (CONT.)
Program B WOULD MARY AQUARIUS LET THE SUNSHINE IN WITHOUT LOVE	Program D RAINY NIGHT IN GEORGIA (CONCL.) LOVE'S BEEN GOOD TO ME SUNDAY MORNIN' COMING DOWN

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GRT BOOTS RANDOLPH
HIT BOOTS 1970
8044-18144

8044-18144

5044-18144

**THE BEST OF
JOE SIMON**
8044-15009

Program A PARTNER ON DOWN THE ROAD IT'S HARD TO GET ALONG YOUR LOVE	Program C MY SPECIAL PRAYER PUT YOUR TRUST IN ME DEPEND ON ME THE OTHER KIND BABY DON'T RE- LOOKING IN MY MIND LOOK
Program B I'M A BELIEVER I'M A BELIEVER I'M A BELIEVER I'M A BELIEVER	Program D BABY DON'T BE LOOKING IN MY MIND (YOU KEEP ME) HANGIN' ON NINE FOUND STEEL TEENAGER PRAYER

WFO IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THE BEST OF JOE SIMON
8044-15009

8044-15009

5044-15009

**NEIL DIAMOND
SHILO/SOLITARY MAN**
8011-221

Program A SHILO SOLITARY MAN OH, NO NO	Program C GIRL, YOU'LL BE A WOMAN SOON I'M A BELIEVER RED RED WINE
Program B YOU GOT TO ME MONDAY, MONDAY CHERRY, CHERRY	Program D THANK THE LORD FOR THE NIGHTTIME I'LL COME RUNNING KENTUCKY WOMAN

WFO IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT NEIL DIAMOND
SHILO/SOLITARY MAN
8011-221

8011-221

**THE THREE DEGREES
MAYBE**
8045-42050

Program A MAYBE YOU'RE THE ONE	Program C COLLAGE SUGAR ON SUNDAY LONELY TOWN
Program B YOU'RE THE FOOL ROSEGARDEN STANDOUT	Program D NIGHTMARE PARK THE MAGIC DOOR

WFO IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THE THREE DEGREES
MAYBE
8045-42050

8045-42050

**James Brown
IT'S A NEW DAY**
8032-1095

Program A It's a New Day (Part 1) It's a New Day (Part 2) It's a New Day (Part 3)	Program C It's a New Day (Part 4) It's a New Day (Part 5) It's a New Day (Part 6)
Program B It's a New Day (Part 7) It's a New Day (Part 8) It's a New Day (Part 9)	Program D It's a New Day (Part 10) It's a New Day (Part 11) It's a New Day (Part 12)

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8032-1095

8032-1095

5032-1095

**MUNGO JERRY
MUNGO JERRY**
8098-7000

Program A IN THE SUMMERTIME MOVIN' ON SAD EYED JOE	Program C JOHNNY BE BADDE MAGGIE PEACE IN THE COUNTRY
Program B BABY LET'S PLAY HOUSE SAN FRANCISCO BAY BLUES SEE ME	Program D MY FRIEND MOTHER I'VE GOT BOOGIE TRAMP

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With Love Bobby
Alive and Kicking:
Tighter and Tighter
B.B. King:
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