

# Billboard

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SEVENTY-SIXTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 47 TO 52

## Fit or Unfit for Radio? FCC Seeking Test Case

By MILDRED HALL

WASHINGTON—Some four-letter words spoken by Jerry Garcia, leader of the Grateful Dead, in an interview over WUHY-FM, Philadelphia, have brought on a crisis in language censorship policy at the Federal Communications Commission.

In an admittedly "unprecedented" action, the FCC has decided the Garcia language was "indecent" and proposes to fine the noncommercial station \$100. The commission frankly hopes to bring a court challenge from the station, with resulting guidelines handed down by federal courts on the use of "patently offensive" language over the air. Legally the FCC cannot censor program content, but the U.S. Code sets penalties of fine or imprisonment for broadcast-

ing "obscene, indecent or profane language."

FCC chief Nicholas Johnson immediately blasted the majority decision as discriminatory censorship. He charged that the FCC has decided white middle-

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## BLACK & WHITE GOSPEL PARLEY

DETROIT—Black and white gospel artists will get together at the national convention of the Gospel Music Workshop of America to be held in St. Louis Aug. 16-21. Already set as "special guest" is J.D. Sumner and his Stamps Quartet.

Sixteen workshops are planned for the St. Louis meet.

## Muntz Co. Teams to Open Business Doors to Blacks

By ELIOT TIEGEL

LOS ANGELES—Muntz Stereo-Pak and two black men are teaming to generate business opportunities for blacks in the tape cartridge industry.

Involved with Muntz are The Discotape, a chain of cooperative tape product centers and

a new music-management firm, Soul Is My Witness, located in south central Los Angeles.

The Muntz company's participation in the program encompasses several objectives, Barney Phillips said, the new president of the hardware company.

Muntz will donate 20 4-track slaves to Soul Is My Witness as the first step toward helping the company become a duplicator of gospel and soul music for its own label. Muntz will donate personnel and time to teach neophytes how to operate the machinery.

Muntz has also named the

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## 'Censors' Hurdled on Questionable Product

By MIKE GROSS

NEW YORK—The blocks that self-appointed industry censors have been putting between "controversial" product and the market are being surmounted. Douglas Records, for example, has been finding new avenues to surpass the censors of its two new album releases, which are distributed through Pickwick International, Lenny Bruce's "To Is a Preposition: Come Is a Verb" and "The Last Poets."

Among the blocks facing Douglas in the promotion and marketing of the Bruce and "Last Poets" LP's were:

1. Three Boston distributors refused outright to handle the Bruce LP, despite the fact that community interest in the album was indicated by underground media attention to it within Boston itself.

2. One major New York outlet refused to stock the Bruce album for fear of "offending" customers.

3. Douglas also had run-ins with WNEW-FM and the Fillmore East. WNEW-FM deemed

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## Tape Faces New Breed

By RADCLIFFE JOE

NEW YORK—The tape industry, mighty mite of the recording business, is undergoing an unusual metamorphosis. Entering the decade of the 1970's with a roar of confidence, the industry has found itself confronted by two uncharted developments—an unsettled economy, and a highly educated and discerning (quality-wise) consumer.

These somewhat unprecedented developments, though not endangering the actual growth of this industry phenomenon, have created demands, which have, in turn, precipitated a stringent "operation

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## Gortikov Scores Radio's, Disks' Communication Gap

By CLAUDE HALL

CHICAGO—Pointing out the lack of attendance of record men at the National Association of Broadcasters' annual convention here, Stanley M. Gortikov, president of Capitol Industries, said that he'd never attended an NAB convention and perhaps this was "symptomatic of the unforgivable lack of dialog between our two separate but interdependent industries."

"I know we are truly in different 'sister' businesses—you in radio and I in recordings. But we certainly can come together through a common role in entertainment."

Speaking on a panel devoted to black radio, Gortikov said that the recording and radio industries had something else in common.

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## Asher's Goal: Capitol East

NEW YORK—Dick Asher, recently appointed vice president of Eastern operations for Capitol Records, is giving the office here a style of its own. He's in the midst of wrapping up deals with several top New York-based independent producers, wooing new artists to the label, and mapping out plans to move to larger quarters within the next year so that the New York staff can handle the increased activity.

It's Asher's belief that "creativity loses something with dis-

tance," so he's made sure that every move the New York office makes doesn't have to wait for a green light from Capitol's West Coast-based headquarters. "Our moves will be coordinated with the Tower," he said, "but artists and independent producers here can now get decisions made for them right here while the fire of their inspiration is still hot."

He added that Capitol's Eastern operation had done little more than housekeeping chores

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Spotlight on  
TOM JONES  
See Center Section  
Salute to Academy  
Awards/Soundtracks  
See page 24

## Beatles Doing Own Things: Paul Quits

By PAUL ACKERMAN

NEW YORK—The Beatles, the symbol of the British influence on the global music industry and the catalyst of what came to be known as "the British Years," are no longer a group. Paul McCartney issued, through Apple in London, a statement saying he was leaving the Beatles for personal, musical and financial reasons—preferring home life. He also said he would not write again with John Lennon. McCartney's first solo album, titled "McCartney," wherein the artist sings and plays 14 of his own compositions, is scheduled for release Friday (17).

Increasingly, it is believed, the members of the act have grown apart artistically, with each showing an inclination to pursue his own creative path. Ringo Starr, for instance, has his own album out now, "Sentimental Journey." He is also featured in the film "The Magic Christian."

(Continued on page 10)



Another Command creative concept: Move Me, O Wendrous Music—Modern Gospel according to The Ray Charles Singers. On Command/Probe Album 9435. (Advertisement)

# "COME TOGETHER"

# MIKE & TINA TURNER

a new album & tape from LIBERTY RECORDS Liberty/UA, Inc. 1970



**THE  
RCA RECORDS  
RED SEAL  
PRESENTS**

**THE  
BIG VALUE  
BIG TOP**



Unprecedented multiple album sets  
at practically unprecedented multiple set prices

**5 GIANT RINGS OF VALUES 5**  
**EVERY ACT A CROWD PLEASER**



**THE  
FLYING GUARNERIS**

Speed! Precision! Unparalleled artistry! High-strung excitement from the internationally famous Guarneri Quartet, masters of the high wire and low bow. Aided by that master of composition, Ludwig Van Beethoven.

VCS-6418

Suggested

List Price This Set: \$12.98



Don't leave the grounds without seeing



**THE FIEDLER FILM FOLLIES**

All of you—man, woman, boy and girl, will be enthralled and delight with the greatest film music of all time! Cry with *Doctor Zhivago*, shout with *Oh! Calcutta!* and be swept away by Gene with *The Wind*. The Fiedler Follies are movie music at its best—The Keystone Pops in a 2-LP set.

VCS-7056

Suggested

List Price This Set: \$6.98

**PRICE...  
IS ALWAYS RIGHT**

With or without a crystal ball Madame Leontyne Price knows all and sings all of the miraculous music of the opera. Her haunting voice is clairvoyant, performing the greatest Verdi arias in opera. A revelation on 2 LPs.

VCS-7063

Suggested

List Price This Set: \$6.98



**JULIAN BREAM,  
GUITAR TAMER**

The fearless Julian Bream tames the tempestuous Spanish guitar in a dauntless performance of the art of Flamenco music to soothe the fiercest breast... Bream from Bach to Britten on two LPs.

VCS-7067

Suggested

List Price This Set: \$6.98

**THE MIRACLE  
OF LANZA**

The fiery and immortal voice of Mario Lanza is once again featured in a special three-record package of highlights from his incredible career.

VCS-6192(\*)

Suggested

List Price This Set: \$9.98



**THE RED SEAL BIG TOP**

Special package sets contain a carnival of the greatest performances by the greatest Red Seal artists. The amazing part of this new series is its unprecedented pricing. In months to come, other great RCA Red Seal artists will be featured in more 2, 3 and 4 LP sets.

Each an incredible bargain!

**RCA Records and Tapes**



## East to Head EMI in Australia; Others Set

LONDON—Ken East, managing director of EMI Records, has been appointed managing director of EMI Australia Ltd., and takes his new post in October. East came to the U.K. in 1963 as commercial manager EMI overseas division, and

was appointed managing director of EMI Records in February 1967. Philip Brodie, managing director, EMI International Service Ltd., moves into East's post July 1. Brodie has previously headed EMI's affiliate company in the Argentine and Spain, and recently has been involved with EMI's international operation in Scandinavia, Africa, the Far East and South America.

Ron White, EMI director of popular repertoire, is appointed assistant managing director of EMI Records in London, beginning July 1. White, who joined EMI in 1941, has been general sales manager, EMI Records, for several years and was elected to the board of EMI Records in 1968. J.M. Burnett, present chairman, and chief executive of EMI Australia Ltd., retires in April 1971, when East will become chief executive from that date. Burnett will then become non-executive chairman.

## Record Plant in New Expansion

NEW YORK — The Record Plant recording studios have entered the acoustical design and test field. The first facility is already in operation at the firm's Los Angeles location.

The center, headed by Tom Hidley, director of research and technical engineering, has the capacity to test free air response curves in loudspeakers and microphones, and is equipped with a full complement of the latest B&K acoustical test equipment.

The new plant will also be available as design consultants for all sound installations, and will have a full inventory of sound equipment available.

## Christian Heads NAFMB Board

CHICAGO—Lynn Christian, president of Dawson Communications, has been elected chairman of the board of the National Association of FM Broadcasters. Others elected during the annual convention here April 3-5 at the Palmer House were president John Richer of WFIL-FM, Philadelphia; vice president Jim Gabbler of KIOI-FM, San Francisco; vice president Alex Smallens of ABC radio network; secretary Ed Kernehan, treasurer Morton Marks.

## Parrot Raising Prices of Jones, Humperdinck LP's

NEW YORK—London Records' Parrot label is raising the price on all LP product by Tom Jones and Engelbert Humperdinck by \$1 effective May 1. All catalog and new product by these artists will henceforth carry a \$5.98 manufacturer's suggested list price. Catalog designation is to be XPAS, which

replaces the former PAS tag for the original \$4.98 series.

Jones' catalog contains 10 LP's of which six are gold award winners. A new Jones album is due this month, tying in with his 1970 tour, which began April 2 at New York's Copacabana.

Humperdinck's catalog contains five albums of which four have been certified as gold records. A new LP is due May 1, in conjunction with the start of Humperdinck's U.S. tour.

The price of singles by the two artists will remain the same.

## Merc in Pitch on 4 Seasons' Single

CHICAGO—Mercury Records is mounting a massive promotion campaign to spearhead the release of the first single by the Four Seasons in more than a year. The single, "A Patch of Blue," is included in the group's new LP, "Half and Half."

The single, released in a four-color sleeve, is the act's first since signing a five-year contract with Mercury. To help promote the single and LP, the Seasons will appear May 10 at Carnegie Hall in New York, and will play the International Hotel in Las Vegas from June 3 to 30.

For More Late News  
See Page 82

## KYA Revamps Its Survey

SAN FRANCISCO—KYA, Top 40 radio station here, has revamped its survey, reports program director Dick Starr, to reflect "an apparent tendency for retail sales in the Bay area to be dominated largely by the sale of albums and tapes and for singles sales to drop off sharply after an established top six or seven bestsellers."

Sherry Smith, programming assistant, has informed all local retailers that report sales to the station that KYA seeks a list of the 10 bestselling singles, in order of sales; a list of the top five bestselling albums, taking into account 8-track and cassette tape sales; plus up-and-comers.

The station is volunteering to help out via copies of its playlist for distribution to record customers, telephone information on specific records, plus aid in getting better record service from manufacturers and distributors.

## RCA to Use Roll to Get Rockers

NEW YORK — In its new drive for rock groups under the direction of Gary Usher, who has taken over as vice president of the rock division, RCA Records will be untieing its purse strings to get into the competitive bidding. "There will be nothing standing in the way of our purchasing acts," Usher said.

In his search for new rock acts, Usher said that he doesn't want a group or producer that can't compete with any label. "Second to none will be my policy," he emphasized.

Usher said that he's already holding conversations with several new acts and has begun talks with groups whose options

are coming on at other companies.

Usher said that his rock division will get into everything that's current so that "we'll have a piece of the action when it happens." He explained, "If a company is consistently into everything that's happening it will share in the payoff, and it won't, if it just follows trends."

Usher, who came to New York last week from his West Coast home to take over the new assignment, will headquarter in the East Coast for the next three or four months getting his new RCA house in order. He'll be evaluating the present RCA staff with whom he'll be working and he'll be considering new young producers to bring into the fold. He also expects to be active in Los Angeles, San Francisco, Nashville, London and "Wherever the action is."

Usher will report directly to Rocco Laginestra, RCA Records executive vice president, who characterized Usher as a "shirt-sleeves creator as opposed to a desk executive." He added that Usher is expected to be involved in everything from active acquisition of both recognized and unrecognized talent, to development of new personalities and creation and merchandising-marketing of product.

Usher, who is 31, has been in on the music business trends from surf music to acid rock. He's recorded such groups as

## Columbia Bows Program to Train Pop A&R Producers

NEW YORK—Columbia Records has instituted a new training program to groom candidates on the East and West Coast for positions as pop a&r producers. The program will be headed by Jack Gold, label's vice president in charge of a&r, and will be coordinated by Gerry Kamn, of CBS' management resources department.

The trainee program will expose its participants to all aspects of the music business. They

will work in every phase related to the making of a record and will also have a lot of supervised studio activity. They will also be asked to evaluate new masters submitted to the company and will be visiting the various Columbia facilities to learn about the sale and manufacturing of records as well as the recording.

In addition, the program's participants will be assisting seasoned producers on new product and eventually will be given their own sessions to head.

## Atlantic's Winter of Content: \$12 Million

NEW YORK—Atlantic Records' winter sales program, which began Jan. 17 and ended March 27, racked up gross sales of more than \$12 million. Sales covered both new and catalog merchandise, both records and tapes.

Atlantic released 55 albums at the firm's sales convention in Palm Springs, Calif., last January. Fifty percent of these releases became bestsellers. One of them "Led Zeppelin II" became the bestseller in the U.S. and England as well as other countries around the world. Albums by Aretha Franklin, Dusty Springfield, Wilson Pickett, Lulu, the MC5, Brook Benton, Lord Sutch, Taste, Les McCann, Ronnie Hawkins, and Herbie Mann on the Embryo label, Bee Gees, Mongo Santamaria, and Cold Blood on the San Francisco label.

Atlantic followed the Palm Springs convention release in February and March with strong sellers including "Deja Vu" by

Crosby, Stills, Nash & Young which has earned both gold and platinum records for sales of over \$2 million, and an LP by Delaney, Bonnie & Friends.

Nesuhi Ertegun, Atlantic's executive vice president, noted that over 35 percent of all sales during the program were tapes, 8-track or cassette.

## NMC Widens Operations

DETROIT — The NMC Corp. has acquired 7,500 square feet of office and warehouse space for expansion of the company's operations in the Midwest.

According to Ted Shapiro, vice president of the company, "Increasing rack jobbing activities in the Midwest, along with potential for expansion, have made possible the opening of a Detroit warehouse."

This is the first time NMC has had a sales office and warehouse in Detroit, and the fourth time in 18 months that the company has expanded through the opening of a warehouse outside the New York metropolitan area. NMC now operates distribution centers in Oceanville, N.Y.; St. Louis, Mo., and Gardena, Calif.

The Detroit warehouse will be headed by Stan Byrd, and will, initially, service NMC's present customers including 11 Topps Stores of the Interstate Chain.

the Beach Boys, the Hondells, Simon & Garfunkel, the Byrds, Taj Mahal, Chad & Jeremy, Spiral Staircase and Fireside Theater. In 1968, he established Together Records for Transcontinental Investment where he was responsible for over-all administration and activities of the label, created label design and art work and produced 15 albums in 10 months.

## Motown & Davis in \$ Multimillion Deal

NEW YORK—Berry Gordy, president of Motown Record Corp., and Sammy Davis Jr. have worked out a multimillion-dollar alignment with a new music industry complex that includes a record company, a music publishing venture and motion picture and television production.

The new label will be Ecology Records, which Motown will distribute throughout the world. The new music publishing companies are Ecology Music (BMI) and Synergy Music (ASCAP). In the blueprint stage are plans for motion picture production, TV and legitimate theater presentations for concerts and nightclubs.

Jobete Music, the music publishing arm of Motown, will be the worldwide administrator for the copyrights of the two newly formed publishing companies, Ecology and Synergy.

Davis will assume the top creative post in the new alignment. He is also the first artist to sign an exclusive deal with Ecology. The first album in which Davis and Motown joined

forces is "Something for Everyone," on the Motown label, which was completed before the final papers with Ecology were signed. The initial album to be released under the Ecology label will be "Sammy Davis Jr. at Carnegie Hall—Live," a recording of Davis' recent concert.

Negotiations on the deal were handled by Ewart Abner Jr., vice president of International Management Co., the personal management arm of Motown, and Sy March, Davis' partner.

## Musicor Will Handle Vance Label in U.S.

NEW YORK—Musicor Records will distribute Moonbeam Records, new label created and wholly owned by Paul Vance, an independent producer.

The agreement covers distribution of all Moonbeam record product and tape configuration throughout the U.S. Overseas distribution will be shared on a mutual basis, but is separate from those licenses currently handling the Musicor and Dynarino product. According to Art Talmadge, Musicor president, those licenses will be offered the Moonbeam line on a first refusal basis, and not be included as part of any existing agreement.

## M'Media Names Outlet for Spain

NEW YORK — MetroMedia Records Inc. repertoire will be handled in Spain by Fabrica de Discos Columbia, S. A. as negotiated by Ivan Mogull for MetroMedia, who also was represented by Jay Morgenstern. Enrique Garcia represented Fabrica de Discos Columbia, S. A.

# In 1969 Billboard the Number-One Position

Up until recently we were always known as *the* album company.

But then Billboard's Market Research showed that Columbia became #1 in singles too.

Competition is heavy in this industry and we knew that 1969 would be a hard act for another record company to follow. So we've decided to take the pressure off everyone else. By doing it again.

And from the looks of last week's singles charts we're well on our way to succeeding.

It's kind of like starting at the top and working your way up.

Here's what the Columbia Branches were distributing this week!



21 **Santana—"Evil Ways"**

4-45069

Still holding its own after 12 big weeks on the charts.



6 **Simon & Garfunkel—"Bridge Over Troubled Water"**

4-45079

After six towering weeks as the #1 single, it's now approaching two million units.



42 **Marty Robbins—**

**"My Woman, My Woman, My Wife"**

A new big pop single for Marty. 4-45091



41 **Chicago—"Make Me Smile"**

4-45127

From their smash new album, already in the Top Five, comes their fast-rising hit single.



39 **Simon & Garfunkel—**

**"Cecilia"**

4-45133

From their two-and-a-half-million-selling album comes the incredible follow-up to "Bridge Over Troubled Water." National Breakout.



87 **Charlie Rich—**

**"July 12, 1939"**

4-45105 (Epic)

The stark shattering impact of the lyrics and Charlie's brilliant reading have made this an important single for him.



69 **Jerry Naylor—**

**"But For Love"**

4-45106

Columbia breaks a new artist with a single that quickly established him as a definite star for the future.

# awarded Columbia in Singles and Albums.



**27 The Hollies—  
"He Ain't Heavy, He's My Brother"**

5-10532 (EPIC)

One of the truly great English groups prove their preeminence with another smash single that's been high on the best-seller list for months.



**37 Ray Stevens—  
"Everything Is Beautiful"**

Z57 2015 (Barnaby)

This incredible single has come from out of nowhere to go halfway up the charts in only two weeks.



**36 Johnny Cash—"What Is Truth"**

4-45134

Instant explosive single in the tradition of "A Boy Named Sue." A powerful statement from John. National Breakout.



**51 Gary Puckett and The Union Gap—"Let's Give Adam and Eve Another Chance"**

4-45097

One of the truly consistent hit-making groups in recent years has come up with another big single that's now in its sixth week on the charts.



**64 Mark Lindsay—  
"Miss America"**

4-45125

A compelling lyric and melody and a great follow-up to "Arizona."



**110 Janis Joplin—  
"Maybe"**

45-45128

From Janis' best-selling "Kozmic Blues" album comes a third single. Just out and already on the charts.



**112 Mac Davis—  
"Whoever Finds This, I Love You"**

4-45117

An incomparable songwriter breaks onto the charts in his own right as an artist with his first single as a recording artist.

**Columbia Records**   
**Branch Distribution**




**Ike & Tina Turner**

**AND THE IKETTES**

**'COME TOGETHER'**

**NEW ALBUM, CARTRIDGE & CASSETTE  
FROM LIBERTY RECORDS**



Liberty/UA, Inc. 

## Merc Sees Single Alive & Well

CHICAGO—Despite some industry opinion that the single is headed for extinction, Mercury Records regards the 45 r.p.m. not only as equal in importance to the LP but also as the key building block for the time when multiple distribution is a way of life in the industry.

Mercury is not into multiple distribution, but a radical restructuring of its marketing philosophy instituted recently by Irwin H. Steinberg, president, is evolving to a point where the company will be prepared for any distribution shakeouts.

This philosophy is being

shaped by Bob Scherl and John Antoon at the national promotion level here where both men handle LPs and singles, respectively.

The fate of the single is spelled out in different ways. RCA Records president Norman Rascus predicts that the 12-inch LP "will be the 'single' sometime in the '70s." A 12-inch single (one song on each side recorded at 33 1/3 r.p.m.) priced at 98 cents is being test-marketed on the West Coast. Jukebox operators in Ohio are, on the other hand, adapting jukebox type music systems to play regular 12-inch albums at 50 cents per side.

(Billboard Jan. 10, March 14 and March 28.)

"I don't share the philosophy that the single will become extinct," said Antoon. In this, he agrees with Scherl, who once bought singles for five retail stores and handled both LPs and singles at Mercury until Antoon was brought in here. "Some recording acts are strictly singles groups, such as the 1910 Fruitgum Company kind of act. There are acts such as Vanillis Fudge that are strictly LP acts. Beyond this, the single is definitely a vehicle for the album," Antoon said.

"Without the success of 'Na Na Hey Hey Kiss Him Goodbye' as a single," Scherl added, "our 'Steam' LP would never have achieved the kind of sales it did."

Both men are satisfied that only through establishing an aggressive, corporate approach to promotion, can the groundwork begin for a marketing strategy that will carry through the uncertain distribution patterns now taking shape.

"It was difficult to psyche promotion men into working on albums while I was handling singles and albums," Scherl said. "After all, there are just so many minutes you can spend on the phone. With singles, you have chart positions to compare, radio lists to coordinate and you just don't get around to LPs. Now, John can direct all his efforts toward singles."

"It's getting more and more important for the promotion man to present cuts from an album just as though he were talking about a single—especially at easy listening stations. As for progressive rock stations, the important thing is to know the deejay since each program for his own show generally. The station may have 250 to 300 albums to choose from but only 25 or 30 will be pulled for a show."

## RCA's Major Ad, Promo Drive to Bow Fresh, LP

NEW YORK—A major advertising, promotion campaign has been set by RCA Records to introduce the group called Fresh and its initial album *Fresh Out of Borsal*. The LP is about life in Borsal, England's juvenile reformatory system.

The print advertising campaign, which has already begun with double page spreads in the music trades, will now be extended to key underground publications. Beginning Thursday (16), a concentrated underground radio campaign of various 60-second spots will be spread over such major Top 10 markets as New York, Los Angeles, Chicago, Philadelphia, Cincinnati, Boston, Detroit, San Francisco, Pittsburgh, Memphis and St. Louis. In addition, a 50-second dealer version of the spots will be supplied to all distributors.

A press kit has been prepared containing a biography of Fresh, as well as background information of the LP's two independent producers, Ray Singer and Simon Napier-Bell; a 24 x 24 blowup of the album cover for use as a poster; three different 8 x 10 black and white pictures of the group; a black and white striped round adhesive insignia patch with the word "Borsal" imprinted on it; as well as a copy of the album. The Fresh kit will receive a mass mailing to underground and key radio stations; college radio stations as well as college newspapers; underground press as well as the general music reviewers nationally; with bulk shipments of the kit going to distributors.

In an unusual approach towards the national sale of the album, an eight-week incentive program has been devised whereby the district manager,

### Ad, Editorial Art Medal to Lib/UA

NEW YORK—Liberty/UA Inc.'s Advertising/Merchandising Department won the Zellerbach Medal in the Los Angeles Art Directors Club's 25th annual competition for outstanding advertising and editorial art. More than 5,000 entries were submitted this year.

The winning entry was a nine-part mailer introducing the boss-rock act, the Carnival. The project was supervised by Dick Hendler, creative director of the company's advertising/merchandising department, with Jim Novy, creative associate, and Ron Gray, artist.

promotion man and fieldman actually controls and directs the approach that is taken to promote and expose the LP in his individual area.

All field and sales personnel for the eight-week period which began on March 20 and goes through May 17 are considered inmates who in order to gain their freedom must submit weekly diaries of their daily activities to promote the album. Weekly "release" money in the form of U.S. Savings Bonds in denominations of \$25, \$50, \$75 and \$100 are being awarded and a grand prize of an 18-inch RCA color portable television will be awarded to district manager, fieldman and promotion man who in the opinion of the "parole board" did the best overall job during the period of the program.

### UA's Deutch in Nashville Meet

NEW YORK—Murray Deutch, United Artists Music Group's executive vice president and general manager, leaves for Nashville Tuesday (14) for a series of meetings with the firm's professional manager of UA's Nashville offices, Jimmy Gilmer. Accompanying Deutch will be Jack Lee, firm's national professional manager. During the week-long stay, they will also meet with other Nashville-based labels and artists discussing upcoming motion picture songs and scores.

### Bell & Farrell 'Partridge' Deal

NEW YORK—Bell Records has signed a production deal with Wes Farrell to create and produce all recordings for "The Partridge Family" ABC-TV series which goes on the air next fall. Bell Records will distribute all records of the Screen Gems production show. The half-hour series features Shirley Jones as a widow who forms a rock group with her five children. A new song will be introduced each show. The show's executive producer is Robert Claver.

### Pleasurama Net Doubled Over '68

LONDON—Pleasurama Ltd., the British amusement complex, made a net profit before tax of \$816,000 in the year ended Sept. 30, 1969—more than double the previous year's surplus. (Details in Coin Machine section.)

## Lib Gives Massive Selling Push to Ike & Tina Album

NEW YORK—Liberty Records is unleashing every facet of its merchandising facilities in behalf of Ike & Tina Turner's first LP for the label, "Come Together."

According to Liberty general manager Bud Dain, the program has been tailored to reach as broad an audience as possible. Announcement mailers in color and with details about the LP have been sent to radio programmers, disk jockeys,

racks and retail outlets. Display material in the form of a full color 30-inch x 36-inch poster, album cover blowups and easel-backed point of sale marketing aids have also been distributed. The posters and collateral material have also been placed with clothing stores, barber shops and other high-traffic stores.

In addition to trade and consumer print media advertising, spot radio has been selectively on pop, underground and r&b stations in many major market areas.

A press kit containing recent interviews and feature articles has been circulated as a further sales and promotion aid to field men. Special promotion have been arranged with selected major rack operators and key retailers and further concentration is being aimed at the college market. Plans are also being made to extend the promotion internationally to coincide with an upcoming overseas tour booked for the Turners in late summer and early fall.

### Nonesuch Keys To Original Productions

NEW YORK—Nonesuch, Elektra Records' classical label, will concentrate on the creation of original productions rather than licensing foreign material, according to Jac Holzman, Elektra president.

The emphasis on original productions this year is part of Holzman's plan to expand Nonesuch's scope. The low-price label also will continue to specialize in new recordings of works, which may have been cut by other labels, but inadequately or not in stereo.

An example was last fall's release of Elliott Carter's "Cello Sonata" and "Sonata for Flute, Oboe, Cello and Harpsichord," which were newly recorded under Carter's direction.

The Nonesuch Commission Series also is important in the label's contemporary activities. Included is the recent release of Eric Salzman's "The Nude Paper Sermon," which features the disk debut of the Nonesuch Consort. The label is under the overall a&r and production supervision of Teresa (Tracy) Sterne.

### Fete Introduces Glass Bottle

NEW YORK—Aveco Embassy introduced the Glass Bottle, its new pop group, at the Playboy Club here recently. Invited were key promotion representatives, who attended a special label promotion meeting the night before, as well as distributors, key one-stop, general and trade press, radio personnel, deejays, and booking agency representatives. "Love for Living," the sextet's first single, will follow their album. The group will make a major promotional tour to push the LP.

### Father O'Connor Show in 5th Yr.

NEW YORK—"Dial M for Music," local show on WCBS-TV here, hosted by Father Norman J. O'Connor, the music priest, returns to the air for its fifth season. The series, produced in association with the New York City Board of Education, surveys the music scene and features guest artists, usually from the jazz field. It is also seen on other CBS-TV stations in other markets via an exchange basis.

## Williamson, Golden in Children's Repertory Tie

NEW YORK—Williamson Music, Rodgers & Hammerstein's publishing company, and Golden Records are joining forces to present on records the Pixie Judy Troupe, a musical comedy repertory for children.

Marking Golden Records' first move to stereo and a higher-priced line will be the release of the first three Pixie Judy records in the series, "The Littlest Clown," "The Marvelous Marquis of Montrechat" and "The Thief of Bagdad." The records will be out in June in conjunction with the Troupe's summer tour. The suggested retail price will be \$3.98.

The Pixie Judy series will also inaugurate Golden's newly created Theatre Division. In a departure from the regular LP line and Golden Book and record sets, Golden will move into original cast albums and movie soundtracks on a full-scale basis. A new record label, Golden Repertory Series, is scheduled for the division and will be premiered with the Pixie Judy series.

The Pixie Judy Troupe, originally discovered by Richard Rodgers, is the largest independent producer of children's musical theater in the country. It was chosen by the Theatre Guild to be sponsored by subscription.

The record series, which will eventually include all 15 shows in the Pixie Judy repertoire, are produced by Williamson Music Inc., publishers of the music, in association with Judith Ann Abrams, producer of the Troupe, and Chappell & Co., Williamson's publishing associate.

## Morrison's WB 'Moon Dance' Tunes Draw Artists' Disks

NEW YORK—Warner Bros. Music is picking up extra mileage from the songs in Van Morrison's WB album, "Moon Dance." In addition to Morrison's own single of "Come Running," the music firm has set "Into the Mystic" with Johnny Rivers on Imperial, "Brand New Day" with Miriam Makeba on WB, and "Crazy Love" with the Happenings on Jubilee.

In addition, the firm is riding high with "Loveland" by the Watts 103rd Street Band on WB; "Love Minus Zero" by Turley Richards on WB; "First Impressions" by Nancy Michaels on Reprise; and Garland Jeffries' new Vanguard album, "Grinders Switch."

Besides the Top 40 market,

Henry Marks, firm's professional manager, reports action on such motion picture songs as "Theme From the Damned" recorded by Vinnie Bell on Decca, and "Butterfly Mornings" and "Tomorrow Is the Song I Sing" by Don Costa on the WB label.

### O'Neal Twins Honor Pact, Court Rules

ST. LOUIS—The O'Neal Twins fulfilled its obligations to Peacock Records, according to a decision just handed down in the circuit court of the city of St. Louis. The court ruled that the contract and renewal were valid, but that the artists had fulfilled it and it expired May 31, 1968.



**GIVE ME JUST A LITTLE MORE TIME  
YOU'VE GOT ME DANGLING ON A STRING  
BLESS YOU  
PATCHES**



**THE PRODIGIOUS CREATIVITY OF  
HOLLAND-DOZIER-HOLLAND, INC.  
BRINGS YOU  
CHAIRMEN OF THE BOARD  
ALBUM ST-7300**



record and tape  
(and all it took was just a little more time)

## CES Show Lures 200 Exhibiting Cos.

NEW YORK—More than 200 exhibitors have registered to participate in the Fourth Annual Consumer Electronics Show scheduled for June 28-July 1 at the Americana and New York Hilton hotels. The influx of exhibitors to this edition of the exposition has resulted in an early sellout of all exhibit space.

According to Jack Wayman, staff vice president of the Consumer Products Division of the Electronics Industries Association (EIA), sponsor and producer of the show, this year's exposition is of special significance as it marks the golden anniversary of the consumer electronics industry.

He disclosed that the show will be the largest ever both in number of exhibitors and total exhibit space, and added that product exhibits and allied events, which together will comprise Consumer Electronics Week in New York City, will provide an appropriate tribute to the industry during its golden anniversary year.

Allied activities at the show will include an all industry reception and banquet to be held in the Grand Ballroom of the Waldorf-Astoria Hotel on the evening of June 28; a government/industry symposium which will focus on emphasizing the consumer in consumer electronics; an audio components seminar, which will be co-sponsored by the EIA, Consumer Products Division and the Institute of High Fidelity; and a tape equipment conference that will take the form of a panel discussion among manufacturers, distributors and retailers with audience participation.

Products to be displayed at the show include radios, television sets, phonographs and tape equipment and accessories. It is anticipated that attendance

to this year's exposition will exceed that of 1969 when more than 28,000 people, including retailers, distributors, sales representatives, and manufacturers from all 50 states and 34 foreign countries, visited the displays.

## Nat'l General Records Gives Its Tape Rights to Ampex

NEW YORK—The National General Records Corp. and Ampex Stereo Tapes (AST) have signed a long-term agreement giving AST the tape rights to all product released by NGR. AST will manufacture and distribute all the record company's disk product, both in this country and in Canada. The material will be available in all tape configurations.

National General Records is a newly formed subsidiary of the National General Corp., a California-based company with wide interests in the entertainment and leisure-time industries.

Al Kashia, NGR's vice president, said that the agreement

## DISK CO. SET BY SHOWBILL

NEW YORK—Showbill Magazine has formed Cherry Records, which will be manufactured and distributed by MGM. Cherry will debut with singles and albums by singers Al Vino and Alex Beaton. Jerry Bruno is the label's a&R man.

with Ampex gives his company the best merchandising outlet in the tape business. He added that Ampex is capable of giving his company's artists solid promotion and publicity, so essential to the merchandising of recorded music.

NGR, through an agreement with National General Production, Inc., a motion picture subsidiary of the parent company, will release in May, the movie soundtrack from "Grasshopper." It will also release the music from "Cheyenne Social Club," starring Jimmy Stewart and Henry Fonda. NGR expects to release 15 to 19 albums to AST this year.

## Gospel Scene

By EDWARD M. SMITH

Myrna Summers of Washington, D.C., along with the interdenominational choir of Washington, D.C., and Baltimore, who recorded Miss Summers' composition, "God Gave Me a Song," which is on the charts across the country, has signed a long-term exclusive contract with Atlantic Records for a large undisclosed amount of money. The famous Richard Simpson, known throughout the gospel world, is Miss Summers' personal manager. Under the Bish-

op's leadership, look for Miss Summers and the Interdenominational Choir to hit the top in the gospel field. Atlantic, as in the past, has once again hit upon something big. Look out for Miss Summers' own arrangement of the 134th psalm. It's great. If you don't have it, get it. It's fresh and different. The Rev. James Cleveland has also recorded it with the Southern California Community Choir.

The Motor City Golden Gospel Show, here in Detroit, CBS-Channel 2, of which I am the host and co-producer, is still going strong. My mail is increasing more each week. Even in our monthly auditions, the black community has responded tremendously. The first audition was held in January. Twenty-three groups auditioned. The total number of people present was over 300. The second audition was held in early February. Twenty-two groups auditioned and the total amount present was over 300. So the Motor City Golden Gospel Show is popular in this area and it is my hope and desire to syndicate the show and go nationwide. For I feel that a gospel show should be on nationwide.

I don't mean a show called "soul" for those that have been aired included all and everything. What I mean by a gospel show is a wholesome, intelligent type of gospel show which would serve to enhance the gospel music field, not wreck it.

Rev. Mascoo Woods along with the Christian Tabernacle Choir of Chicago, Ill., were in concert with Charles Nick Jr., along with his St. James Young Adult Choir, at the Ford Auditorium. It was a capacity crowd and a beautiful concert. Rev. Woods along with his choir recorded the famous "Hello Sunshine," which hit the charts.

Alfred Bolden, the world's greatest gospel organist, is 82. I am certain that, you his fans, would like to send him cards of "Get Well." If you wish to do so, you may send them in care of my address and I shall see to it that Alfred gets all the mail.

Please send all gospel news and information to Bro. Edward M. Smith, 3908 West Warren, Detroit, Mich. 48208. I look forward to hearing from you.

Continued on page 73

## Fit or Unfit for Radio? FCC Seeking Test Case

• Continued from page 1

class swear words may be heard over the air. "But those of the young, the poor, or the blacks, may not." He warned all who are interested in preserving civil liberty that the commission has embarked on a "new and untested area of federal censorship."

The station argued that the program was not indecent, because the basic subject matters discussed by Garcia (ecology, music, philosophy, etc.) were "obviously decent," and that the challenged language "reflected the personality and life style of Mr. Garcia." (This case will have perhaps deadly significance for interview programs with other progressive rock spokesmen who use the offending words almost as often and as unconsciously as soldiers and marines.)

The FCC agreed that the program was not obscene or one that pandered to puerility, but it disagreed with the "life-style" argument as justifying the "indecent" language. FCC holds that there is a difference between such things as movies and books, sought and bought, as against radio which pours into the home and is heard by all without advance warning of content.

For whatever reason, the FCC has chosen to get itself

court blessing or court guidelines (if the station wants to challenge), rather than recommend use of the procedure common to TV—bleeping out of offensive or unwanted material by voluntary decision of network brass which apparently feels no need of a court test to establish its right to do this. A majority of the FCC recently upheld the ABC network's right to black out remarks of singer Judy Collins, which contained no "indecent" language, but were comments on the Chicago 7 trial.

The station licensee, Eastern Education Radio, has written the FCC that the producer of the "Cycle II" program containing the interview, did not clear the taped program with the management. The producer has been fired and the show suspended, pending review by management—which includes a number of Philadelphia civic leaders on its board of directors. They can decide simply to pay the fine—or challenge the commission's \$100 fine in federal court of appeals.

The FCC, realizing it is on very thin ice in this proceeding, has assured the station that there is no question of revocation or suspension of license involved in this instance, which is admittedly a test case—a matter of first impression," the FCC said apologetically.

## Beatles Doing Own Things

• Continued from page 1

Too, George Harrison and John Lennon have each gone into his own orbit. Harrison has an album out with Billy Preston, Eric Clapton and others and Lennon has a Plastic Ono album upcoming.

The Beatles' last album, "Abbey Road," contains few cuts recorded together. It has also been noted that in "Abbey Road" Lennon and McCartney received separate credits on songs.

In the past, of course, groups have split up and occasionally regrouped. Conceivably, this could happen in the case of the Beatles. It is reported, however, that presently there are no plans for the Beatles to record as a group. An observer on the British scene remarked: "Once they stopped recording live together, it was natural for them to go their separate ways."

The new McCartney album, to be released April 17 through McCartney Productions via Capitol on the Apple label, is unusual. All the songs were written, arranged and produced by McCartney. Also, every sound was made by McCartney—both in vocals and instrumental.



PAUL McCARTNEY

material. McCartney's wife, Linda, contributed harmonies and helped Paul in the design of the cover. McCartney sings and plays bass, drums, guitar, piano, organ and other keyboard instruments, and percussion.

The package containing 14 songs has been in production since December 1969, and marks the first major production of McCartney Productions, which is wholly owned by the artist. An upcoming project of McCartney Productions is a feature length animated film of "Rupert," the English classic in which McCartney has acquired film, TV and merchandising rights.

John Eastman, of Eastman and Eastman, attorneys and representatives of McCartney, said that none of the album cuts will be issued as singles.

## Szeryng Cited By Phila Mayor

PHILADELPHIA—Violinist Henryk Szeryng received a special citation from Mayor Jayes H.J. Tate after performing at the Philadelphia Musical Academy's Centennial Series of Concerts last month.

The Philips artist also received an honorary Doctorate of Music bestowed by Joseph Castaldo, president of the Philadelphia Musical Academy. Szeryng performs Tuesday (14) with the Minnesota Symphony at Carnegie Hall, New York, and with violist Walter Trampler and Musica Aeterna, Saturday (18) at the Grace Rainey Rogers Auditorium of New York's Metropolitan Museum of Art. Both concerts will feature works Szeryng will have out on Philips: Bartok's "Violin Concerto No. 2" at Carnegie and Mozart's "Sinfonia Concertante, K. 364" at the museum.

## Music In Print

(No. 5 in a series of marketing analyses.)

by ALAN STOLOWITZ

### Problem

Since we've raised the question of defining the market, let's also attempt to define the product. It would be simple, and incorrect, to dismiss the issue by naming it. It is more, much more, than it is. It is what it does. Rather than considering what sheet music is, why not ask what it does?

As Charles Revson, head of Revlon, once remarked: "I don't sell cosmetics; I sell hope." If cosmetics are, in fact, bottled hope, what is music? Packaged truth? Beauty? Joy? Ecstasy? Whatever it is, let's see what it does.

The first point is that we drop the adjective: sheets are something you sleep between or buy in a stationary store. Music is something you love; on paper, tape or disk. It does something to you and you do something with it.

The relationship between you and music is unlike any other. This relationship does not allow for passivity nor greed. You seek out the sound and bring it home. You sit down with your instrument, turn on your machine and make music. As the circle of sound widens and folk are drawn into the fold, there is communion, born on the carrier-wave of a very common chord. Call it music, call it love.

Those of us in the music business love the music first, it is said. So why can't those of us with this very common interest practice music first and business second? Why can't we make the very best music we can?

Who will come forward and give up the rights for The Right? Whom among you will come together?

### An Answer

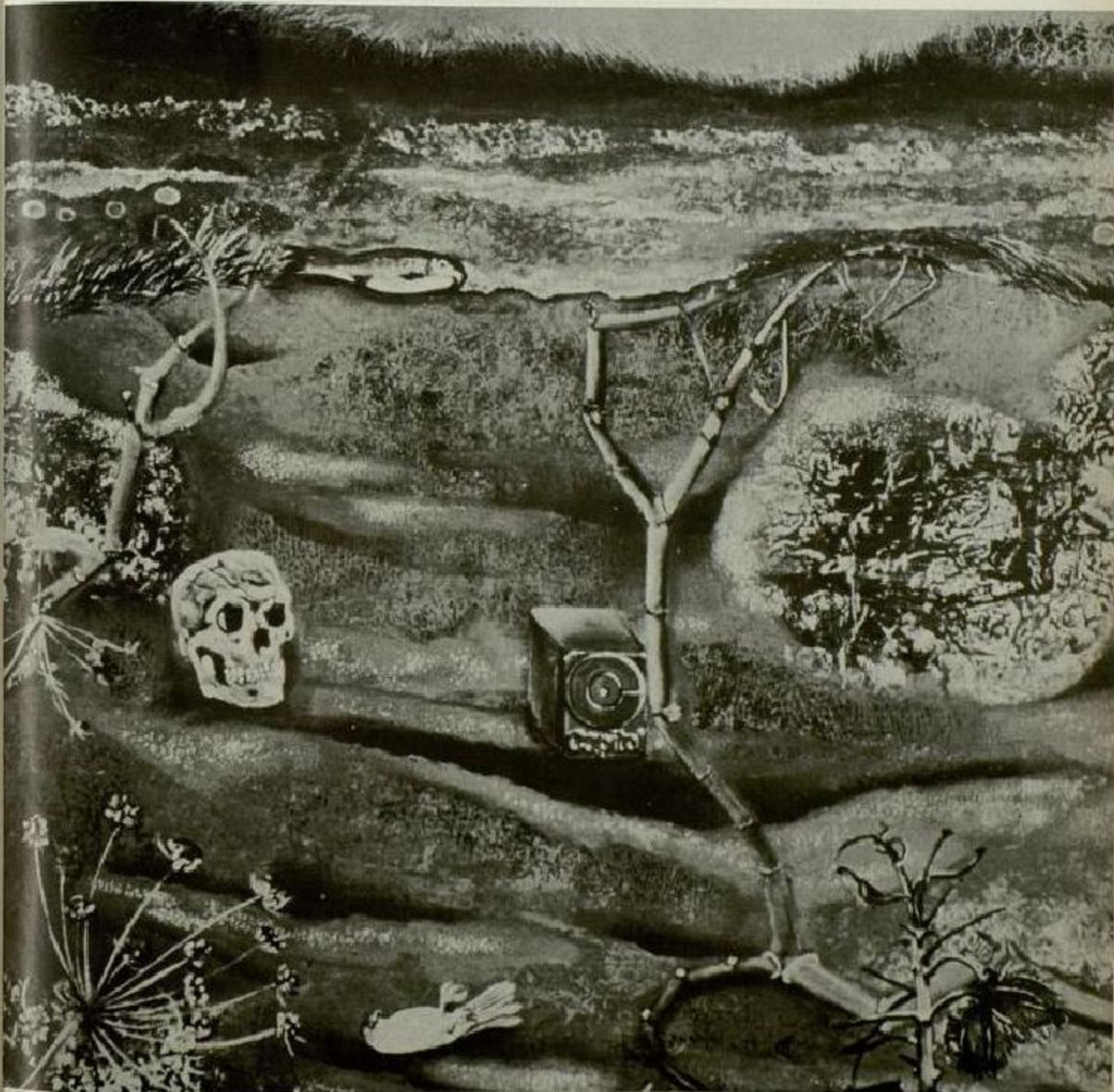
To promote their Concert Band Music, Warner Bros. sends complimentary recordings, by professional bands, to band directors throughout the country. A reduced-size copy of the printed score is included to wrap up a well-packaged selling tool of sight and sound.

### News

Stanley Adams, president of the American Society of Composers, Authors and Publishers, announced the publication of a new (1970) "ASCAP Concert and Symphonic Band Catalog." Containing more than 2,000 entries, the works listed are essentially classical and will be distributed to licensed educational institutions.

while this ad was being conceived, someone detonated a nuclear device in the nevada desert. it shook the capitol tower, over 300 miles away. outside, within a stones' throw, the pilgrimage cross was obscured in smog. traffic beneath the cross on the hollywood freeway: frantic and heavy. business in los angeles: as usual. and this: just another trade announcement.

**EARTH ROT:** a musical comment on the state of the environment composed and arranged by David Axelrod



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record & tape  
produced by david axelrod  
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# Insiders Report

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's February official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and Exchange stocks are reported first, followed by over-the-counter.)

**ABC**—Jack Hausman, jointly with brothers, sold \$40,000 of 5 percent convertible subordinated debentures, leaving their joint holdings at \$26,000, and \$30,000 of the debentures held personally by Jack Hausman.

**American Automatic Vending**—Louis B. Golden, trading as Golden Investment Co., bought 2,000 shares and sold 1,200, leaving 800 in this account, with 178,972 shares held personally by Mrs. Golden.

**Ampex**—William E. Roberts sold 11,662 shares, leaving him

12,520 held personally, 5,000 by wife after her sale of 350 shares, and 7,268 held as trusts.

**Capitol Industries**—Glenn E. Wallfish sold 1,000 shares, leaving him 46,000.

**Columbia Pictures**—Chester I. Lappen bought \$26,000 in Convertible Debentures (due 11/1/94) giving him \$76,000 in this category.

**Craig Corp.**—Martin Stone, exercised option to buy 18,750 shares, giving him 19,050.

**Sydney J. Rosenberg** bought 700 shares, establishing holdings in that amount.

**Walt Disney Prods.**—Roy O. Disney sold 1,600 shares, leaving him 98,457 held personally, 51,423 as Edna F. Corp., 51,423 as Roy O. Corp., and 111,640 as Redna, Inc.

**Gulf & Western**—J. Robert Baylis bought 1,000 shares, giving him 1,424. Charles G. Bludhorn bought 27,500 giving him 392,817 shares held personally, and 472,892 as corporation. John H. Devries exercised option to buy 1,538 shares, giving him 27,249 shares and acquired 5,625 warrants. Oliver C. Carmichael Jr. reports personal holdings in 5 1/2 percent convertible subordinated debentures at \$376,700; sale of \$250,000 of wife's holdings in this category, leaving her \$3,633,700; sale of \$22,800 family holdings, leaving family \$7,680,100; and \$1,895,300 in the debentures held as foundation.

**ITT**—A.E. Cookson exercised option to buy 1,334 shares giving him 12,472. H.S. Genseen exercised option to buy 66,666 shares, giving him 172,664. L.C. Hamilton Jr. exercised option to buy 4,000 shares giving him 11,000. James R. McNitt exercised option to buy 2,000 shares, giving him 10,500. H. Perry exercised option to buy 3,333 shares, giving him 25,217 shares. Robert M. Rice exercised option to buy 2,000 shares, giving him 6,000. Robert J. Theis exercised option to buy 6,668 shares, giving him 13,000.

**Kinney National Services**—Allan B. Ecker exercised option to buy 2,000 shares, giving him 6,600. Marc J. Iglesias exercised option to buy 4,000 shares, giving him 13,682 shares held personally and 4,000 as trustee.

**Macke Co.**—C. Wesley LaBlanc bought 4 1/2 percent convertible subordinated debentures in the amount of \$5,000, giving him total of \$50,000 in debentures.

**MGM**—Ira Guilden sold 1,764 shares, leaving none. John L. Loeb Jr. sold 1,500 shares leaving him 2,500 held personally and 1,325 as trust.

**3M**—Richard S. Priebe bought 3,000 shares, giving him 4,037.

**North American Philips**—Wallace E.J. Collins exercised option to buy 3,000 shares, giving him 3,068. F.L. Randall Jr. sold 1,000 shares, leaving him 9,000.

**RCA**—Delbert L. Mills sold 5,198 shares, leaving him 19,758.

**Superscope Inc.**—Nathan Tushinsky sold 2,000 shares of Class A common, leaving him 104,500.

**Transcontinental Investing**—Robert K. Lifton sold 1,600 shares, leaving him 362,553. Howard Weingrow sold 2,800 shares leaving him 346,729 shares, and his wife (as executor)

(Continued on page 82)

# Market Quotations

As of Closing Thursday, April 9, 1970

NAME	1970		Week's Vol.		Week's High		Net Change
	High	Low	1970	1969	High	Low	
Admiral	147 1/2	10	207	113 1/2	10	10	- 1/2
ABC	39 1/4	31 1/4	355	33 1/4	31 1/4	22 1/4	- 1/2
American Auto. Vending	11	7 3/4	32	7 3/4	7 3/4	7 3/4	- 1/4
Ampex	46 1/2	31 1/4	1095	37	31 1/4	32	- 1/2
Automatic Radio	27 1/2	13 1/4	108	14 1/4	13 1/4	13 1/4	- 1/4
Auto. Ret. Assoc.	118	98	344	107	100	102	- 1/2
Amet	12 1/2	9 1/4	212	10 1/4	9 1/4	9 1/4	- 1/4
Capitol Ind.	53 1/2	40 1/4	57	44 1/4	42	42 1/4	- 1/4
CBS	49 1/4	43 1/4	576	45	43 1/4	43 1/4	- 1/4
Carlson	18 1/2	12 1/4	182	16	12 1/4	12 1/4	- 1/4
Columbia Pictures	31 1/2	21 1/4	451	24 1/4	23 1/4	23 1/4	- 1/4
Craig Corp.	15 1/2	8	78	9 1/4	8 1/4	8 1/4	- 1/4
Disney, Walt	158	125 1/4	563	152	138 1/4	139 1/4	- 1 1/2
EMI	7 1/4	5 1/4	184	5 1/4	5 1/4	5 1/4	- 1/4
General Electric	77 1/2	67 1/4	804	76 1/4	75 1/4	75 1/4	+ 1/4
Gulf & Western	55 1/2	15 1/4	895	17	15 1/4	15 1/4	- 1/4
Hammond Corp.	16 1/2	10 1/4	965	11 1/4	10 1/4	11 1/4	- 1/4
Handleman	47 1/2	38 1/4	427	44	38 1/4	38 1/4	- 1/4
Harvey	12 1/4	7 3/4	38	8 1/4	8	8	- 1/4
ITT	60 1/4	51 1/4	889	54 1/4	51 1/4	51 1/4	- 1/4
Interstate United	15 1/2	10	144	10 1/4	10 1/4	10 1/4	- 1/4
Kinney Services	36	27	852	36	33	35 1/4	+ 1/4
Macke	19	14 1/4	53	13 1/4	14 1/4	14 1/4	- 1/4
MGA	25 1/4	17 1/4	198	22 1/4	22 1/4	22 1/4	- 1/4
Misc.	28 1/4	20 1/4	186	25 1/4	25	25 1/4	- 1/4
Micromedia	21	15 1/4	854	20 1/4	19 1/4	20	- 1/4
3M (Min. Mining Mfg.)	114 1/4	99 1/4	821	106 1/4	102 1/4	103 1/4	- 1 1/2
Motorola	141 1/4	106 1/4	775	117	106 1/4	106 1/4	- 1 1/2
No. Amer. Philips	54 1/4	33 1/4	193	36 1/4	33 1/4	35	- 1/4
Pickwick Internat.	54 1/4	49 1/4	119	42 1/4	42	42	- 1/4
RCA	34 1/4	29 1/4	847	30 1/4	29 1/4	29 1/4	- 1/4
Servint	31 1/4	21	176	25 1/4	23 1/4	23 1/4	- 1/4
Superscope	46 1/4	32 1/4	109	25	23 1/4	23 1/4	- 1/4
Telax	159 1/4	96 1/4	279	137 1/4	130	130	- 1 1/2
Tenny Corp.	204 1/4	81 1/4	182	9 1/4	8 1/4	8 1/4	- 1 1/2
Transamerica	26 1/4	19 1/4	292	22 1/4	20 1/4	20 1/4	- 1/4
Transcontinental	24 1/4	14	339	15 1/4	14 1/4	14 1/4	- 1/4
Triangle	17 1/4	14 1/4	25	16 1/4	16	16	- 1/4
20th Century Fox	26 1/4	15	469	17 1/4	16 1/4	16 1/4	- 1/4
Vendo	17 1/4	14 1/4	87	15 1/4	14 1/4	14 1/4	- 1/4
Viewlet	25 1/4	17	108	19 1/4	17 1/4	17 1/4	- 1/4
Wurlitzer	10	11 1/4	40	12 1/4	11 1/4	11 1/4	- 1/4
Zenith	37 1/4	29 1/4	381	34 1/4	33 1/4	33 1/4	- 1/4

As of Closing Thursday, April 9, 1970

OVER THE COUNTRY*	Week's High		Week's Low		Week's High	Week's Low	
	High	Low	High	Low		High	Low
ABCO Ind.	1 1/4	9 1/4	9 1/4				
Allapex Inc.	8 1/4	7 1/4	8				
Arts & Leisure Corp.	5 1/4	5	5				
Audio Fidelity	1 1/4	1 1/4	1 1/4				
Bally Mfg. Corp.	17 1/4	12 1/4	12 1/4				
Campese Musical	2 1/4	2	2				
Cassette-Centridge	15	12 1/4	14 1/4				
Creative Management	12 1/4	12	12				
Data Packaging	20 1/4	19	19 1/4				
Diet-D-Tape Inc.	2 1/4	2 1/4	2 1/4				
Fareday Inc.	9	8 1/4	9				
Fidelichrome	4 1/4	4 1/4	4 1/4				
Gates Lear Jet	12 1/4	10 1/4	10 1/4				
GRT Corp.	18	15 1/4	15 1/4				
Goody, Sam	13	12	12				
ITCC	3 1/4	3	3				
Jabilite	7 1/4	4 1/4	4 1/4				
Koss Electronics	3 1/4	2 1/4	2 1/4				
Lin Broadcasting	5 1/4	5 1/4	5 1/4				
Media Creations	5 1/4	5 1/4	5 1/4				
Marco Int.	3 1/4	2 1/4	2 1/4				
Mills Music	20 1/4	19 1/4	19 1/4				
Monarch Electronics	3 1/4	2 1/4	2 1/4				
Music Makers Inc.	6 1/4	5 1/4	5 1/4				
RMC	8 1/4	8 1/4	8 1/4				
National Motion	1	3 1/4	3 1/4				
National Tape Dist.	13 1/4	12	12				
Powell	7 1/4	6 1/4	6 1/4				
Precepton Ventures	7 1/4	7	7				
Quilon Corp.	3 1/4	3 1/4	3 1/4				
Recotone	3	4 1/4	4 1/4				
Robins Ind. Corp.	3 1/4	3 1/4	3 1/4				
Schwartz Bros.	6 1/4	6 1/4	6 1/4				
Tellego Ind.	1 1/4	2 1/4	2 1/4				
Trans. Mkt. Communica.	3 1/4	3 1/4	3 1/4				

\*Over-the-counter prices shown are "bid" as opposed to "asked". Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

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# RETAIL GENERAL MANAGER

LOCATION: TORONTO, CANADA

Our expanding chain of Company operated and franchised music stores and leased departments requires a General Manager to take full charge of all merchandising and musical instruments, radios, record players, cassettes and related home entertainment items.

This senior man, reporting to the Y.P. Group Marketing, will be totally responsible for the profitability of the retail division. Initial attention would have to be given to the establishment of aggressive merchandising policies and developing a well functioning retail team, all in preparation for further expansion.

Preference will be given to those who have supervisory experience with a music store chain specializing in discounting and promotional activities.

Replies, which will be treated in confidence, should include education, work experience, salary requirements, and personal data. Address replies to:

Director of Administration  
Capitol Records (Canada) Ltd.  
3109 American Drive, Malton, Ontario



# Asher's Goal: Capitol East

Continued from page 1

heretofore, but that now it will be a full-fledged recording business operation.

"We're now going first class in every respect," Asher emphasized. The New York office has been allotted more funds to carry out full-scale campaigns on merchandising, promotion and advertising levels. Asher plans to bring in independent art and public relations people when the occasion calls for a special-emphasis campaign. He's already brought in Bob Cato, former vice president in charge of creative services at Columbia Records, as an art consultant on a freelance basis and he has other artists waiting in the wings for assignment.

Asher pointed out, however, that the New York office would still marshal support for its East Coast-originated campaigns from the Tower headquarters and that New York, in turn, would support the West Coast drives. "We'll avoid a shotgun effect," he said, "by coordinating the efforts of both Coasts for a concentrated impact."

Supporting Asher in his

buildup of the New York base are Alan Davis, marketing coordinator; Herb Chetty, business affairs; and Noel Sherman, a&e administration coordinator.

"The East is a comparatively fresh area for Capitol," said Asher, "so the territory is wide open for us."

# Recotone Profit Soars by 81%

NEW YORK—The Recotone Corp. has showed an 81 percent increase in profits on a sales increase of 52 percent over the previous year, according to record sales and earnings for the year ended Dec. 31, 1969.

According to Herbert H. Borchardt, president of the company, net sales for 1969 totaled \$2,716,653, compared with \$1,792,546 for 1968. Net income for 1969 was \$110,460 or 43 cents a share based on a weighted average of 256,111 shares outstanding during the period, compared with \$60,860, or 24 cents a share on 250,000 average shares for 1968. All figures include the results of Elden Manufacturing Corp., a wholly owned subsidiary.

**In March we told you about Burt Bacharach Month.  
Now comes the best part:  
April, featuring two Academy Awards!**

**Congratulations to both of  
our Oscar Winners:  
Burt Bacharach.  
And  
"Butch Cassidy And The Sundance Kid."**



Also available by Burt Bacharach on A&M Records:  
"Reach Out" (SP4131) and "Make It Easy On Yourself" (SP4188).  
and a single, "Come Touch the Sun"  
b/w "Raindrops Keep Fallin' on My Head" 1152.



# LEISURE TIME TIPS

by: Larry Finley  
(in Los Angeles)

This column is being written in Los Angeles where the writer is commencing an agreement for one of the top lines in the country. This will enable North American Leisure Corporation to become an even greater factor than it now is in the Stereo Tape Cartridge business.

Last night Lawrence Mirken, Executive Vice-President, Karl Baumgartner, Executive Vice-President in charge of Operations for NAL, and I flew to Los Angeles from New York on TWA's Flight Number 1 on the giant 747.

En route, we had an opportunity of spending some time in the plane's main-cabin lounge which seats fifteen people. While there, I had a chance to renew acquaintance with Jack C. Sayers, Vice-President of Walt Disney Productions. Sayers told us of the Disney plans for Disney World which will open in Florida in approximately 15 months (this is to be a giant vacation and amusement center of 28,000 acres). During the discussion, the matter of Stereo Tape Cartridges and Cassettes entered into the conversation. Inasmuch as this is a very intimate lounge (and everyone very congenial) in a matter of a few minutes the writer was surprised to discover that seven of the fourteen people there had either an 8-Track unit or a Cassette unit. This was an astounding disclosure. It indicates that the public is not only becoming more familiar with the Stereo Tape concept but that they are purchasing units for their homes, cars and boats and that the industry is growing by leaps and bounds.

One of the points of discussion was the complaint of not being able to buy the type of music they truly enjoyed, and that they were finding it more difficult to buy tapes that were not in the "Top 40 Charts."

Distributors and rack jobbers are actually holding back an even greater growth because of the fact that they are not paying attention to this demand for "better music" appealing to people in an older age bracket. NAL has available for its distributors this "better music" as well as the "Chart music." If you are a dealer who is getting calls for "better music" may we suggest that you contact your NAL distributor so that they can realize the profit potential of stocking Stereo Tape Cartridges and Cassettes in greater depth.

If you are a distributor who is interested in increasing your profits through the sale of this "better music" tapes, or if you are a distributor who is interested in jumping on the bandwagon by becoming an NAL distributor, call Joe Berger, National Sales Manager, North American Leisure Corporation, 1776 Broadway, New York, New York 10019 (212) 265-3340.

# Tape CARtridge

## Caution Sign Up on Tape Stocks

By BRUCE WEBER

LOS ANGELES—Many analysts specializing in tape securities see a softening tape industry trend over the next three to six months.

"The uncertainties and strain of the economy has included most situations and, for the first time, affected most tape companies one way or another.

Although the tape industry continues to catch Wall Street's fancy, an analyst feels, it is wise to issue a warning to investors: Be wary of a number of the newer and smaller concerns in the tape field—notably those with thin capitalizations and whose stocks have climbed on the basis of quick participation in tape.

Just about every analyst in consumer electronics was quick to acknowledge that the hottest growing segment of the business was tape cartridge.

That was seven months ago. Today, much of the talk is about a "shakeout" in the tape industry.

What happened in seven months?

Nothing, really, just a "shakeout" period, predicted as early as last year, has finally matured.

### D.S.C. Gets Pact On Tape Design

NEW YORK—The Cassette Cartridge Corp. has awarded a contract for the industrial designs of 30 million compact tape cassettes a year to the Connecticut-based firm of D.S.C., Inc. The designs will be used by the new \$2.5 million duplicating complex of Cassette Cartridge Canada Ltd., a wholly owned subsidiary of Cassette Cartridge.

D.S.C., headed by Herman J. Muller, specializes in industrial design and automation. Long-term arrangements are being discussed between the two companies for additional services. Cassette Cartridge Corp. is headed by Larry Press. The Canadian complex will go into production this summer.

### Cassette Corp of Amer. Expands

CARLSTADT, N.J.—The Cassette Corp. of America has opened an additional plant in Edison, N.J., to keep pace with the industry's growing demands for high quality performance tapes. The new plant is fully equipped with research and development labs, and product manufactured will be used both for Cassette Corp.'s preleaded and blank cassettes and wholesaling to duplicators.

A spokesman for the new company disclosed that in spite of the newness of the company, production demands already indicate a sizable increase in staff, and a three-shift operation will soon be instituted.

"We see a shakeout spurred by heavy price cutting," said Gilbert Kiggins, a partner in Horribler & Weeks, Hemphills Noyes. "The situation will force many of the smaller companies to run for cover, and possibly some of them could be run out of business."

The official also cites such generally depressing factors as a declining economy and the trend toward lower corporate earnings.

The behavior of most tape industry stocks indicate a negative situation, like:

Of 16 companies—tape pure-breds—charted since Dec. 24, 1969, all but two showed a stock decline as of April 2, 1970, with one (Fidelitone)

holding steady and the other (Cassette Cartridge Corp.) gaining 1/4 points. Of 25 companies charted since Jan. 29, 1970, all but three dipped on the market as of April 2, 1970.

Nor does the end appear to be in sight. The view in some quarters is that the pattern is likely to continue over the next three to six months.

The key question for investors is which stocks, if any, do you buy in light of their run-up in price and the market uncertainties.

As many investors will attest, some of the smaller companies with "big multiples" are running for cover. And big firms, although they continue to map record capital spending pro-

grams for tape, do so cautiously.

An analyst for Merrill Lynch, Pierce, Fenner & Smith summed up the tape industry this way:

"While most publicly owned companies have been walking a tightrope, the tape industry has managed to stay atop the perch without feeling the depressed market. Until now, that is. Now it's beginning to wobble, too."

The tape industry is being forced to wrestle with various problems, like piracy, pricing and packaging.

Simply, admits the Merrill Lynch specialist, the blue-chip companies in the tape industry can join the crowd of demoralized publicly owned firms.

## New Muntz Co Is Shaping New Image, Starts With Name Change

LOS ANGELES—A new Muntz company is starting to take shape. With the formal takeover April 1 of the company by its new management team, the days are numbered for the old company's image.

Barney Phillips, the succeeding president to founder Earl Muntz reports that his management anticipates unveiling the new name Muntz Stereo Corp. of America, in time for the June Consumer Electronics Show in New York.

Five investors own the company, all Americans, Phillips claims. These investors, according to Phillips, are all persons who have invested in the com-

pany in the past. Although he would not specify any of the persons, Irving Green, former Mercury Records president, is among the names reported as backing the company.

Muntz Stereo-Pak's Japanese suppliers have extended credit to the company for equipment purchased by the former owner. Phillips estimates he has 40,000 car and home players on hand, which gives him a two-month inventory. The majority are 4 and 8 compatibles or straight 8-tracks, with very little 4-track units. Phillips claims within the next 45-60 days he will have paid the Japanese companies for all the machines.

He acknowledges that one week before he came into the picture (some trade sources claim as a watchdog for the Japanese hardware companies which recognized the financial troubles the company was in) Muntz Stereo-Pak was in very difficult straits. "There was not too much of a cash flow and cash flow is an absolute necessity."

Phillips calls the Japanese suppliers' move an extension of time in which to make payments, rather than being the financial forces behind taking over the company.

In addition to having employees select the firm's new name, Phillips has two additional names which were suggested via an employee contest, with which he wants to develop spinoff firms. With the name Muntz Stereo Systems, he is thinking of going into a joint ownership of a speaker cabinet factory.

Phillips has closed down Muntz' speaker factory across the street from the headquarters building in Van Nuys, with its foreman, Joe Fedele, setting up a cabinet shop in Costa Mesa. Phillips will either be a customer with Fedele or work up a joint cabinet company.

He hasn't come up with any concrete third company to match the other suggested name, Muntz Industries.

Joining Phillips' team is his brother Al, who is handling accounts payable and going out into the field to collect money and also sell off such items as used and returned tapes (\$1.25 to \$1.50 to \$2) plus blank tapes (80 cents filled or 32 cents for an empty case).

Phillips has established a return policy for 4-track pre-recorded tapes which maximizes at 10 percent of the purchase. He is only discounting the old tapes and is keeping his price stable on new titles.

Phillips recently named marketing director Charles Balderas is formulating plans for the company's first network of warranty stations. At present, customers must ship units pre-paid from all over the country to the firm's Van Nuys factory. Local warranty stations will eliminate this procedure and receive reimbursement for all labor and parts.

## Quality Accent Makes Qualitape Growth Soar

RUNNEMEDE, N.J.—Among the new breed of quality duplicators emerging on the tape scene is Qualitape Duplication Labs, Inc. Headed by an innovative group of young men whose average age is 29, Qualitape went into production three months ago, and has already found itself with a production demand that outstrips its supply.

The company, strategically located near major airports and highways, turns out 5,000 pieces of prerecorded tape in its 6,000 square feet of production space, and is aiming at a production output of 10,000 pieces by July 1. To achieve this the company is adding a second shift to its work force by Monday (20) with a third shift to be added shortly thereafter.

The secret of Qualitape's meteoric rise lies in its ability to produce top quality product far below the cost of other pre-recorded material manufactured by many other duplicating companies.

The company, headed by Thomas Steele, a graduate in electronics theory and business administration from Temple University, and assisted by Michael Flood, vice president and chief engineer; Joseph Tarsia, secretary and audio engineer, and Wayne Wilfong, treasurer and audio engineer, has developed all its own equipment, using Ampex components.

This move has resulted in

many major advantages for the fledgling organization. According to Dick Martin, vice president and general manager of the company, "Our staff of engineers has built a system that has thoroughly impressed us and other knowledgeable people in the industry with its high standard of quality and performance.

Features of the custom-built equipment include reversible cassette and 8-track quality control machines, a winding/splicing machine that works automatically and eradicates the bugbear of tightly wound tapes, the major cause of product rejection, and a streamlined assembly line which requires fewer handlers and reduces labor costs to a minimum.

Said Martin, "The nerve center of any duplicating facility is without doubt its high speed duplication system. After careful study of all systems available, our board of directors decided to build a system of our own design."

He continued, "We have created completely flexible programming and editing rooms for producing programmed intermasters of the highest engineering standard. We have Ampex and Scully recorders of all formats from 1/4-inch 2-track to 2-inch 16-track tape with all necessary equalization, reverberation and mixing equipment."

In its mastering department, (Continued on page 20)

**B**  
The SIGN of great reading

After 22 weeks on the charts, six-figure sales and a Grammy Award, it figures that a single from this album would happen.

It's happening.

## "KILLER JOE"

QUINCY JONES  
A & M 1163

From the album "Walking In Space"  
(SP-3023).



Call your local A & M distributor for immediate stock.

## See Blank Cassette Sales Hitting \$450 Mil at Mfr Prices by 1975

LOS ANGELES — Industry figures reveal that blank tape may account for sales of about \$450 million by 1975 at manufacturer prices for blank, unrecorded cassettes.

Most executives at Audio Magnetics feel that tape is, and will become in the immediate years ahead, more than just Frank Sinatra, Blind Faith and Tiny Tim.

From Irving Katz, president: "Blank cassettes are leading a revolution in communication for American industry, education and business."

From Ray Allen, sales vice president: "Blank tape, especially for professionals, is succeeding where it offers welcome relief from an avalanche of paperwork."

From George Johnson, senior vice president: "The tape indus-

try eventually will see "not only encyclopedias on tape, but stock market evaluations, medical and legal material, stock quotations, language courses and other forms of recorded information."

With little fanfare, and even less hallyhoos, blank tape is beginning to sound off—and educators, doctors, financial analysts and lawyers are listening.

Prerecorded music is the name of the game in tape cartridge and cassette, admits Allen, but the blank tape market is growing quietly and explosively in its shadow.

(It's not a shadow industry any longer, claim many industry executives. Some believe that blank cassettes outsell prerecorded cassettes about 10-1 in the U.S.)

While Audio's product can be found in Sears, J.C. Penney,

Radio Shack, S.S. Kresge, Western Auto, W.T. Grant, Thrifty, among others, it also can be found on university campuses and in high schools.

"We are deeply committed to the educational marketplace," says Sharyl Story, who guides the company's educational division. Audio has recently established a national network of audio/visual dealers to call on educational institutions.

And although Audio services 10 major duplicators and six traditional record manufacturers worldwide, its product line is being used by industry and military, too.

"Entertainment is only one of the uses to which tape is being applied," said Allen. "American industry has begun using blank tape as a salesman, propagandist (Continued on page 20)

## Muntz Aids Blacks In Tape Business

• Continued from page 1

black company as a distributor of its car and home hardware line, with the express purpose of developing marketing programs in major black communities of the country.

Phillips has been meeting with Bishop George Scott, head of Soul Is My Witness, to set up the working arrangements, which Phillips claims marks the first effort by any tape company to help blacks establish businesses in the cartridge industry.

Scott's company has a building in the central city and a recording studio built with money donated from several sources in the entertainment industry. Soul has been signing gospel singers for recording and management purposes and plans to expand into related musical areas.

Once Muntz' own engineers have taught Soul personnel how to operate the equipment, they will back off, leaving all future involvements to blacks. The equipment is expected to be given to Soul within the next few weeks.

Soul will, additionally, develop contacts in each of the leading black communities to find businessmen qualified to get into the retail field. This is where the Discotape chain enters the picture.

The Ron Gordon-operated cooperative franchise chain is developing a program whereby

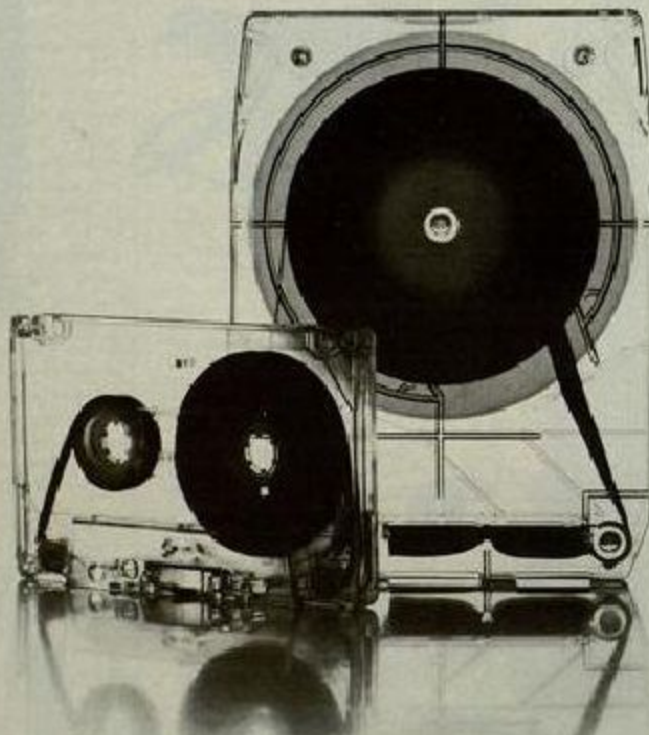
it will franchise blacks into the chain through the Soul organization. The plan is to obtain funds from the Small Business Administration which would deposit monies in black owned banks. The banks would then control the funds and pay any fees to the Discotape chain.

Local chamber of commerce officials would be contacted to suggest black businessmen who might be interested in getting into the tape business, like a music or record shop already in the community.

Gordon is interested in opening a pilot store in this city's black community. Total financing for a Discotape store in a black community would run between \$10,000 to \$15,000 according to Phillips.

"Our aim," explains Phillips, "is to open doors where we have never sold our product before. We are setting up a real programmed marketing affair. There will be no white men involved." Blacks will obtain the music (initially Soul Is My Witness will offer 4-track tapes by its own roster of people), sell it to black owned tape centers and then sell the Muntz line of compatible car and home players.

Phillips said his company has 100 duplicators, many of which have not been in use, so he can spare the equipment. By selling 4-track instead of 8, blacks will obtain music for \$1 less than the 8-track price he said.



He told her the music was groovy,  
She said, when it jammed, you're no smoothie.  
If he'd bought our cassette  
He'd have been in no sweat,  
As it was they wound up at a movie.

World's largest manufacturer of precision-molded cassettes and cartridges.  
Unloaded, leader-loaded, or tape-loaded.

Data Packaging Corporation



## Videotape Theater Rolls in 'Village'

By RADCLIFFE JOE

NEW YORK—A new concept in the use of prerecorded videotape is creating more than passing interest at both industry and consumer levels here as videotape application move into hitherto untried areas.

In a sprawling loft on Manhattan's lower East Side, a group of progressive young technicians have started Global Village 1, a closed circuit videotape theater where video journalism reaches the ultimate in existentialism.

Using hand-held Sony videotape cameras, the group, headed by John Reilly and Rudi Stern, follow newsworthy personalities and situations, shooting high-lights and off-beat sequences. Socio-political-economic vignettes are then woven into highly avant-garde program concepts in the theater's Broome St. laboratories. The result is then shown to the theater's audiences simultaneously on separate TV screens, against a background of taped folk, pop and acid rock music which ranges from B.B. King through to Janis Joplin and Blood, Sweat & Tears.

Program contents are usually blunt and radical, and sometimes even crude, but they are also intimate, exciting and innovative. Audiences at either of the four weekend shows—there are two Friday night shows and two Saturday night shows—could find themselves exposed

to Martin Luther King's "I Have a Dream" address, Abbie Hoffman or Jerry Rubin voicing candid and colorful expressions of the Chicago conspiracy trial, Queen Elizabeth with her family, the late Robert Kennedy's election primary address, and a couple making love in an open field, all at the same time.

The result is a mind-expanding experience which is drawing many young people to the theater each weekend in spite of its out-of-the-way location.

According to Rudi Stern, audience response has been so good that the group intends to open another theater at a different East Side location in the very near future. Leasing arrangements for this new outlet have already been settled. A Boston location is also being viewed for the third theater, and long-term planning calls for additional theaters in all major cities of the country as well as in Canada and France.

Although major makers of both video hard and software are still cautious about involving themselves with the venture, many top executives from both videotape and videoplayer companies have found their way to the small theater. Both Stern and Reilly feel that active participation by manufacturers is possible as the theater's activities expand.



# Shady Grove

A lot of people want to go there.



Shady Grove—away from smog and traffic—clean air and peaceful vistas; a sense of time and room to live.

Quicksilver Messenger Service takes you there with their new single, Shady Grove (#2800) ... from their excellent album of the same name. (SKAO-391).

Quicksilver Messenger Service. Ralph Gleason, writing in the *San Francisco Chronicle*, exulted: "Everything seems to work ... It is really a very impressive band ... (the QMS) is going to be one of the biggest musical and box office successes San Francisco has seen."



WHY PAY MORE?

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**CASSETTES**

BLANK CASSETTES  
• 4 & 8 TRACK  
TAPE CARTRIDGES

AT NEW LOW PRICES!

WRITE FOR DETAILS!



**CORRECTION NOTICE**

Due to a typographical error the incorrect phone number appeared in the **CAYTRONICS** ad which appeared in the March 28th issue.

The correct phone number is  
**(212) 683-7911**

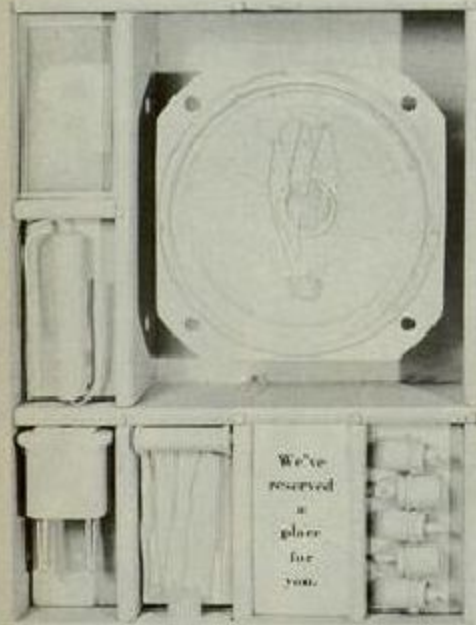
**CAYTRONICS CORP.**  
240 Madison Avenue  
New York, N.Y. 10016

Let **audio** put you in the tape duplicating business



A full program with all Electro Sound equipment, installation and training, for top quality hi-speed operations

AUDIO-MATIC CORPORATION 915 Westchester Ave., Bronx, N.Y. 10459 (212) LU 9-3200. Cable: AUDIO-MATIC



We've reserved a place for you.

**August, 1970**

More will **LIVE** the more you **GIVE**  
**HEART FUND**

**Tape CARtridge**

**Ampex Develops Cassette B'cast Videotape Recorder and Player**

NEW YORK—The Ampex Corp. has developed a cassette broadcast videotape recorder/player capable of automatically playing up to 25 commercials or other programs ranging in length from 20 seconds to 6 minutes. It is believed that the unit is an industry first.

The new unit, Model ACR-25, offers broadcasters and TV producers convenience and operating simplicity which, according to Lawrence Weiland,

vice president and general manager of Ampex video products division, is comparable to that of carousel cartridge systems used in automated radio stations.

Said Weiland, "the ACR-25 is an aid to distribution of spot commercials that will greatly expand the use of tape in TV, and significantly reduce the operating expenses of advertisers, broadcasters and teleproduction centers.

The recorder, which is also suitable for programming segments of promotion, news and sports clips, and brief TV features, has two tape transports. While one transport is playing a cassette, a second cassette is automatically loaded and cued on the second transport.

Each transport on the new unit can rewind a finished program and cue a new system in less than 10 seconds. Weiland explains that this permits the system to continuously play a series of 10-second commercials, each recorded on a separate cassette, without a roll interruption between cassettes. Run-up time between the activation of the play mode and the appearance of a color synchronous picture is two-tenths of a second.

The transports operate at 15 ips, or 7 1/2 ips, and are vacuum-loaded with tape from the Ampex videotape cassette. Up to 25 cassettes can be randomly loaded on a rotating storage carousel.

The Ampex video cassette is 2 1/2 inches high, 4 inches wide and 6 inches long. The rotating carousel can be programmed through the ACR-25 memory to deliver 25 cassettes to the transports in any predetermined sequence.

Said Weiland, "Once the carousel is positioned so that the

(Continued on page 20)

**BEST SELLING Tape Cartridges**

8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	8
2	2	HEY JUDE Beatles, Apple AXT-385	5
3	3	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	22
4	4	SANTANA Columbia 1810 0492	25
5	6	ABBEY ROAD Beatles, Apple AXT-383	26
6	5	EASY RIDER Soundtrack, Reprise RRM 2026	19
7	7	CHICAGO Columbia 18 80 0858	8
8	11	I WANT YOU BACK Jackson 5, Motown MS 8-1700	7
9	9	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	17
10	8	HELLO, I'M JOHNNY CASH Columbia 1810 0826	8
11	10	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8022-50068	17
12	13	DEA YU Crosby, Stills, Nash & Young, Atlantic TP 3200	3
13	14	TOM JONES LIVE IN LAS VEGAS Parrot M78621 (Ampex)	21
14	16	RAINDROPS KEEP FALLING ON MY HEAD B. J. Thomas, Scepter S-580	3
15	15	MORRISON HOTEL Doors, Elektra ET 8-5007	3
16	12	TRY A LITTLE TENDERNESS Glen Campbell, Capitol AXT-389	6
17	18	LET IT BLEED Rolling Stones, London M07147 (Ampex)	16
18	—	AMERICAN WOMAN Guns Who, RCA 74-0025	1
19	17	GRAND FUNK Grand Funk Railroad, Capitol AXT-404	3
20	20	THE BAND Capitol AXT 182	12

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	7
2	2	HEY JUDE Beatles, Apple AXT-385	5
3	3	LED ZEPPELIN II Atlantic CS 8236 & Ampex 88236	19
4	5	ABBEY ROAD Beatles, Apple AXT 383	25
5	4	SANTANA Columbia 1810 0492	19
6	6	EASY RIDER Soundtrack, Reprise/Ampex M 2026	8
7	9	TOM JONES LIVE IN VEGAS Parrot M78621 (Ampex)	16
8	8	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	16
9	7	HELLO, I'M JOHNNY CASH Columbia 1810 0826	7
10	10	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	3
11	11	MORRISON HOTEL Doors, Elektra 85007	2
12	12	BLOOD, SWEAT & TEARS Columbia 1610 0022	32
13	13	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8022-50068	14
14	15	GRAND FUNK Grand Funk Railroad, Capitol AXT-404	3
15	14	CHICAGO Columbia 16 80 0858	4

Billboard SPECIAL SURVEY For Week Ending 4/18/70

**Forbes has a better idea.**

You assemble the cassette, we'll provide the tape.

**F Forbes Electronics, Inc.**  
19 Hayward Street, Brooklyn, N.Y. 11211  
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THE TOP GOSPEL HITS ARE:

- "CALVARY"  
b/w
- "TAKE YOUR BURDENS TO THE LORD"  
Reverend Oris Mays  
Jewel 147 &
- "MUST JESUS BEAR THE CROSS ALONE"  
b/w
- "SHADY GREEN PASTURES"  
Clarence Fountain  
Jewel 150

Dr's, write for sample on station letter head to:

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# When we heard that ASCAP writers won this year's Oscar for Best Song, Best Original Score, and Best Score of a Musical Picture, it was music to our ears.

**Burt Bacharach**

Best Song:  
"RAINDROPS KEEP FALLIN' ON MY HEAD"  
Published by: Blue Seas Music Co.  
Jac Music Co., Inc.  
20th Century Music Corp.  
"Butch Cassidy and the Sundance Kid"

Best Original Score for a Motion  
Picture (not a musical):  
"BUTCH CASSIDY AND THE SUNDANCE KID"  
Published by: Blue Seas Music Co.  
Jac Music Co., Inc.  
20th Century Music Corp.

**Hal David**

Best Song:  
"RAINDROPS KEEP FALLIN' ON MY HEAD"  
Published by: Blue Seas Music Co.  
Jac Music Co., Inc.  
20th Century Music Corp.  
"Butch Cassidy and the Sundance Kid"

**Lennie Hayton**

Best Score of a Musical Picture — Adaptation  
With Lionel Newman  
Jerry Herman's "Hello, Dolly"



American Society of Composers, Authors and Publishers  
575 Madison Avenue, New York, N.Y. 10022

## Qualitape's Growth Soaring

• Continued from page 14

Qualitape, again using Ampex and Scully equipment, transfers the programmed intermaster material to the final duplicator running master. On all duplicator formats the company uses the finest available 1-inch low noise master tape to obtain the benefits of low distortion, high signal to noise ratio, better frequency response and increased channel separation.

Other key features include push-button changeovers on the 8-track quality control machines, full playback head on

winding circuit, and the elimination of a full 7-inch piece of tape at the point of each program changeover to achieve a tone-free change.

### Looks to Future

Based on the successful performance of its custom built equipment, Qualitape is already looking to the future and the possibility of producing duplicating equipment for the industry's markets. "There is a market for top quality, low cost equipment, and we feel we can reap a share of that market," said Martin.

Also looking into the future,

the company is hoping that in time it could develop its own line of prerecorded tape music; however, before these ideas can be developed, Qualitape intends to work toward meeting its customer demands. To achieve this, it hopes to have a production staff of about 150 persons by January 1971, with a production figure in the vicinity of 20,000 pieces a day.

## Tape Faces New Breed

• Continued from page 1

bootstrap" particularly in areas of quality production.

The insistence of this demand for top quality product at competitive prices is growing increasingly obvious, particularly in the area of prerecorded tape material. The result is a behind-the-scenes shake-out of low-end manufacturers on the one hand, and the emergence of a new breed of duplicator on the other.

The low-end manufacturer, disappearing off the scene with the rapidity of a snowball in the Sahara, is largely an enterprising speculator high on financial reserves, but low on essential technical know-how. His new breed counterpart on the other hand, is a man with the technical knowledge to produce the high quality product the industry demands, and the business acumen to successfully market it in this inflationary era when just about everyone is on economic tenterhooks.

## Automated Marketing to Bow Three Tape Venders at Show

CHICAGO — International Automated Marketing Co., manufacturer of vending equipment, is introducing three tape vending machines at the Consumer Electronics Show in June.

The machines will be test marketed in music locations, department stores and super-

markets in the Chicago area, beginning May 21.

One machine, which markets 350 cassettes, is able to display 350 selections, with an additional 100 tapes in storage.

A second machine, an 8-track only vendor, can display 350 titles and house an additional 200 tapes in storage. A combination vending machine is able to display 120 cassettes and a like number of 8-track cartridges.

The machines are equipped to receive both \$1 and \$5 bills, according to Bernard Lewis, an executive of International Automated Marketing.

The vending company will share booth space at the Consumer Electronics Show with Alltapes, a Chicago-based tape rack merchandiser, said Lewin Alltapes is supplying International Automated Marketing with cassette and 8-track tapes for the test marketing program.

## New Ampex Player

• Continued from page 18

requested cassette is in front of one of the transports, the cassette automatically slides into the transport, and the tape is drawn into the tape path by the vacuum loading method.

### Quadruplex System

The ACR-25 is a quadruplex system designed to record and play back conventional, transverse-scan, two-inch wide tape in all broadcast formats including high and low bands, color and monochrome and 525 and 625 line standards. The unit can record from a live camera or from another videotape recorder. It can be operated either manually or automatically, and can also be remotely controlled through a computer-operated programmer.

When properly programmed, the ACR-25 will generate a verification reading informing the operator of the code number of the cassette ready to be aired. The recorder utilizes integrated circuitry and the most modern electronic component arrangements for consistently high performance. The unit is priced at \$165,000 and will be available by mid-1971.

## Blank Cassette Sales

• Continued from page 16

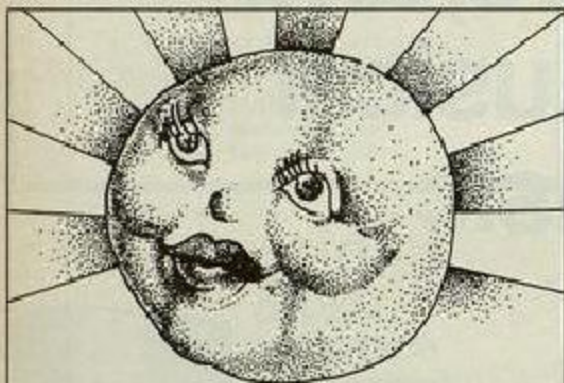
and teacher. The world is becoming "cassettized."

Audio Magnetics is looking at getting blank tape in the hands of business executives, super-marketing housewives, bankers, stockbrokers, students and, of course, young people.

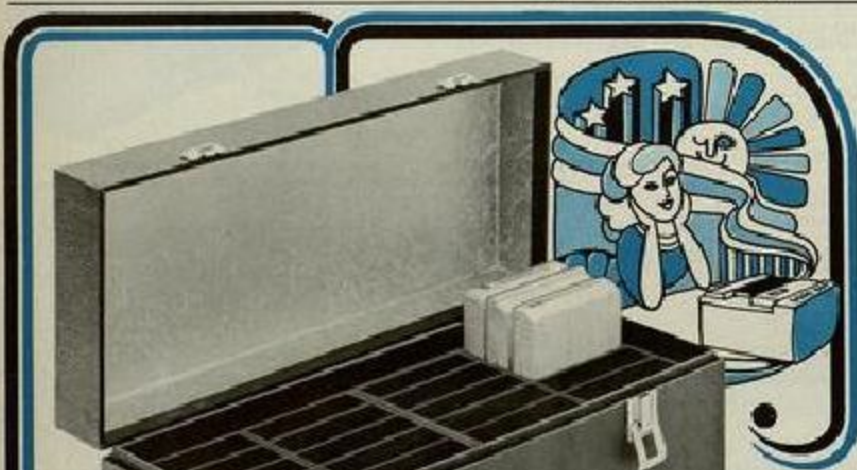
"No written communication could compare with an audio approach," believes Johnson. "People cannot carry a phonograph and records around with them. But they can carry a tape recorder and blank tape."

An industry spokesman said: "People are becoming conditioned to cartridge tapes, and this exposure and conditioning can only help in the acceptance factor for tapes other than entertainment."

Audio Magnetics, and other blank tape producers, is proving the blank tape boom is just beginning.



## IT NEVER RAINS ON DRY DOCK COUNTY.



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.

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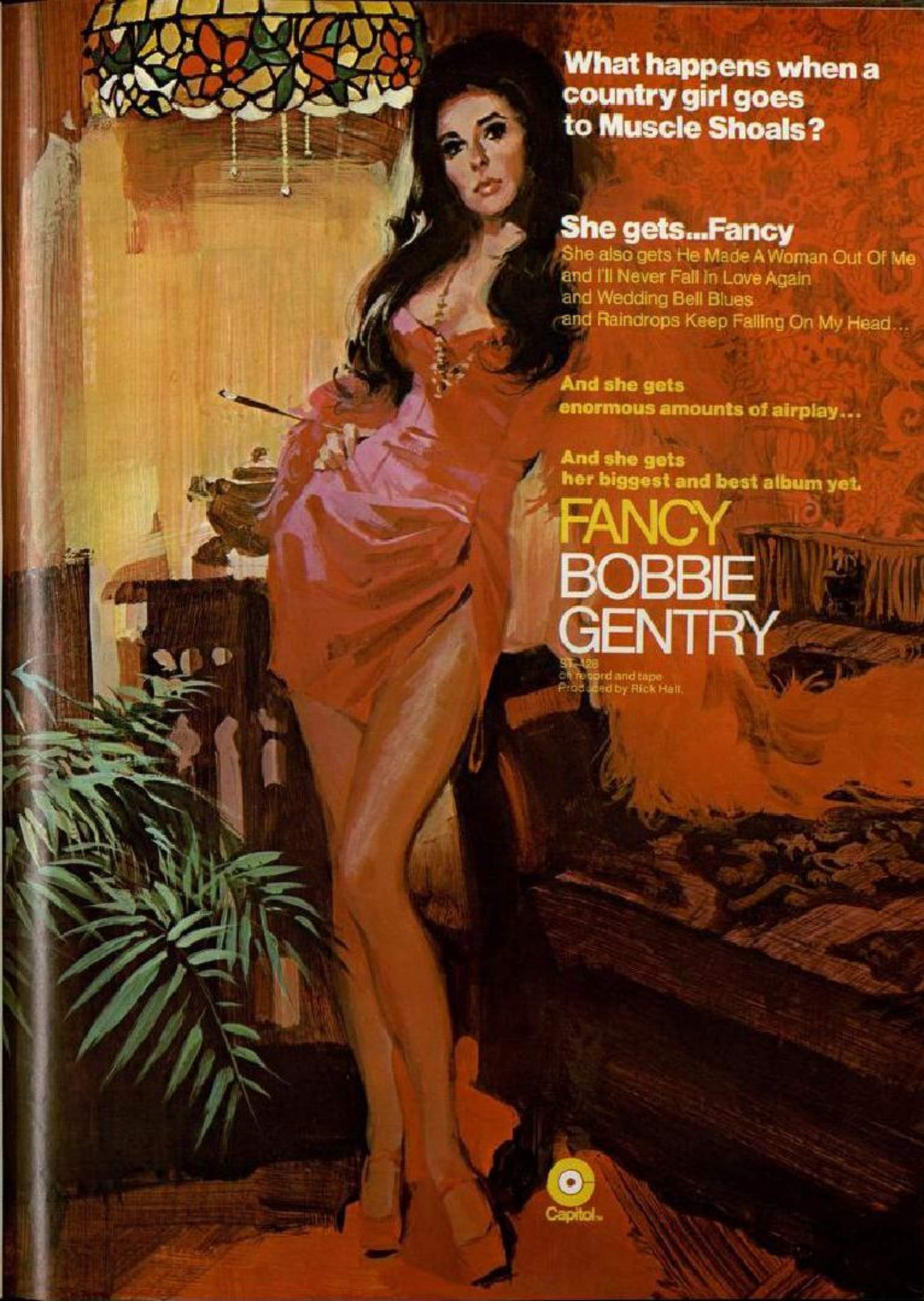
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**She gets...Fancy**

She also gets He Made A Woman Out Of Me  
and I'll Never Fall In Love Again  
and Wedding Bell Blues  
and Raindrops Keep Falling On My Head...

**And she gets  
enormous amounts of airplay...**

**And she gets  
her biggest and best album yet.**

**FANCY**  
**BOBBIE**  
**GENTRY**

ST-128  
ON record and tape.  
Produced by Rick Hall.



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An incredible plane that's more like a beautiful place that takes you from coast to coast. And all for the same low fare.

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## New Tape CARtridge Releases

## AMPEX

## Atlantic/Atco

LEE GEEs—Cucumber Castle; (R) M8327, (C) M8327  
 LIVE CREAM; (R) M8328, (C) M8328  
 JOHN COLTRANE—The Coltrane Legacy; (R) M81553, (C) M81553  
 BOB DYLAN—Come On Down; (R) M81554, (C) M81554  
 CHARLES MINGUS, The Best Of; (R) M81555, (C) M81555  
 CHARLES LLOYD, The Best Of; (R) M81556, (C) M81556  
 HANK COBENT—Best Of; (R) M81557, (C) M81557  
 ANNETTE COLEMAN, Best Of; (R) M81558, (C) M81558  
 VARIOUS ARTISTS—Jazz Super Hits, Vol. 2; (R) M81559, (C) M81559

## Bluesway

COUNTRY COALITION; (R) M86543, (C) M86543

## London

TED HEATH—The Big Ones; (R) M14140, (C) M14140  
 DIVISION & Weinberg Music From TANN-KAUSER/Suits From DER ROSENKAVALKER; (R) M95037, (C) M95037  
 STANLEY BLACK—Guns For Orchestra; (R) M95045, (C) M95045

## Original Sound

VARIOUS ARTISTS—Oldies But Goodies, Vol. 10; (R) M8860, (C) M8860

## Parrot

SAVOY BROWN—Raw Steens; (R) M79836, (C) M79836

## Project 3

TONY MOTTOLA'S—Guitar Factory; (R) M85544, (C) M85544

## Red Lion

ROM FRANGIPANI & HIS ORCH.—The Music of Louis Nye; (R) M8304, (C) M8304  
 BENIE WILKENS & HIS ORCH.—Hard Mother Blues; (R) M8305, (C) M8305

## Swampfire

LES & KAREY ELGART—Bridge Over Troubled Water; (R) M80207, (C) M80207

## Enterprise

The ISAAC HAYES Movement; (C) X41010

## Stax

BOOKER T. & THE MG'S—McLemore Avenue; (R) X-2027

## GRT

ABC  
 BOLD; (R) 8022-705V, (C) 8022-705M

Song  
 RILEY HAMILTON—Just For You; (R) 8011-717V, (C) 8011-217M

Bluesway  
 R. B. KING—Live & Well/Completely Well; (R) 8011-3137, (C) 8011-3137

Bluesway  
 COUNTRY COALITION; (R) 8051-6043V, (C) 8051-6043M

Cadet  
 RAMSEY LEWIS—Malden Voyage/Another Voyage; (R) 8035-8109, (C) 8035-1091  
 THE BEBIBS—Always Together/Love Is Blue; (R) 8035-8109, (C) 8035-1091

Duke  
 JOHNNY ACE—Again Johnny Sings; (R) 8055-21M

King  
 JAMES BROWN—Say It Loud/It's a Mother; (R) 8032-4763, (C) 8032-4763

Metromedia  
 BOBBY SHERMAN—Here Comes Bobby; (R)

8090-1028M, (C) 8090-1028M

## Metromedia

EMERSON; (R) 8090-1024M

## Monument

BOOTS RANDOLPH—Yakety Sax/Yakety Sax

vinced; (R) 8044-1822M, (C) 8044-1822M  
 CHARLES AZNAVOUR—The Lovebird Way (French); (R) 8044-1813M

## Musicor

GENIE PITNEY—The Flatters/Golden Hits; (C) 3063-3183M

## Neptune

THE NEW DIRECTION; (R) 8021-200M, (C) 8021-200M

## Project 3

TONY MOTTOLA'S—Guitar Factory; (C) 8068-3044M

## Ranwood

LENNON SISTERS—Days of Favorites; (R) 8058-8064M, (C) 8058-8064M

## Tangerine

PERCY MAYFIELD—Bought Blues; (R) 8023-1510V, (C) 8023-1510M

## White Whale

TURTLES—More Golden Hits; (R) 8050-7127M, (C) 8050-7127M

## White Whale

TURTLES—Golden Hits; (R) 8050-1527 2, (C) 8050-1527 1

## ORIGINAL SOUND

## Original Sound

DYKE & THE BALZERS—Dyke's Greatest Hits; (R) 81 8877, (C) 41 8877, (C) 81 8877

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**Billboard**  
 has  
**THE CHARTS**

# Bacharach Racks Up Oscar for Music

LOS ANGELES—Burt Bacharach became the music Oscar Man when he walked off with two statues in the 42d annual competition. Bacharach's score for "Butch Cassidy and the Sundance Kid" won the best original score for a non-musical film category.

And the single from that score, "Raindrops Keep Fallin' On My Head," already a hit on UA Records, brought Bacharach his second Oscar in the best original song competition. Hal David, Bacharach's lyricist partner, shared the award with the composer.

B.J. Thomas, who had the hit on UA Records, performed the nominated song during the ceremonies telecast over ABC and seen by an estimated 22 million persons in the U.S. and overseas.

In other musical categories, Lennie Hayton and Lionel Newman's adaptation of the "Hello, Dolly!" music won in the best score, original or adaptation category.

Several weeks ago the "Sundance Kid" score won a Grammy in the original film music category.

# Top Soundtrack LP's—1965-1969

(Based on Top LPs Recaps from Billboard's Top LP's Chart)

## 1965

- Pos. TITLE (Label)
1. MARY POPPINS (Vista)
  2. THE SOUND OF MUSIC (RCA Victor)
  3. MY FAIR LADY (Columbia)
  4. GOLDFINGER (United Artists)
  5. WEST SIDE STORY (Columbia)
  6. A HARD DAY'S NIGHT (United Artists)
  7. ROUSTABOUT (RCA Victor)
  8. GIRL HAPPY (RCA Victor)
  9. FERRY ACROSS THE MERSEY (United Artists)
  10. YOUR CHEATIN' HEART (MGM)

## 1966

- Pos. TITLE (Label)
1. SOUND OF MUSIC (RCA Victor)
  2. DR. ZHIVAGO (MGM)
  3. MARY POPPINS (Vista)
  4. MY FAIR LADY (Columbia)
  5. ZORBA THE GREEK (20th Century Fox)
  6. THUNDERBALL (United Artists)
  7. HELP (Capitol)
  8. SINGING IN THE RAIN (MGM)
  9. FRANKIE AND JOHNNY (RCA Victor)
  10. HAREM SCARUM (RCA)

## 1967

- Pos. TITLE (Label)
1. DR. ZHIVAGO (MGM)
  2. SOUND OF MUSIC (RCA)
  3. A MAN AND A WOMAN (United Artists)
  4. WILD ANGELS (Tower)
  5. THOROUGHLY MODERN MILLIE (Decca)

## 1968

- Pos. TITLE (Label)
1. THE GRADUATE (Columbia)
  2. SOUND OF MUSIC (RCA)
  3. CAMELOT (Warner Bros.-Seven Arts)
  4. THE GOOD, THE BAD & THE UGLY (United Artists)
  5. JUNGLE BOOK (Disneyland)
  6. DR. DOLITTLE (20th Century Fox)
  7. VALLEY OF THE DOLLS (20th Century Fox)

## 1969

- Pos. TITLE (Label)
1. FUNNY GIRL (Columbia)
  2. ROMEO & JULIET (Capitol)
  3. OLIVER (Colgems)
  4. 2001: A SPACE ODYSSEY (MGM)
  5. ORIGINAL SOUND TRACKS FROM HIS GREAT MOVIES—W.C. Fields (Decca)
  6. YELLOW SUBMARINE (Apple)
  7. CAMELOT (Warner Bros.-Seven Arts)

## The Importance of Winning Oscar

Oscar song nominee Don Black admits he was not aware of the importance of the award before he won one his lyrics for "Born Free."

"When you come to the U.S. you realize how important the Oscar is," he says in Los Angeles. "It's a fixation. People just speak about the nomination. It's Oscarmania. In London you're not aware of any of this."

Now that he's won one Oscar and is presently in contention for another with Elmer Bernstein for "True Grit," he can talk about the underlying feelings toward the award. "It would be lying to say you're not thinking about the Oscar. It's in the back of your head, but you don't think about it when you're writing. If you did, you'd drive yourself mad."

"True Grit" is the Britisher's first Western for which he has been hired to write lyrics. Is it difficult for a foreign composer to create music for a subject so closely aligned with another country? Black says no, adding succinctly: "I never saw a lion before 'Born Free.'"

Black says there is no fine difference in writing for a British or American film. "They both want a commercial success. The difference in film writing as opposed to regular song writing is that in films the lyric line is determined by the film. You're writing to order. You know what you've got to say. When you're writing a regular song you can say anything. In films you have to get the whole idea into 32 bars."

Five years ago Black began writing for movies, with "Thunderball" his first project. When he wrote the title song for "To Sir With Love" it marked the first time, he recalls, that he had to refer to the film's story in the song. Mark London wrote the music for "To Sir" which became a major hit for Lilla and was beaten out in the 1967 Oscar Derby by "Talk to the Animals" from "Dr. Doolittle."

In writing a title song the author has to condense everything so that it's all said in each line. "You have to say everything quickly, or rather to really get it all together."

Black is surprised to the degree with which Americans have adapted "Born Free" as a social commentary. "Over here it's been taken to mean people being born free. In England, people knew it was a song about a lion."

Movie titles can play havoc with a writer assigned to create a title song. "True Grit" is not an expression you hear in England every day," Black says. "I saw the film to get the gist of it. It means a man with particular courage. I tried to lose the title in the body of the song instead of starting every verse with it because it's not easy on the ears as a title. Originally Black and Bernstein wrote a song with a similar theme only titled "Eyes of the Young," but film producer Hal Wallis wanted a title song incorporating the film's title.

### No Change

Black says a producer will listen to a suggestion for a title change if the film's title is "very ugly," but then the composer admits he has never been able to change any title songs.

Black and Bernstein recently finished the title from "A Walk in the Spring Rain," which the lyricist feels has a marvelously expressive quality. "Thunderball" is a terrible title, Black feels because there is no such word. "It was a code name." "Born Free" is classified as "all right" by its co-author.

If a song is placed in the middle of a film, Black asserts the audience will be listening more closely to the word content, so the writer has to be more exacting. But when the song appears over the title, the author can be a bit more oblique because the audience is not listening to every word; it's reading the credits.

Upcoming for Black are several completed works. He and Mark London have written a musical for Columbia Pictures which has 12 songs and is intended as a vehicle for Lulu. Screen Gems will publish the tunes. He and Ron Graiser have written the score for "In Search of Gregory" with Georgie Fame performing one tune, "Dreams." Black and London have again collaborated on the title song for "First Love" which will be sung by a pop group.

Having given Matt Monro "Born Free," Black and Dennis King have written "Two People" for Monro to perform in "Satan's Harvest," the vocalist's first dramatic film assignment.

The biggest hurdle for the film composer is to create something that works both in and out of the film. Knowing the technical aspects of film writing has helped Black achieve some of this dual success.

## The Soundtrack Expert

By ELIOT TIEGEL

Soundtrack albums and Neely Plumb go together.

In the past year, Plumb has become a specialist in the art of transferring motion picture music into the album form. As head of IMC Productions record division, Plumb now spends more time listening to motion picture scores than he has ever done before in his entire career in music.

Although he has produced some 40 soundtracks—including some highly respected gold record recipients—Plumb's present day activities point up the closeness between the recording and film industries.

Whenever he can, Plumb tries to have an 8-track recording machine on the studio's soundstage when the music is being recorded for the film, so he can obtain a first generation of sound.

In working on the soundtrack LP for "Norwood" (which stars Glen Campbell), Plumb was able to gather the music for the album on 8-track equipment.

Using separate recording equipment allowed Plumb to analyze ways of making the music more significant for the album—a facet of the project which only a recording executive would have been concerned with.

Noticing two persons playing the same piano to create a honky tonk effect, Plumb suggested that two mikes be used on the instrument, one at the treble end and the other at the bass end of the piano. "It won't make a particle of difference for the film," he says, "but for the album, we'll have the stereo spectrum filled with the low end on the left and the high end on the right, with drums in the middle."

The trick to getting recording equipment on the soundstage so that the music doesn't have to be transferred from magnetic film to magnetic tape, is to suggest the idea to the film's producer early enough.

### Extra Takes

Plumb's first experience in working this way occurred in 1967 when Otto Preminger allowed him to set his tape machine up during the scoring of "Hurry Sundown." "Otto even allowed me to make extra takes if I said there was something wrong," Plumb recalls.

Usually, a record company is called in to bid on a soundtrack after the music has been recorded for the film.

So Plumb is delighted whenever the opportunity arises to

get there first with his taping equipment.

Soundtrack projects are much more time consuming than working on regular pop albums, which was what Plumb had been doing up until one year ago when he left RCA and personal managers Bill Loeb and Lenny Poncher made him head of their new record production company.

Aware of Plumb's talents as the man who put together the gold record albums of "Sound of Music" and "Bye Bye Birdie," they negotiated a major dollar contract with Capitol so that Plumb became its exclusive soundtrack expert.

As a result of this affiliation, Plumb brought home the gold album of "Romeo & Juliet" and then developed additional albums from the picture of music only and music with some dialog. Plumb's background in film music goes back to his pre-RCA days when he was the music editor at Primrose Productions, which supplied music from European libraries for Screen Gems films.

Plumb may be one of the few persons in the record business who has had experience as a film music editor. Consequently, he knows the ins and outs of music when it goes into a film "because I've done it physically with my hands."

With his hands Plumb had to assemble "units" of information for the "Romeo & Juliet" soundtrack. A unit, Plumb explains, is a reel of magnetic film encompassing either music or dialog or sound effects.

In order to create an album blending the dialog with music, Plumb had to separate these various ingredients into units so they could all be synchronized for the finished master tape.

"What made the project difficult was editing down dialog. 'If you take it right off the soundtrack there are action pauses,'" Plumb explains. "The dialog had to be edited so it sounded like a story. And when you edit that down, you correspondingly have to edit the sound effects and music. So we were recreating the picture in sound without the benefit of the visual impact."

### Proper Perspective

After making these film units, Plumb next dubbed them onto an 8-track tape which could be re-mixed and rebalanced for the 2-track stereo master tape.

Plumb broke his 8-tracks down to three of music and one

each for dialog and sound effects. "It all had to be re-mixed so the music was in proper perspective," Plumb added reverberation to the music. "The whole record business is founded on reverb," he says wryly.

In the film theater, reverb is lost in the giant speakers, but for the home listener, the music would sound very dull and drab, Plumb feels, without the artificial booster.

Plumb finds that obtaining the conductor's score helps in his putting the soundtrack together. He follows the various cues on the conductor's parts, "because it enables me to put each theme in a setting where it won't be too repetitious." The conductor's score also allows Plumb to have all the music at his disposal, so he doesn't have to rely on his memory.

Many times pieces of music can be made to fit by using a device called the cross fade, in which two tape machines are piped into a third machine, with machine A fading out as machine B begins.

Plumb thinks about placing the music in the album in the same sequence as it appears in the film, but "it very rarely works." In the programming of an album, he notes, "you try to program with some contrast. It's a matter of getting good programming and this is where a lot of originality comes in. You try to think of things to do." Like matching two songs in the same key.

Another concern for the soundtrack producer is to edit music down to pleasant lengths. "You can bring a seven-minute chase in the film down to two of three minutes. If you didn't, it would be terribly boring listening."

Plumb averages three screenings a week. He is glad to have developed his soundtrack specialist's tag, because he admits, "Rock groups aren't going to sit in the studio with a guy of my generation."

As a result of his success at Capitol's exclusive film music seeker, his managers, Loeb and Poncher, have formed a new company, Soundtrack Productions, which Plumb heads. This company does work for interested parties. "Whether I like it or not, the soundtrack business is upon me," Plumb says, the sun reflecting off the gold soundtrack albums lining his office wall.





BEN-HUR

TABER ISKUE POINT

DOCTOR ZHIVAGO

"Goodbye, Mr. Chips"

2001  
a space  
odyssey

tick-tick...tick

GONE WITH THE WIND

# Academy Awards/Soundtrack Salute

## Soundtrack vs. Original Cast

### SOUNDTRACK LP's ON CHART—1965

TITLE	Label	Highest Position	#Wks. on Chart
FERRY CROSS THE DESERT	United Artists	13	20
FROM RUSSIA WITH LOVE	United Artists	131	6
GIRL HAPPY	RCA	8	31
GREATEST STORY EVER TOLD	United Artists	82	13
HARD DAY'S NIGHT	United Artists	5	27
HAVING A WILD WEEKEND	Epic	13	20
HELP	Capitol	1	18
GOLDFINGER	United Artists	1	52
IPRESS FIVE	Decca	133	2
LORD JIM	Capitol	123	5
MARY POPPINS	Bruno Vista	1	52
MY FAIR LADY	Columbia	4	53
ROUSTABOUT	RCA	1	20
SANDPIPER	Mercury	89	10
SHENANDOAH	Decca	147	2
SOUND OF MUSIC	RCA	1	41
THUNDERBALL	United Artists	71	3
TOPKAPI	United Artists	120	2
UNSHINKABLE MOLLY BROWN	MGM	89	10
WEST SIDE STORY	Columbia	57	23
WHAT'S NEW PUSSYCAT	United Artists	14	21
YELLOW ROLLS ROYCE	MGM	82	10
YOUR CHEATING HEART	MGM	16	37
ZORBA THE GREEK	20th Century-Fox	26	35

### ORIGINAL CAST LP's ON CHART—1965

TITLE	Label	Highest Position	#Wks. on Chart
BAJOUR	Columbia	143	2
BAKER STREET	MGM	138	4
CAMELOT	Columbia	123	18
DO I HEAR A WALTZ	Columbia	81	9
FIDDLER ON THE ROOF	RCA	7	52
HALF A SIXPENCE	RCA	103	14
HELLO DOLLY	RCA	13	45
I HAD A BALL	Mercury	126	8
MY FAIR LADY	Columbia	29	52
OLIVER	RCA	133	5
ON A CLEAR DAY YOU CAN SEE FOREVER	RCA	88	3
ROAR OF THE GREASEPAIN—THE SMELL OF THE CROWD	RCA	54	34
SOUND OF MUSIC	Columbia	82	44

### SOUNDTRACK LP's ON CHART—1966

TITLE	Label	Highest Position	#Wks. on Chart
BIBBLE	20 Century-Fox	114	7
BORN FREE	MGM	42	23
DR. ZHIVAGO	MGM	1	41
FRANKIE & JOHNNY	RCA	20	19
GOLDFINGER	United Artists	61	15
HAKEN SCARIM	RCA	8	16
HAVING A WILD WEEKEND	Epic	120	1
HAWAII	United Artists	89	7
HELP	Capitol	11	26
MAN AND A WOMAN	United Artists	50	7
MARY POPPINS	Bruno Vista	11	49
MY FAIR LADY	Columbia	24	47
OUR MAN FLINT	20th Century-Fox	118	5
SANDPIPER	Mercury	93	5
SINGING NUN	MGM	23	25
SOUND OF MUSIC	RCA	3	52
SPINOUT	RCA	18	10
THUNDERBALL	United Artists	10	26
WHAT'S NEW PUSSYCAT	United Artists	143	1
WHEN THE BOYS MEET THE GIRLS	MGM	64	9
WHO'S AFRAID OF VIRGINIA WOOLF	Warner Bros.	119	5
WILD ANGELS	Tower	27	12
ZORBA THE GREEK	20th Century-Fox	38	44

### ORIGINAL CAST LP's ON CHART—1966

TITLE	Label	Highest Position	#Wks. on Chart
ANNIE GET YOUR GUN (Lincoln Center)	RCA	112	7
APPLE TREE	Columbia	125	3
FANTASTICKS	MGM	135	3
FIDDLER ON THE ROOF	RCA	37	52
GREAT WALTZ	Columbia	118	4
MAINE	Columbia	23	27
MAN OF LA MANCHA	Kapp	50	49
MY FAIR LADY	Columbia	146	5
ON A CLEAR DAY YOU CAN SEE FOREVER	RCA	39	29
SKYSCRAPER	Columbia	128	8
SWEET CHARITY	Columbia	92	16

### SOUNDTRACK LP's ON CHART—1967

TITLE	Label	Highest Position	#Wks. on Chart
BIBBLE	20th Century-Fox	102	3
CAMELOT	Warner Bros.	31	8
CLAMBAKE	RCA	56	3
DEVIL'S ANGELS	Tower	145	2
DR. DOOLITTLE	20th Century-Fox	94	12
DR. ZHIVAGO	MGM	3	52
ENDLESS SUMMER	World Pacific	110	13
FISTFUL OF DOLLARS	RCA	507	12
GONE WITH THE WIND	MGM	39	12
GRAND PRIX	MGM	76	28
HAWAII	United Artists	85	9
HELLO'S ANGELS ON WHEELS	Smash	165	2
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING	United Artists	146	4
HURRY SUNDOWN	RCA	153	2
IN THE HEAT OF THE NIGHT	United Artists	153	11
MAN AND A WOMAN	United Artists	10	52
SOUND OF MUSIC	RCA	4	52
SPINOUT	RCA	28	32
THOROUGHLY MODERN MILLIE	Decca	16	38

TO SIR WITH LOVE	Fantasia	16	35
WILD ANGELS	Tower	19	52
WILD ANGELS, Vol. 2	Tower	94	18
YOU ONLY LIVE TWICE	United Artists	27	25
YOU'RE A BIG BOY NOW	MGM	140	5

### ORIGINAL CAST LP's ON CHART—1967

TITLE	Label	Highest Position	#Wks. on Chart
APPLE TREE	Columbia	113	6
CABARET	Columbia	38	39
FIDDLER ON THE ROOF	RCA	31	52
I DO I DO	RCA	84	16
ILYA DARLING	United Artists	177	8
MAINE	Columbia	49	39
MAN OF LA MANCHA	Kapp	31	52
YOU'RE A GOOD MAN CHARLIE BROWN	MGM	160	5

### SOUNDTRACK LP's ON CHART—1968

TITLE	Label	Highest Position	#Wks. on Chart
BARBARELLA	DynoVoice	183	4
BONNIE AND CLYDE	Warner Bros.	19	21
CAMELOT	Warner Bros.	11	52
CHITTY CHITTY BANG BANG	United Artists	185	8
CLAMBAKE	RCA	40	9
DR. DOOLITTLE	20th Century-Fox	55	32
DR. ZHIVAGO	MGM	6	52
FINIAN'S RAINBOW	Warner Bros.	93	13
FISTFUL OF DOLLARS	RCA	147	7
FUNNY GIRL	Columbia	15	34
GONE WITH THE WIND	MGM	24	21
GOOD THE BAD AND THE UGLY	United Artists	4	47
GRADUATE	Columbia	1	42
GUESS WHO'S COMING TO DINNER	Capitols	177	3
HANG EM HIGH	United Artists	193	4
HAPPIEST MILLIONAIRE	Vista	166	9
HEAD	Capitols	158	2
INTERLUDE	Capitols	136	5
JUNGLE BOOK	Disneyland	19	34
LIVE FOR LIFE	United Artists	188	7
MAN AND A WOMAN	United Artists	43	34
MISSION IMPOSSIBLE	Dat	47	30
MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	MGM	182	3
OLIVER	Capitols	173	1
PLANET OF THE APES	Project 3	195	3
SOUND OF MUSIC	RCA	7	52
SPERDWAY	RCA	82	13
STAR	20th Century-Fox	118	16
THOMAS CROWN AFFAIR	United Artists	182	6
THOROUGHLY MODERN MILLIE	Decca	84	16
TIME TO SING	MGM	180	3
TO SIR WITH LOVE	Fantasia	22	7
2001: A SPACE ODYSSEY	MGM	182	3
VALLEY OF THE DOLLS	20th Century-Fox	11	27
WAR AND PEACE	Capitol	189	3
WEST SIDE STORY	Melodisc	170	3
WILD ANGELS	Tower	159	7
WILD IN THE STREETS	Tower	12	26
YOU ONLY LIVE TWICE	United Artists	167	1

### ORIGINAL CAST LP's ON CHART—1968

TITLE	Label	Highest Position	#Wks. on Chart
CAMELOT	Columbia	70	42
FIDDLER ON THE ROOF	RCA	61	27
GEORGE M	Columbia	161	6
HAIR	RCA	37	22
MAN OF LA MANCHA	Kapp	62	52

### SOUNDTRACK LP's ON CHART—1969

TITLE	Label	Highest Position	#Wks. on Chart
ALICE'S RESTAURANT	United Artists	63	11
BARBARELLA	DynoVoice	17	1
BUTCH CASSIDY AND THE SUNDANCE KID	A&M	72	5
CAMELOT	Warner Bros.	60	27
CANDY	ASC	49	16
CHITTY CHITTY BANG BANG	United Artists	58	20
DARK SHADOWS	Philips	18	19
DR. ZHIVAGO	MGM	52	11
FINIAN'S RAINBOW	Warner Bros.	90	13
FUNNY GIRL	Columbia	12	52
W. C. FIELDS: VOICE TRACKS	Decca	30	29
GONE WITH THE WIND	MGM	191	3
GOOD THE BAD AND THE UGLY	United Artists	97	5
GOODBYE COLUMBUS	Warner Bros.	99	18
GOODYE MR. CHIPS	MGM	164	4
GRADUATE	Columbia	25	23
HEAD	Capitols	45	13
HELLO, DOLLY!	20th Century-Fox	58	7
HELLO'S ANGELS '69	Capitol	186	3
LION IN WINTER	Columbia	182	7
MIDNIGHT COWBOY	United Artists	19	21
OLIVER	Capitols	20	52
PAINT YOUR WAGON	Parsons	28	10
ROMEO AND JULIET	Capitol	3	47
SOUND OF MUSIC	RCA	53	22
STAR	20th Century-Fox	98	10
SWEET CHARITY	Decca	72	22
2001: A SPACE ODYSSEY	MGM	88	52
WEST SIDE STORY	Columbia	156	6
WILD BUNCH	Warner Bros.	192	2
WILD IN THE STREETS	Tower	90	6

### ORIGINAL CAST LP's ON CHART—1969

TITLE	Label	Highest Position	#Wks. on Chart
BOYS IN THE BAND	A&M	103	3
CANTERBURY TALES	Capitol	171	4
DAMES AT SEA	Columbia	195	2
DEAR WORLD	Columbia	128	8
FIDDLER ON THE ROOF	RCA	165	18
HAIR	RCA	1	52
HAIR (Original London Cast)	Atco	186	4
MAGGIE FLYNN	RCA	185	2
MAN OF LA MANCHA	Kapp	122	13
PROMISES PROMISES	United Artists	98	12
1776	Columbia	174	6
ZORBA	Capitol	197	7

## Losers as Winners

Winning an Oscar doesn't necessarily mean musical perpetuity.

While the list of 34 previous Oscar grabbers is an impressive array of songs with familiar titles, there is no link between a song's winning the award and its being given the gift of life. A best song award was first introduced in 1934, seven years after the Motion Picture Academy began awarding Oscars.

Changing musical tastes on the part of the public has affected the life span of a song, Oscar or no Oscar. There are very few Oscar songs which have retained their potency after winning the award.

A glance at the gold tinged Oscar list reveals several other fascinating revelations about Oscar songs. Such as:

- A number of songs have become the signature themes for artists.

- A number of nominees have become more meaningful standards than the winners.

- Several composers and lyricists have spanned several generations of musical styles.

Do these songs sound familiar?

"I've Got You Under My Skin" (1936); "You'd Be So Nice to Come Home To" (1943); "The Trolley Song" and "Til Walk Alone" (1944); "So in Love" (1945); "It's Magic" (1948); "My Foolish Heart" (1949); "A Certain Smile"

(1958); "More" (1963); "Alfie" and "A Time for Love" (1966) and "The Look of Love" (1967).

They are all Oscar losers.

But in losing, these songs had such a major affect on the music business that their beauty has inspired many performers into meaningful interpretations.

Winning songs have ranged in quality and subject matter from "Sweet Leilani" (1937) to "On the Aitchison, Topeka & Santa Fe" (1946) to "Zip-A-Dee-Do-Do-Dah" (1947) to "Three Coins in the Fountain" (1954) to "Gigi" (1958) to "Chim Chim Cher-ee" (1964) to "The Shadow of Your Smile" (1965) to "Talk to the Animals" (1967).

A hardcore number of Oscar songs have from their inception been closely associated with specific performers. To wit:

"Thanks for the Memory" from "Big Broadcast of 1938" is Bob Hope's theme song. "Over the Rainbow" from "The Wizard of Oz" (1939) was closely linked to Judy Garland. "White Christmas" (1942) became a Bing Crosby classic, and certainly one of the music industry's standard titles. "Mona Lisa" from "Captain Carcy, USA" (1950) became a Nat Cole sensation. "Secret Love" from "Calamity Jane" (1953) was a Doris Day signature. "All the Way" from "The Joker Is Wild" (1957) became a Frank Sinatra vehicle. "Moon

River" from "Breakfast at Tiffany's" (1961) became associated with both Henry Mancini, its composer, and Andy Williams who produced a hit record interpretation.

In 1946 "Ole Buttermilk Sky," was a nominee from "Canyon Passage." Hoagy Carmichael's music and Jack Brooks' lyrics became the pianist's theme.

Through the years the number of best song nominees has varied in length from three in 1934—"Carolee," "The Continental" and "Love in Bloom" to 14 in 1945—"Accentuate the Positive," "Anywhere," "Aren't You Glad You're You," "The Cat and the Canary," "Endlessly," "I Fall in Love Too Easily," "I'll Buy That Dream," "It Might as Well Be Spring," "Linda," "Love Letters," "More and More," "Sleighride in July," "So in Love," and "Some Sunday Morning."

Girls have been a major theme in nominated songs. "Sweet Leilani" (1937); "Dolores" (1941); "Linda" (1945); "I've Got a Gal in Kalamazoo" (1942); "A Gal in Calico" (1947); "Mona Lisa" (1950); "Wilhemina" (1950); "Sadie Thompson's Song" (1953); "Julie" (1956); "Tammy" (1957); "Gigi" (1958); "Georgy Girl" (1966); "Thoroughly Modern Millie" (1967); "For Love of Ivy" (1968) and "Funny Girl" (1968).

(Continued on page 57)

# Talent

## 'Applause' Joyous, Hand-Clapping Show

NEW YORK—"Applause" is a joyous musical entertainment. Everything works, and works brilliantly. The score by Charles Strouse and Lee Adams, and the book by Betty Comden and Adolph Green are expertly woven together, and the star, Lauren Bacall, with beautiful help from director-choreographer Ron Field and an exuberant cast, wraps it all up into a happy bundle. The show opened at the Palace Theater March 30 and is destined for a long run. ABC Records should have a bonanza in the original cast album.

It's not easy to take a hit film property and make it work on stage, as witness the unhappy Broadway fate of "George Girl," "Elmer Gantry," "How Green Was My Valley" and "East of Eden" to name a few. But Comden and Green, and Strouse and Adams have whipped the problems and shaped "Applause" into a worthy adaptation of the classic movie, "All About Eve." The Strouse and Adams score, especially in the production numbers, and the Comden and Green book are about as lively a combination that Broadway has had to offer in some time.

Ron Field has his finger on the production's pulse and kept the beat at a hot pace from start

to final curtain. And yet, it's Lauren Bacall's star presence that shines through it all. As the "aging" actress who comes to terms with herself when she gets into the direct line of fire of an aggressive ingenue, Miss Bacall is a knockout. Acting, singing, dancing, she lets it all hang out—art it hangs well.

The supporting cast, too, is admirable. Len Cariou, as the hot-shot young director who's in love with Miss Bacall; Penny Fuller as the pushy ingenue; Lee Roy Reams, as the star's effeminate hairdresser confidante; Brandon Maggart as the playwright; Robert Mandan as the producer; Ann Williams as the playwright's wife, and Bonnie Franklin who shakes up the house with a rousing rendition of the title song, sustain the brilliance of the entire production.

MIKE GROSS

## HERE'S WHAT DAILIES SAID

NEW YORK—"Applause," a musical based on the film "All About Eve" and the story by Mary Orr. Book by Betty Comden and Adolph Green; music by Charles Strouse; and lyrics by Lee Adams. Opened at the Palace Theater March 30. Following are excerpts from the daily newspaper reviews:

**TIMES (Clive Barnes):** "This is a musical play that is bright, witty, direct and nicely punchy. Miss (Lauren) Bacall is a honey."

**NEWS (John Chapman):** "Despite the almost overpowering presence of Miss Bacall, this is far from being a one-woman show. It is the beautifully coordinated work of many fine talents—show business at its best."

**POST (Richard Watts):** "... it is so filled with entertainment values that it is surely destined to be a gigantic hit."

## Southwest Peace Fest Ends On a Losing \$15,000 Note

LUBBOCK, Tex. — The Southwest 70 Peace Festival came to an end here on March 29 and it was estimated that sponsors of the four-day event might have lost as much as \$15,000.

It was said that at no time during the four-day music fest did more than 3,000 persons gather at the farm site here.

The festival was forced to move from its original site at Dickens because of a county injunction and then was beset by equipment problems, followed by a dust storm, rain, high winds and cold temperatures to further plague the festival.

It was said that about 13,000 tickets were sold to the affair, according to Minor Pounds, attorney for Southwest Festival, Inc., sponsor. This was far below the estimated attendance of 100,000 spectators.

It was estimated by the Department of Public Safety that the attendance on Sunday never reached more than 750, festival promoters set the figure at 2,000 and newsmen set the attendance at around 1,000.

The festival attracted one of the biggest aggregations of police in the state's history and the Texas Department of Public Safety said 626 arrests were made. Included in the police

were 277 from the TDPS, 18 from the alcoholic beverage commission, seven from the Parks and Wildlife Department and numerous country and city officers.

Officers were brought in by state authorities from other areas of Texas to bolster regular staffs based on experience of similar festivals of this type in other sections of the country and the one held at Lewisville the past Labor Day weekend.

During the four-day festival there was only one accident and it occurred minutes before closing when a temporary light pole fell and slightly injured a woman.

According to the police records of the 626 arrested, 233 were jailed. Charges included 25 driving while intoxicated, 30 for being drunk; 86 drug violations, mostly possessing marijuana; 126 alcoholic beverage violations involving minors; two indecent exposures; one carrying prohibited weapon; one interfering with arrest and 322 traffic violations.

## 2-Day Concert Planned in Ill.

BLOOMINGTON, Ill. — A Memorial Day weekend concert aimed at drawing 50,000 people is being planned for a 300-acre farm site in Heyworth, eight miles south of here. Already booked for the two-day concert being billed as the Kickapoo Creek Concert, are Canned Heat, B.B. King, Delaney & Bonnie & Friends, the Butterfield Band and Smith. Negotiations are underway for other major acts plus as many as 27 local groups.

There will be 160-acres available for free parking. Arrangements are also being made to handle sanitary facilities, food concessions, sound systems and the stage area. Promoters have not experienced much resistance from people in the area yet.

This is the second major concert being planned for Illinois. The other, at Carbondale, is currently entangled in a lawsuit, and its fate is unsure.

## Talent In Action

### SMALL FACES, ILLUSTRATION

Ungano's, New York

Small Faces, heavier with the addition of vocalist Rod Stewart and guitarist Ron Wood, proved a major group in their strong set at Ungano's April 8 which opened a two-day engagement. Illustration, a serviceable 10-man Canadian group, was driving in its second set that night.

Stewart and Wood both sounded freer and better than they had with the Jeff Beck Group. Most of their numbers came from Small Faces' new Warner Bros. album, including "Pineapple and the Monkey," a subtler instrumental than usual, and Dylan's "Wicked Messenger," which three times was stopped by blown amplification, but, when finally done through, was a good one.

Ronnie Lane, bass guitarist, who shared some vocals with Stewart, drummer Kenny Jones, and Ian McLagan, organ and piano, were solid throughout and the packed club indicated that Small Faces is a major British group. The performance bore this out as Stewart's distinctive voice was exciting, while his amiable comments indicated this act is not beset by the pressure that often afflicts other underground groups in performance. Stewart records for Mercury as a single.

Illustration, who record for Janus, was steady with its six-man brass section and vocalist Bill Ledder, but there didn't seem to be enough variety between numbers as there had been with Small Faces, who easily offered driving and slower material. Most of Illustration's numbers, from their debut album, were driving.

FRED KIRBY

### QUICKSILVER, VAN MORRISON, BRINSLEY SCHWARZ

Fillmore East, New York

Brinsley Schwarz is an unknown British group that aroused interest because over 100 U.K. journalists braved a 12-hour trouble beset trip from London to spend the night of April 4 at the Fillmore just to see the quartet. In fairness to the group, signed to Liberty in the U.K. it is a guitar-organ group that performs tightly and politely but without making it seem worth the trip.

Van Morrison, another immigrant (Irish) followed. He runs a good varied group and promotes his own original material. The familiar items were there, including "Brown Eyed Girl" and the Warner artist presents a consistently maturing style. As Morrison also started out with a group called Them many years ago which also performed well but without distinction on their first outings, perhaps there is hope for Mr. Schwarz.

Quicksilver Messenger Service topped the bill.

IAN DOVE

### TOM JONES

Copacabana, New York

The riot begins at 8:30 p.m. when Tom Jones starts his first show at the Copacabana and doesn't let up until he leaves the floor about 50 minutes later. At the show's end, April 3, Jones stirred up the ladies in the house to a fever-pitch reaction to his songs and body squirms that have become unparalleled in the annals of show business.

Despite the female pandemonium, Jones does manage to put together a magical songfest. Working with an augmented Copco orchestra of 14 strings, Jones gets a rich and exciting musical backing to a songbook that's made up of his Parrot label hits as well as such varied items as "Proud Mary," "Try a Little Tenderness," "If I Ruled the World" and "Satisfaction" among others.

This Copco date is the third for Jones in as many years and it's SHO all the way. It also bodes well for the rest of his U.S. tour which lasts until Aug. 2.

MIKE GROSS

### TOM PAXTON

Fillmore East

Unfortunately, in his latest and most ambitious attempt at the elusive "hit," folk singer Tom Paxton has mistaken group therapy for progress. Formerly a one-man show whose burlesque and warm ballads tied together audience and material in a friendly web, Paxton diffuses that spotlight with a superfluous backup quartet. Only pianist David Horowitz complements Paxton's delicate dreams and dramas, while lost in the Elektra artist's clean, crisp guitar work and personal theater, both drawn and quartered by the estray. His familiar material, like "Can't Help But Wonder Where I'm Bound," and the newer "Who's Garden Is This," have by now taken on a sameness in composition and delivery, which his pop group only commiserates more. One of the more honest and genuine performers of our time, Paxton has incorrectly diagnosed his "pop gap" as a Fillmore appearance, instrumental support and overworked material. We can only hope he pulls the plug out soon.

### B. J. THOMAS

Auditorium, Memphis

B. J. Thomas, famous for his Bert Bacharach-Hal David song, "Raindrops Keep Fallin' On My Head" (Continued on page 39)

## Thomas Show For Memphis

MEMPHIS — The Danny Thomas Show of Stars at the Memphis Mid-South Coliseum to raise funds for St. Jude Research Hospital will be held May 30.

Frank Sinatra will fly from Europe for the show and return the same night following his appearance. Dinah Shore a former Tennesseean has also agreed to attend the show along with Thomas' daughter, Mario Thomas.

All proceeds from the show will go for the charity hospital. Thomas is producing the show.

Fred Gattas, Memphis businessman and coordinator of the event, said, "We will have other name artists on the show, but contracts are being worked out with some of them."

The show will be held in conjunction with the first annual Danny Thomas Golf Classic, formerly the Memphis Open Golf Tournament.

## SERVICE SET BY BRACKMAN

NEW YORK—George Brackman's "New Music for the Sabbath Worship," a folk-rock service, will be presented by a combined choir of more than 50 voices, soloists and contemporary chamber orchestra at Congregation Beth Elohim in Brooklyn on Friday (17). The choir of the Union Church of Bay Ridge (United Presbyterian) will join forces with the Temple choirs for the occasion.

## Rock & Roll Show for N. Y.

NEW YORK—Rock Magazine and New Rhythm Productions will present a Rock & Roll show at the Academy of Music Friday (17) and Saturday (18) with two shows a night. Among the original million selling acts of the '50's slated to perform are Danny & the Juniors, Skyliners, Del Vikings, Chantels, Cletones, Monotones, Cadillac, LaVerne Baker, Mystics, Harpstones, Fiestas, Bobettes, Don & Juan, Sonny Til & the Orioles, Dubs, Passions, and the Original Alan Freed Band.

The 15 acts on the show have reportedly sold more than 75 million disks. Every act includes entirely the same personnel as performed on their rock classics.

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by: **Jude Porter**

This current chart-climber has all the ingredients to make NO. 1! It's recorded by Chicago and produced by James William Guercio . . . MAKE ME SMILE

Our TOP '70 Sounds continue with a list of songs that constitute the SOUND OF MONEY for YOU!!

BROWN PAPER BAG (Syndicate of Sound)  
 EVIL WAYS (Santana)  
 BUT FOR LOVE (Jerry Naylor)  
 ONCE MORE WITH FEELING (Jerry Lee Lewis)  
 RHYMES AND REASONS (The Irish Rovers)  
 GOVINDA (Radha Krishna Temple) Apple Records  
 MR. PITTFUL (Otis Redding)

From the Paramount motion picture, "The Lawyer" . . . THE WINDS OF CHANGE

And . . . a new Famous Music Corp. entry . . . LOVE THEME FROM "TROPIC OF CANCER" (Germaine)

Tony Joe White has two swingin' songs right up there and goin' great guns . . .

HIGH SHERIFF OF CALHOUN PARISH  
 and  
 GROUPY GIRL

**EVERYBODY'S OUT OF TOWN**

This is another smash by Bacharach and David! Incidentally, S.M.I. congratulates Hal David and Burt Bacharach for their Grammy Awards . . . Best Score from an Original Cast Album—"Promises, Promises" . . . and to Burt Bacharach for Best Original Score Written for a Motion Picture or TV Special—"Butch Cassidy and the Sundance Kid"!!

This lovely song is the theme of the Glen Campbell TV "Goodtime Hour" . . . PAVE YOUR WAY INTO TOMORROW

Here's a winning team . . . Elvis Presley and Bobby Russell! GO TEAM! They got together and look what happened . . .

DO YOU KNOW WHO I AM?  
 MY WIFE THE DANGER (Eddie & Dutch)  
 RISE AND SHINE (Tommy Cash)  
 EVERYTHING IS BEAUTIFUL (Ray Stevens)

Look out . . . and make way for The Beatles . . . Again, Again and Again! This week's newcomer is entitled . . .

YOU KNOW MY NAME (Look Up The Number)—Apple Records

Last, but not least . . . this song is a SMASH! Climbing to the TOP with record speed . . . But how can it miss? It's written by Jani Mitchell and recorded by Crosby, Stills, Nash and Young! . . . WOODSTOCK

**SOMETHING'S COMIN' . . . SOMETHING GREAT!**

Here comes another "can't miss," sure-fire SMASH by the hit-making trio of our times . . . Burt Bacharach, Hal David and Dionne Warwick . . . LET ME GO TO HIM

And . . . as a special mention, may we extend praises and Bravos to Dionne and Burt for their memorable "standing-ovation" performance at NARM. Also to Dionne, Congratulations . . . for the Best Female Vocalist Award from NARM!

**BOOK PREVIEW**

Brimhall does it again . . . with a brand new book entitled . . . HOW TO PLAY BRIMHALL BIG NOTES

The book includes such current favorites as "Woodstock," "Spit In The Sky," "Let It Be" and many others . . . for the low, low price of \$1.50!

**NARM 1970 . . .**

Hansen Publications, Inc., wishes to thank the NARM members and associate members for their patronage and personal visits to their laundri suite and to their printing complex during the 1970 convention in Miami Beach. As a result of this recent getting-to-know-you meet, we look forward to a "more perfect union" with our Dealers, Jobbers and Rackers throughout the country.

We are in business to SERVE YOU with the finest in printed music, and will continue to do so on a much grander scale in the future . . . with YOUR HELP!!!

**MUSICAL BLITZ ON LONDON . . .**

It was a particular pleasure to meet Mr. Saul Zientz (at NARM), the "genius at the helm" of Fantasy Records in San Francisco. Saul's great recording group, CREEDENCE CLEARWATER REVIVAL, arrives in England on the date of this issue for their first personal appearance tour. First-hand information has it . . . their reception will be record-breaking. The British edition of their music folio, "Willie and The Poor Boys" will be ready for simultaneous release, both here and in England. Good Luck!

**ACADEMY AWARDS . . .**

And the WINNER is . . . A Hansen Print . . . Naturally!!! The "losers" are WINNERS, too . . . and will forever be standard! Order them in quantity . . . COME SATURDAY MORNING

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**WHAT IS TRUTH?**

Our prime spotlight sounds begin with another "CASH" WINNER! Johnny Cash wrote and recorded this beautiful ballad that asks the simple question . . .

# Talent

## Lighthouse Rides Booking Crest—Are Buoyant on Record Sales

NEW YORK—It takes time and patience to get a rock group off the ground. The music world is filled with notions that appear before their time and have a long struggle to win success and acclaim. An example is Lighthouse, a Canadian musical group, still waiting for a chart hit record.

In early 1969, Lighthouse brought a finished album to RCA in New York. "The album obviously was the result of a great love, labor and talent, and it justifiably created a stir of genuine excitement among RCA executives," said Ernie Ritschler, division vice president and executive producer of pop ads at RCA.

A huge introductory campaign was laid out to bring recognition to Lighthouse—heavy trade and consumer advertising and expensive press kits as well as a free concert

at New York's Carnegie Hall, at which time copies of the album were given free to everyone in the audience. But, the record-buying public didn't nibble.

Later, Skip Pokop, former drummer for the Paupers, and head of Lighthouse, was to observe: "We went a little fast in the beginning. Now, we realize we have to take it a step at a time. Once the kids have accepted what we're doing, we move on to the next step, but we don't want to lose the people."

"We didn't sell many records that first time out," an RCA executive admitted. "The album is a good one and we still have faith in it, but when it came to the Carnegie Hall concert, Lighthouse proved that although talented enough to laboriously put together a great record, it was a group that had been together

too little time to perform convincingly. The concert really was something of a dress rehearsal, a preview before an opening night. The group did not even have its permanent sound system."

"The most positive thing that came out of the initial RCA campaign and concert," said Vincent Fusco, the group's manager, "was that it brought us to the attention of a lot of bookers, and we began to get work. With 13 pieces and a lot of salaries to pay, we had to keep working to survive. Performances became strong enough to spring additional engagements and return bookings. Within a year, the group's reputation had grown strong and was getting bookings at bigger prices, making it a profitable entity."

Fusco added that the group was the first ever to be brought back to play a second time at the Monterey Jazz Festival. "We got standing ovations at the City Pop Festival and at Fillmore West, and we went over extremely well at Newport," he said.

**Second Album**

Meanwhile, RCA released a another sweeping, across-the-board campaign to sell the record. Several cuts in the album have been getting good airplay but record sales have not yet reached expectations, despite the fact that, as Ed Rubin of International Famous, the group's booking agency, put it, "Fusco has established the group firmly, and RCA's promotion has created acceptance for the name all over the country. And, the group now is a consistent money-maker."

Fusco said that the band has just recorded a third album, called "Peacing It All Together," and that another major over-all campaign will be waged to get it across. Dominic Sicilia is serving as creative consultant on the campaign, representing Fusco and working through RCA's advertising department and advertising agency.

"At this point, success of the album is more a psychological than a financial need," Fusco said. "We are heavily booked through September and each major booking is expected to be backed by tie-in advertising. We're going to continue to do business for promoters, but we're in the record business, too, and hope eventually to reach our potential there too."

## From The Music Capitals of the World

(DOMESTIC)

**NEW YORK**

Harvest's Pink Floyd plays Fillmore East, Thursday (16), and Howard Stein's Capitol Theater, Port Chester, Wednesday (22). Slated for the Capitol Theater, Friday (24) and Saturday (25) are Polydor's John Mayall and A&M's Bloodwyn Pig. Parrot's Savoy Brown and BluesWay's James Gang play there May 8-2. Fillmore East has ABC's Ray Charles, Dizzy Gillespie and Atlantic's Mongo Santamaría, Friday (17) and Saturday (18). Polydor's Charlie Brown has been added to the Capitol Theater bill, Friday (17) and Saturday (18) with A&M's Lee Michaels. . . . Decca's Karen Wyman makes her nightclub debut as headliner at the Shamrock Hilton, Houston, Tex., June 18 through July 1.

Octave's Erroll Garner gives a Sunday (12) concert at the Carnegie Music Hall, Pittsburgh, after a Pittsburgh TV appearance. . . .

Reprise's Sammy Davis headlines at Morris Lansburgh's Kings Inn and Golf Club, Freeport, Bahamas, Dec. 30-31, and Jan. 1, and at Lansburgh's Deauville, Miami Beach, Feb. 12-28, 1971. . . . Rick Abramson, Command/Probe's national promotion director, married the former Ellen Baker, a department head at Smith, Green and Land Advertising, in a religious ceremony in Rochester, N.Y. They will make their home in New York City. . . . John Green, Academy Award nominee with Albert Woodbury for the score of "They Shoot Horses, Don't They?" has been signed for a return engagement with the Atlanta Symphony, May 23.

Columbia's Good News opens a four-day stint at the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Thursday (16) with Larry Ahearn and Gregg Brownell. . . . Leonard Rosenman will write the music for the ABC-TV "Marcus Welby, M.D." as he did for the past season. . . .

Metromedia's Him He and Me performs before 4,000 high school students at the National Leadership Conference of the Distributive Clubs of America at Convention Center, Minneapolis, Sunday (26). . . . BluesWay's Country Condition will cut two songs for the soundtrack of ABC Pictures' "Lovers and Other Strangers." The songs were written by Fred Carlin, Jimmy Griffin and Robb Royer.

Frank Zappa is temporarily reconvening his Mothers of Invention for a May 8-9, Mothers' Day

weekend stint at Fillmore East, a May 10 concert at Philadelphia's Academy of Music, and a special May 15 concert with Zubin Mehta and the Los Angeles Philharmonic at the University of Southern California. . . . London's Michael Allen headlines the Club Atlantis at Atlanta's Regency Hotel from Oct. 19 to Nov. 14. . . . Saturday Music's Larry Brown and Ray Bloodworth have produced a new single with Peppi and the High Street for Crewe Records. . . . Albert F. Ciancimino, counsel for SESAC, Inc., has been appointed chairman of the American Bar Association's Committee 301, Copyright Legislation, for the section year 1970-71.

Crewe's Oliver opens a one-week engagement at the Club Venus, Baltimore, Tuesday (22). . . . "New Music for the Sabbath Worship" and "The Ninety Eighth Psalm: O Sing Unto the Lord a New Song" will be offered by Congregation Beth Elohim, Brooklyn, Friday (17). . . . Israel Diamond, corporate systems co-ordinator of the Peet Southern Organization, gained first place in the "Management Decision Simulation" competition at the recent IBM Executive Program at San Jose. . . . Polydor's Brownsville Station is making appearances throughout the South to promote their "Rock 'n' Roll Holiday" single.

Fantasy's Creedence Clearwater Revival headlines at Madison

(Continued on page 31)



TAKING A BREATHER during the recording session of the original cast album of "Purlie," to be released on the Ampex label, are, left to right, Melba Moore; Joe Abend, of Mousar Music; Cleavon Little; Larry Harris, president of Ampex Record Co.; and Novella Nelson.

# BOBBY GOLDSBORO

CAN  
YOU  
FEEL  
IT

United Artists (UA-50650)

## Talent In Action

• Continued from page 27

Head," packed in more than 1,000 persons at the Auditorium Amphitheatre March 27.

Although Thomas has recorded in Memphis at American Studios for several years it was his first personal appearance in the city with his own rhythm section.

The show was warmed up by a Memphis-based group X-Caliber who play in the Memphis Thunderbird Lounge most of the time. After 35 minutes of warm-up, Thomas appeared to run through his full array of hits including "Hooked on a Feeling," "Eyes of a New York Woman," "Light My Fire," "This Guy's in Love With You," "I'm So Lonesome I Could Cry," and his latest hit, "Everybody's Out of Town."

Radio and television disk jockey George Klein was master of ceremonies for the show.

JAMES D. KINGSLEY

### JOHN DENVER

*Bitter End, New York*

John Denver, the RCA recording artist, is a special talent who is on the threshold of stardom. Denver's opening night performance at the Bitter End April 8 was a smoothly coordinated production, in which he cleverly integrated the Beatles' "When I'm Sixty-Four" into the set along with Tom Paxton's moving "Jimmy Newman" and sprightly put-on "Forest Lawn," as well as his own "Leaving on a Jet Plane" and current RCA single "Follow Me." Denver was adequately backed by Russ Savakas and Mike Taylor, while he displayed his virtuosity with both 6 and 12-string guitar. Nancy Michaels, whose first

album is for Reprise Records, opened the show, and seemed slightly uncomfortable, but she does show signs of progress. With the exception of a lesser known Lennon-McCartney tune, her material was her own.

JOE TARAS

### BOBBI MARTIN

*Rainbow Grill, New York*

Much can be said for Bobbi Martin. She's a country music oriented darling of a woman, attractive, small, lemonade-colored blonde, capable of delivering a tune well on key, with a vibrato ring as punctuated as Dean Martin's or Ringo's.

But talent goes a short way when it's not supported by performance. Nervousness and performance are not bedfellows, and instead of a relaxed spin, Miss Martin's act was marred by an opening night (March 6) case of jitters which showed up more than her black sequins pants suit. In place of a smooth ride through her United Artists' hit single, "For the Love of Him," and through a country medley, she gave a fast run-through which skirted neon signs and billboards on the edge of town. Only in "Everybody's Talkin'" and "Lonesome Me" did she achieve more than a tourist's view, while accompanying herself on the six-string guitar.

Remove the jitters (this will iron itself out) and relocate the poorly placed speakers, a handicap for singers who don't sing directly into the microphone, and the evening could have been much brighter for the singer. Eventually, she'll be a club favorite everywhere.

ROBERT SOBEL

## Musical Categories Tumbling, Says Hyman

NEW YORK—The barriers between categories of music are less and less valid, especially to youth, according to Richard Hyman. Hyman explained that he actually couldn't characterize his "Piano Concerto" or "Concerto Electro," a recent Command release, as pop or classical.

He noted that Bach performed

in jazz style, such as the Swingle Singers, still was Bach. A future work, slated for a Philharmonie Hall premiere, May 29 and 30, further points up the barrier removal.

The Hyman piece, which will include him at the piano, is a suite for Andre Kostelanetz and the New York Philharmonic, with Joe Namath, New York Jets quarterback, as narrator. One movement also utilizes synthesizer tape. Hyman hopes to give more performances of his "Piano Concerto" and also hopes other pianists will pick it up.

Hyman cited the popularity of Erik Satie on campuses as another example of hybridization of music forms. "The walls are tumbling down," Hyman, a Command artist, also records with other artists on piano and arranges their sessions.

### SERGIO FRANCHI

*Royal Box, New York*

Nearly eight years ago Sergio Franchi made his American debut at Carnegie Hall with a predominantly classical concert. His opening at the Americana's Royal Box March 31 proved that he has come a long way since then. His manner is sophisticated and charming, and his voice is powerful and rich with a subtle warmth that seems to caress each lyric. Franchi, who records for United Artists, has chosen an outstanding and diversified program that ranged from an English-Italian treatment of "Man Without Love" to a medley of songs from "Fiddler on the Roof" with an aria from "Tosca" added for good measure. His brief charts with the audience between numbers also worked well.

JOE TARAS

### SY OLIVER BAND

*Downbeat, New York*

Sy Oliver's band continues the vogue for putting large small groups (or small big bands) into New York's drink-dining spots.

(Continued on page 58)

## Signings

Gary and Randy Scruggs, sons of banjoist Earl Scruggs, to Vanguard Records. . . . Marie Franklin, Gene Diamond, the Celebrity Four and the Johnson 3+1 to Tangerine. . . . Gulliver, a four-member rock from the Philadelphia area, joined Elektra. . . . Sky Records added composer-pianist-singer Eddie Long and Brazilian percussionist Airta to its roster. . . . The Livewires to R.E.F. Records, label based in Home, Pa.

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**8X10  
PRINTS**

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**UNDER 3¢ EACH  
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**Robin McNamara  
has a hit!**

**Lay a Little Lovin' on Me**

ST-724

Robin McNamara is a star of today . . .  
and a super star of tomorrow . . .

\*SEE BILL GAVIN'S RECORD REPORT #791

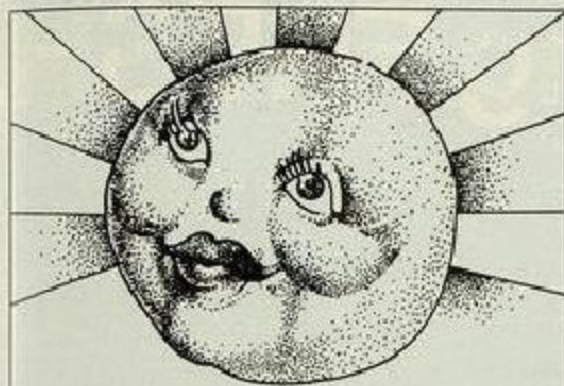
Steed Records, distributed nationally by Paramount Records,  
A Division of Famous Music Corporation, a Gulf+Western Company.



## Record Plant Arm Added

NEW YORK — The Record Plant, New York and Los Angeles-based recording studio, has added a film service division at their New York facility. It will be headed by Jack Hunt who

has handled the recording of music for such features as "The Name of the Game Is Kill," "Run Angel Run" and "The Gay Deceivers." The new film service is scheduled to open May 1.



## IT NEVER RAINS ON DRY DOCK COUNTY.

OUR RECORDS ARE SELLING NOW!!!

## R &amp; B

Lowell Fulson

"DON'T LEAVE ME"

Jewel 808

Stanley Winston

"NO MORE  
GHETTOS IN  
AMERICA"

Jewel 140

Ted Taylor

"I FEEL A CHILL"

Ronn 40

## POP

Family Tree

"ELECTRIC  
KANGAROO"

Paula 329

Five By Five

"GOOD  
CONNECTION"

Paula 328

John B. Noble

"DADDY NEVER  
BUILT A PLANE"

Paula 1221

DJs write for sample on station letterhead to:



## From The Music Capitals of the World

(DOMESTIC)

• Continued from page 28

Square Garden, May 13, with Stax's Booker T. and the MG's and Sue's Wilbert Harrison.

Gershon Kingsley's score for the Kodak exhibit at the fair in Japan has been recorded by Junko Kayamura and will be released as a single. Kingsley will present his Moog Quartet in concert with the Boston Pops, which will be televised over N.E.T.

Joey Covington has replaced Spencer Dryden as drummer with RCA's Jefferson Airplane. . . . Larry Gensler's first single on Warner Bros. couples "Street People," which he wrote, and "Texas Morning," which Mike Murphy wrote. Gensler also is writing new material for Buddy Greco's nightclub act and will arrange and conduct Greco's next Epic album and the All's next LP on AML.

Rosko will MC the Rhinoceros, Ten Wheel Drive concert at Carnegie Hall Sunday (19).

The Stairsteps taped a segment for the syndicated television show, "Soul."

The Supremes begin a two-week engagement at the Copacabana Thursday (16).

Blues Image, Alco group, appearing Ungano's April 23-26.

Chico Hamilton will be at the Village Gate until Sunday (19).

The Staple Singers, Stax/Volt group, and Warner Bros. artist Lorraine Ellison will perform Al Kooper's score for the upcoming film "Landlord."

Creedence Clearwater Revival, Booker T and the MG's and Wilbert Harrison set for a Madison Square Garden concert May 13.

FRED KIRBY

## CHICAGO

After recent gigs at the Fillmore Auditorium in New York and Five Stages here, Art Arm Artists Soap will appear at the University of Wisconsin Ecology Day Teach-In on Wednesday (22) and the Aquarian Express Farm Festival April 26, Madison, Wis.

Mercury's Mother Earth and Hot Set Up worked Five Stages April 4, while Columbia's Illinois Speed Press and Probe's Litter played the following night.

Dunhill's Three Dog Night gave two concerts for 22nd Century Productions April 5.

Baby Huey and the Babysitters recently booked into the Holiday Ballroom for one night.

Kiderian Records Corp. of Chicago has released three albums by Doctor Spivey entitled "Love," "Marriage," and "Weight Control."

The Chicago cast of "Hair" will play its 200th performance soon.

Chess' Howlin' Wolf and Corky Siegel's Happy Year Band appeared recently at the Cellar.

Capitol's Mississippi Red McDowell just completed a four-day stint at the Quiet Knight with Reprise's Ramin' Jack Elliot just starting a two-week gig.

Brunswick's

## Promotion Tour For Illustration

NEW YORK — Janus Records and Action Talent have kicked off a promotional tour for Alan Lorber's Canadian group, Illustration, which will include consumer advertising and radio time buys. The campaign will be tied in with appearances at Inside Out, Spartanburg, S.C., Friday (17); Davidson College, Davidson, S.C., Saturday (18); University of South Carolina on April 22, 23 and 25; University of North Carolina in Chapel Hill, N.C., on May 1, 2, 3. In addition, the group has been set for six guest spots on Clay Cole's "Scene Seventy" television show.

Jackie Wilson appeared at the High Chaparral April 3-5. . . . Capitol's Lettermen gave two shows at the Auditorium Theater recently. . . . The Savage Rose, on Polydor, and Bangor Flying Circus, on Dunhill, recently played short stints at Beaver's.

GEORGE KNEMEYER

## CINCINNATI

Sha-Na-Na, one of the top rock groups in the East, who were slated to appear here last week as part of the University of Cincinnati's Spring Arts Festival, canceled out when two members quit. Unit is presently regrouping and hopes to be back on the track within a few weeks. . . . Already signed for the Cincinnati Symphony Orchestra's "8 O'Clock Series," which kicks off in October, are trumpeter Doc Severinson, of the "Tonight" show; Pete Fountain, Carlos Montoya and Ferrante & Teicher.

Rock guitarist Jimi Hendrix displays his wares at Cincinnati Gardens May 22, with Janis Joplin set for the same spot June 3.

Raymond P. Bruno, former general manager of World Library of Sacred Music, has formed his own sacred music production firm, Epoch Universal Productions, Inc., with offices at 4845 Glenway Avenue here. Robert F. Roy, writer, composer and folk singer, has joined the company as vice-president. The firm's initial release is by the Cincinnati Bible Seminary's Come-Alive Singers.

Michigan promoters Mike Quatro and Russ Gibb, whose recent 12-hour rock festival at Cincinnati Gardens attracted more than 11,000 people at \$5 a head, are planning a similar venture for Cincinnati's new Riverfront Stadium late in August.

Gregory J. Dixon, 19-year-old son of Paul Dixon, veteran deejay and in more recent years head of the show bearing his name on WLW-T and the Avco Broadcasting network, was killed here Friday night (3) when the car he was driving struck a guardrail on a viaduct. Aves staffers Jack Lesconille and Kenny Price are filling for Paul on his hour-long morning show until he is able to return.

WCNW Radio, Fairfield, near Hamilton, Ohio, continues its all-country format, with the deejay stints handled by Glen Scott, Gary Gubbard, Jimmy Skinner and Pappy Tipton. WCNW is a 5,000-watt daytime AM and a 29,000-kilowatt, 24-hour FM station.

BILL SACHS

## LAS VEGAS

Smookey voice Julie London opened in Hotel Tropicana's Blue Room in the good company of Si Zentner and his band.

Songstress Sue Raney opened at Sahara's Congo Rooms. . . . Musica soul group the Stones Throw, appearing on the late shift in the V.L.P. Lounge of the El Cortez Hotel.

Von Ryan's Express opened in the Casino Theatre of the International Hotel. The group, which blends rock, soul, pop, and original music, celebrates their fifth anniversary while in town.

Frankie Laine, celebrating 25 years in show business, opened at the International Hotel.

MGM artist Connie Francis headlining the Riviera Hotel's Versailles Room. She runs the musical gamut from the contemporary "Ode to Billie Joe" to a climactic "Hava Nagila."

Singers Judy Glinn and Sam Kapu, discoveries of Don Ho, closed at the Flamingo. Opening was the singing sensation John Knowles and Bell Record's Connie Stevens.

Tiny Tim, appearing at the Fremont Hotel, was honored by the Netherlands Flower Bulb Institute. The Institute presented Tiny Tim with a citation for "encouraging the love of tulips throughout the world."

The Treniers, at the Flamingo Hotel, will play Carnegie Hall in a

## Miles Forms New Band

CHICAGO — Buddy Miles, former drummer with Jimi Hendrix and the Electric Flag, has formed a new nine-man band and has begun work on a new album for Mercury Records. The LP, his third for Mercury, will be entitled "Them Changes," after his current single.

The original Buddy Miles Express split late last year after being formed from the ashes of the Electric Flag. Miles then worked with A Band of Gypsies, which also featured Hendrix.

The new Express will feature Miles on drums and vocals, Charlie Kapp on guitar, Andre Lewis on organ, Marlo Henderson on guitar and bass, David Hull on bass, Mark Williams on tenor sax, Lee Keffaufer on trombone, Phil Wood on trumpet and Fred Murphy on drums. A tour will follow after the recording session.

concert engagement with Sammy Davis Jr. . . . Jack Morgan, leading the Russ Morgan band closed at the Dunes. The band will engage in a five month, mid-west tour of one-nighters.

Robert Gould and Billy Eckstine participated in the musicians' union golf tournament.

The English Trio, the Peddlers, playing in Nero's Nook in Caesars Palace, entertained more than 50 youngsters at the Clark County, Nevada Juvenile Detention Center last Saturday.

The Peddlers threesome includes Roy Phillips, Trevor Moran and Tab Martin.

Caesars Palace's Geoffrey Cambridge flew into Hollywood to share the dais with Liz and Dick Burton at the Century Plaza Hotel luncheon for the Hollywood Publicists Guild.

Bob Hope, Don Rickles, Phyllis McGuire and Tiny Tim benefited a benefit program for the athletic department, University of Nevada at Las Vegas.

Lead Zepppelin appears here later this month.

Songstar Dick Roman's wife, the former Honey Merrill, expects a baby in October.

Roman, appearing in the Desert Inn Lounge, is co-hosting "Cinema Scene," KORK-TV's late night show.

Los Blues etched six sides this week for a new album at United Recording.

Ireland's Royal Show Band provided the music for the baby shower given "Miss Vicki," bride of Tiny Tim.

Singer Nancy Wilson, who has recorded 27 albums, announced her "semi-retirement."

Miss Wilson will fulfill her newly signed contract with Caesars Palace, but will bow out of all other personal appearances.

Bill Miller, entertainment director for International and Flamingo Hotels is in Sunrise Hospital with a pinched nerve.

World Heavyweight Champion Joe Frazier appearing with his group, The Knockouts, at Caesars Palace, was hospitalized at Southern Nevada Hospital. He suffered a

(Continued on page 37)

## Lib's Heat for Expo 70 Date

NEW YORK — Canned Heat, Liberty Records group, has been set for an appearance at Expo 70 in Japan. The group will take off for Japan on Aug. 15. Following their stay in Japan, they will return to Europe for the Isle of Wight Festival. They plan to stay in Europe until Sept. 20.

Their current LP, "Canned Heat Cookbook," is doing well both in U.S. and Europe, and a new album, produced by Skip Taylor titled "Future Blues," is being readied for release.

# Introducing FRESH.



**ROGER CHANTLER**



**KEVIN FRANCIS**



**ROBERT GORMAN**



# They're introducing a new kind of Love Rock.

Fresh is a new group with an album of new music. The first music about love in Borstal—England's reformatory system.

Borstal is ugly and vicious. And so is "Fresh Out of Borstal." In spots.

It says things nobody's ever said on an album. It says things polite people don't say at all.

"Fresh Out of Borstal" was written by Jagger. Richard. Napier-Bell. Singer. Among others. Freely. Vividly.

And Fresh knows how to color their material. All the way from brute grey to the wildest streaks of lavender.

RCA Records is excited about Fresh. They're going to hit big. But it's not a greedy excitement. It's the excitement you get when you're breaking new ground.

How are we going to break Fresh? Lavishly.

Jagger and Co. pulled out all stops writing the record. Fresh pulled out all stops performing it. We can hardly do less.

We're going to poster Fresh. We're going to Underground Press Fresh. We're going to Underground Radio Fresh. We're going to tour Fresh. We're going to make Fresh heard. (They're already being heard, you know. On Underground Radio. Before we've even lifted a finger.)

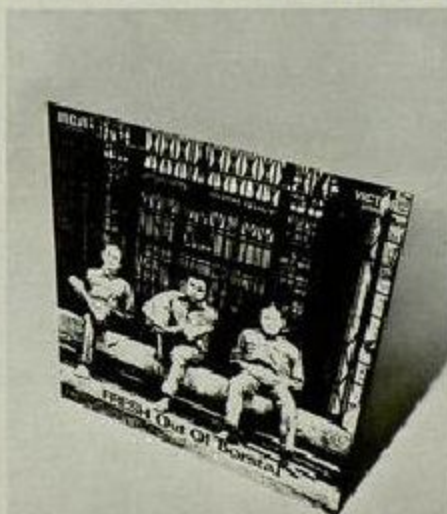
You don't just listen to Fresh. You face them. The way you face an indictment.

Fresh will move you.

Fresh will move.

"FRESH Out of Borstal."

**RCA** Records  
and Tapes



LSP-432B

## KJR's O'Day: Top 40 Radio Is Lagging on the Youth Front

CHICAGO — A leading Top 40 station manager—Pat O'Day of KJR in Seattle—told a record attendance at the annual convention of the National Association of FM Broadcasters Sunday (5) that it frightens him to see the growth of FM radio in his market. FM radio is driving for "direct communication," he said. "I wish I was as encouraged by what I see in Top 40 radio as what I see in FM radio," he said, adding that he thought AM Top 40 radio today was doing nothing to enhance its rating. He pointed out that Ford never ran five-second spots, while most radio stations were content to advertise themselves with a five-second a cappella jingle. "If Ford came to us with a spot that just said 'FORD,' we'd try to tell them that our station was a little bit better than that, that we could tell the listeners how good the car is, how well it steers..."

He also stated that most Top 40 stations today were not answering the questions of the young. He hoped for a trend in the next few years that would get Top 40 stations more concerned about their listeners.

David R. Klemm, director of marketing for Blair Radio, leading representative firm, felt that upbeat middle-of-the-road radio will become a "kaleidoscope" of messages projected electronically, musically and vocally. He also felt that the station of the '70's would be programmed like a game of cards, with the same

music never being dealt in the same way twice.

"You'll need new resources for information—such as expanded, customized research to help you determine what needs exist in your community."

With an increased emphasis in programming and production, stations will "need a new approach to programming direction. Perhaps you'll have three or four program directors—each handling a different phase of the sound," Klemm said. "One might concentrate on preparing information vignettes... another man may develop personality expression, much like the director of a motion picture or play... still another may program research information into a computer to determine what the majority of people wish to hear and what should be broadcast that... there may even be someone who can direct the speed and mood of a station sound much like psychologists who determine the tempo of MUZAK to keep people alert."

Speaking of progressive rock radio, Craig Bowers, general manager of WSL-FM in Chicago, said that "demographically, we were going after the 18-34 year olds. But those are invalid boundaries. Psychographically, we were concentrating on people who were socially aware and active, looking for progressive change within our society. People who were fed up with mediocre products, services, and media." He added that he thought the

days of the "general practitioner" in radio were gone; the day of specialization is here. "This is where AM is going to lose to FM, because, we few exceptions, the more they try to please everyone, the more mediocre they get... the lack of credibility becomes increasingly apparent."

Robert Wells, of the Federal Communications Commission, predicted that because of new rules affecting common ownership of media in the same market some FM stations "that have been nursed along as a stepchild of an AM operation will have to justify their existence independently for the first time. The obvious result will be a good deal more competition. That competition will result in a stronger industry." He also pointed out that he felt FM has had to overcome "tough obstacles. It has faced a lack of receivers and a

(Continued on page 40)

## Letters To The Editor

In view of your recent involvement in the drug thing, I think you will find a recent experience of mine interesting.

While meeting with a group of high school students I learned something about anti-drug advertising that was really surprising. These kids, student leaders all, said they knew of students who had displayed no interest in drugs who decided to try them after hearing the spots from the National Institute of Mental Health, which we had been airing since their release. The panel members concurred that hearing these spots made young people they knew personally decide to see what the fuss was all about.

In short, the broadcasting of spots aimed at curbing drug usage among the young actually caused local drug experimenting to soar.

While we still broadcast local and national spots telling of the dangers of drugs, that meeting

has caused us to look a bit more cautiously at what we are doing. I have no solution now, but I thought I would share this weird experience with you.

Anyway, good luck with your campaign.

Johnny Pirkle  
Program director  
WNOX  
Knoxville, Tenn.

Agreed; whether or not it was the music industry that turned people on to the drug world is irrelevant now. But now it is the music industry which has the massive power for campaigning forcefully to conquer drug abuse. A successful campaign would overshadow any blame for drug abuse currently attributed to the industry.

Billboard can accomplish this by implementing its own resources, yet untapped.

Undoubtedly the most widely  
(Continued on page 36)

## Gortikov at NAB: Hits Apathy

• Continued from page 1

men. "We're both too damned white."

Stating that the panel had been admonished by the NAB to discuss what is being done, not debated, by black radio, he said he refused to do that. He said that he was, "if anything, a whitey do-gooder" and that he'd sat on dozens of panels.

"Maybe this one will be different, but if it is a repeat of so many in my own industry, we can assume that it will be sterile and we'll soon be up to our ears in clichés and platitudes."

He pointed to five things that blacks were seeking in radio today. One of these was fair compensation. "They want their pay to be the equal of whites doing the same job in the same way. Many want enough pay to be able to resist the temptations of payola. They don't want pay-for-play treated by station management as a restaurant owner views waitress tips—as a welcome source of employee compensation that he need not himself provide."

He stated that blacks also wanted their blackness—"they want to be themselves." Blacks also want, he said, programming attuned to the needs of their community, own more black ra-

dio stations, be able to manage and occupy positions of responsibility and authority in black stations, and they want training.

He rapped the broadcasters who use excuses such as "There's nobody qualified... the results we get are not up to our professional standards... we tried it, but it doesn't work" as cop-outs.

### Criticizes Radio

He also criticized the radio industry for not being at the annual conventions of the National Association of Television and Radio Announcers (the black radio organization). Record companies were there, he said. "Why were you willing to sit still, unmoved and uninvolved, and allow the relationship of NATRA to exist dominantly with record companies instead of dominantly with your radio stations?"

(Continued on page 40)

## Century Panel: Spark, No Flash

CHICAGO — Though fireworks had been expected—and didn't quite develop—the Mark Century annual breakfast seminar here Monday (6) produced a few sparks as Ed Cramer, president of BMI; Herman Finkelstein, counsel for ASCAP and Sid Gruber of SESAC spelled out detailed reasons for the existence of performing rights societies. The sparks developed when a broadcaster from a small market criticized ASCAP for auditing his books. Finkelstein countered with the comment that ASCAP wanted to keep auditing to a minimum and allowed to the potential of small market stations paying for the use of music on a different basis from larger market stations, saying this could be discussed. He then stated that while some people had the idea that ASCAP wasn't as hip as it used to be it represented writers such as Jim Webb, Bobbie Gentry, and Rod

McKuen; he referred to BMI signing writers to a big fee even though they may never write another piece of music.

Cramer countered with the comment that BMI licenses more than half of the music played on radio today and that there was "no gimmickery."

One man from the audience said he resented paying SESAC \$300 under a five-year contract, when his station was no longer a live music station, but now used syndicated programming. Gruber pointed out the probability that the station still used SESAC music somewhere during its broadcast day but suggested discussions on the matter.

For the most part, however, the seminar was quite tame.

Milton Herson, president of Mark Century's parent firm of The Music Makers Group, moderated the seminar, which drew about 200 leading broadcasters. Mary Kempner welcomed the

broadcasters at the start of the seminar. Herson, pointing out that while no broadcaster, he felt, was adverse to paying royalties on the music they used, that a conflict between ASCAP and BMI "puts broadcasters in the middle." He said it was ironic that BMI was now fighting some of the people who formed it.

Cramer, stating that BMI was a non-profit venture, spoke also of how the organization encouraged the growth of music, creativity of Detroit, Memphis... and get there first and encourage the growth of music." He pointed out that BMI looked at its relationship with broadcasters as a cooperative venture.

Finkelstein said he shared the view of Cramer and that ASCAP was not "antagonistic" toward the broadcast industry. He said ASCAP learned a great deal through the 1940 episode when Broadcasters took ASCAP music off the air for a year. Saying that ASCAP had made many mistakes in its early days since it was launched in 1914, but that it has been "trying to make amends ever since." He pointed out that if the industry did not have performing rights societies, the writers and publisher would have probably banded into a union. Suppose Bob Dylan, Rod McKuen, and Jim Webb and others got together and decided to sell exclusive rights of their music to a particular radio station, for example, he said, and pointed out that the costs would be fantastic.

Gruber related the various functions of a performing rights  
(Continued on page 59)

## Ted Randal Calls Mgrs 'Indifferent'

CHICAGO — Stating that most radio stations are "winning by default under the theory that they didn't have to be good... just better than the competition," programming consultant Ted Randal accused radio station managers of being often indifferent to the programming of their stations.

Randal, speaking during a panel session on programming that featured leading radio men Gene Chenault, Grahame Richards, Jack Thayer, and Tom Campbell, Randal said he felt programming should be on the same level as sales.

Chenault, president of KYNO in Fresno, Calif., also said he felt that the salary of the program director should be level with that of the station manager, that the program director should be given complete creative authority, the authority to program commercials, and that the program director should be free from administrative changes and be out in the general public several hours a day. He said the

current challenge to the industry is where to find 2,000 creative program directors... "The age of the program director is here."

Programming consultant Grahame Richards, starting off with the comment that San Francisco will fall into the ocean, thus solving the ratings race between KYA and KFRC there, also predicted that FM will replace AM as the No. 1 spot carrier and showmanship will come back to radio.

Mentioning that these are the psychographic years, he felt that in-depth evaluations of audiences and how stations relate to these audiences would be the most important development of the '70's. He laid in heavy plugs for Bob Whitley's concept of Top 40 television, now running on an Atlanta UHF TV station, and Tom Campbell's ability to research and relate to his audience.

Campbell, KYA, air personality, stated that the radio station of today "must really know its listener and the best way to  
(Continued on page 40)

## ARMSTRONG AWARD FOR MUSIC GIVEN TO WFMT-FM

CHICAGO—WFMT-FM received the first place Sixth Annual Major Armstrong Award for music at ceremonies here during the convention of the National Association of FM Broadcasters. The award, presented Saturday (4), went to WFMT-FM, located in Chicago, for its program "Fine Arts Quartet." Among non-commercial stations, WFCR-FM at the University of Massachusetts, Amherst, received an award for its "Carlos Montoya" program.

A merit certificate went to WEFM-FM, Chicago, for "Musician of the Month—Pierre Boulez." And the non-commercial station of KXLU-FM, Los Angeles, received a certificate of merit for "Broadway Songbook." The progressive rock station of WDAS-FM in Philadelphia received a news award for "Public Issues—The Black Manifesto."

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# Letters To The Editor

• Continued from page 38

read trade publication, Billboard's influence should avoid any recognition of new pro-drug releases. This will eliminate another "White Rabbit" which multiplies itself through familiarity.

Billboard undoubtedly enjoys advantageous access to record artists. Taking a tip from the commanding Tony Curtis spots on TV which condemn cigarette smoking, Billboard could produce voice-tracks of today's major artists who condemn drug abuse or, even more effective, who want to publicize why they discontinued drugs if they are reputed to have tried them. Some radio stations may have such voice-tracks already which they could contribute to Billboard's efforts. These voice-tracks could be issued on disk to all subscribers in the same special mailing method Billboard employs for Buyer's Guide, Campus Attractions, and similar issues. Further no-cost distribution would be available via the "closed-circuit" network feeds of ABC, CBS, NBC, and MBS to their affiliates as public service material. UPI-Audio would be another possibility, too. Virtually every station could have this voice-track campaign as a result. And it should work.

William A. Kingman  
KTHE  
South Lake Tahoe, Calif.

Your signal has come up, chief, and we here at WPAR Radio in Parkersburg, W. Va., would like to help in any way possible in the drug problem you spoke of in your March 28, 1970, edition of Billboard.

Drug and grass are everywhere, to say the least. May I relate an experience about three weeks ago at a record hop. A young gentleman of a whole nine years came over to talk to me and before you know it he is smoking grass and offering it to me. I not only was shook, but literally could not believe the kid. Before long he wanted to know why I didn't smoke grass or even smoke the regular cigarettes. In the ensuing minutes I had this young man in my line of thinking, of course he was nine years old, and I certainly believe he has established himself with a better thought on life in general and knows there's more out there

than drugs, grass, etc. As you stated, we in radio can do one hell of a job if we set our goals! Of course, I feel confined that we cannot do more! We at WPAR run PSA's, talk about it on the waves and do everything possible, but this is not good enough. I, like you, say we should do more, but I cannot for the life of me think what.

John Domeniek  
Program director  
Parkersburg, W. Va.

Your plaintive column about drug abuse touched a chord very close to WCHL's heart.

A couple of pieces of information. Being a university community where drug use is supposed to be high, not only in the university, but also the high school, we have worked closely with experts in this field. Some findings:

Addicts will not respond to on-the-air appeals. This MUST be a one-to-one relationship. Users of non-addictive drugs... like speed... will rarely respond. This too, must be one-to-one. Therefore, on the advice of some of the best minds on drug abuse, we have left these people alone, to be helped by doctors, as well as a center here that is run by ex-users who found out that drugs aren't the answer.

Under other headings: a mass appeal can best be addressed to parents and students, or kids, that have maybe experimented once, or who are getting to the age of experimentation. Our nighttime personality, Jesse Pike, is the head of a committee at the University of North Carolina School of Pharmacy. This committee's dedication is information... they take it to high schools, etc. Using his talent, we prepared a series of one-minute spots that we ran in prime time that give a no-bull evaluation of drugs. For example, we said that speed isn't addictive, BUT that it'll break every blood vessel in your head. This is truth. Kids now know as much about drugs as doctors and they respond to truth.

If your readers will write us, we'll send copies of our scripts. They are simple, short, but heavy exposure has brought rave reviews from parents and kids.

David L. Botiek  
Program director  
WCHL  
Chapel Hill, N. C.

I am extremely pleased to see Billboard taking an interest in the drug thing among young people. I as a program director and in running two hops a week have come in contact with the drug thing directly. Many young people today are using drugs and they don't know what they are using. To help to educate them I sent to the National Institute of Mental Health, Chevy Chase, Md. 20015 and requested information and facts. They so graciously sent me 250 of each of their four pamphlets on marijuana, LSD, Ups and Downs and narcotics in general. They also sent along some terrific posters which I displayed at the dances. Well to say the least the posters were received tremendously and the pamphlets went quicker than I thought they would. The pamphlets stick out like a sore thumb at the ticket table of a

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Bob Edson has left WEEL in Washington, to become a record promotion man with Capitol Records, operating in the Washington area... John Rook's thing with the Drake-Chenault Enterprises operation will be president of American Independent Radio; former AIR head Alvin Miller goes back to being a lawyer for the parent firm... Bob Jones has left WRNC in Raleigh where he was program director due to new management and general reorganization. Don't have any further details at this moment... Clifford M. Hunter is the new program director of WLW in Cincinnati; he'd been general manager of the radio programming division of Atwood Richards Inc. in New York.

Fred Hardy has been appointed program director of WVOJ, Jacksonville country music station. Jim Mann becomes music director, a new position for the station... Bill Watson of WOXR, New York, will host a new program being sponsored by American Airlines—"Music in the Air." It's sort of a replacement for the departed "Music 'Til Dawn." The hour Monday-Friday show will be heard on WOXR, WRR-FM in Dallas, and KEAC in Los Angeles.

Rambler Lon is leaving WWOL in Buffalo, to join WMMJ, Lancaster, N.Y., pending his purchase of WMMJ. He's still performing (he and his band were on the WWVA Jamboree April 4) and promoting shows (would you believe a "Buck Owens Show" Sunday (12) at Buffalo's Kleinhaus Music Hall... William N. Farlie Jr. has been appointed administrative vice president for broadcasting of the RKO General stations; he'd been with Group W... General manager William Boone of KOY in Phoenix has been elected a vice president in the Southern Broadcasting chain... Program director Dave Little, WGBR, P.O. Box 314, Richmond, Ky., feeds MOR and Top 40 records.

Chuck Wheeler, former newsmen at KLIF in Dallas, has joined country-formatted WOOD in Toledo and is doing a noon-3 p.m. show... Charlie (Carolina) Wiggs has returned to WCMS in Norfolk and will resume his regular 2-6 p.m.

dance. Some of the kids don't want you to see them take the pamphlets because they are ashamed, but they do want the facts. I don't think the pamphlets do that much good for the ones who are regular users but the kids who have tried it a few times and then get the facts by reading the truth, I think it has a tremendous impact. The posters make a nice display with a black light. With the number of jocks out doing personal appearances in the country if some or all of them could do what we have done in one way or another it would do a lot of good. The kids believe what we say, and they know we won't lead them astray. The institute also has some very well-produced spots they can furnish or you can do as we did. We took the copy off the recorded spots and personalized them with our voices. We have actually gotten requests to play the spots. The address again is the National Institute of Mental Health, Public Information Branch, Chevy Chase, Md. 20015. We at WHYL radio are pleased to see your interest in this thing.

Ben Barber  
Program director  
WHYL  
Carlisle, Pa.

shift... Colbert G. Wilkins, formerly with WABK in Gardiner, Me., is joining WGAN, Portland, Me... A note from Bill Kelly, now with WMEL in Milton, Pa.: "I'd like to think I've worked in small market radio for nine years—six stations as everything from bottle-washer to manager—never have encountered a more comfortable, yet professional, small market station than this one. You might also be interested that this is one of those scarce, almost extinct small stations that PAYS a good wage for good people." Rest of WMEL's lineup includes Jim (J.J.) Jacobs, Paul Herbert, and Al Jones.

Harriet Brown has joined KRAK, Sacramento county music station, as traffic manager; she'd been traffic manager of KZAP-FM, Sacramento... Mike Wampler is now with WRFC, Athens, Ga.; he'd retired in 1969 from radio. But radio is something that gets into the blood and few real radio men can stay away for long... The lineup at KONO in San Antonio (yes, the station has come back to life), includes Howard Edwards, operations manager Rick Reynolds, Todd Stevens, B. Bailey Brown, Vic Brandon, Gary Shannon, and Rod Tanner.

Charles E. Tunn is now on WFBB, Altoona Pa. Who he really is and where he came from, Triangle Broadcasting isn't saying... Jack Gillen has left WAMS in Wilmington, Del., to join WRCP in Philadelphia. The general manager and sales manager were let go at WAMS recently... Norman Lewis, former general manager of WMMW in Meriden, Conn., has joined Mutual Broadcasting System's sales department, New York.

Had something real funny I was going to tell you, but it's slipped my mind. Perhaps I'll think of it in a moment... In the meanwhile, here're the Nov./Dec. Pulse ratings: For San Antonio: KONO 29 in the 6-10 a.m. period; 25 between 10 a.m.-3 p.m.; an 18 from 3-7 p.m.; and 20 during the 7-midnight period. KTSB, in those periods, has 12, 16, 18, and 21. KITE has 13, 6, 8, and 18. KOOR has 10, 10, 8, 5. WOAI has 10, 7, 11, and 9. Would you believe if you add up the FM shares at night, it's 21. Seven of those belong to KBER-FM and seven to KITE-FM.

## FCC Scores KTLK Pitch

WASHINGTON — A "lost deejay" promotional stunt has brought station KTLK, Denver, a reprimand from the Federal Communications Commission. The station offered a reward for finding "lost" deejay Jeff Starr in October of 1969. Starr, no longer with the Top 40 station, had actually been sent outside of the station area before the announcement. The FCC says that only after a competing stations complained about the hoax on the listeners was the deejay hustled back and a listener given the \$2,000 reward for finding him.

The commission noted complaints that KTLK had abruptly changed its music programming format from the one proposed in its application, but the FCC said it had accepted the explanation that the change was necessary to keep the station out of the red. KTLK also faces a possible fine of \$1,000 for failure to keep proper logs.



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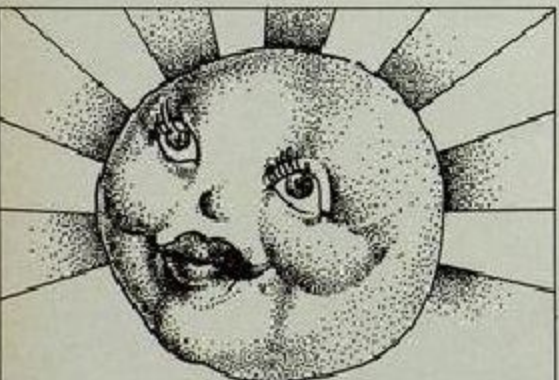


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POSITIONS OPEN

Wanted: First phone answerer with MOR and many rock exp. Good career opportunity. Write Billboard, WVA, Charlottesville, Va. 22902.

First ticket Top 40 personality for late night slot. Very good salary and benefits. Call program director Lee Arbutnot, WJBR, Rt. 200-2005, or write WJBR, Box 87, Richmond, Va. 23299.

KLWW, contemporary station, seeks good morning personality who's capable of keeping a show moving. Write Billboard, WVA, Charlottesville, Va. 22902.

Top-rated medium market advertiser in Los Angeles, is currently interested in part-time operations employees. Write Billboard, WVA, Charlottesville, Va. 22902.

Immediate opening for a top-flight announcer in a bright MOR market. Write Billboard, WVA, Charlottesville, Va. 22902.

KB90 Radio, in beautiful downtown Parkville, the modern country sound of Los Angeles, is currently interested in receiving audition tapes from top-rated personalities who are familiar with the station's country sound in radio. Write Billboard, WVA, Charlottesville, Va. 22902.

Your young... have a heavy voice, creative production mind... Write Billboard, WVA, Charlottesville, Va. 22902.

WANTED: Heavy Morning Personality... Write Billboard, WVA, Charlottesville, Va. 22902.

Opening for Top 40 Program Director in competitive Southeastern medium market. Write Billboard, WVA, Charlottesville, Va. 22902.

Heavy Afternoon Drive Man needed by top Southeastern personality... Write Billboard, WVA, Charlottesville, Va. 22902.

WJSA, a major East Coast group station, needs a strong housewife personality... Write Billboard, WVA, Charlottesville, Va. 22902.

WJBR, 101-275-6000. Needs morning traffic man... Write Billboard, WVA, Charlottesville, Va. 22902.

Florida Countyposition morning personality needed... Write Billboard, WVA, Charlottesville, Va. 22902.

POSITIONS WANTED

Somewhere in radio land, there is a manager pulling his hair out because he needs an experienced operations program manager... Write Billboard, WVA, Charlottesville, Va. 22902.

I want to meet new people in a new place... Write Billboard, WVA, Charlottesville, Va. 22902.

Need a good morning job? I'm looking for a steady reliable person... Write Billboard, WVA, Charlottesville, Va. 22902.

Let's get together, Neal Young, creative top 40 candidate... Write Billboard, WVA, Charlottesville, Va. 22902.

Presently general sales manager... Write Billboard, WVA, Charlottesville, Va. 22902.

One of America's top top music promoters... Write Billboard, WVA, Charlottesville, Va. 22902.

Yes, I've worked at a major market station... Write Billboard, WVA, Charlottesville, Va. 22902.

Bill looking for capable summer replacement... Write Billboard, WVA, Charlottesville, Va. 22902.

Top 40 Personality with First Place would like to relocate... Write Billboard, WVA, Charlottesville, Va. 22902.

Female radio personality. Accurate, versatile, versatile deejay... Write Billboard, WVA, Charlottesville, Va. 22902.

Want to totally own your market?... Write Billboard, WVA, Charlottesville, Va. 22902.

Generalists, are you looking for a fresh, exciting, experienced Top 40 job?... Write Billboard, WVA, Charlottesville, Va. 22902.

Are you looking for a new personality... Write Billboard, WVA, Charlottesville, Va. 22902.

I'm a very good Top 40 personality... Write Billboard, WVA, Charlottesville, Va. 22902.

100% professional jock with 1st place... Write Billboard, WVA, Charlottesville, Va. 22902.

First phone P.D. wants return to MOR... Write Billboard, WVA, Charlottesville, Va. 22902.

San British type announcer. Two years of Cleveland... Write Billboard, WVA, Charlottesville, Va. 22902.

First phone personality. There's a big line of stations if you really care about the business... Write Billboard, WVA, Charlottesville, Va. 22902.

New guy with total experience... Write Billboard, WVA, Charlottesville, Va. 22902.

Let's make a deal. Let me observe your major market programming... Write Billboard, WVA, Charlottesville, Va. 22902.

Fun-loving, fast-moving jock that knows radio... Write Billboard, WVA, Charlottesville, Va. 22902.

Radio Girl! I'm looking to return to 1010... Write Billboard, WVA, Charlottesville, Va. 22902.

How! Hear good rock ready to relocate... Write Billboard, WVA, Charlottesville, Va. 22902.

Available immediately! Ambitious... Write Billboard, WVA, Charlottesville, Va. 22902.

Good! Desire to return to radio after two years in Marine... Write Billboard, WVA, Charlottesville, Va. 22902.

I would like to work in the Capital... Write Billboard, WVA, Charlottesville, Va. 22902.

College radio. FM cohost/producer... Write Billboard, WVA, Charlottesville, Va. 22902.

First ticket (engineering reference)... Write Billboard, WVA, Charlottesville, Va. 22902.

Looking for a good partner to hold an established, modern, suburban... Write Billboard, WVA, Charlottesville, Va. 22902.

When it comes to a good production man... Write Billboard, WVA, Charlottesville, Va. 22902.

San personality. 2nd ticket. San Francisco broadcasting school... Write Billboard, WVA, Charlottesville, Va. 22902.

Finishing 2 yrs. armed service radio at Headquarters... Write Billboard, WVA, Charlottesville, Va. 22902.

I am a recent graduate of a nationally known broadcasting school... Write Billboard, WVA, Charlottesville, Va. 22902.

The top major market (50 kw.) jock in Northeast... Write Billboard, WVA, Charlottesville, Va. 22902.

Dynamic contemporary Program Director with portfolio available April... Write Billboard, WVA, Charlottesville, Va. 22902.

Are you seriously looking for a professional? I'm just that heavy... Write Billboard, WVA, Charlottesville, Va. 22902.

Experienced in a unique and/or sportsmanlike seeking position of good music or MOR station... Write Billboard, WVA, Charlottesville, Va. 22902.

# HELLO!

# GOODBYE JO

is the new single by Cashman, Pistilli & West.



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12747  
produced by Wes Farrell

(A Cashman, Pistilli & West by any other name would sound as great.)

# KJR's O'Day: Top 40 Radio Is Lagging on the Youth Front

• Continued from page 34

less than enthusiastic reception from Madison Avenue." But he noted that sales of FM receivers or combination receivers now exceeded the number of AM sets purchased.

Alan Shaw, director of FM special projects at ABC, said he felt progressive rock programming has "upset the radio applecart . . . progressive rock is a public affair." Music and editorials are mixed, he said, for a whole new audience that has evolved. The only handicap is that this type of format requires patience on the part of management. Ratings surveys cannot measure the full audience

nor the impact of the format on them. "It's kind of gut reaction," he said.

Harry Ward, speaking during the April 3-5 convention at the Palmer House here, said that classical music stations were going to have to get rid of their "stuffed shirt" images, that because of the snobbery images of these stations, the young people were being turned off. He rapped the type of classical music air personality who treated a record like a blow by blow event. Among the promotions that WGMS in Washington engages in, he said, were selling 3,000 calendars a year featuring birthdays of classical composers, selling a Beethoven poster, and

visiting local schools to give music appreciation classes.

Dan McKinnon, president of KSON in San Diego, told the around 500 FM broadcasters attending the convention that he felt the need around the country for a good FM country music syndication package. He also rapped the trend of most country music stations to go too modern, saying that country music stations were hearing their music on all formats. He recommended the development of a harder, more-traditional country music sound on FM.

Joe Whalen of WDAO-FM, Dayton, said that his FM station outgrows his AM sister affiliate and that FM in general many relegate AM in this decade to the position FM occupied years ago.

Lucky Cordell, assistant general manager of WVON in Chicago, said he felt the FM "revolution" was most exciting and that he saw very little difference today between AM and FM. He called for bringing all Americans closer together.

George A. Koehler, general manager of the Radio-TV division of Triangle Publications, asked whether many FM stations will be able to survive in the face of the new, one-ownership ruling of the government. He also submitted that the 1,700 FM broadcasters who were not at the NAFMB convention "are dragging FM down."

Robert Howe, general manager of WRTH in St. Louis, predicted that "beautiful music" stations may have to go more uptempo because of the changing demographics of listeners and that such stations will have to create new sounds to stimulate the youth now growing up.

Woody Roberts, general manager of KTSA in San Antonio, mentioned the growing use of tape cartridges in autos, the growing dislike of listeners for hype, and the repetition of music, the growing LP market and the shrinking singles market—"all these will affect Top 40 radio" more and more, he said.

Jim Hilliard, general manager of WNAF-FM in Indianapolis, said he felt specialization in radio is here because of the splintering of the population. He said his middle-of-the-road station—WIBC—programs the top 20 records on Billboard's Hot 100 Chart. He felt that FM was on the doorstep to a real explosion and that "all we broadcasters have to do is light the fuse."

## Randal Speaks Out

• Continued from page 34

learn about him is by getting actively involved in his life. The radio personality should be a responsible participant in community affairs. The station should always be in the process of gauging the wind. Involvement is the real key to successful programming."

Campbell said that a good radio station never has a one-way signal. If there's no listener feedback, "there's nobody out there." Pointing out that audiences today are more sophisticated, he said that young people can "spot something phony a mile away and even have a label for it—plastic."

# Selling Sounds

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

By DAVID B. PERRY  
WEEK OF 23-27 MARCH

A quick review of record people in commercials leaves **Burt Bacharach** the only big holdout. Most agencies think he is waiting not for more money, but for the right assignment that would allow him enough creative freedom. . . . **Spanky & Our Gang** is no longer a standing group, but may still get together for an occasional record or jingle date. . . . **Bell Records** has a new group called the **Group**, who should make it known to Madison Avenue that they are available for commercials. The same goes for **Jeff Comanor**, a great Los Angeles composer. . . . Also, men such as **Dave Grusin**, **Stan Kenton**, **Dave Brubeck**, **Jim Guercio**, **Holland-Dozier-Holland** and **Chips Moman** should gear themselves for the commercials field. Not only are the fees high, but the residuals keep coming in and every time the commercial goes on the air the composer's ASCAP or BMI points go up. . . . **Harry Nilsson** is now in the jingle business, but I'll bet he is very choosy about what work he accepts.

When a group or artist signs to do jingle work there is one important precaution to take. For sake of demonstration let's take the **Fifth Dimension**: The jingle contract should specify for the **Fifth Dimension** (a) all recording be done at **Western Recorders**, where they do their record work; (b) The **Osborne-Blaine-Tedesco-Knechtel** rhythm section be called for the date; (c) Arrangers **Bill Holman** and **Bob Alcivar** be retained since they do all the F.D. records; (d) **Bones Howe** should be contacted to help engineer and/or produce. In short, a group cannot and should not record something as important as a commercial outside of the settings and group of men who are responsible for their record successes. A lot of big groups spend all their time negotiating for big money in jingle contracts forgetting that they may blow the whole session if they don't insist on using their own creative team. In the case of the **Fifth Dimension** that is exactly what has happened with their work for **Chevrolet** and **Coke**. On the other hand, when **Glen Campbell** was signed to do some spots for **Chevrolet** he very wisely specified that **Jimmy Webb** and **Al DeLory** create the music, since they were responsible for virtually all his hit records. The result was a series of beautiful and effective commercials that sold cars as well as enhancing Glen's career.

**Beate** producer **George Martin** has signed to handle commercials through the **Herman Edol** organization. With George's background he ought to really put together some crazy sessions. I'll report when his work starts hitting the air. . . . **Jim Campbell**, winner of the **Schaefer Talent Hunt** last year, is now the resident country studio singer in New York, for commercials. Some record company ought to pick him up. . . . **Speidel, Manischewitz Wine**, and **Twice as Nice Hair Coloring** all have new music for their TV spots recorded at **Bell Sound** in their 12-track Studio A.

**David Lucas** Goes Atonal For **Black & Decker**. . . . **David Lucas** associate, composer **Tom McPaul**, introduced atonal music for a **Black & Decker** industrial tool TV spot. As opposed to today's formal music which is tonal, 12 tone or serial music is atonal and achieved through a classical composing technique. It is organized serially, explained McPaul, according to a 12 tone principle. All music is derived from one series of 12 pitches which is broken down into smaller musical phrases and put back together for variation. The result is a refreshing contemporary classical feel for the spot. **Pete Twaddle** was the agency producer for **Van Sant Dugdale**, Baltimore. . . . **Recording Activity** at New York Record Plant. . . . The **Record Plant's** New York Studios saw the following activity last week: **March 30th-Sly Boots** for **K&R**, **Skeets Williams** for **Al Williams Products** (Continued on page 62)

# Gortikov at NAB: Hits Apathy

• Continued from page 34

"I can understand your staying away from NATRA meetings. First of all, they want something from you. Further, they act rather militant at times in their quest for self-improvement. Also, NATRA does a lot of things wrong. It is an imperfect organization. How sad it is that NATRA can't be 'perfect' . . . like the perfect Republican party or the perfect United Nations, or the perfect Congress, or the perfect New York Mets or the perfect Recording Industry Association of America or the perfect National Association of Broadcasters.

"So maybe the blacks in radio and in NATRA, too, deserve a new fresh chance from all of us . . . with perhaps a few extra points handicap until they learn the game."

The panel session was rampant with criticism against whites for the way they've treated blacks. **Ken Knight**, one of the first blacks in radio, narrated the growth of soul radio from the day when a white deejay didn't show up for his show and the station manager, in retaliation, put on the black janitor . . . through the poor-pay and poor-treatment days when families of black radio men were forced to be gypsies because "you fired us at will, you paid us no money." Now, the black man wants something more in radio, he said, including someday ownership.

**Gregory Moses Jr.** of **James Brown Broadcasting** told the 200 radio men in the audience (as opposed to a thousand or more that attended other general sessions) that it is necessary for blacks to own black stations because the white owners of black stations had failed in their duties to the community. He spoke of the need to search out blacks and hire them at all levels, with authority, in radio.

**Alvin Dixon**, president of **NATRA**, and operations manager of a **Montgomery** soul station, thanked the **NAB** for opening its doors so the black radio situation could be discussed. He felt this might start a trend toward closer relations between management and personnel in radio.

**Dixon** rapped soul stations for eliminating gospel music, blues and jazz from their programming. He said some blacks were being put into management positions only because they were "super toms." In regards to a **Dixon** statement that blacks were being desperately underpaid, a broadcaster in the audience countered with the statement: "Where in hell did blacks get the idea a radio station was a goldmine?" He said he started out in radio himself for 75 cents an hour. **Ken Knight** answered with the comment that many black stations considered the \$1.60 minimum wage justified and didn't pay any more than that.



THE "HELLO, I'M JOHNNY CASH" contest, conducted jointly by the seven deejays at **WUBE Radio**, Cincinnati, and **Chuck Moore**, of the local **Columbia Records** office, to promote **Cash's** most recent album, pulled more than 6,000 postcard entries, according to **Bruce Nelson**, **WUBE PD**. Here **Nelson** (left) is shown awarding the winner's prize to **David and Ruth Bailey** of **Covington, Ky.** Winners received an all-expense air trip to Nashville to witness a taping of the **Cash** show, a backstage visit with the **Columbia** artist and a night on the town.

# Programming Aids

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

## HOT 100

**WLN**, **Lincoln, N.C.**, program director **Larry White** reporting: **BP**: "Sympathy," **Rays Bird**, **ABC/Probs**; **BH**: "ABC," **Jackens Five**, **Motown**. . . . **WDCR**, **Hanover, N.H.**, program director **Mark Dillon** reporting: **BP**: "Cecilia," **Simon & Garfunkel**, **Columbia**; **BH**: "Love or Let Me Be Lonely," **Friends of Distinction**, **RCA**. . . . **KBAB**, **Des Moines, Iowa**, music director and personality **Bob O'Brien** reporting: **BP**: "Cecilia," **Simon & Garfunkel**, **Columbia**; **BH**: "Let It Be," **Beatles**, **Apple**; **BLP CUT**: "Red Express," **John B. Sebastian**, **John B. Sebastian**, **Reggie**. . . . **WNLU**, **AM**, **De Kalb, Ill.**, music director **Carl Stalheim** reporting: **BP**: "Make Me Smile," **Chicago**, **Co-**

**lumbia**; **BH**: "Up the Ladder to the Roof," **Supremes**, **Motown**. . . . **WCSB-AM**, **Boston**, music director **Kenneth Rokes** reporting: **BP**: "Make Me Smile," **BH**: "Here It Is Come & Get It," **Badfinger**, **Apple**; **BLP CUT**: "Love or Let Me Be Lonely," **Friends of Distinction**, **RCA**. . . . **WLBK**, **De Kalb, Ill.**, music director & personality **Jerry Halasz** reporting: **BP**: "Love Groves," **Edison Lighthouse**, **Bell**; **BH**: "Tennessee Birdwalk," **Blanchard/Morgan**, **Waystate**; **BLP CUT**: "Red Rover Travelin'," **Tommy James & the Shondells**, **Roletta**, **RCA**. . . . **WLAN**, **Lewiston, Me.**, music director & personality **Bob Oullette** reporting: **BP**: "Everybody's Out Town," **B.J. Thomas**, **Scepter**; **BH**: "Girl's Song," **Fifth Dimension**, **Soul City**; **BLP CUT**: "Friedrich Train" (**Psychedelic Shack**) **Temptations**, **Gordy**. . . . **WATS**, **Say's Pa.**, music director **Lee Potter** re- (Continued on page 58)



# TOM JONES IN PERSON!

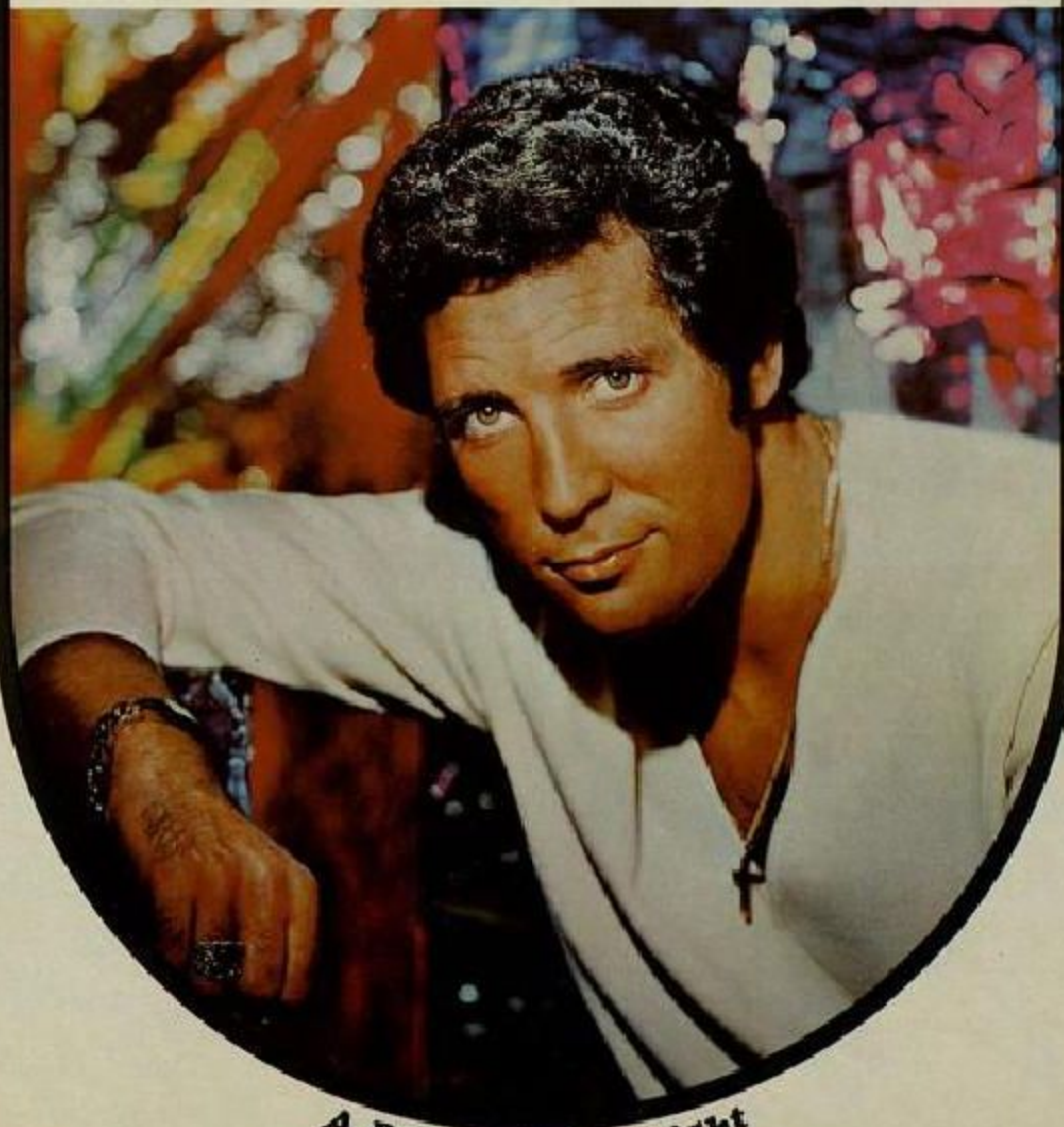
By MIKE HENNESSEY

"Man," says Sammy Davis Jr., "that guy's a groove. Tom is what is happening today. He's a one-man revolution."

"Tom Jones," Frank Sinatra is credited as saying, "is No. 1 in the world today, and I'm his No. 1 fan."

Jones has been hailed as the international super star of the Seventies; he is named Entertainer of the Year this year by the U.S. Friars Club; he was voted World's No. 1 Male Vocalist in the international poll run by Playboy; last year on his tour of America he broke box office records everywhere he played; his world-wide record sales have topped 100 million units.

*(Continued on page T1-3)*



**A Billboard Spotlight**



STRA

# TOM JONES IN PERSON!

Continued from page T1-1

And he has just started to shatter records all over again on his four-month tour of the U.S.A. and Canada.

For the 29-year-old Welsh miner's son who took just five years to become a millionaire by doing what comes naturally to most Welshmen, almost any superlative, any transcendent title, applies.

But perhaps the most spectacular characteristic of Tom Jones is his unassailable ordinariness. And while that is a description that is likely to drive his fans into seething apoplexy, it is not one he would quarrel with himself.

Jones really is as simple, down-to-earth and unsophisticated as his name. Of course, it has been a great comfort to his management that he is also naturally endowed with some of the lusty masculine vigor of the fictional Tom Jones created by Henry Fielding; but the fact remains that Jones, as a person, is emphatically not larger than life. He wouldn't begin to know how to behave like a phenomenon.

But his success certainly has been phenomenal.

The pop world in 1965 was cluttered with wistfully narcissistic groups of she-men with swooping falsettos, flowers and beads, who boasted all the rampaging masculinity of hissing chorus boys.

Then along came Jones—a muscular, red-blooded man with a voice to rattle the window panes, a voice hewn out of the Welsh hills, macerated in draught beer and laced with what the black people call soul and the Welsh call *Hwl*.

Jones sang and sweated good honest sweat, postured and pranced like a heavyweight Presley, and his eloquently bulging thigh muscles created emotional chaos among women everywhere he sang.

Tom Jones is the complete antithesis of the sort of slick hipsterishness that characterizes artists like Sinatra and Sammy Davis. His set-appearance is rugged and direct and his voice is straight, true and powerful. He is anti-hip; he is the supreme vindication of squaredness; he crystallizes the aspirations of people everywhere who sing in their bath.

## Non Freshers

For, after all what are squares but hipsters who have matured and grown up?

Tom is, reassuringly, the champion of the non-freshers out, the stay-ins. He is a massive vote for conformity; he heavily underlines the much-observed fact that most people are squares at heart, lovers of fine songs well sung, admirers of men who look like men and who believe in the old-fashioned entertainment virtues of talent and tenacity.

This wholesome orthodoxy is strongly in evidence in his attitude of live, love and social conventions. He is a merciless opponent of drugs and the whole flabby pop-out philosophy; he condemns violence whether manifested by police or students; but he holds that every man should stand up for what he believes in and fight to defend his honor or protect his loved ones.

His attitude to the extravagant success of his own career is disconcertingly matter-of-fact; he is neither overwhitened nor biased.

"I have always had confidence in myself," he says. "Even when I was singing in the pubs in Wales I somehow knew I'd make it in the end. In fact my only regret is that I didn't try earlier for a full-time career in show business. I feel I could have made it at 17 if I'd had the nerve and foresight. But I was 24 when 'It's Not Unusual' made No. 1."

And to be up there now in the same crowd-pulling class as Sinatra and Presley doesn't daunt Jones in the least. He reacts to this, as he does to all the other memorable landmarks in his short but sensational career, with a calm confidence based on a rational appraisal of the situation.

"Of course, I get a kick out of working with people like Billy Eckstine, meeting Elvis and being introduced in Las Vegas by Sinatra. But these things don't make me feel I have a lot to live up to. I can only give what I have—and that seems to be enough for most people."

Jones is dedicated to the idea of making a living out of being Tom Jones, and almost the only changes in his life since five years ago are those concerning material things—like his home, his two Rolls-Royces, his bank balance.

This, of course, is one of his great strengths. He has no time for phony image-building. "This is me," he says in effect, "and that's exactly what people get when they come to see me. No more no less. I don't have to put on airs and graces. I can just be me doing what I like doing more than anything else in the world—sing for people."

If he smokes Havana cigars and drinks champagne today, this is not the naive self-indulgence of the



TOM JONES—live and in action on his television show with Sammy Davis Jr.

**nouveau-riche.** He uses cigars because they affect his throat less than cigarettes, drinks champagne because it is less fattening than beer, and he has to watch his weight.

"People see me as I really am," he says. "The stage act is me. There is no image that I have to live up to."

And if you ask him whether he is just a little bit awed by the speed with which he has made it to the top, he'll tell you: "Not really. If you've been singing all your life, then singing is what comes naturally. I've always been used to singing in front of an audience, so I reckon I can handle anything that comes up, even though it is the Copacabana rather than a local pub."

Vast audiences don't dismay him either because when you are on stage you think the whole world is watching you anyway, not just the people in the audience.

His dedication to giving the audience—however big or small—exactly what they want of him is absolute. "All real performers want their act to be good all the time, every time. Supposing I go on stage tomorrow and give a bad performance. It wouldn't make much difference to my career, but it would make a lot of difference to me."

"This is one of my problems in certain situations. I can't pace myself. If I have to give three shows a night, I have to go at it 100 percent each time—so by the third show I'm really feeling it. But I have to sing full out every time I go on stage. Whichever show people come to, they deserve to get full value for their money."

## Sex Appeal

One of the most inescapably potent aspects of Tom Jones performances is the powerful sexual response they provoke in the female members of the audience—usually the predominant sex when Jones is appearing. To watch the audience at his television show is to witness a remarkable display of what almost amounts to mass soliciting.

Reports of his concerts, wherever they are held, emphasize this intense, sexual appeal and it has certainly played a massively important part in Jones' success.

One confidently expects, after a Tom Jones performance, to find the stage ankle deep in keys and knickers (apparently the preferred missiles) and the frenzied shrieks and squeals of the assembled predatory ladies, intermingled as they are with some quite unequivocally carnal offers, recall the worst hysterical excesses of Beatles audiences five years ago.

Contemplating the prospect of creating further havoc among American womankind on this tour, Tom said: "I really don't see that it can be any wilder than last year. That was really fantastic. . . ."

Last year, of course, on that record-breaking U.S. tour, he had women jumping on the tables at the Copacabana and throwing him their hotel room keys.

Tom takes it all in his powerful stride and remarks, "It only becomes embarrassing when they get to you. Then they don't know what to do—and neither do you. But it's fine as long as the security measures are O.K."

Working on stage to a live audience Jones says is

by far the most satisfying element in his career. "It is great to feel that you are reaching people. Singing to a live audience is the most rewarding kind of performance and I really love to do it."

## Logical Step

So much so that the next logical step one might consider logical in his career—movies, or stage musicals—have no great appeal for him. "I really have no great ambitions left," he says. "I suppose I will make a film. But what I'm doing right now really represents all I've ever wanted to do. Singing comes naturally to me; acting doesn't."

And in any case acting will have to wait for at least a year because of current tour and television commitments. And if manager Gordon Mills chose to accept all offers which constantly pour in from just about every country in the world, Jones could probably go on touring for the next five years.

It is a fantastic achievement for this genial 29-year-old who once worked as an apprentice glove-cutter for \$5 a week. Looking back on his childhood spent in a tiny terraced cottage in Pontypridd, Wales, Jones says: "I even thought about becoming a miner myself—but my father, who worked for 40 years on the coal face, told me: 'If you can stay out of the mines, stay out.'"

"I didn't really know what I wanted to do for a living. I thought about being a singer—but almost everyone is a singer in Wales. . . ."

He worked for a while in a paper mill and on a building site, but in his spare time he would sing in pubs and social clubs using the name Tommy Scott and a backing group called the Senators which later became the Squires.

## Marriage As Incentive

At 16 he got married to Linda, a local girl, and the responsibility of having a wife to support gave him a greater incentive to make his mark as a professional singer. But when he was taken off to London by Gordon Mills in 1963, his marriage was kept very much in the background. In those days pop idols were not supposed to have wives.

Tommy Scott, born Thomas Jones Woodward, now became Tom Jones—using his own first name and his mother's maiden name—and he began making the rounds of the record companies.

They proved much harder to impress than Gordon Mills had been.

Mills never lost faith in his discovery, but Tom began to despair. His wife and young son Mark were still living in Wales and Linda had to take a factory job to support herself.

Finally he was signed by Decca. He recorded "Chills and Fever" and . . . it flopped. At this time Tom was making demos for publishers to present songs to known artists. One song he cut the demo of for a British girl singer he also recorded as his second disk for Decca. It was called "It's Not Unusual," written by Gordon Mills.

## Launching Pad

It was released, appropriately enough, on March 1, 1965—Saint David's Day—and it shot up the chart to No. 1 where it stayed for six weeks.

Tom Jones was launched and well into orbit.

From that point on Tom Jones' career gathered momentum to an extent which justified Gordon Mills' incredible faith in his potential. In 1967 Jones appeared at the Talk of the Town—an engagement which marked his arrival as a world-class entertainer. The following month he starred at that Mecca of European show business, the London Palladium.

In the fall of that year another supreme accolade—an appearance in the Royal Variety Performance.

His return engagement at the London Palladium broke all records, then he achieved his second gold disk award for "Green, Green Grass of Home."

In 1968 Tom Jones was voted Show Business Personality of the Year by the Variety Club of Great Britain and he signed for the major television series "This Is Tom Jones"—now sold to 32 countries.

It was in 1969 that saw Tom Jones conquer America and it was on this tour that Tom had what was for him the ultimate consecration when Elvis Presley and his wife came to see him work. During that 1969 tour Tom had six albums in the Billboard LP chart, four of them gold disk winners.

Throughout this rocket-assisted flight to the pinnacle of show business celebrity, Tom Jones has changed not one bit, except that "I think my singing has become more grown up, more mature. There is more light and shade in what I do than there used to be."

"I've listened to a lot of Negro singers who have influenced me (Brook Benton and the late Sam Cooke

(Continued on page T1-14)

# Mills, the Man Behind The Singer

At 33, Gordon Mills, the man behind Tom Jones, is chairman of Management Agency and Music, a public company which in its first year of operation turned in a pre-tax profit of more than two million dollars.

Yet not so many years ago Mills was a bus conductor collecting fares from men like Tom Jones in their native South Wales. "except," he says, "on Saturday nights when, as conductor in his right mind dared collect anybody's fare."

The success of MAM, which has acquired the companies formerly owned by Harold Davison and is launching its own record and music publishing firms, has stemmed from the prolific money-earning capacities of Tom Jones and Engelbert Humperdinck, and from the expert guidance they have received from Mills.

In his early twenties, it did not take Mills very long to realize that almost any job in show business would have more powerful appeal than punching bus tickets. So he quit the bus company and took the train to London in search of a career in the entertainment world.

He eventually auditioned to join the Morton Fraser



BETWEEN BUSINESS TALKS and song routing at his home Tom relaxes over a game of snooker with his manager Gordon Mills.

Harmonica Gang, was signed up and made his stage debut with the group at the London Palladium. Later he and two other members of the Gang left to form their own musical trio, the Viscounts, which established something of a name in the pop field in the early Sixties.

But the night Mills first heard Tom Jones sing, he decided to quit singing himself and go into management. He brought Tom and his group, the Squires, to London where he kept them for six months on a bank overdraft as he tried to launch them into the big time.

After months of frustration and disappointment, Jones suddenly clicked with "It's Not Unusual," partly written by Mills, which became a monumental hit throughout the world and set Jones rocketing to stardom.

Tom Jones is always ready to acknowledge his debt to Mills. And, referring to the commission the manager

takes from his immense earnings, Tom will say: "I often wonder if it is enough for all he does for me."

Today, ex-bus conductor Mills lives with his wife and three children in a \$150,000 thatched mansion on exclusive St. George's Hill in Weybridge—a stone's throw from the homes of Tom and Engelbert.

And he says of Tom: "If Tom Jones had been born a boxer, he would have been world champion six years ago—I rated him the best singer of his kind when I first saw him then, and I truly believed he would be as successful as he has proved to be today."

"In the music business, it takes a little longer to prove yourself, but I am naturally proud that he has been named entertainer of the year because he has borne out that promise I saw in him."

## Jones—TV Star In 32 Countries

LONDON—The first ATV series of 26 "This Is Tom Jones" programs has been sold in 32 countries of the world.

Jones is set to make another series of 26 programs for ATV next year.

Countries screening "This Is Tom Jones" are:

AUSTRALIA	JORDAN
AUSTRIA	KOREA
ARGENTINA	LIBERIA
BELGIUM	MALTA
CANADA	MEXICO
CYPRUS	NEW ZEALAND
DENMARK	NORWAY
FINLAND	PORTUGAL
GHANA	SPAIN
GIBRALTAR	SWEDEN
GERMANY	THAILAND
HOLLAND	TRINIDAD AND TOBAGO
HONG KONG	UGANDA
ITALY	U.S.
IVORY COAST	YUGOSLAVIA
JAMAICA	ZAMBIA

## Tom Jones Discography

SINGLES:	BRITISH DECCA NO.
It's Not Unusual/To Wait for Love	F 12062
With These Hands/Ultrase	F 12191
What's New Pussycat?/The Rose	F 12203
Thunderball/Key to My Heart	F 12292
Goose There Was a Time/Not Responsible	F 12390
Green, Green Grass of Home/Promise Her Anything	F 22511
Detroit City/If I Had You	F 22955
Funny Familiar Forgotten Feelings/I'll Never Let You Go	F 12599
I'll Never Fall in Love Again/Things I Wanna Do	F 12639
I'm Coming Home/The Lonely One	F 12693
Delilah/Smile	F 12747
Help Yourself/Day by Day	F 12812
A Minute of Your Time/Looking Out My Window	F 12854
Love Me Tonight/Hide and Seek	F 12924
Without Love/The Man Who Knows Too Much	F 12990

### EP's

#### WHAT A PARTY

What a Party, Any Day Now/Promise Her Anything: It Ain't Gonna Be That Way, DE 8668.

#### TOM JONES ON STAGE, with the Squires

Same Look Same Love, I Can't Stop Loving You/Little, Little By Little, DE 8677.

### LP's

#### ALONG CAME JONES

I've Got a Heart; It Takes a Worried Man; Sky Boat Song; Once Upon a Time; Memphis, Tennessee; What's New Pussycat?; It's Not Unusual/Anthem; Leavers; The Rose; If You Need Me; Some Other Guy; Endlessly; It's Just a Matter of Time; Spanish Harmony; What the World Was Beautiful; LK 4022. Released in U.S. as "It's Not Unusual." "I've Got a Heart," "The Rose," deleted.

#### A-TOM-IC JONES

Dr. Love; Face of a Loner; It's Been a Long Time Coming; In a Woman's Eyes; More; I'll Never Let You Go; The Loner/To Make a Big Man Cry; Key to My Heart; Eric Love Comes Only Once in a Lifetime; A Little You, You're So Good For Me; Where Do You Belong; These Things You Don't Forget; SKL 4743/LK 4743. Released under same title in U.S. (Parrot PAS 71007). "Thunderball," "Promisic May Anything" added. "Long Time Coming," "The Loner," "Big Man Cry" deleted.

#### FROM THE HEART

Begin the Beguine; You Came a Long Way From Saint Louis; My Foolish Heart; It's Magic; Someday; Georgia on My Mind; Kansas City/Hello Young Lovers; A Taste of Honey; The Phantom of the Opera; I Had It Love; If Ever I Would Leave You; My Prayer; That Old Black Magic. SKL 4814/LK 4814.

#### GREEN, GREEN GRASS OF HOME

Wonders in the Sky; We'll Have to Go; Funny Familiar Forgotten Feelings; Sixteen Tons; Two Brothers; My Mother's Eyes; Green, Green Grass of Home/Ring of Fire; Field of Yellow Daisies; With a Little Song No to You; All I Give You Is Heartache; What's New Pussycat; Detroit City. SKL 4855/LK 4855. Released in U.S. as "Funny Familiar Forgotten Feelings" (Parrot PAS 71011). "Green Grass of Home" deleted.

#### TOM JONES AT THE TALK OF THE TOWN

The Star Theme; Ain't That Good News; Hello Young Lovers; I Can't Stop Loving You; What's New Pussycat; Not Responsible; I Believe; My Yodanis; Memphis/Shine; That Lucky Old Sun; Thunderball; That Old Black Magic; Green, Green Grass of Home; It's Not Unusual; Land of 1,000 Dances; SKL 4874/LK 4874. Released in U.S. as "Tom Jones Live" (Parrot PAS 71014). "Thunderball," "Black Magic" deleted.

### THIRTEEN SMASH HITS

Don't Fight It; You Keep Me Hanging On; Hold On, I'm Coming; I Was Made to Love Her; Keep On Smiling; Get Ready/I'll Never Fall in Love Again; I Know I Was Up Crying; Funny How Time Goes Away; Baby, Baby; It's a Man's Man's Man's World; Yesterday; SKL 4909/LK 4909. Released in the U.S. as "The Tom Jones Fever Zone" (Parrot PAS 71019). "I'll Never Fall in Love Again" replaced by "Delilah," "Yesterday" deleted.

### DELILAH

Delilah; Weeping Anahela; One Day Soon; Laura; Make This Heart of Mine Smile Again; Linger On/You Can't Stop Love; My Elusive Dream; Just Out of Reach; Only a Fool Breaks His Own Heart; Why Can't I Cry; Take Me. SKL 4945/LK 4945.

### HELP YOURSELF

Help Yourself; I Can't Break the News to Myself; The Bed's Steady; Set Me Free; I Got Carried Away/This House; So Afraid; If I Promise; If You Go Away; My Girl Marie; All I Can Say is Goodbye; SKL 4982/LK 4982. Released in U.S. under same title (Parrot PAS 71023). "Love," "Elusive Dream" added.

### THIS IS TOM JONES

My Me to the Moon; Little Green Apples; Wichita Lineman; The Dock of the Bay; Dance of Love; Hey Jude/Without You; That's All Any Man Can Say; That Wonderful Sound; Only Once; I'm a Fool to Want You; Let It Be Me. SKL 5007/LK 5007. Released in U.S. same title (Parrot PAS 71028).

### TOM JONES LIVE IN LAS VEGAS

Turn On Your Love Light; The Bright Lights and You Girl; I Can't Stop Loving You; Mail to Marjorie; Delilah; Same Old; I'll Never Fall in Love Again/Help Yourself; Yesterday; Hey Jude; Love Me Tonight; It's Not Unusual; Twist and Shout; SKL 5008/LK 5008. Released in U.S. same title (Parrot PAS 71031).

### U.S. Compiled Albums:

#### GREEN, GREEN GRASS OF HOME

Green, Green Grass of Home; A Taste of Honey; Georgia on My Mind; That Old Black Magic; If Ever I Would Leave You; Any Day Now; Someday; You Came a Long Way From St. Louis; My Mother's Eyes; My Prayer; Kansas City; When I Fall in Love; Parrot PAS 71009.

#### WHAT'S NEW PUSSYCAT?

What's New Pussycat?; Some Other Guy; I've Got a Heart; Little by Little; One More Chance; Same Same Same; Love With These Hands; Ultrase; Unfaithful; To Wait for Love; And I Tell Me Once; The Rose; Endlessly; Parrot PAS 71006.

### U.S. Singles:

	RELEASE DATE	PARROT NO.
It's Not Unusual/To Wait for Love	2/65	9787
What's New Pussycat/Once Upon a Time	5/65	9765
With These Hands/Some Other Guy	8/65	9787
Thunderball/Key to My Heart	11/65	9801
Promise Her Anything/A Little You	1/66	9809
Once There Was a Time/Not Responsible	5/66	40066
What a Party/City Girl	8/66	40068
Green, Green Grass of Home/If I Had You	11/66	40069
Detroit City/Ten Guitars	2/67	40032
Funny Familiar Forgotten Feelings/I'll Never Let You Go	4/67	40014
Sixteen Tons/Things I Wanna Do	7/67	40016
I'll Never Fall in Love Again/Once Upon a Time	8/67	40018
I'm Coming Home/The Lonely One	11/67	40024
Delilah/Smile Your Blues Away	2/68	40025
Help Yourself/Day by Day	7/68	40029
A Minute of Your Time/Looking Out My Window	11/68	40035
Love Me Tonight/Hide and Seek	5/69	40038
Without Love/The Man Who Knows Too Much	12/69	40045

## Playdates: Apr.-Aug. 1970

- April 2-15—The Copacabana, New York.
- April 20-May 19—The International Hotel, Las Vegas.
- May 22—Memorial Auditorium, Dallas, Texas.
- May 23—Pavilion, University of Houston, Texas.
- May 25-June 7—Latin Casino, Cherry Hill, New Jersey.
- May 28—London Records Press Party.
- June 10—Boston Gardens, Boston, Mass.
- June 11—Maple Leaf Gardens, Toronto, Ontario, Canada.
- June 12 & 13—Madison Square Garden, New York, N.Y.
- June 15—Amphitheatre, Chicago, Illinois.
- June 16—Cincinnati Gardens, Cincinnati, Ohio.
- June 17—Public Auditorium, Cleveland, Ohio.
- June 19—Olympia Stadium, Detroit, Michigan.
- June 20—Forum, Montreal, Quebec, Canada.
- June 22-27—Merriweather Post Pavilion, Columbia, Maryland.
- June 29-July 4—Garden State Art Center, Holmdel, New Jersey.
- July 6—Coliseum, Hampton, Virginia.
- July 7—State Fair Coliseum, Indianapolis, Indiana.
- July 9—Municipal Auditorium, Nashville, Tennessee.
- July 9—Mid-South Coliseum, Memphis, Tennessee.
- July 10—Municipal Auditorium, Mobile, Alabama.
- July 11—Convention Hall, Miami, Florida.
- July 14—Coliseum, Jacksonville, Florida.
- July 15—Columbia Coliseum, Columbia, South Carolina.
- July 17—Spectrum, Philadelphia, Pa.
- July 19—Civic Arena, Pittsburgh, Pa.
- July 21—Des Moines Veterans Memorial, Des Moines, Iowa.
- July 22—Municipal Auditorium, Kansas City, Missouri.
- July 24 & 25—Forum, Los Angeles, California.
- July 26—Sports Arena, San Diego, California.
- July 29—Salt Palace, Salt Lake City, Utah.
- July 30 & 31—Cow Palace, San Francisco.
- August 1—Coliseum, Seattle, Washington.
- August 2—Coliseum, Vancouver, B. C.



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**MCA MUSIC, NEW YORK**

# U.S. Jones—A Triple Threat

By MIKE GROSS

Tom Jones is a triple-barreled show business threat in the U.S. He dominates the recording, television and nightclub/concert scenes with top-selling disks, a high-rated series on ABC-TV, and SRO houses wherever he plays.

On the disk end, Jones racked up an unparalleled score on Billboard's Top LP's chart in 1969, with six listings for his London-distributed Parrot product running simultaneously. The six LP's that ran concurrently during 1969 were "Help Yourself," "Tom Jones Live at Las Vegas," "The Tom Jones Fever Zone," "This Is Tom Jones," "Green, Green Grass of Home" and "It's Not Unusual."

This was an especially impressive chart achievement because it represented six of the eight LP's that Jones had on release at that time.

The television show, "This Is Tom Jones," premiered in February, 1969, on ABC and enjoyed such an immediate success that the network moved it into a more desirable time slot for the following season. And, as an additional bonus, the network decided to go straight through the summer with reruns of the Jones show rather than put in a summer replacement.

On the in-person level, Jones' engagements last year at the Flamingo in Las Vegas (four weeks) and the Copacabana in New York (two weeks) were sold out in advance. SRO houses were also racked up by Jones at the Greek Theater in Los Angeles, the Coliseum in Oakland, the Oakland Theater in Wallington, Conn., and the Carousel Theater in Framingham.

Jones' U.S. story began in February 1965, with the release of the single, "It's Not Unusual." According to Walt Maguire, London's national pop ad and single sales director: "The record was pretty much an instant hit but some good music stations were hesitant, figuring Jones was a rock artist. Within a month, though, everybody was playing the record." Maguire said that Jones' appearance in the U.S. with the Dick Clark Show at the time of the disk's release was of extreme help in getting the record across.

#### Communication

From then on, Maguire and Gordon Mills, Jones' executive producer based in London, have been in steady discussions—averaging about two overseas phone calls a week—plotting Jones U.S. release schedules.

"What's New Passycat" was Jones' second single release in the U.S. and it "broke" immediately in all markets and ran on top of the charts throughout the summer of 1965.

To fill consumer demands for LP's, London released on the Parrot label LP's titled after the hit singles. The albums, too, were good sellers.

The Jones' magic began again with the release of "Green, Green Grass of Home" in November of 1966. This was followed by "Detroit City" and "Funny Familiar Forgotten Feelings." Then everything busted wide open with the release of "Delilah" in February 1968. It was released in conjunction with Jones' appearance at the Deauville in Miami, his first important club date in the U.S.

"Delilah" was followed by the release of "Help Yourself" in July 1968, and it, too, racked up a big sales score.

Then came the biggies: "Love Me Tonight" in May 1969, and "Without Love" in December 1969, along with the resurgence of "I'll Never Fall in Love Again," which was originally released in 1967.

#### Jones' Year

London has gone all out to back up Jones' product in the U.S. with hefty promotions and merchandising programs worked out by Maguire and Herb Goldfarb, London's national distribution manager.

The campaigns included servicing dealers and rack jobbers with Jones posters and image displays, as well as arranging for special Jones section with the rack jobbers. And strong advertising campaigns have been geared at both the consumer and trade press levels.

## Largest Fan Mail of Any Australian TV Show

By DAVID ELFICH

Tom Jones recordings have always sold well in Australia. In April, 1969, he appeared live for two weeks at Sydney's Chevron Hotel. Chevron showed a clear profit of 200,000 Australian dollars for his two-

week season. That is a fair indication of Jones' drawing power.

The TV series began in Australia in December 1969. The series was bought by six country stations and five stations in the capital cities. Publicity departments report that the show has the largest fan and inquiry mail of any variety show. The letters come from all age groups.

Jones' "Live in Las Vegas" LP was released in December and has sold strongly. EMI attributes the sales to the link between seeing Jones live on TV and people wanting to get some of that live Jones excitement on record.

He is one of EMI Australia's five top-selling artists and although his last two singles have not gone particularly well, his latest single "Without Love" has been a Top 20 hit.

Tom Jones is an LP seller in Australia and his television series has stimulated interest in the entire catalog of his LP's.

## Every Disk, Dutch Hit

By BAS HAGEMAN

Exactly five years ago Tom Jones topped the Dutch charts for the first time with "It's Not Unusual." Since then he has been a regular guest in Holland's album and single charts and has become the most popular foreign singer in the country.

Almost every record released by N.Y. Phonogram in Holland has become a hit. The biggest sellers have been "Green, Green Grass of Home" which sold more than 100,000 and earned Jones a gold disk; "Delilah" which sold 90,000, and "Help Yourself."

Average sales for a Tom Jones single are around 35,000 while his most popular albums—"Delilah" and "Green, Green Grass of Home"—have each topped the 15,000 mark.

All Tom Jones albums are available in cassette form here and most of the single hits have been released on EP cassettes.

Although Tom has never made any personal appearances in Holland, he recorded an impressive 45-minute television show in 1968. And now Avro Television has begun transmitting Jones' ATV series in color each Tuesday night. The ratings have been very good and augur well for future sales of Tom Jones.



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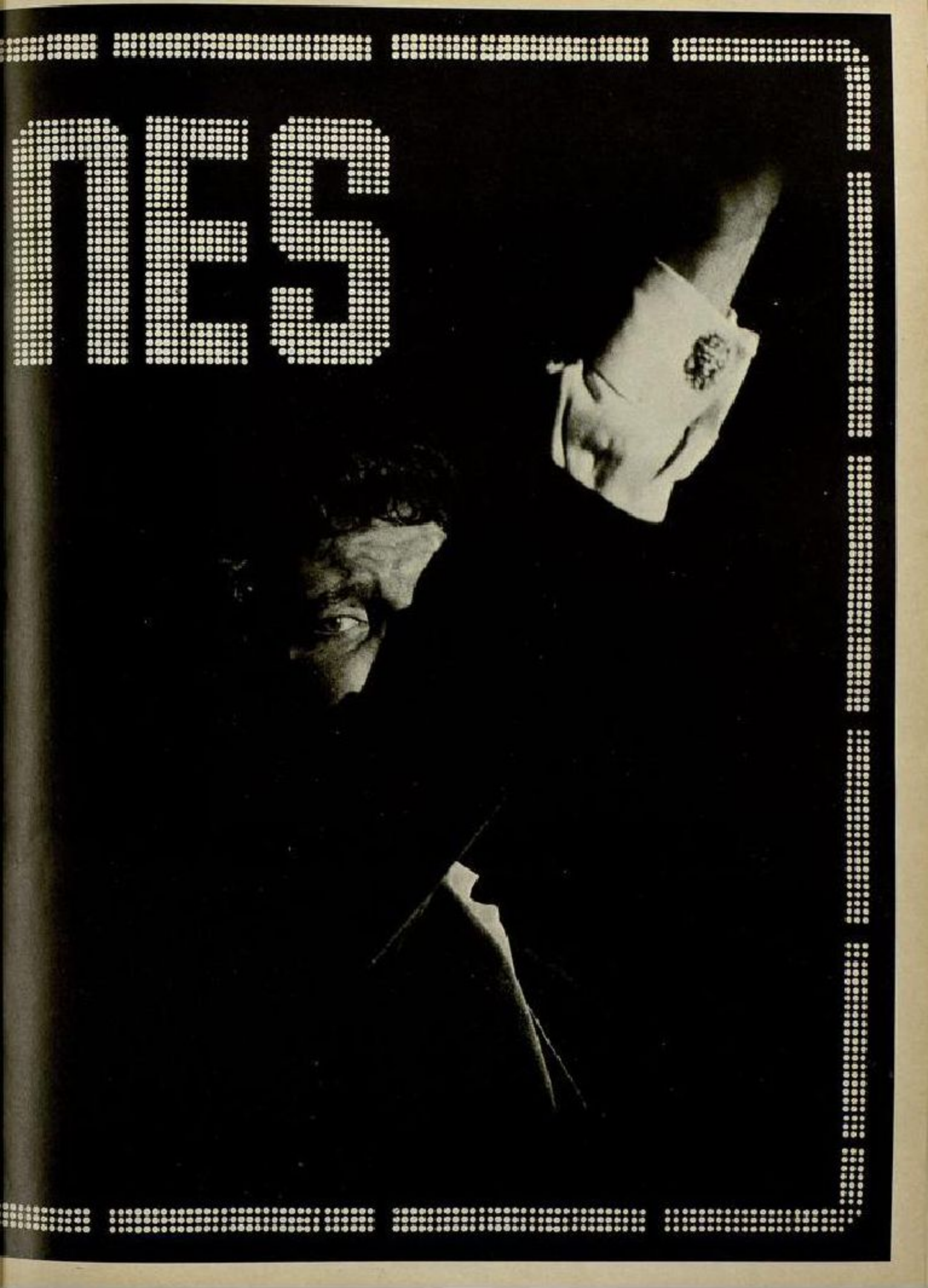
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**MAM**



# 'Delilah' Started It

By WALTER MALLIN

Since the phenomenally successful "Delilah" catapulted Tom Jones to the top of the German charts two years ago, the Welsh singer has achieved great popularity in West Germany.

He received a gold disk for one million German sales of "Delilah" and is now universally regarded as a world class entertainer. Unquestionably his popularity has been enhanced by the showing on the 2nd German TV channel of his television series, and Teldec is recording impressive sales of the eight albums it has released on the market.

Tom Jones has made two personal appearances in Germany, the first in 1968 when he received his gold disk in Berchtesgaden, Bavaria, and the second at the Bal Pare organized by the Burda publishing house.

## France Wants Jones For Concerts, TV

By MICHAEL WAY

From his first major hit with "Delilah" to the latest, "Without Love," Tom Jones has been a leading force in the French record market, providing Decca with a flow of singles which have sometimes reached the 100,000 sales mark—a sure-fire foreign hit by French standards.

Because of his tremendous success in Britain and America, Jones has been something of a star in absentia as far as France is concerned. What few personal appearances he has made in Paris have been sell-outs and there is no doubt that a Tom Jones season at Paris's famous Olympia Theater would draw capacity houses.

He made his first appearances in the early 1960s but made his biggest impact in the one-night stand performances he gave at the Olympia in 1966 and 1968 for Europe No. 1's Muscorama series.

Decca commercial director Claude Boutin, who has closely watched Jones's career, reports that sales of Tom's singles run between 30,000 and 80,000 normally, with albums selling between 5,000 and 10,000 "which is very good for France."

Thanks to one of Jones's rare TV appearances in

France—his TV show is not being screened by the ORTF—"Delilah" proved one of the biggest hits of 1969 in France with 300,000 copies sold.

France in general—and Boutin in particular—would desperately like to see Tom Jones return for concert and TV appearances; these would certainly give a great stimulus to his record sales here. Nevertheless "This Is Tom Jones" and Tom Jones Live in Las Vegas" are both running around the 5,000 mark and the singles "Love Me Tonight" and "Without Love" have both sold well.

## Canada—One Million Sold

By RITCHIE YORKE

TORONTO—If the past couple of years have seen a worldwide Tom Jones hot spell, Canada has not shown any indications of reversing the trend.

Six out of his ten albums were certified as gold LP's during 1969, and "Live in Las Vegas" accounted for the sale of more than 100,000 units in its first week of release.

All in all, Tom has sold more than one million records in Canada, the majority in 1969.

Adrian Bilodeau, London Records' national sales manager, credits the unprecedented success of Tom Jones to "good product and the TV show. He was easily our biggest artist last year. And he's well in front so far this year."

## Special Connection With Italy

By DANIELE IONIO

Although he has made only two visits to Italy—one in 1967 to record for two television shows and one in the summer of 1968 to appear at La Bussola in Viareggio—Tom Jones is one of the most popular foreign singers in Italy as far as record sales are concerned. Each new Jones album invariably enters the Top Ten LP chart and the best-selling LP to date has been that recorded at London's Talk of the Town.

There is an especial connection between Tom Jones and Italy since the singer has recorded several English adaptations of Italian copyrights. Although "Delilah,"

released in the summer of 1968, has been the top-selling Jones single in Italy, "Help Yourself," an adaptation of the Wilma Goich San Remo song "Gli Occhi Miei," sold almost as prolifically. Tom has recorded three other Italian songs—"L'Ultima Occasione" (Once There Was a Time), "Alla Fine Della Strada" (Love Me Tonight) and "Non C'E' Che Lei" (Without Love). He has also recorded an Italian version of the English song "Not Responsible."

Altogether 19 singles and 11 albums by Tom Jones have been released in Italy by Decca Dischi Italia, and sales manager Luigi Negro says that Tom will this year be presented by Italian Decca with a gold record for consistently achieving the best sales in Italy of all Decca international artists.

This distinction is likely to be preserved since Italian television is about to launch the Tom Jones TV series which is sure to stimulate further sales of his records.

## Biggest Selling Non-Latin

By ANTONIO CONTRERAS

SAN JUAN—Without question Tom Jones is at present the biggest selling non-Latin recording artist in Puerto Rico. Raphael is the all-time top seller among Latin artists.

The "This Is Tom Jones" TV show, carried by the WKAQ-Channel 2 at 9 p.m. on Sunday nights, since July 1969, is also the No. 1 program, according to BRI survey.

According to reports from local movie houses, they experienced the biggest drop in attendance on a recent Sunday night (one of their big nights) when Raphael appeared in the Tom Jones show on Channel 2.

Negotiations were recently closed for the first and only one-night appearance of Jones at Hiram Bithorn Stadium (capacity 20,000) on the night of Monday (Mar. 30). Admission is \$10 and \$6 and the show is sponsored by Corona Brewing Co. This concert will make Tom Jones the highest paid one-show performer to ever play Puerto Rico.

The Raphael-Tom Jones rivalry here is clearly explained by the 17-hour contest show over WKAQ-FM held recently during which their records were played exclusively.

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## No Disk, Visit— But Popular in Poland

By ROMAN WASCHKO

WARSAW—Although Tom Jones has never been to Poland, and despite the fact that his records are not available here, he is tremendously popular among Polish pop music fans.

His records are regularly played on Polish Radio and every new release is presented on the air usually much sooner than in any other country outside Britain. His records always figure in the various popularity charts and one of his recent singles, "Without Love," enjoyed tremendous exposures on Polish Radio.

Songs written specially for Tom Jones are also extremely popular with local artists, particularly "Delilah" which has been recorded by a number of Polish singers. The Polish Artists Agency, PAGART, has made several attempts to bring Tom Jones to Poland but so far without success. However, if and when he does come, he is assured of a tumultuous reception from his Polish fans.

## Most Popular Despite No TV

By JOAQUIN LUQUI

In the entire history of the Spanish record industry, no artist ever achieved the feat managed by Tom Jones in the summer of 1968—15 consecutive weeks at the top of the chart with "Delilah."

The single sold 150,000 copies in Spain—a figure rarely achieved here even by local artists. Previously Tom Jones had held the No. 1 spot for three weeks with "I'm Coming Home" and was eleven weeks in the top five with "Help Yourself."

In many respects 1968 was Tom Jones Year in Spain, because in addition to spectacular record sales, he was voted the top foreign singer in almost every poll.

His success in Spain—as in many other countries—began in 1965 with the release of "It's Not Unusual," and he consolidated his position the following year with "To Make a Big Man Cry," a cut from his first album which was released as a single by popular demand.

At the end of 1967 he scored again with "I'll Never

Fall in Love Again" after a series of triumphant sell-out appearances in Madrid, Barcelona and Palma de Mallorca.

Then came the peak year of 1968, and since then Tom Jones has been a regular in the top twenty with such singles as "A Minute of Your Time," "Love Me Tonight" and "Without Love." He is certainly the most popular British singer in Spain and although his TV series is not shown here, Spanish Television recently screened a section of his show with Paul Anka, and the critical reaction was excellent.

In all, Tom Jones had seven singles, three EP's, eight LP's and two cassettes released in Spain.

## Tom Jones in Person

• Continued from page T1-1

are among his favorites) and I think I've developed my stage presentation much more."

He has an intuitive and acute ear for music—he can usually get the feel of an arrangement after just one hearing—and he thinks that being Welsh has helped him. "The Welsh are a very earthy race with strong musical gifts and a great communal spirit. Singing is part of their heritage," he says.

There are few entertainment peaks which remain to be conquered by Tom Jones. His 1970 U.S. tour will see him appearing before more people and grossing more money than any other entertainer or group—including the Beatles—in this history of American show business, according to CMA's president, Buddy Howe.

And that is a pretty spectacular achievement for this 29-year-old Welsh miner's son who says "I can only give what I have—and that seems to be enough for most people."

For many millions of people it is already too much!

## Jones' Jump by 500 Percent

By ENRIQUE ORTIZ

The Tom Jones television show is paid the supreme compliment in Mexico by being transmitted 100 percent in English. Lately however Spanish subtitles have been added to enable people to understand the interviews on this Sunday night (9 p.m.) show.

The Jones show is the only English speaking musical on Mexican television, even the Andy Williams, Dinah Shore, and Glen Campbell shows have been ignored.

The popularity of the Tom Jones show has never dropped below 15th place in the ratings.

On the record scene the position in Mexico for Jones is very bright. His Mexican record distributors, Discos Peerless report that since the television show was screened sales of Jones' product jumped by—500 percent!

On radio, at present there are three local stations transmitting a "Tom Jones Show" daily.

## Seven No. 1 Hits—Israel

By AVNER ROSENBLUM

With more than 10,000 albums and 40,000 EP's sold in Israel since he first scored with "It's Not Unusual" in 1965, Tom Jones is without question one of the best-selling foreign artists.

Almost every record he makes reaches the top of Israel's international chart—he has had seven No. 1's so far—and his record of "Delilah" was voted the most popular foreign song of 1968. It sold more than 30,000 EP's and several thousand albums.

Says Gad Barkuz, manager of Symphonia Wholesale Ltd., the company which distributes Jones's records in Israel: "Tom Jones's popularity and sales are increasing at a very rapid rate in Israel. We now release every record he makes as soon as possible, knowing that it will sell well. Naturally we are making determined efforts to bring this great artist to Israel for live appearances; we are also hoping that Israeli television will acquire his TV series."

In addition to the EP's and LP's released here, Symphonia has also issued seven stereo cassettes featuring Tom Jones.

## Strong Austrian Fan Following

By MANFRED SCHREIBER

VIENNA—Having had three No. 1 hits in Austria, Tom Jones is certainly one of the most popular international artists here with a very strong fan following.

More than 9,000 people attended his fantastic concert at the Stadthalle in December 1968.

Tom's best-selling record in Austria to date is "Delilah," and his other No. 1 successes have been "The Green, Green Grass of Home" and "Help Yourself," each selling more than 100,000 copies.

Tom Jones cover photo:  
John Engstead for ABC-Television

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## Walker Sees College Radio as A Hope to Stop Polarization

CHICAGO—The Intercollegiate Broadcasting System Convention held here at the La Salle Hotel April 3-5 was attended by over 650 delegates in the college broadcasting field and exhibitors from the music industry. The keynote address, which dealt with a "Plea for Thoughtfulness," was delivered by Daniel Walker, famous for his report on the Chicago Police riot of 1968. Walker spoke of the breakdown in communication in the community of America and the resulting polarization. He asked for a stop of the name calling taking place on both the right and left and made a plea to all communications media to end emotional reporting. He placed his faith in the college broadcasters, calling them the hope for tomorrow. "When people talk in derogatory manner, no one should be surprised when the police bust heads," commented Walker. He went on to say that "despite the media, there are still people who use the word nigger." This was interpreted by some of the audience to mean that the media was not carrying out its task of educating the public. He emphasized that a free student press and radio were as important as a free national press and radio. "No one benefits when the me-

dia are told to shut up." He accused the governor of indirect censorship and went further, saying that "without critics poor decisions are made and the institution of government is less responsive. If freedom is lost it will not be because of fascism, but because we, the media, let it happen."

Most delegates felt there was something left to be desired in the various sessions held at the convention. They did not like to be lectured to, and at least two delegates from WVBR-FM, Ithaca, N.Y., felt that the topics were more or less trivial. They qualified this statement by saying that they were not affiliated with a college and had one of the only FM underground stations serving 25,000 students and run by students. In contrast the Sunday morning session on Freedom of Speech in radio and featuring Allen Shaw, director of special projects at ABC-TV, seemed to stimulate everyone involved. The discussion centered on the FCC's equal time rule for conflicting opinion. Many of the college broadcasters felt that the rule was used to limit liberal radio stations more than conservative stations. Shaw pointed out that the real problem was "changing the established system in this country by working through the system. The media is where it's at, but we must operate within the law. What good would it be for me to really put down the system and violate the law by not having equal time for a dissenting opinion, thereby get-

ting my station's license revoked? All underground media have a responsibility to present the other side. We must use the system to destroy the system."

**Programming Panel**  
Saturday's seminar dealing with programming had a large attendance. Speaking on the panel were Jim Stagg, program director WCFE, Chicago, and Pat McMahon, program director KRIZ, Phoenix. McMahon saw radio getting better through college people and called a portion of the commercial radio industry "gray tweed minds that are non-absorbent. We need entertainment, community-minded stations. We need people who give class and dignity to radio, we need college people." Stagg explained his station's tight playlist as necessary in a "highly competitive market like Chicago."

At the closing luncheon on Sunday, Al Altman of Chappell Music asked all the delegates to think of other facets in the music industry besides radio that were open to the college graduate. "You people have a chance to find out about all areas in the music business through talking to record industry executives in your area."

At its close, every delegate felt that there was a greater unity between college radio broadcasters throughout the country. They saw that many of their brother broadcasters had many of the same problems. The convention closed in an air of brotherhood and rededication to freedom, enlightenment and creativity.

## Theta Chi's Black Fest

DENVER—Theta Chi Fraternity sponsored a Black Arts Festival at the University of Denver, April 10. The program featured local black musicians and performers, with proceeds to be donated to the needy residents of Sunflower County, Miss. Theta Chi hopes to establish the event as an annual campus happening. Artists included the Afro-Drum Ensemble, from Denver's East Side Action Center, Cheryl Barnes, a University of Denver student, and the Wills Community Singers, a local gospel group. Also on the program are the Smith Dancers from the Denver Recreation Department program. The group Three, a Denver trio and a movie on the black experience in America called, "Just Like Me." Admission is \$1.

## Berklee School Hosts Festival

BOSTON—The Berklee School of Music was host for the New England School Jazz Festival sponsored by the National Association of Jazz Educators Saturday (11). The Berklee faculty demonstrated the latest applications of the Rhodes Fender Electronic keyboard, a CBS Musical Instruments product, the Hammond Guitar, and Reed Sound Modulator from Innovex Division. The Reed Modulator is the latest electronic synthesizer.

Attending the festival were educators from every state in New England, New York and New Jersey. The object of the meeting was to explain the applications of the latest music equipment for use in public schools, the greatest single market for them.

## Campus Dates

**Tom Rush**, Columbia recording artist, appears at the University of Rhode Island in Kingston, Friday (17); Newtown College, Boston, Saturday (18); Albion College, Albion, Michigan, Sunday (19); and Bridgewater State College in Bridgewater, Mass., Monday (20).

**The Paul Butterfield Blues Band**, Elektra recording artists, appear at the University of Pennsylvania in Philadelphia, Friday (17). **The Temptations** of the Gordy label, appear at Michigan State University in East Lansing, Saturday (18). **Martha Reeves and the Vandellas**, who also record for Gordy, appear at Quincy College in Quincy, Ill., Saturday (18).

**Frankie Valli and the Four Seasons**, Philips recording artists, perform at St. Mary's College in Winona, Minn., Thursday (16); University of South Dakota in Brookings, Saturday (18); and Black Hill State University in Spearfish, S.D., Monday (20).

**Mason Williams**, who records for Warner Bros. and Jennifer of Paramount records, will make a joint appearance at Holy Cross College in Worcester, Mass., Friday (17). **Tommy James and the Shondells**, Roulette recording artists, will appear at Kutztown State College in Kutztown, Pa., Saturday (18). **Glen Yarbrough**, Warner Bros. recording artist, will perform at Augsburg College in Minneapolis, Minn., Saturday (18). **Columbia's Chicago** and San Francisco's **Cold Blood** and **Seger Blues** will perform at Washington and Jefferson College in Washington, Pa., Saturday (18). **Josh White Jr.**, of United Artists will appear at Lewis College in Lockport, Ill., Friday (17); and Barry College in Miami, Fla., Saturday (18).

**The Preservation Hall Jazz Band**

appears at Southern Illinois University, in Carbondale, Thursday (16). **Country Joe and the Fish**, Vanguard recording artists, appear at Princeton University in Princeton, N.J., Saturday (18); and **Vassar** in New York, Sunday (19).

## 'University' For Young

NEW YORK—The University of the Streets, a Lower East Side organization, has instituted a music program geared to the practical use of musical talent. It seeks to develop the individuals and groups to a level of confidence sufficient to compete successfully in the entertainment market. The curriculum begins with a brief history of music, with the emphasis placed upon the origin and evolution of popular music. Students will be encouraged to express themselves and their emotions in an extemporaneous manner. The director of the university, Muhammad Salahuddeen, feels that the music department of the university will enlighten the youngsters and will help them find a form of expression. The idea of the program is to give the young people a way to express themselves and to give them a feeling of creative accomplishment.

The University of the Streets needs instruments. Send all contributions to 130 East Seventh Street, N.Y. 10009.

## What's Happening

Aaron Copland, composer, teacher, and Pulitzer Prize winner, was honored with a Doctor of Humane Letters degree from Ohio State University recently. He also spoke at the university's College of Arts and Sciences. Congratulations to a man of much talent.

\*\*\*

Anthology Records, Inc. will release three authentic recordings of folk music from Sikkim, a small country located between Tibet and India. The recordings are a result of a recent visit to that country by Brown University's professor **Frederic Leiber**, a specialist in ethnomusicology. Leiber also brought back about 10,000 feet of film.

DEJA VU

Give WBCR at Brooklyn College credit for first airing of the new Crosby, Stills, Nash & Young album. **Jerry Greenberg** of Atlantic Records says they had it first. The album was played continuously on the "Heavy Lenny Happening" with Lenny Bronstein morning show March 9. The station also gave away copies of the album to listeners who could identify the two sidemen on the album, **Greg Reeves** and **Dallas Taylor**.

SEND THIS BOY TO CAMP

It's music camp time again and the 20-second annual band and summer camp sponsored by the University of Miami will be held on the Coral Gables campus June 21-July 25. The camp is designed for teenagers and is conducted by a group of experienced high school band and orchestra directors. Courses in applied music and a band laboratory will be offered for bandmasters. Anyone in or above the eighth grade level as of September 1970, is eligible to attend. Contact **Fred McCall**, School of Music, U. of Miami, Coral Gables, Fla. 33124.

\*\*\*

Billboard welcomes the following people to its growing list of campus representatives: **Steven Marshall** of UCLA; **Bob Burke**, University of Oregon; **Paul Chramer**, University of Alabama; **Paul Beddows**, Simon Fraser University in British Columbia; and **Dave Garland**, North Texas State University. Aside from Texas, the southwest is not very together. Is everyone out there illiterate? If you have something to say about music, say it in the Campus News section. That's what it's here for! FTD.

## Best LP's

These are the top selling albums at The Platter Shop, serving the Oklahoma State University in Stillwater. Judson Chippy is manager.

- "Bridge Over Troubled Water," Simon & Garfunkel, Columbia KCS 9914.
- "Hey Jude," Beatles, Apple SW 385.
- "Led Zeppelin II," Led Zeppelin, Atlantic, SD 8236.
- "Morrison Hotel," Doors, Elektra, EKS 75007.
- "Santana," Santana, Columbia, CS 9781.
- "Chicago," Chicago, Columbia, KGP 24.
- "Abbey Road," Beatles, Apple, SO 383.
- "I Want You Back," Jackson Five, Motown, MS 700.
- "Crosby, Stills, Nash & Young," Crosby, Stills, Nash & Young, Atlantic, SD 8229.
- "Willie & the Poor Boys," Creedence Clearwater Revival, Fantasy, 8397.
- "Frijid Pink," Frijid Pink, Parrot, PAS 71033.
- "Tom Jones, Live in Las Vegas," Parrot, PAS 71031.
- "Raindrops Keep Fallin' On My Head," B. J. Thomas, Scepter, SP5 580.
- "Soundtrack Easy Rider," Dunhill, DXS 50063.
- "Grand Funk," Grand Funk Railroad, Capitol SKAO 406.



BARBARA KEITH OF MGM RECORDS talks with Lenny Lambert of WNYU, New York. Miss Keith was at the station to promote her new MGM album.

For  
RECORD  
Sales  
**Billboard**

# Coin Machine World

## Reveal Designs for 2 Cassette Venders

By RON TEPPER

LOS ANGELES—New details were revealed here concerning two vending machines that will dispense pre-recorded cassette tapes. Seeburg Corp. is adapting its Tobacco Counter cigarette merchandiser for vending cassettes and Audio Marketing is developing another machine to

vend the cigarette pack size music packages.

Both firms were exhibitors at the National Automatic Merchandising Association (NAMA) western conference and trade show held in nearby Anaheim but neither company showed the cassette units.

Audio's President, Don L. Orsatti, showed an artist's rendering of a cassette vender. Bob Briether, vice-president, vending sales, said that Seeburg's unit, which was displayed in prototype form at Billboard's Tape Conference last August, was still not ready for market.

Both companies agreed, however, that the market for cassette vending was there and could well be "the biggest boom the record and vending industry has ever experienced."

When operational, Seeburg's unit will hold 32 different cassette selections with a total capacity of 800 tapes. Audio's initial model will hold 24 selections, but the total inventory of the machine has not been determined.

Seeburg's unit will accept  
(Continued on page 51)

## Airtown's Wills Likes Live Sound

COLUMBIA, S.C.—Airtown Records' Tommy Wills tries to capture the live sound of his night club performance when he cuts records for jukeboxes and recently has been releasing special medley versions that can consist of three songs on one side—but still confined to three minutes or less playing time.

"I'm still a performer. When we do a dance job we might go

(Continued on page 50)

## 5 LITTLE LP'S FROM NEW FIRM

CHICAGO—Little LP's Unlimited, a newly formed company marketing 7-inch stereo albums, has announced its first releases containing two country and western albums, two easy listening LP's, and a jazz album. They are: "Here's Lovetta Lynn Singing Wings Upon Your Horns," "To See My Angel Cry/That's When She Started to Stop Loving You" by Conway Twitty, "The Kaempfert Touch" by Bert Kaempfert, all on Decca Records; "Guitar Factory," by Tony Martello, and "World's Greatest Jazz Band of Yank Lawson and Bob Haggard," both on Project Three Records.

## Cigarette Tax Hits Operators

PHILADELPHIA—The hike in cigarette taxes on January 15th has cut deeply into vending machine receipts, according to leading operators here. With the new tax making Pennsylvania the highest levy in the entire country, the cost per pack in machines were increased to 50 cents, going to 55 cents in certain selected locations.

Pennsylvania cigarette ven-

## Pleasurama Expands in U.K.

LONDON—Pleasurama, Ltd. is planning three large scale entertainment complexes in Scotland, Southsea and here in London as part of five-year plan to expand the firm into a diversified and integrated popular priced amusement and entertainment leisure industry group.

In the annual report company chairman, William P. Bradbury, says that the group is planning entertainment complexes in Kirkealdy, Scotland, Southland, and in Oxford Street, London. The latter location will be the scene of an aquarium which,

## NAMA Trains Route Chiefs

LOS ANGELES—The first of 10 training seminars for vending company supervisors was held in conjunction with the 1970 Western Convention and Exhibit of the National Automatic Merchandising Association (NAMA) on April 3-4 in nearby Anaheim. Music route operators will find the seminars worthwhile as well.

The two-day sessions will be  
(Continued on page 51)

## Jukebox, Vending Assns. Unite to Push Kan. Laws

EL DORADO, Kan.—Legislative problems are uniting separate trade organizations of jukebox operators and vending operators in various states. The latest instance was seen here when two groups united to push successfully for a bill to make break-ins subject to stiffer penalties and to limit a hike in tobacco taxes. The results were disclosed at the Kansas Amusement and Music Association (KAMA) member-

## Jukebox Programmer Sees Regular One-Stops Fading

By EARL PAIGE

CHATTANOOGA, Tenn.—The independent one-stop as jukebox operators have always known it may become extinct as a result of the general change in record distribution patterns. This prediction comes from Lloyd P. Smalley here, a veteran jukebox operator for 20 years and a record store owner for 5 years before entering his present business. The prediction is subject to some qualifications because Smalley is not typical.

- He buys records every day.
  - He prints his own title strips.
  - He purchases most of his records from distributors—not one-stop.
  - He is consulted regularly by radio stations.
  - He breaks records before they are aired or on the charts.
- Owner of Chattanooga Coin Machine Co., Smalley said that he has found that most large record distributors today "are really one-stops, too." He explained that when a distributor has a one-stop wing it's possible to buy most brands of records from the distributor "side of the operation," thus saving 8- to 9-cents per record.

"Some of the independent  
(Continued on page 52)

ship meeting and election recently.

KAMA, comprised of mainly music operators, was invited to support a bill that the Kansas Candy, Tobacco and Vendors Association was pushing. The result is a new law that makes breaking into a jukebox or any coin-operated machine an automatic crime and a class A misdemeanor. Operators do not have to prove how much money was involved in the robbery, according to KAMA secretary-treasurer Ronald Cazell, who reported on the law signed by Gov. George Docking.

"The tobacco and vendors  
(Continued on page 50)

## I.Q. GOLF UNIT

MILWAUKEE—Nutting Industries, Ltd. has introduced a Test Your Golf I.Q. game. The film for the quiz features 1,600 multiple choice questions. The game will give operators a chance to penetrate the 10,000 golf courses and 25,000 driving ranges in the United States. The golf I.Q. game can be adapted from the standard I.Q. Computers through a conversion kit offered through the company.

in addition to providing live dolphin shows, will contain a compact entertainment center with catering, boutiques and an amusement machine area. This is expected to be completed by the end of 1970.

The group's annual report refers to the acquisition of 75 percent of the Selecta Music (Kent) Ltd., an automatic machine operator and distributor in southeast England, and of the Glencoe Group of companies which operates ballroom, bingo halls and automatic machines and jukeboxes in Scotland.

The group has also created new companies preparatory to entering the artist management, recording and music publishing fields which, says chairman Bradbury, "are natural extensions of our activities."

Net profit, according to the report, were more than double previous year's surplus.

## 2 Southern Assns. In Joint Session

BILOXI, Miss.—The first joint meeting of the Alabama and Mississippi vending operators was held recently. Herman Carlisle, of the Special Service Co. in Alexander City, Ala., was chosen president of the Alabama Automatic Merchandising Council while Herbert Denton, of Vend-Food, Inc., in Tupelo, Miss., was elected president of the Mississippi Vending Association.

Other officers chosen for Alabama include: Orval Arglin, vice president; Robert Word, secretary, and Stanley Hellman, treasurer. E. K. Maxwell, Ely Williams, and Hellman were elected to three-year terms on the Alabama Council Board of Governors.

Mississippi's new officers are:  
(Continued on page 52)

## New Equipment



Bally—One-Player Flipper Game

This new one-player flipper game from Bally Manufacturing Corp. called Bowl-O offers players 31 different ways to build up scores, has five targets worth 1,000 points each and 14 targets that are good for 100 points each. Each strike adds 5,000 to the total score and additionally strikes add up to special scores. The number of strikes necessary to score a special is adjustable from 5-18. Strikes can be scored three ways: a ball shot across the top center rollover when the mystery strike light is on; a shot into the kickout hole which can be entered from the top by a roll down or from the bottom by using the flipper; and finally by lighting all 10 pins on the playfield. The pins for these latter build-up strike shots are lighted by hitting corresponding numbered targets. Some of the numbers can be lighted in different ways. Any numbers can be lighted by hitting either of two side rebounds when the number is lighted on a mystery lighting panel. The game's lively action is reflected in the 5-digit score totalizer. According to Paul Calamari, the game was pilot tested in Japan, Europe and the U.S.



MISS ADELE HIRD of the Wurlitzer Co.'s photograph division was named club woman of the year by the Business and Professional Women's Club of the Tonawanda. Miss Hird is secretary to C.B. Potts, service manager of the company.

## Coinmen In The News

## ATLANTA

The Atlanta American Motor Hotel recently was the site of a five-day Wurlitzer seminar which drew 28 persons. Companies represented included Bilotta Enterprises, Inc. of Newark, N.Y.; Commercial Music Co., Inc. of Dallas; Cruze Distributing Co., Inc. of Charleston, W. Va.; Brady Distributing Co. of Charlotte, N.C.; and Southern Music Distributing Co. of Orlando, Fla. Attending the seminar were: Donald L. Plymch, Eddie L. Duncan, Robert J. Voltz, Robert Genter, Lester Mikell, Lloyd A. Burgess, Leoma W. Ballard, Fred Moore, Jerry Derrick,

Albert Wheby, Roger D. Lewis, S.A. Frazier, Lonnie B. Newcomb, Frank Imposon, G.L. Brown Jr., J.C. Broome, John W. Calcutt, L. Douglas Johnson, Hugo H. Hayden, Albert T. Forbes, Ron Hodges, Paul Coggeshall, George L. Sweatt, Gerald W. Boatright, David Fernandez Jr., Richard W. Wilkins Jr. and Steve Culverhouse.

## PHILADELPHIA

George M. Tröbble has been named area supervisor of theatre concessions for ARASERV, division of ARA Services, Inc., and

(Continued on page 52)



ANDRES ECHEVARRIA, Wurlitzer sales manager for Latin America, delivers a lecture during the recent two-day service seminar in Caracas, Venezuela, by the Wurlitzer Co.

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W/SOP unit	195.00
Rowe Model 77 Candy Machine	295.00
—194 new	295.00
And 200 selection wall boxes	14.50
Paul Boyman	395.00
Funkad	295.00
Surfside	385.00
Sing-A-Long	285.00
Thoroughbred	225.00

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## What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## Bloomington, Ill.; Location: Young Adult Restaurant

Earl Donahue,  
programmer,  
Gilbert Music Corp.

## Current releases:

"Baby, Don't Take Your Love to Town," Ace Cannon, Ill 2174;  
"Don't Be," Delphonic, Philly Groove 161;  
"Theme From 'Z'," Henry Mancini, RCA 47-0315.

## Peoria, Ill.; Location: Adult Tavern

Bill Bush,  
programmer,  
Montooth Photo  
Service



## Current releases:

"Bridge Over Troubled Water," Simon and Garfunkel, Columbia 4-45079;  
"Kentucky Rain," Elvis Presley, RCA 47-9791;  
"Romy Night in Georgia," Brook Benton, Capitol 44657.

## Oldies:

"Skokiaan," Ralph Marterie;  
"Do It Worry," Ink Spots.

## Glendale, Calif.; Location: Kid Restaurant

Carol Stephens,  
programmer,  
Valley Vendors



## Current releases:

"Bridge Over Troubled Water," Simon and Garfunkel, Columbia 4-45079;  
"Instant Karma," John Ono Lennon, Apple 1818;  
"Whole Town," Edison Lighthouse, Bell 875;  
"Celebrate," Three Dog Night, Durrill 4229;  
"To Lie in the Sky," Norman Greenbaum, Reprise 6885;  
Oldies: "Come Together," Beatles, Apple 2654.

## Irvine, Ky.; Location: C&amp;W Restaurant

F.G. Miller,  
programmer,  
Miller's, Inc.

## Current releases:

"Fighting Side of Me," Merle Haggard, Capitol 2159;  
"One More Wish Feeding," Jerry Lee Lewis, Smash 2257;  
"Rock Island Line," Johnny Cash, Sun 113;  
Oldies: "All I Have to Offer You Is Me," Charlie Rich;  
"Holding On to Nothing," Porter Wagoner and Dolly Parton.

## New Orleans, La.; Location: Soul Lounge

Harold (Hap)  
Giarrusso,  
programmer,  
John Elm Jr.,  
operator,  
TAC Amusement  
Co.



## Current releases:

"Cummins Prison Farm," Colvin Leavy, Blue Fox 100;  
"ABC," Jackson Five, Motown 1163;  
"Turn Back the Hands of Time," Tyrone Davis, DeKalb 616.

## Oldies:

"St. James Infirmary," Bobby Bland, Amy Aretha Franklin record.

## Trenton, Mo.; Location: C&amp;W Tavern

Olen A. Welch,  
programmer,  
Automatic Music  
Co.



## Current releases:

"What Is Truth," Johnny Cash, Columbia 4-45134;  
"Can't Seem to Say Goodbye," Jerry Lee Lewis, Sun 1115;  
"I Do My Swinging at Home," David Houston, Epic 5-10574.

## Rockford, Ill.; Location: Kid Restaurant

Charles Mark,  
operator,  
Jerry Schultz,  
programmer,  
Star Music Co.



## Current releases:

"Instant Karma (We All Shine On)," John Ono Lennon, Apple 1818;  
"Turn Back the Hands of Time," Tyrone Davis, DeKalb 616;

"Give Me Just a Little More Time," Chairman of the Board, Inivlax 9074.

## Springfield, Ill.; Location: Adult Restaurant

Bud Hashman,  
programmer,  
Star Novelty Co.



## Current releases:

"Easy Come, Easy Go," Bobby Sherman, MetroMedia 177;  
"My Flamingo Dreams," Bobby Vinton, Epic 10570;  
"Is Anybody Goin' to San Antonio?" Charley Pride, RCA Victor 9806.

## Chicago, Ill.; Location: Soul

Moses Proffitt,  
operator,  
J.W. Strong,  
programmer,  
South Central  
Novelty Co.



## Current releases:

"Turn Back the Hands of Time," Tyrone Davis, DeKalb 616;  
"Romy Night in Georgia," Brook Benton, Capitol 44657;  
"Something," Tony Bennett, Columbia 4510X.

## Chattanooga, Tenn.; Location: C&amp;W Tavern

Lloyd Smalley,  
programmer,  
Chattanooga Coin  
Machine Co.



## Current releases:

"Money Me," Ron Lowery, Republic 1409;  
"What Is Truth," Johnny Cash, Columbia 45134;  
"My Love," Sonny James, Capitol 2732.

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# Money

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Hear This One Where Wurlitzer Phonographs Are Sold

# Jukebox, Vending Assns. Unite to Push Kan. Laws

• Continued from page 47

group thought that they would be too involved with the tobacco tax legislation and invited KAMA to help out," he said. "We took over much of the legislation on the break-in bill. The tobacco group was able to help kill a proposal that would place a 25 percent tax on tobacco."

The tobacco vending group compromised on a proposed hike of 2 cents per pack cigarette tax and worked to split the cigarette tax hike from the overall tobacco tax package. In the end, the cigarette tax went up 3 cents to a present 11 cents per pack.

The two-prong drive by both associations involved both letters to each state legislator and personal contacts. "It worked much better because two groups were contacting legislators on two different matters even though both groups had a common purpose," Cazal reported.

Cazal said that it is possible the two groups might again unite to achieve common goals. Many KAMA members are also involved in cigarette vending, according to Harland Wingrave, a member of both groups here. The same is true elsewhere, for example in Florida, where the separate operator organization will hold a joint meeting soon.

Other matters covered at the meeting included a talk by Music Operators of America President A. L. Lou Ptacek and the election. Returned to office were Don Foose, president; Gus Prell, vice-president, and Cazal.

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## Coming Events

April 17-18—Tennessee Automatic Merchandising Council annual meeting, River Terrace Motel, Gatlinburg, Tenn.

April 17-18—Georgia Automatic Merchandising Council meeting, Callaway Gardens, Pine Mountain, Ga.

April 17-18—Indiana Vending Council meeting, Holiday Inn, Indianapolis.

April 30, May 1-4—Illinois Automatic Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.

May 8-9—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 15-16—Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.

May 15-16—Kentucky Automatic Merchandising Association, annual meeting, Executive Inn, Louisville.

(Continued on page 51)



ELF ROSS Distributors, Inc., have moved their Jacksonville, Fla., branch to new headquarters at 807 Kipp St. The new building offers the convenience of drive-in service inside the building for loading and unloading equipment. The office is managed by Herb Gorman.

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# The Bluebook

Valuation of Used &  
Reconditioned Coin Machines  
April 18, 1970

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

## Jukeboxes

### Rock-Ola

	Low	High
1405, Tempo 1, 120 Sel., 45 RPM, 1959	65	165
1478, Tempo 11, 120 Sel., 45 RPM, 1960	80	185
1485, Tempo 11, 200 Sel., 45 RPM, 1960	100	215
1493, Tempo 200 Sel., 45 RPM, 1960	105	215
1495, Tempo 200 Sel., 45 RPM, 1962	135	255
1499, Tempo 200 Sel., 45 RPM, 1962	125	230
1499, Tempo 200 Sel., 45 RPM, 1962	155	275
1497, Tempo 200 Sel., 45 RPM, 1962	170	295
408, Whispery 100 Sel., 33 & 45 RPM, 1963	205	325
404, Capitol 100 Sel., 33 & 45 RPM, 1969	No Avg.	
414, Capitol 11, 100 Sel., 33 & 45 RPM, 1964	205	325
4145, Capitol 11, 100 Sel., 33 & 45 RPM, 1964	No Avg.	
4185, Whispery 100 Sel., 33 & 45 RPM, 1964	255	410
424, Primrose Royal 100 Sel., 33 & 45 RPM, 1964	270	400
425, Grand Prix 140 Sel., 33 & 45 RPM, 1964	325	470
426, Grand Prix 11, 100 Sel., 33 & 45 RPM, 1965-66	390	565
427, Starlet 100 Sel., 33 & 45 RPM, 1965-66	305	465
431, Sonando 100 Sel., 1966-67	No Avg.	
432, G.P. Imperial 100 Sel., 1966-67	465	645
433, G.P. Imperial 100 Sel., 1966-67	485	670
434, Concerto 100 Sel., 1967	470	600

### Seeburg

	Low	High
DK223, 100 Sel., 45 RPM, 1959	120	260
AD100, 100 Sel., 45 RPM, 1960	125	235
AD100, 100 Sel., 45 RPM, 1960	145	280
AT100, 100 Sel., 45 RPM, 1961	150	295
AT100, 100 Sel., 45 RPM, 1961	180	320
AT100, 100 Sel., 45 RPM, 1962	190	335
AT100, 100 Sel., 45 RPM, 1962	205	360
AT100, 100 Sel., 45 RPM, 1962-64	380	550
AT100, 100 Sel., 45 RPM, 1965	450	585
AT100, 100 Sel., 45 RPM, 1965-66	475	610
AT100, 100 Sel., 45 RPM, 1966-67	540	715
AT100, 100 Sel., 45 RPM, 1968	470	610
AT100, 100 Sel., 45 RPM, 1968	605	740
AT100, 100 Sel., 1969	No Avg.	

### Wurlitzer

	Low	High
730, 200 Sel., 45 RPM, 1959	90	200
730, 200 Sel., 45 RPM, 1959	75	185
730, 200 Sel., 45 RPM, 1959	75	185
730, 200 Sel., 45 RPM, 1960	165	215
730, 200 Sel., 45 RPM, 1960	85	195
730, 200 Sel., 45 RPM, 1961	120	245
730, 200 Sel., 45 RPM, 1961	120	245

(Continued on page 51)

## Airtown's Wills Likes Live Sound

• Continued from page 47

from "Stardust" straight into "Can't Get Started." This medley approach is what we seek to do with our records," said Wills, president of Airtown. He still plays weekend dance dates with his saxophone and was one of the performers on the recent South Carolina Coin Operators Association banquet show.

"Having used the medley approach before live audience," he said, "I asked myself why can't this work on jukeboxes? I think it does. We play more songs in a night when the band performs this way. And on records we can give the jukebox operator and the listener more songs."

He continued, "We are trying to keep all singles under three minutes playing time by using the medley approach. You can play two records of mine while one long one is being played. The operator loses 10 or 15 cents with a long recording."

His approach to the operators is different too. He sends complimentary records to operators rather than disc jockeys.

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Laugh  
All the  
Way  
to the  
Bank...



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## NAMA Trains Route Chiefs

• Continued from page 47

related directly to vending industry situations and will be conducted by consultants from the firm of Organization Program Dynamics which has previously worked with NAMA and with vending operators.

Registration fees for the meetings will be \$85 per person for NAMA member firms and \$150 per person for supervisors from nonmember firms. Each session will be limited to 40 supervisors on an advance registration basis. Additional session may be scheduled if demands requires it, said C. Richard Schreiber, president of NAMA. Managers and owners will not be invited to participate since the topics will deal directly with the training of route supervisors.

The major topics of the seminars will be: "Developing Your Subordinates," "Knowing and Understanding Your Routeman's Communication," "Fundamentals Point of View," "Supervisory Communication," "Fundamentals of Planning and Time

Management," "Tricks of the Trade in Training" and "Developing Your Own Selfimprovement Program."

Schreiber pointed out that "This new series aimed at route supervisors is a further step to help the vending operator in running his business more efficiently."

The remaining nine seminars will be held May 21-22 in Atlanta, Ga.; May 26-27 in Dallas, Tex.; June 17-18 in Philadelphia; June 19-20 in Boston; June 26-27 in Memphis, Tenn.; July 14-15 in Columbus, O.; July 16-17 in Kansas City, Mo.; July 21-22 in Seattle, Wash., and Nov. 7-8 in Chicago.



WALTER W. WHITE, 70, president of Queen City Novelty Co. in Cumberland, Md., died recently after a short illness. White organized Queen City in 1923 and was actively engaged in the business until his death.

## Reveal Designs for 2 Cassette Venders

• Continued from page 47

"script" which customers can obtain from the store or location owner. The advantage of this merchandising technique is that the \$5.95 list price for the tapes will not require an at-machine deposit of multiple coin or bills.

The question, however, is whether or not the consumer will go through the motion of first selecting a tape and then going to the counter to transfer his money into script.

Audio's "Disc-O-Mat" vending machine was on display and created no small amount of interest. Orsatti said that since the announcement of the school inroad the company was making "several major labels" had called to try and work a tie-in with the national distributor.

A total of 83 exhibitors were represented at the show with a variety ranging from cups and candy to coin changers and cigarette machines.

## Coming Events

• Continued from page 50

May 22-24—Pennsylvania Automobile Merchandising Council, Seven Springs Mountain Resort, Champion, Penn.

May 23-26—National Industrial Recreation Association national conference and exhibit, Denver Hilton, Denver.

May 24-27—National Restaurant-Hotel-Motel Convention, International Amphitheatre, Chicago.

June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston, S.C.

## The Bluebook

• Continued from page 50

	Low	High
250L 104 Sel., 45 RPM, 1961	115	230
271C 100 Sel., 45 RPM, 1961	115	225
260C 200 Sel., 17 & 45 RPM, 1962	185	290
261C 100 Sel., 23 & 45 RPM, 1962	150	265
272C 200 Sel., 17 & 45 RPM, 1962	235	370
271C 100 Sel., 23 & 45 RPM, 1963	205	340
280C 200 Sel., 23 & 45 RPM, 1964	305	485
281C 100 Sel., 23 & 45 RPM, 1964	285	465
290C 200 Sel., 23 & 45 RPM, 1965	385	550
271C 100 Sel., 23 & 45 RPM, 1965	350	515
300C 200 Sel., 1966	440	640
310C 100 Sel., 1966	415	605
310C Americana, 200 Sel., 1967	535	705
311C Americana, 100 Sel., 1967	495	620
320C Americana II, 100 Sel., 1968	585	765
320C Americana II, 200 Sel., 1968	640	815
330C Americana III, 200 Sel., 1969	N/A	Avg.
331C Americana III, 100 Sel., 1969	N/A	Avg.

### Rowe International, Inc.

	Low	High
1200L 200 Sel., 45 RPM, 1959	100	210
1210L 120 Sel., 45 RPM, 1959	80	205
1220L 120 Sel., 45 RPM, 1960	85	205
1230L 200 Sel., 45 RPM, 1960	105	220
1240L 100 Sel., 45 RPM, 1960	80	205
Ext. model 1, 300 Sel., 45 RPM, 1961	100	215
Ext. model 2, 100 Sel., 45 RPM, 1961	70	180
Ext. model 2, 200 Sel., 23 & 45 RPM, 1962	150	250
Ext. model 2, 200 Sel., 23 & 45 RPM, 1962	180	290
Rowe-AM-I, 100 Sel., 23 & 45 RPM, 1963	160	310
Rowe-AM-II, 200 Sel., 23 & 45 RPM, 1963	185	340
Rowe-AM-III, 100 Sel., 100, 160, 200 Sel., 23 & 45 RPM, 1964	220	310
Rowe-AM-Diplomat, 200 Sel., 23 & 45 RPM, 1965	385	615
Bandstand, 200 Sel., 1965-66	450	675
Music Merchant 1964-67		
200, 160, 100 Sel., 1967-68	600	810
200, 100 Sel., 1967-68	415	590
Music Merchant		
500, 350, 100 Sel., 2/68	720	920

APRIL 18, 1970, BILLBOARD

## If everybody played pool like he does, we wouldn't make this table.

But let's face it, not everybody has the delicate touch of a Jimmy Caras. (He's 5 times Pocket Billiards Champion of the world.)

And so we bring you the Brunswick CB-7.

A specially-built table that can stand up under the constant pounding and rough play a table gets in most coin-op establishments, yet still give you the true tournament playability that Jimmy Caras demands.

To begin with, the legs on this table are sturdy as oaks.

(Tip it over on two legs, you still won't buckle them.)

Return tracks are fast, quiet and absolutely jam-proof.

It has a removable ball box. Extra large coin-box. Easy-off Formica® rails.

And a cloth you can change in minutes without removing the slate.

And when its commercial playing days are over, you can even convert it

and sell it as a home pool table with our special conversion kit.

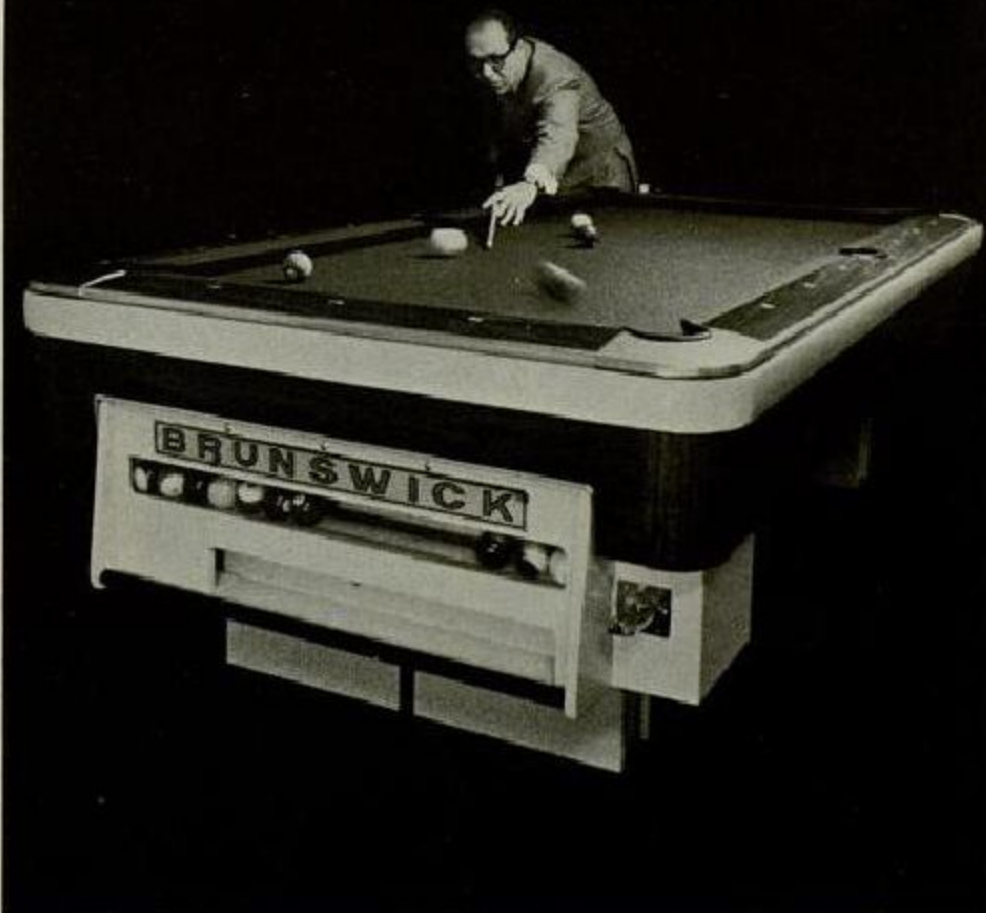
All in all, it's the finest, most service-free coin-op made.

Just what you'd expect from Brunswick.

Makers of fine professional billiard tables since 1845.

# Brunswick

Consumer Division Brunswick Corporation



## Coinmen In The News

Continued from page 48  
has been assigned to the southeast. Robert Leibowitz is area supervisor for the firm's concession operations at theatres in the north-east, and James Pappas is covering theatres in Pennsylvania. Joseph J. Levin, president of Blue Ribbon Vending Co., is among the leaders in business, industry, civic affairs and communal organizations who were named to the Board of Directors of P.A.L. (Police Athletic League). He is chairman

of the Board of the Amusement Machines Association of Philadelphia. Kwik-Kafe Automatic Coffee Service, Inc., filed for a Certificate of Authority as an out-of-town corporation to conduct its business in Pennsylvania relating to the installation, service and operation of food and beverage coin-operated vending machines. The local law firm of Pepper, Hamilton and Scheetz, a prestigious firm, represented Kwik-Kafe.

MAURIE H. ORODENKER

## 5 FOR 50c PLAY HELPS JUKEBOX

CHATTANOOGA, Tenn. — Half dollars are plentiful here and local operator Lloyd Smalley thinks more operators should take advantage of five plays for 50-cents pricing. "I have one location that runs about \$100 a week and \$85 of that is in half-dollars—there's usually only one roll of quarters.

Local people here do not hoard half-dollars and for the most part they remain in the location to be used over and over in the jukebox, Smalley points out.

## Jukebox Programmer Buys Records on a Daily Basis

Continued from page 47

one-stops I've bought from push too much junk. I've bought records that I end up never using on the route. A couple of the independent one-stops in this area have gone out of business."

Since his desire for uniformity on the jukebox title section has always found him typing his own strips, Smalley is not worried because distributors do not furnish them. As for tracing down which distributors handle which brands, he said this once severe problem is less today because the large distributors "can get you anything."

He admits that some records are hard to locate. "It took me a long time to finally get enough of 'Marry Me' by Ron Lowry

on Republic Records. I got it about three weeks ago and it's one of my top records."

He received the Republic recording among the half dozen samples record manufacturers mail to him each week, he said.

He said it's not unusual for him to be ahead of the radio stations or the charts. WDOD and WFLI radio here call him regularly to check on promising records. Other operators seek out his opinions, too. "I don't tell them everything," he says of his competitors.

One of the factors contributing to his daily purchases of records is the changeover to two for a quarter play pricing. "I'm checking a lot of top stops every week and every time I put on three new records." The reason for frequent checks stems from preventing break-ins when too much cash accumulates in jukeboxes.

"Some places aren't above breaking into the machine themselves," he said, not entirely in jest.

The time saved in checking stops also contributes to the frequency pattern, inasmuch as the time consuming chore of counting money is lessened because Smalley deals primarily in quarters and half dollars. "I have more time to spend buying records, too," he added.

## KING'S One Stop service for all

### BULK VENDING MACHINE OPERATORS

**MERCHANDISE**—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

**SUPPLIES**—Empty capsules V-VI-V2, coin weighing scales, counters & wrappers, stamp folders, metal, route cards, pad locks, grease points, machine cleaners & lubricants, paper cups for hot nut vendors & hot beverages.

**EQUIPMENT**—All Northeastern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

Write this number for details and prices on the Northeastern BULK VENDING MACHINES, Vendors, and Supplies. Also ask for literature on other Northeastern machines.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
Fill in coupon, clip and mail to:

**T. J. KING & COMPANY INC.**  
2700 W. Lake St. Chicago, Ill. 60622  
Phone: 1-312-533-1302



**DEPENDABLE. FAST SERVICE. LOWEST PRICES FROM LARGEST INVENTORY IN THE U.S.**

Send for prices and illustrated literature.

## Bulk Vendors Hit Break-ins

NEW YORK—A New York police department burglary squad official outlined steps operators can take to limit break-ins and thefts at a recent meeting of the New York Bulk Vendors Association here.

The speaker, Lt. Vincent A. Cooke, said that operators should attach a decal on machines offering a reward to people reporting vandalism and theft. He also outlined how roustemen could protect their vehicles. He said operators should contact the chief inspector's office who in turn can advise each precinct to have patrolmen pay attention to vending machines that are located in exposed areas at various locations.



LLOYD SMALLEY

## Executive Turntable

H. Clinton Bibey has been appointed district food service manager of the central division of the Business and Industry Group of Interstate United Corp. He joined Interstate United in 1962 as a vending mechanic. . . . Richard Gregory Oliver has been named sales representative for the states of Missouri, Arkansas, Louisiana, Nebraska, Kansas, Oklahoma and Texas for the Fischer Manufacturing Co.

## 2 Southern Assns. In Joint Session

Continued from page 47  
James Sumrall, vice president; Peter Cox, secretary; and Joe O'Callaghan, treasurer. Tommy Tucker, Sumrall and Cox were elected to three-year terms on the Mississippi Board of Governors and H.B. Siquefield was elected for a two-year term.

## Cigarette Taxes Hits Pa. Trade

Continued from page 47  
next month," he said. "Then we have real troubles."

Another operator said not all of the decrease is due to people giving up cigarettes. Many of them have been getting their cigarettes elsewhere since the cost hike, he said. He felt that Philadelphia is experiencing the same thing that happened in New York City when the price per pack skyrocketed there. People began buying bootleg cigarettes, smuggled in from southern states where the taxes are much lower.

# BOWL-O Bally

**5-DIGIT EGO-BUILDING SCORES**

Only 5\* Strikes to score SPECIAL and Strikes are scored 3 ways.

\* Adjustable to 8, 10, 14, or 18

**Mystery 1 Strikes**

Shoot ball across Top Center Rollover when Mystery-Light is lit to score Strike.

**Build-up 2 Strikes**

Hit numbered rollovers or Targets or Mystery-Spot Rebounds to light Pins 1 to 10 and score a Strike.

**Kickout 3 Strikes**

Ball shot in Kickout Hole scores quick Strike.

Every Strike adds 5000 BONUS to score

- \* 3 Top Rollovers score 1000
- \* 2 Out Rollovers score 1000
- \* 10 Targets score 100
- \* 4 Bumpers score 100 when mystery-lit
- \* 31 ways to build up score

Get big pin-bowling bucks . . . get Bally BOWL-O today!

QUICKLY ADJUSTABLE 3-Ball or 5-Ball Play With or Without Match Feature

See your distributor or write BALLY MANUFACTURING CORPORATION • 2649 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.

when answering ads . . .

Say You Saw It in Billboard



# Country Music

## Hall of Fame Attendance Rides High; Up 20% Over Last Year

NASHVILLE—Attendance at the Country Music Hall of Fame and Media Center now has surpassed 380,000, with this year's visitors running about 20 percent higher than a year ago.

In the first three months, some 50,000 visited the structure, with a projection that more than 200,000 will come through this year. This would bring total attendance so far to more than half a million. The building was opened just three years ago.

One of the newer highlights at the Hall of Fame has been the Bell and Howell Theater Sixteen, a projector and sound equipment package which places a large-screen movie presentation before an audience in the

building's theater. Previously, videotapes had been utilized, with two television-size screens showing the production outlining the history of country music.

(Under the new system, the movie can be run all day 10 minutes each half hour) without any changeover.

"This is far more reliable than the older system, and the visitors like it much better," said Dr. Tom Warren, librarian. The movie can be turned on automatically at the front desk, and requires no supervision. Maintenance also is simple, according to Warren.

The third anniversary of the Hall of Fame was celebrated last week in ceremonies highlighted by remarks by Frank

Jones of Columbia Records, chairman of the Country Music Foundation board of trustees. Harold Hitt, also of Columbia, and president of the Country Music Association, also addressed the gathering and civic leaders who were present for the occasion. He praised the operation of the Hall of Fame by the Foundation, an independent organization created several years ago by the CMA.

Entertainment was provided by Dick Flood's Pathfinders, who played country music throughout the hour-long celebration.

Mrs. Jo Walker, executive director for the Foundation, received guests.

## Country Fest '70 Closes Prematurely

DALLAS—The balance of the scheduled Country Festival '70 was canceled by the promoters after the crowd at Amarillo again failed to live up to expectations. However, the show, with Jeannie C. Riley the sole performer, outdrew the entire show in all other cities played.

As reported in Billboard (April 11), promoter Albert Oshrin lost an estimated \$200,000 for a variety of reasons. Oshrin and Entertainment Enterprises had booked and produced the shows for the Texas Jaycees and the Jaycee chapters in Houston, El Paso, Corpus Christi, Fort Worth, San Antonio, Amarillo, Dallas, Austin, Lubbock and Odessa.

When Oshrin was unable to pay the talent, he allegedly planned to finish the tour with

only Miss Riley, who agreed to accept whatever was taken in at the gate with the balance of her pre-arranged contract to be paid shortly thereafter, it was claimed.

But after the Amarillo show, Oshrin canceled the planned appearances at Dallas, Austin and Lubbock.

Jimmy Key, who books Miss Riley, said she would be paid the full contract price for the canceled shows.

Key said earlier that he was having problems with unauthorized persons purporting to represent Miss Riley trying to book her into various locations. He said that he and members of his agency were the only persons authorized to make any bookings for the Plantation artist.

## Blueprint Pride Complex For New Nashville Site

NASHVILLE—A new three-story structure with a penthouse to house the publishing companies and management facilities of Charley Pride will be built in a commercial district of suburban Nashville.

The building also will bring to Nashville the first time the Creative Management Association (CMA), and a national advertising company which has not been named.

The structure will be built by Jack Johnson & Associates, and also will house that company's offices. Johnson is Pride's manager.

An architect is drawing up the final plans and construction will begin shortly. The location was

decided upon due to the new commercial zoning of the Berry Hill area, the site of the new building. Although far removed from the Music Row area, it will be easily accessible by interstate.

It long had been rumored that Creative Management Association would come to Nashville, but the move was not confirmed until now. Heretofore no national agencies had moved here, but virtually all of the successful Nashville agencies have branched

out to become national in scope. Most have representation in New York and Los Angeles, and some in Las Vegas.

Pride has been one of the most successful country artists in recent years, thanks to a great extent to the guidance of Johnson who has kept his promotion in low key while his records have sold exceedingly well, and his personal appearances have set attendance records. Johnson has a strong background in many areas other than the music field.

## Haggard Asked To White House

BAKERSFIELD, Calif.—Merle Haggard has been invited to the White House to hear Johnny Cash sing his songs.

Haggard received an invitation from President Nixon for "an evening of entertainment featuring Johnny Cash" on Friday (17). Cash already had agreed to sing at least one of Haggard's hit songs, while declining an invitation to recite the controversial "Welfare Cadillac."

Haggard is trying to cancel a date in Dayton, Ohio, to make the White House show.

## Lamb Back In Promotion

NASHVILLE—Due to a demand created by the need of record promotion, Charlie Lamb is moving back into that field.

The Nashville veteran of publications, labels, publishing and publicity said he currently is promoting records of Porter Wagoner, Dolly Parton, Waylon Jennings, Mac Wiseman and the Stonemans, and would be doing additional promotional work now that he has moved into new quarters.

His office number is 291-3580.



BOBBY BARE signs an exclusive recording contract with Mercury as Jimmy Key and producer Jerry Kennedy look on.

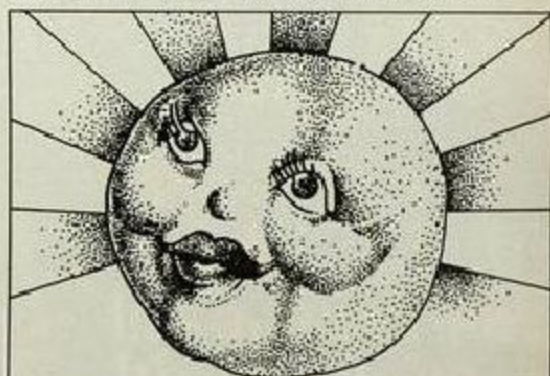
## Nashville Scene

Two major label changes have been announced. Bobby Bare, for many years a fixture at RCA Victor, has signed a contract with Mercury. Bare has had numerous hits, including his standard, "Detroit City." He now will work under the tutelage of Jerry Kennedy. The other change is that of Ed Bruce, long a part of the Monument scene. Bruce, who has his own daily television show and works local clubs almost without interruption, said he is in no hurry to sign with a new label.

Danny Davis and Johnny Cash will have their segments of the NARAS show on NBC filmed in Nashville. Decca's Bobby Wright, an asset to any community, recently led a campaign to raise

funds for an injured high school wrestler. . . . Ronnie Barth, as vivacious and talented as ever, appeared on WSM television's "Morning Show" while here with her husband for some work with Vaughn Horton. Ronnie is being featured in an upcoming New Jersey art magazine publication.

Stefen Whaley has announced the launching of a new business, that of mailing records. The company is set up to address, stamp and deliver to the post office as many as 3,000 records in less than 24 hours. Steve is the son of CMA's talented PR director, Cecil Whaley. . . . Chubby Howard of KAYE, Puyallup, Wash., has just concluded playing steel guitar with (Continued on page 56)



**IT NEVER RAINS ON DRY DOCK COUNTY.**

**HI SUE!**

Now that you are middleweight champ of southwestern North Dakota, Herman and I worry about you more than ever. Aside from worrying, we're running an ad in Billboard's Johnny Cash issue, May 23rd. Would you like to add a few words?

*Dad*

when answering ads . . .  
Say You Saw It in Billboard

THE MAN IN THE BAND  
IS THE

**SHOESHINE  
MAN**

POLISHING OFF THE  
#1 POSITION



**TOM T. HALL**

WRITTEN BY TOM T. HALL

EXCLUSIVELY ON

**Mercury  
Records**

#73033

PUBLISHED BY  
**NEW KEYS MUSIC, INC.**  
1531 DEMONBREUN ST.  
NASHVILLE, TENN. 37203

EXCLUSIVE BOOKING AND MANAGEMENT  
**KEY TALENT, INC.**  
NASHVILLE / HOLLYWOOD / LAS VEGAS

**Hot  
Country Singles**

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

This Week	Last Week	Title, Artist, Label, No. & Price	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Price	Weeks on Chart
1	2	IS ANYBODY GOIN' TO SAN ANTONIO? 7 Charley Pride, RCA Victor 47-9806 (Tree, BM)	7	49	5	DARLING DAYS Billy Walker, Monument 1189 (Blue Crest, BM)	5
2	1	TENNESSEE BIRDWALK Jack Stonard & Mitty Stogner, Raybide 010 (Black Egg, BM)	11	39	24	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2260 (Eden, BM)	14
3	3	MY WOMAN, MY WOMAN, MY WIFE 9 Marty Robbins, Columbia 4-45091 (Majestic, BM)	9	51	—	SINGER OF SAD SONGS Waylon Jennings, RCA 47-9919 (Jack, BM)	1
4	4	I KNOW HOW Lorena Lynn, Decca 32637 (Love-Fix, BM)	7	41	42	A WOMAN LIVES FOR LOVE Wanda Jackson, Capitol 2701 (Dallas, BM)	3
5	8	POOL SHARK Dave Dudley, Mercury 73029 (Newkiss, BM)	6	42	36	TOM GREEN COUNTRY FAIR Roger Miller, Smash 2258 (Combine, BM)	6
6	5	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BM)	9	43	43	HONEY DON'T Max Carter, Epic 5-10574 (Hi-Fi, BM)	8
7	6	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BM)	9	44	36	A GIRL WHO'LL SATISFY HER MAN Barbara Fairchild, Columbia 4-45063 (Combine, BM)	10
8	7	FIGHTIN' SIDE OF ME Merle Haggard & The Strangers, Capitol 2719 (Blue Book, BM)	11	45	45	ONCE MORE WITH FEELING Willie Nelson, RCA Victor 47-9898 (Campbell, BM)	6
9	10	LOVE IS A SOMETIMES THING Bill Anderson, Decca 32643 (Station, BM)	6	52	52	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings/River, BM)	5
10	29	RISE AND SHINE Tommy Cash, Epic 5-10590 (Cedarwood, BM)	4	47	48	JULY 12, 1939 Charlie Rich, Epic 5-10685 (Gallico, BM)	4
11	11	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45093 (Tree, BM)	7	48	50	MARRY ME Ron Lewis, Republic 1409 (Jewel, ASCAP)	8
12	13	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Melinet, BM)	7	49	34	THIRD WORLD Johnny & Janis Mossy, Capitol 2730 (Molone, ASCAP)	8
13	44	I DO MY SWINGING AT HOME David Houston, Epic 5-10295 (Alger, BM)	3	50	35	I'VE BEEN EVERYWHERE Lynn Anderson, Chart 5053 (Bill & Katja, BM)	10
14	14	WE'RE GONNA GET TOGETHER Rock Owens/Josan Rays, Capitol 2731 (Blue Book, BM)	9	51	57	LITTLE BIT LIFE Lewie Wickham, Starday 888 (Para-Kim, BM)	4
15	22	STAY THERE TILL I GET THERE Lynn Anderson, Columbia 4-48101 (Gellie, BM)	5	52	37	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Bill & Renae/Blue Crest, BM)	9
16	16	LORD IS THAT ME Jack Greene, Decca 32631 (Blue Crest, BM)	6	53	60	LOVE HUNGRY Wynona Mack, Decca 32646 (Page Boy, SESAC)	3
17	18	TALK ABOUT THE GOOD TIMES Jerry Reed, RCA Victor 47-9804 (Wedge, BM)	7	54	47	SHE'S HUNGRY AGAIN Bill Phillips, Decca 32638 (Cedarwood, BM)	4
18	19	PULL MY STRING AND WIND ME UP Carl Smith, Columbia 4-45086 (Milena, ASCAP)	6	55	66	BENEATH STILL WATERS Diane Trask, Dot 17342 (Blue Crest, BM)	4
19	21	DON'T TAKE ALL YOUR LOVIN' Don Gibson, Hickory 1549 (Acuff-Rose, BM)	6	56	58	LITTLE BOY'S PRAYER Patsy Whigham, RCA Victor 47-9811 (Sawgrass, BM)	3
20	20	RUNNING BARE Jim Nabors, Chart 5052 (Yonah, BM)	8	57	—	CALL ME GONE Stan Nicholson, Epic 5-10586 (Jack & Jill, ASCAP)	1
21	15	OCCASIONAL WIFE Faron Young, Mercury 73018 (Marack/Kelley, BM)	11	58	62	BAD CASE OF THE BLUES Linda Martin, Plantation 46 (Singslow, BM)	4
22	9	TOMORROW'S FOREVER Patsy Wagoner & Dolly Parton, RCA Victor 47-9779 (Dorper, BM)	10	59	59	I FEEL FINE Patsy DeLoe, Imperial 66437 (Marlin, BM)	5
23	12	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BM)	12	60	63	ALL THAT KEEPS YA GOIN' Tommy & Glass Brothers, MGM 14113 (CB, ASCAP)	2
24	17	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45084 (Faithful/Virtue, BM)	13	61	56	GETTIN' BACK TO NORMA Bob Luman, Epic 5-10541 (Blue Echo, BM)	4
25	29	SHOESHINE MAN Tom T. Hall, Mercury 72009 (Newkeys, BM)	3	62	68	WAX MUSEUM Dave Peel, Chart 5054 (See-Mat, ASCAP)	6
26	25	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Beaton, BM)	8	63	64	ONE MORE MOUNTAIN TO CLIMB Freddie Hart, Capitol 2768 (Blue Book, BM)	2
27	70	MY LOVE Sonny James, Capitol 2782 (Busch, BM)	2	64	61	TAKE ME BACK TO THE GOOD TIMES, SALLY Bobby Wright, Decca 32633 (Acuff-Rose, BM)	4
28	28	WHERE GRASS WON'T GROW George Jones, MCA 1392 (Glad, BM)	6	65	65	CLEAREST MAN IN CINCINNATI Claude Gray, Decca 32648 (Evel Eye, BM)	2
29	23	A LOVER'S QUESTION Del Reeves, United Artists 5962 (Progressive/Eden, BM)	11	66	—	LILACS & FIRE George Morgan, Top 365 (Window, BM)	1
30	46	PICKIN' WILD MOUNTAIN BERRIES Kenny Yonson & Linda Lindley, Chart 5055 (Crazy Clown, BM)	5	67	—	THAT'S THE WAY I SEE IT Jack Reno, Dot 37340 (Tree, BM)	1
31	41	ROCK ME BACK TO LITTLE ROCK Jan Howard, Decca 32636 (Wilderness, BM)	5	68	—	I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL Red Sovine, Starday 889 (Lois, BM)	1
32	32	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-R, BM)	8	69	69	YOU DON'T CARE WHAT HAPPENS TO ME Wynn Stewart, Capitol 2751 (Milena, ASCAP)	2
33	30	HONEY COME BACK Glen Campbell, Capitol 2718 (In-Sight, BM)	13	70	—	AFTER THE PREACHER'S GONE Peggy Sue, Decca 32640 (Love-Fix, BM)	1
34	33	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BM)	12	71	73	THE NIGHT THEY DROVE OLD DIXIE DOWN Don Rich & The Buckaroos, Capitol 2750 (Sander, ASCAP)	3
35	31	COUNTRY GIRL Jeanne C. Riley, Plantation 44 (Singslow, BM)	12	72	72	LIFT RING, PULL OPEN Jim Edward Brown, RCA Victor 47-9810 (Criterion, ASCAP)	3
36	27	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BM)	8	73	—	TOMORROW NEVER COMES Slim Whitman, Imperial 66441 (Kona, BM)	1
37	—	WHAT IS TRUTH Johnny Cash, Columbia 4-45124 (House of Cash, BM)	1	74	—	STREET SINGER Merle Haggard & The Strangers, Capitol 2778 (Shades Tree, BM)	1
				75	75	I SHOOK THE HAND Freddy Weller, Columbia 4-45087 (Love-Rite, BM)	2



**WARNER  
MACK**

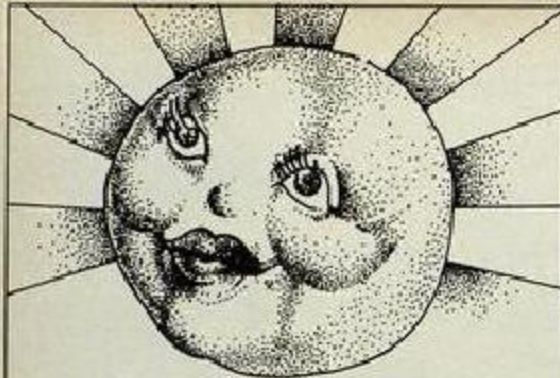
has another one.  
It's already on  
the charts.

**"LOVE  
HUNGRY"**

326-16

Management  
The Neal Agency Ltd.  
817 18th Avenue, So.  
Nashville, Tennessee 37203

**ON DECCA  
RECORDS**



## IT NEVER RAINS ON DRY DOCK COUNTY.

### Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

**Brite Star's Pick Hits** Children—Joe South (Capitol)  
 Relief Is Just a Swallow Away—George Riddle (Musicor)  
 Secretly—Cliff Ayers (Roulette)  
 I Feel Another Heartbreak—Norman Wade (Spin)  
 I Saw the Light—Lee Moore (Natural Sounds)  
 Mister Pride—Mr. Blue—Dusty Carlson (V.O.C.)  
 Forever Is Such a Long Long Time—Lonnie Holt (Breeze)  
 Dallas Is the City for Me—Melius Bradley (Pod Records)  
 I Forgot to Get Myself Together—Little Dondi (Rain)  
 Old Lonesome Me—Jan Hurley (Opossum)  
 Mary and the Miles in Between—James Monroe (Decca)  
 After All These Years (LP)—Carmine Agliardi (Cambrey)

**Brite Star's Pick Hits** For Promotion, Distribution, Dealer Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite Star's Ad in Billboard's Class, Mart Today, SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 14th Avenue South, Nashville, Tenn. 37203. 415-244-4864.

### Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

# HI SUE!

Now that you are middleweight champ of southwestern North Dakota, Herman and I worry about you more than ever. Aside from worrying, we're running an ad in Billboard's Johnny Cash issue, May 23rd. Would you like to add a few words?

*Dad*

when answering ads . . .

Say You Saw It in Billboard

## Country Music

### Nashville Scene

**Continued from page 53**  
 Jack Roberts and his group from Seattle on a stagebow in Hoquiam, which headlined Ernest Tubbs. It was the first country show in several years in that area and drew a huge crowd. . . .  
 George Hamilton IV, wanting to see how the other half lives, slipped into the audience at the WWVA Jamboree in Wheeling and watched the show from the "other" side of the footlights. He called it a great experience. His new release, "She's a Little Bit Country" is a Harlan Howard tune, and teaming the two talents was obviously a good stroke. And his new album features his first duet recording, teaming this time with Skeeter Davis. . . . The new song recorded by Jerry and Gwen Collins was written by Danny Husky, the son of Ferlin Husky, who recently lost his life in an automobile accident. . . . The Leon Ashley show appeared in Memphis last week to a capacity audience for the KWAM Radio Ranch. This was the first in a series of appearances which will keep the show busy through June 15. The show features Margie Singleton and the Fourmen. . . . The Midway Club at Cedar Lake, Ind., will open Friday (24) instead of the original earlier date. . . . Actress Barbara Crossland, signed by Joe Taylor while appearing here in a previously play, will be back to play the Barn Theater being Wednesday (22) for four weeks.

Claude King with his new band, All the King's Men, will be touring Idaho for the balance of this month. . . . Ray Pillow is at the Oasis Club in Osoyo, Wis. . . . Penny Dehaven and Lynn Anderson took over the disk jockey tours for WIL in St. Louis for four hours on April Fool's Day, and came up with another top performance. . . . Dave Peel goes to Vietnam on a hospital tour in mid-June. . . . Epic's Charlie Walker returns for another engagement at the Silver Dollar in Las Vegas Monday-Thursday (20-23). . . . Ricci Moreno of Terrace Music has signed Billy and Shirley White an exclusive writers. . . . David Patton, a writer for Rolling Meadows Music, is just back from the West Coast where he has been recording singles and albums. . . . Bill Traut is vacationing in Florida. . . . The Hoyt Sherman Auditorium in Des Moines was the site of another Hawkeye Jamboree, with a sellout. The special feature was Lee Mace. Others on the show were Jack Selover, Frankie Lee, Carol Lynn, Marilyn Cousins, Dottie Snop, Charlotte Buckingham, Rex Young and Bob Baker. Not a "big" name on the list, but it packed the house. . . . The new country Johnny Mathis release on Stonegate is "Tell Me How a Winner Feels." (Continued on page 57)

## Sparkman to Met Music

NASHVILLE—Tom Sparkman has been named general manager of the Metropolitan Music Co., the firm building the new Mercury studios here, and will run the studios once the construction is finished.

Mercury's move into the new building is expected about May 15.

Sparkman has resigned his post at Columbia Records to assume the new position. The onetime WSM radio engineer has been responsible for the design and installation of the equipment.

The studios are located in the Music Row area.

# Hot Country LP's

Billboard SPECIAL SURVEY  
 For Week Ending 4/18/76

\* STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HELLO, I'M JOHNNY CASH Columbia KC3 5943	10
2	2	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	9
3	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	13
4	4	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4225	25
5	6	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75143	10
6	8	TAMMY WYNETTE'S GREATEST HITS Epic BN 20480	33
7	5	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 380	11
8	9	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	42
9	7	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 20519	10
10	12	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Goway Twitty, Decca DL 75192	10
11	19	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	6
12	11	SHE EVEN WORE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SWS 67129	10
13	13	YOU GOT-TO HAVE A LICENSE Patsy Wagoner, RCA Victor LSP 4286	10
14	17	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun 504 108	14
15	15	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & The Tennessee Two, Sun 509 104	19
16	10	BIG IN VEGAS Buck Davis, Capitol ST 413	13
17	14	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Epic Presley, RCA Victor LSP 4020	20
18	18	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeanne Seely, Decca DL 75171	11
19	23	THE FAIREST OF THEM ALL Dolly Parton, RCA Victor LSP 4288	6
20	16	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	17
21	20	JOHNNY CASH'S GOLDEN HITS, VOL. 11 Sun 504 101	30
22	22	WHERE GRASS WON'T GROW George Jones, Musicor 3181	16
23	30	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	4
24	26	WAYLON Waylon Jennings, RCA Victor LSP 4260	11
25	36	BABY BABY David Houston, Epic BN 24539	3
26	29	HOMECOMING Tom T. Hall, Mercury SE 6124P	11
27	24	SWITCHED ON NASHVILLE: COUNTRY MOOD Gil Traylor, Atlanta 6003	17
28	28	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	8
29	25	MOVIN' ON Dwain Davis & the Nashville Brass, RCA Victor LSP 4222	19
30	21	TALL DARK STRANGER Buck Owens, Capitol SE 212	24
31	34	LITTLE JOHNNY FROM DOWN THE STREET Willie Nelson, Decca DL 75173	5
32	32	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	28
33	35	GREAT HITS Mer Trilla, Rapp KS 3389	13
34	33	COOKIN' Jerry Reed, RCA Victor LSP 4295	6
35	39	UPTOWN COUNTRY GIRL Lynn Anderson, Chart OWS 1028	4
36	42	HANK WILLIAMS' GREATEST HITS MGM SE 4656	2
37	37	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4844	28
38	44	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca DL 75184	2
39	45	LORD, IS THAT ME Jack Greene, Decca DL 75188	2
40	43	HITS THE DON GIBSON WAY Hickory 153	3
41	—	LOVE AND GUITAR Eddy Arnold, RCA Victor LSP 4304	1
42	38	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9629	92
43	—	SIX WHITE HORSES Tommy Cash, Epic BN 26535	1
44	31	GLEN CAMPBELL "LIVE" Capitol STEQ 268	31
45	—	HANK SNOW SINGS IN MEMORY OF JIMMY RODGERS RCA Victor LSP 4305	1

## Nashville Scene

Continued from page 56

Both songs were published by Mayhew Music of Nashville. Artists Art Jones, The Perry Sisters and George Arnold, all from the New England area, have new releases on the Raven label. The label is headquartered in Sacramento, Calif.

The Jamboree in Wheeling has lined up a full schedule of feature acts for the weeks ahead. They include Dave Dudley, Lynn Anderson, Conway Twitty, Mel Tillis, Blue Ridge Quartet, Carl Smith, Hank Williams Jr., Diana Trask, Stonewall Jackson, Jerry Lee Lewis, Sonny James, Bill Anderson and Loreta Lynn.

Donna and Nancy, the Apple Sisters, are playing a series of dates in the Daytona Beach area.

Bud Logan, the long-time featured leader of the Blue Boys, is another who has signed a recording contract with Mercury. The announcement was made by Jimmy Key who represents Bud exclusively on personal appearances. Key also has placed Roy Bayum with Mercury.

The first Capitol release for Dick Curless will be Peer Southern's "Big Wheel Cannonball" written by Vaughn Horton and produced by George Richey.

## Losers as Winners

Continued from page 26

Composers and lyricists have been able to spend decades with both nominated songs and Oscar winning compositions. For instance, Sammy Cahn, the lyricist, who has won more nominations (23) than anyone else, and has had his music represented in the 1950s and '60s as well.

Producers Jack Clement and Billy Grammer have announced the completion of the recording of the second Stonemans album for RCA. Titled "In All Honesty," the LP has been assigned a June release date. Tommy and Barbara Cash are enjoying a second honeymoon in Hawaii, while Tommy tours the military bases in the islands. Jimmy Martin is recovering following recent surgery.

Columbia is finally releasing a David Rogers album, and it's been long awaited by his many followers.

Lorene Mann recovered from a sprained back in time to make her homecoming celebration near Humland, Tenn.

Nashville's newest nightclub, The Apollo, has scheduled Dick Flood, Pat McKinney and the Pathfinders for May 4.



THE SIGNING OF Jerry Smith to a contract with Decca is overseen by Chic Doherty, national country promotion man for the label, and vice president Owen Bradley.

## From The Music Capitals of the World

(DOMESTIC)

## MEMPHIS

Continued from page 31

sprained ankle, on stage, while performing a song-and-dance number.

The Sahara Tahoe Hotel is being sued by Liza Minnelli and The Frontiers for breach of contract and by Breck Wall and Joe Peterson for not paying their "Bottoms Up" show. Strip hotels who "locked out" performers during the recent strike, have yet to pay the musicians and actors. AGVA and the musicians union are working together to start legal action against the hotels for full payment of days not worked.

LAURA DENI

Tommy Coghill, producer at American Recording Studios, who along with Chips Moman, president to the studio, recently signed a multimillion-dollar distribution and production contract with Capitol Records Co., is selecting artists for his own label. Trump, Coghill signed singer Judy Argo from Atlanta, Steve Mills of Memphis and a group, Brandy Wine Society of Kansas City, Mo. He is auditioning additional talent for his label that will be distributed by Capitol. Chips Moman has been working with Ronnie Millsap for a single and album release.

Don Crews, co-owner of American Recording Studios, has been working with Michael O'Toole of St. Louis, Mo., at American. Ed Kellis, engineer for Columbia, was in Memphis to assist in the album session of Donna Rhodes for Epic and took O'Toole to Crews, who is starting his own independent production deals. It was Crews, a wealthy Arkansas plantation owner that helped Moman and Coghill establish themselves in the recording industry.

Disk jockey Robert W. Walker, is producing an album on the Rubbery Cargo of Tulsa, Okla., at Beautiful Sounds Inc. in cooperation with Dan Penn, president of the album. Stan Kester, manager of Sounds of Memphis Studios, has put together a staff band to replace the one that left

(Continued on page 58)

GEORGE LEWIS

is on

HI-LOWE RECORDS

and has a Hit called

"DRINK TO REMEMBER"

1452A

Published by:

ANTE-BELLUM MUSIC LTD.

821 17th Avenue South  
Nashville, Tennessee 37203

## An unsolicited testimonial from a record producer in Nashville:

RCA

I have known Jerry Reed for approximately fifteen (15) years and I stand in awe of him as a talent as much now as I did fifteen (15) years ago. I think he is one of the greatest undeveloped talents I have ever known. This feeling isn't unique with Chet Atkins, about ninety-nine percent (99%) of the people in the trade feel the same including Glen Campbell who will scare using him on his show about once a month.

Jerry has all the attributes required of a star. He sings well, writes very, very well and is a tremendous guitar player and arranger. Besides all this, he has a very different personality that is electric in my opinion. If Jerry doesn't make it big in the near future, I will probably quit my job because, if that is true, I do not know talent.

Sincerely,

## Coolin' JERRY REED

I Shoulda Stayed Home • Turn It Around in Your Mind • Aunt Maudie's Fish Garden  
Piney Scuffle • My Next Impression • Just to Satisfy You • Alabama Jubilee  
How Many Tomatoes • Goin' y-y-y-y • The Best Great Predictor • Sometimes Feelin'



Jerry's current single is racing up the charts. "Talk About the Good Times" c/w "Alabama Jubilee"

47-9804

## Talent In Action

• Continued from page 30

Oliver runs a nine-piece group with himself on trumpet. The band members have solid big band references and dig into Oliver's deceptively simple arrangements. His "Stardust," spotlighting tandem duets of trumpets, trombones and saxophones, is a fine example of arrangers taking a tune and making it work right down to the final bars. Echoes of Oliver's Lunceford heritage abound in the vocal trio working on "Ain't She Sweet" and "Chicago." Lou Stein's trio alternate.

IAN DOVE

## THREE DOG NIGHT

Auditorium, Chicago

If only one word could be used to describe the Three Dog Night concert, April 5, the word would be slick. The three vocalists, Cory Wells, Danny Hutton and Chuck Negron, know how to keep an audience entertained. They have fancy dance steps, lots of microphones around, kick mike stands, twirl drumsticks and generally keep the crowd excited. And almost as an afterthought, they sing words and have a band backing them.

Three Dog Night has progressed very little, if any, in the past year.

The early songs still sound almost exactly as they do on the group's Dunhill records. The group has made its reputation by singing tunes written by other people. Unfortunately, TDN doesn't interpret. In doing its "showstopper," "Try a Little Tenderness," the group mimics and destroys the feeling Otis Redding put into the song, turning it into a circus of shouts, grunts, fuzz tone guitar, and tripe body gyrations. Tasteless, to say the least.

As if aiming for the English teachers, they try to properly enunciate each word. TDN may get an "A" in English class but it's flunking music appreciation.

GEORGE KNEMEYER

## Programming Aids

• Continued from page 40

poring; BP: "Little Bit of Soap," Paul Davis, Bang; BH: "Love Grows," Edison Lightshows, Bell; BLP CUT: "Good Vibrations," Beachboys, Capitol; . . . WOR-FM, N.Y., music director **Merilee Herman** reporting; BP: "Let Me Go to Him," Dionne Warwick, Scepter; BH: "American Woman," Guess Who, RCA; . . . WYBR, Ithaca, N. Y., music director & personality **George Hiller** reporting; BP: "Ain't That Cute," Doris Troy, Apple; BH: "Let It Be," Beatles, Apple; BLP CUT: "I'm Tore Down" (Sweet Savin' Chain) Sweet Savin' Chain, Cotillion; . . . WPTS, Pittsboro, Pa., **Rick Shannon** reporting; BP: "What You Gonna Do," Wayne & Merlin, RCA; BH: "Cecilia," Simon & Garfunkel, Columbia; BLP CUT: "O Joy & Sorrow," Glass Prism, RCA; . . . KEUN, Eanice, La., music director and personality **Mike Jones** reporting; BP: "I Who Have Nothing," Liquid Smoke, Avco; BH: "He Ain't Heavy, He's My Brother," Hollies, Epic; . . . WMCA, West Long Branch, N.J., music director and personality **Greg Monkowski** reporting; BP: "Get Ready," Rare Earth, Rare Earth; BH: "Spirit in the Sky," Norman Greenbaum, Reprise; BLP CUT: "Waiting For the Sun," (Morrison Hotel) Doors, Elektra.

## COUNTRY

KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "I Get A Happy Feeling," Billy Parker, Decca; BH: "The Difference Between Going & Really Gone," Cal Smith, Kapp; BLP CUT: "I Gotta Drunk," (Both Sides Now) Willie Nelson, RCA; . . . WKMP, Flint, Mich., program/music director & personality **Jim Harper** reporting; BP: "My Love," Sonny James, Capitol; BH: "I Know How," Loretta Lynn, Decca; BLP CUT: "If God is Dead" (Sunday Morning With Nat Suckey & Connie Smith), Nat Suckey & Connie Smith, RCA; . . . WUBE, Cincinnati, music director & personality **Bob Tiffin** reporting; BP: "Singer of Sad Songs," Waylon Jennings, RCA; BH: "Tennessee Bird Walk," Jack & Mity, Wayside; . . . KCKN, Kansas City, Mo., program director & personality **Ted Cramer** reporting; BP: "My Love," Sonny James, Capitol; BH: "Little Bit Late," Lewie Wickham, Starday; BLP CUT: "Hello, I'm Johnny Cash," Johnny Cash, Columbia; . . . KBBQ, Burbank-La., music director & personality **Cooky Mayberry** reporting; BP: "What Is Truth," Johnny Cash, Columbia; BH: "Down In New Orleans," Buddy Alan, Capitol; BLP CUT: "Baby, Baby," David Houston, Epic; . . . KVQC, Casper, Wyo., music director **Curtis N. Coleman** reporting; BP: "Where Will

(Continued on page 59)

## From The Music Capitals of the World

(DOMESTIC)

• Continued from page 57

for Miami to work for Jerry Wexler's Atlantic Record Co. Members of the group include **Fury McEwen**, bass; **Roy Yeager**, drums; **Gary Talley**, guitar; and **George Dogias**, piano. Each member has worked with other groups in Memphis except Dogias, who moved here from New York, after serving five years in the Navy near Memphis. McEwen formerly played with the **Hambres**; Yeager with the **Prelude** and Talley is a former member of the **Box Tops**.

**B. B. Cunningham Sr.**, president of Klondike Record Co., formerly Holiday Inn Record Co., produced a session at Sounds of Memphis on **Beau Sybin**, . . . **Larry Eades**, manager of Triangle Sounds Studios at Tupelo, Miss., is working with **Levert Allison** for Stop Records of Nashville and is producing an album on **Tommy Hubbard** of St. Louis. He is also working with A-Bet record label on **Freddie North**.

JAMES D. KINGSLEY

## LOS ANGELES

Vault Records is releasing singles by **Bobby Montgomery** ("Tender Tears") produced by **Moretone Productions**; **Johnny Fortune** ("Your True Love") and the **20th Century Zoo** ("Only Thing That's Wrong") produced by the group itself.

**Paul Williams** debut LP on Reprise is titled "Someday Man." He is under contract to A&M as a writer. . . . **Crow** makes its New York debut at Ungano's April 26 for three days.

**Clara Ward** and her gospel group's European tour has been extended into Belgium and Sweden. The group, managed by **Bill Loeb**, left for the Continent six weeks ago. The additional bookings will keep the act in Europe for an additional eight weeks. . . . **Regis Philbin** has been signed by Loeb, who is working up a deal to syndicate Philbin's 90-minute show seen here locally on Channel 9.

Midtown Sound Record Co. has been formed by **Stan Pat** and **Garner Olds III** at 6253 Sunset. Company's first single is "Mama" by **Wendy Moore**. Firm's publishing company is **Gap Music**. Olds is president and Pat vice president with **Jewel Akens** executive producer. . . . Newly formed Dimension V Ltd. will produce records and tapes in joining association with OGC Records; **Perry Leff** owns the new firm. **Larry Maxwell** is Dimension's top operating officer of the record and publishing firms. Disks will be released on his Maxwell label.

**Nice** Records has released its second disk, "Friends" by a rock group called **Feather**, **J.R. Shanklin** produced the date through

Golden Age Productions. . . **John Florez**, former RCA producer, is setting up an audition performance April 22 for a select audience of new soul acts. Florez will present three acts with his audience seated in the control room of RCA's Studio B so it can see and hear the group's potential. No tapes or recordings will be made of the performances. Florez hopes to set up distribution for his acts through this means. He recently formed his own label.

**Charlie Wright and the Wang 103d Street Band** will work with the **Temptation** on a 10-week tour starting Friday (17). . . . WB releases 18 LP's this month, nine by new acts with the company. They are **Liberace**, **Gordon Lightfoot**, **Hebbie Hancock**, **Savvas Grace**, **Esra Mohawk**, **Ananda Shaker**, **Paul Williams**, **Hard Meat** and the **Idles of March**.

**Flaming Youth**, a new Unit act from England, makes its American TV debut on "It's a Man's World" on NBC Friday (24). . . . **Sammy Davis Jr.** will do a benefit performance Sunday (19) at the **Ebony Showcase Theater** to gain 50 scholarships for underprivileged children for the school. . . . Capitol country acts, **Buck Owens**, **Buddy Alan**, the **Hazers**, **Wanda Jackson**, **Tex Ritter** and **Billie Jo Spears** leave Monday (13) for a two-week tour of Europe under the banner of the **Capitol Country Caravan**.

ELIOT TREEFL

## SAN FRANCISCO

The New Old Fillmore Auditorium, which for the last six or so months has tried competing with **Family Day** and **Fillmore West**, has decided to run shows monthly instead of weekly. The first bill under the new schedule began April 10-11, featuring **Hot Tuna**, the band formed by members of **Jefferson Airplane**, the **Amboy Dukes** from Detroit and the **Groovies**, whose manager **Al Kramer** operates the old Fillmore.

The City Recreation and Park Department heard a request by promoter **Gary Jackson** to put on a San Francisco Folk Music Festival at Kezar Stadium on Memorial Day weekend. . . . Upcoming bookings at the Matrix are **Vince Guaraldi** (17-18), the **Rhythm Dukes** (23-25) and **Sandy Bull** (28-May 2). . . . Eleven operas are scheduled for the 1970 season beginning Sept. 18: "Tosca," "Falstaff," "Siegfried," "Carmen," "Nabucco," "Così fan Tutte," "Salome," "Tristan und Isolde," "Otello," "Faust" and "The Barber of Seville." . . . Drummer **Spencer Dryden** has left **Jefferson Airplane**. His replacement is **Joy Covington**. . . . **Credence Clearwater** has cut a new single for Fantasy, "Around the Band"/"Jungle," to be out in three weeks.

GODFREY LINK

## CHARTBUSTERS!!!

"You Haven't Read the Book"

Cheryl Poole

Paula 1219

"His & Hers"

Tony Douglas

Paula 1220

"Does He Wonder Where You Are?"

Buddy Landon

Paula 1222

DJs write for sample on station letterhead to:



Say You Saw It in Billboard

**DAVE BARNETT**  
IN ANOTHER LIFETIME  
(Stop Records ST 1055)  
Management  
**BILL LAMBERT**  
P.O. Box 1185  
Gretna, Louisiana 70053  
(504) 368-1333

we have the guide. you have the goods. let's get it together in august.



HICKORY'S Leona Williams pauses beside a WHRN mobile truck on a tour to promote her record.

## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:

### "MY WAY" BROOK BENTON (Corillion)



By ED OCHS

**SOU L SLICES:** From the award-winning pen of Niek Ashford & Valerie Simpson comes Diana Ross' "Reach Out and Touch" and Marvin & Tammi's "Onion Song," both produced by the hot duo. And now a new Four Tops disk, "It's All in the Game," a Dawes-Sigman composition, produced by Frank Wilson. Not to mention streaking LP's from the Topp, Temps, Jackson Five, Gladys Knight, Stevie Wonder, and "Motown at the Hollywood Palace." Some time ago, when Motown slipped into a rare slump, the top rock paper asked *Soul Sauce* to write on "The Decline and Fall of Motown" with inside stuff and a chart analysis. At the recent NARM convention, the mag's editor, who later offered to buy this column for \$50, defended the absence of a soul section and complained (and explained) that . . . er . . . Motown hadn't bought advertising space in that vanguard of the underground press for some time. It's only a shame that Motown, the soul of black industry, is as uncommunicative about their internal developments as rock papers are over-communicative. . . . The Sue label, which hit with Wilbert Harrison's "Let's Work Together," is reaching for the charts again with Gary U.S. Bonds' "One Broken Heart." Jerry Williams Jr., who also wrote and produced Irma Thomas' "I'd Do It All Over for You" for Canyon, produced Bonds' comeback. . . . Scepter's new releases include a new album by Dionne Warwick, plus Mel & Tim's first for Gene Chandler's Bamboo label and Allen Toussaint's opener for the Scepter-distributed Tiffany label. . . . The accomplishments of Stevie Wonder were recently read into the Congressional Record by N.Y. Congressman Edward I. Koch. Cited were Stevie's "compelling achievements in the world of entertainment." . . . Bobby Womack's overdue LP is with us, featuring his latest "More Than I Can Stand" and the controversial flip, "Arkansas State Prison." Also "Fly Me to the Moon," on Minut. . . . The Moments and the Stang label have hit pop and soul with their biggest claim to fame, "Love on a Two Way Street." . . . A&M will check in big on the charts with Quincy Jones' "Killer Joe." . . . And Tangerine Records, ready with a new Ray Charles album, is makin' smoke with the Rascals' "I Want You." . . . Soul gold to the Originals, Motown naturally, for "The Bells," now a million seller from left field. . . . Britain's Blues and Soul magazine liked the Impressions' "Choice of Colors" enough to name it the top tune in their annual poll. . . . Brook Benton will do it again "My Way." . . . Wilson Pickett is winning play on his version of "Sugar Sugar," produced by Jerry Wexler and Tom Dowd. . . . And don't overlook Chuck Berry's "Tulane." His "Maybelline" started it all in '54. . . . Flying Dutchman's Leon Thomas, on his own with "Spirits Known and Unknown," winds up a stint at Boston's Jazz Workshop Monday (13). He recently played Fillmore East. . . . Cadet-Concept is building a long-term winner out of David Perrett with his debut disk, "Soul President." . . . On Friday & Saturday (17 & 18) rock'n'roll will come to the New York Academy of Music as the original rockers play at their own benefit. Featured will be the Skyliners, Del Vikings, Chantels, Clefones, Cadillac, La Verne Baker, Harptones, Sonny Tl & the Orioles, and others. . . . The Whit label has a chart number with Bobby Powell's "There Is Something In a Man." . . . Bill Medley is back with "Makin' My Way" on MGM. . . . Brand new: Willie Mitchell's "Robin's Nest," Brenda & the Tabulations' "And My Heart Sang"; William Bell & Carla Thomas' "All I Have to Do Is Dream." . . . Congratulations to Ceell Holmes, now a Buddha vice-president, who, by no small coincidence, reads *SOU L SAUCE*. Do you?



DAVID PORTER, right, the newest half of the Hayes-Porter song-writing team to go solo for Stax's Enterprise label, hopes that hits rub off, as Porter poses with Rufus Thomas, enjoying his action on his "Funky Chicken" disk. The two artists met at a recent reception to celebrate the release of Porter's album, "Gritty, Groovy & Gettin' It."

## BEST SELLING Soul Singles

\* STAX Performer-Single's registering greatest proportions 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	ABC Jackson 5, Motown 3163 (Jobete, BM)	5	35	29	UHH Duke & the Blazers, Original Sound 89 (Drive-In/Westward, BM)	3
2	7	TURN BACK THE HANDS OF TIME Tyrone Davis, Debut 015 (Wally Siker, BM)	5	37	—	OPEN UP MY HEART Della Cadet 5607 (Poco-Check, BM)	1
3	3	CALL ME Aretha Franklin, Atlantic 2705 (Fundis, BM)	10	28	28	BUFFALO SOLDIER Flamingo Polydor 14019 (Scepter/Rog Int'l, BM)	5
4	4	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BM)	8	29	25	BAND OF GOLD Freda Payne, Invictus 0075 (G&H Forever, BM)	3
5	5	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BM)	6	30	30	CAT WALK Village Soul Choir, Abbott 2010 (A&M, BM)	12
6	2	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars, Soul 33070 (Jobete, BM)	8	31	31	(LORD) SEND ME SOMEBODY Green Barths, UNI 5786 (June 16, BM)	4
7	6	THE BELLS Originals, Soul 33099 (Jobete, BM)	10	32	32	YOU'VE MADE ME SO VERY HAPPY Lou Rawls, Capitol 2734 (Jovine, BM)	4
8	13	YOU NEED LOVE LIKE I DO (Don't You) Gladys Knight & the Pips, Soul 33071 (Jobete, BM)	3	33	34	MORE THAN I CAN STAND Bobby Womack, Minut 32293 (Traceco, BM)	3
9	12	LOVE ON A TWO WAY STREET Moments, Stax 5012 (Gamb, BM)	4	35	—	SO EXCITED E. & King, BlueWay 41015 (Poco/Sounds of Lickin', BM)	1
10	8	IT'S A NEW DAY James Brown, King 6292 (Dynatone, BM)	9	35	27	LADYBIRD AND CLOWNIN' Ray Charles, ABC 11259 (Poco/Check, BM)	6
11	11	CALIFORNIA GIRL Leticia Floyd, Stax 0060 (East/Monoph, BM)	9	36	—	3 MINUTES 2 HEY GIRL George Kerr, All Platinum 2216 (Screen Gems/Columbia/Gamb, BM)	1
12	9	TO THE OTHER WOMAN Doris Duke, Canyon 28 (No Exit/Wally Siker, BM)	9	37	23	GIVE ME JUST A LITTLE MORE TIME 13 Charmaine of the Bells, Invictus 3074 (Good Forever, BM)	13
13	14	LOVE OR LET ME BE LONELY Friends of Distinction, RCA 74-0310 (Porgie, BM)	5	38	40	I GOT A THING, YOU GOT A THING 3 Fuchsdelia, Westbound 158 (Bridgeport, BM)	3
14	26	CRYING IN THE STREETS George Perkins & the Silver Stars, Silver Fox 18 (Poco, ASCAP)	7	39	44	I GOT A PROBLEM Jesse Anderson, Thomas 905 (Cadet/Sabara, BM)	2
15	33	BABY I LOVE YOU Little Milton, Checker 227 (Matrix, BM)	2	40	42	WHAT CAN I TELL HER J. P. Robinson, Alton 4583 (Shanley, BM)	4
16	15	I COULD WRITE A BOOK Jerry Butler, Mercury 73045 (J&R, BM)	4	41	46	I'VE BEEN GOOD TO YOU/TWO BUSY THINKING 'BOUT MY BABY 4 Young Vanda's, T-Nack 917 (Jobete, BM)	4
17	10	RAINY NIGHT IN GEORGIA Brook Benton, Corillion 44057 (Combin, BM)	14	42	37	YOUR FOOT STILL LOVES YOU Oscar Weather's, Top & Bottom 402 (Our Feed Soul/MoCo, BM)	3
18	16	DIDN'T I (Show Your Mind This Time) 14 Delfonics, Philly Groove 161 (Nickel Shoe, BM)	14	43	38	DO YOUR DUTY Betty Lavette, Silver Fox 21 (G&H, BM)	5
19	18	DO THE FUNNY CHICKEN Rufus Thomas, Stax 0058 (East/Monoph, BM)	14	44	50	I CAN'T GET ALONG WITHOUT YOU Maxine Brown, Commonwealth United 3008 (Chardon, BM)	2
20	39	CHICKEN STRUT Meters, Josie 1018 (Rhineclander, BM)	3	45	45	GREATEST LOVE Judy Clay, Atlantic 2697 (Malaco, BM)	3
21	19	PSYCHEDELIC SHACK Temptations, Gordy 7095 (Jobete, BM)	13	46	—	DON'T STOP NOW Eddie Holman, ABC 11261 (Mercury/Harmon, BM)	1
22	20	FUNKY DRUMMER (Part 1) James Brown, King 6290 (King/Dynatone, BM)	4	47	49	OH OH CHILD/DEAR PRUDENCE 4 Five Starlings, Buddah 165 (Duckhorn/Kaiser Sutra/Marlin, BM)	4
23	24	LOVE LAND Charles Wright & the Watts 103rd Street Blues Band, Warner Bros.-Seven Arts 7245 (Wright/G&H/Tangerine, BM)	7	48	48	HOLD ON Soul Outlaws, Stax 0042 (East/Monoph/Proton, BM)	2
24	21	DEEPER (In Love With You) O'Jays, Napalm 22 (Arista, BM)	6	49	—	TAKE ME WITH YOU Isley Cone, Hot Wax 7001 (Good Forever, BM)	1
25	43	COLE, COOK & REDDING Wilson Pickett, Atlantic 2725 (Samphill/Rompage, BM)	2	50	—	LOVE THE WAY YOU LOVE O. V. Wright, Back Beat 011 (J&R, BM)	1

## Programming Aids

\* Continued from page 58

I Go," Sandi Scott, Cascade; BH: "Tomorrow Is Forever," Porter Wagoner & Dolly Parton, RCA. . . . WYAM, Birmingham, Ala., program director Charlie Brown reporting: BP: "Lead Me Not Into Temptation," Anthony Armstrong Jones, Chart; BH: "Anybody Going to San Antonio," Charley Pride, RCA.

### EASY LISTENING

WAYB, Waynesboro, Va., music director Carolyn Beam reporting: BP: "Heighdy-Ho Princess," Neen Philharmonie, Warner; BH: "Everything Is Beautiful," Ray Stevens, Parnaby. . . . KTIS,

Spring field, Mo., music director Ray Shermer reporting: BP: "Oh Happy Day," Glen Campbell, Capitol; BH: "One Tin Soldier," Craig Hundley, World Pacific; BLP CUT: "Eleanor Rigby," (Greatest Hits) Wes Montgomery, A&M. . . . WSB, Atlanta, Ga., music librarian Chris Fortson reporting: BP: "Let Me Go to Him," Dionne Warwick, Scepter; BH: "Oh Happy Day," Glen Campbell, Capitol. . . . WBCM, Bay City, Mich., music director & personality Jack Hood reporting: BP: "What Is Truth," Johnny Cash, Columbia; BH: "If Anyone Finds This," Mac Davis, Columbia; BLP CUT: "Words," (Can't Help Falling in Love) Al Martino, Capitol. . . . WSAV, Savannah, Dick Richards reporting: BP: "Let Me Go" (Continued on page 60)

## KREX Increases Wattage to 50,000

GRAND JUNCTION, Colo.—KREX, an easy listening station here, has switched frequencies to 1100 KHz and increased power to 50,000 watts, reports general manager Carl O. Anderson. The station, which began broadcasting on May 1, 1926, under the call letters of KFJX, is only the second 50,000-watt station in the state. It previously was a 5,000-watt operation.

## Century Panel

\* Continued from page 40  
society, stating that SESAC had some 122,000 tunes in its repertoire. He said SESAC's gross was about \$15 million a year and that the firm had not raised its rates in 30 years.



LITTLE RICHARD, the original rock'n'blues screamer, returns louder and prouder than ever with Warner Bros. as the famous Richard Penniman is joined by, left, manager Bumps Blackwell, and right, Mo Ostin, president of Warner Bros. Records. The new Reprise artist has been recording in Muscle Shoals, Ala.

## Selling Sounds

Continued from page 40

(C.U.), Jimmy Owens on Polydor, March 31st—The Woodstock Album on Atlantic, Jimi Hendrix on Are You Experienced, April 1st—Jimmy Huff for Notable, and the Raspals on Atlantic. . . . Market Place Productions recorded a Sudden Valley commercial at the Hit Factory. Jacobson Advertising out of Seattle was the Agency.

Duo Creatives, New York, 838-4290 . . . Troost Pipe Tobacco for Callo and Carroll Advertising. Agency Producers, Joe Callo and Marilyn Suss. A 30 second radio jingle, "The Moment of Troost," was composed by Shep Meyers and produced by Larry Rosen. The spot was recorded at Media Sound Studio. Harry Hirsch engineered the session . . . "Melissa," a title tune for an up-coming feature film. The tune was written by Herbie Strick and Paul Parnes. Shep Meyers created a unique light rock feeling to serve the dual purpose of film scoring and single release. The session was engineered by Harry Hirsch and produced by Larry Rosen.

CLB ENTERPRISES, Monroe, Mich., 313-242-7942—Patricia Folland reporting—March 1-7-Demo sessions on Meister Brau Beer commercials by underground consultant, Detroit, Mich., for Associated Ideas Productions who provided film sequences. Producer Ted Lucas, engineer Tom Conner. . . . Demo sessions on new material by Marc Chover, "Rhythm of the Road." . . . Week of March 8-14 Location recording sessions at Altered Knave Coffee House, Detroit, Mich., Client was Zonk Records. Engineer/producer was Tom Conner, Artist was Ted Lucas. . . . Demo sessions on poetry readings for Dick Clark Enterprises, Toledo, Ohio. . . . Week of March 15-21 . . . Production sessions on new single by Haymarket Riot. Tunes were "Lady" and "Just a Man." Producer/engineer was Tom Conner.

## Programming Aids

Continued from page 59

To Him," Dionne Warwick, Scepter; BH: "What Is Truth," Johnny Cash, Columbia. . . . WSPR, Springfield, Mass., program director Budd Clain reporting; BP: "Time To Get It Together," Country Cottolow; BH: "Long Lonesome Highway," Michael Parks.

Gamble. . . . WDIA, Memphis, program director Bill Thomas reporting; BP: "Sweet Feelin'," Camdi Station, Fame; BH: "Turn Back the Hands of Time," Tyrone Davis, Daker; BLP CUT: "Let It Be," (This Girl's In Love With You) Aretha Franklin, Atlantic.

### COLLEGE

KSLU, St. Lawrence University, program director Anthony Colao reporting; "Vehicle," Ides of March; "Mississippi Queen," Mountain; "12 Songs," Randy Newman. . . . WIUM, Western Illinois University, Tim McCartney reporting; "Vehicle," Ides of March, Warner Bros.; "Woodstock," Crosby, Stills, Nash and Young, Atlantic; "American Woman," (American Woman) Guess Who, RCA. . . . WLMN, Community College of Delaware County, general manager & personality Ross M. Suddley reporting; "Vehicle," Ides of March; "Lord," Spencer Barfoot, "Cecilia," Simon and Garfunkel, Columbia. . . . WCAB, Anderson-Broadus College, music director David Koltrush reporting; "Love Grows," Edison Lighthouse, Bell; "Sincere Reply," Bobby Blue, IR; "Bridge Over

### PROGRESSIVE ROCK

WREK, Atlanta, music director Ron Parker reporting; BP: "Teasing," King Curtis & Friends, ATO; BH: "Vehicle," Ides of March, W.B.; BLP CUT: "Hew Lawdy Mama," Steppenwolf, Dunhill.

### SOUL

WAIR, Winston-Salem, N.C., music director & personality Mike Craft reporting; BP: "I Can't Leave Your Love Alone," Clarence Carter, Atlantic; BH: "Hundred Pounds of Clay," Donnie Van,

## BEST SELLING Soul LP's

\* STAR Performer—Single's registering greatest proportions upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	PSYCHEDELIC SHACK Temptations, Gordy GS 947	3	26	28	IF WALLS COULD TALK Little Milton, Checker LPS 3012	6
2	1	I WANT YOU BACK Jackson 5, Motown MS 700	14	27	27	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	17
3	3	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	10	28	31	BLACK GOLD Nina Simone, RCA Victor LSP 4248	7
4	4	TODAY Brook Benton, Cotillion SD 9018	9	29	29	BEST OF THE IMPRESSIONS Curtis 4054	9
5	5	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	41	30	30	BABY I'M FOR REAL Originals, Soul SS 710	14
6	6	COMPLETELY WELL S. S. King, BlueWay BLS 6057	17	31	42	STEVIE WONDER "LIVE" Tamla TS 298	2
7	9	LIKE IT IS Della Cadell LPS 837	8	32	37	REAL FRIENDS Friends of Distinction, RCA Victor LSP 4313	3
8	12	GET READY Rare Earth, Rare Earth RS 807	13	33	32	FUNKADELIC Westbound 2000	4
9	7	STAND Sly & the Family Stone, Epic BR 28456	51	34	36	STILL WATERS RUN DEEP Four Tops, Motown MS 704	3
10	10	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1837	19	35	25	PHILOSOPHY CONTINUES Johnny Taylor, Star SS 2053	11
11	11	AIN'T IT FUNNY James Brown, King KS 1092	10	36	33	GOLDEN HITS, VOL. II Dionne Warwick, Scepter SPS 577	25
12	16	GLADYS KNIGHT & THE PIPS' GREATEST HITS Soul SS 723	3	37	35	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	8
13	8	Puzzle People Temptations, Gordy GS 949	28	38	38	GANT TAKE MY EYES OFF YOU Nancy Wilson, Capitol ST 427	5
14	26	GRITTY, GRODY & GETTIN' IT David Porter, Enterprise ENS 1009	5	39	34	ICE ON ICE Jerry Butler, Mercury SR 61284	30
15	13	I LOVE YOU Eddie Holman, ABC ABCS 701	12	40	40	GOODNESS Houston Person, Prestige PR 7678	6
16	20	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	5	41	45	MIDTOWN AT THE HOLLYWOOD PALACE Various Artists, Motown MS 703	2
17	15	BELFONCES' SUPER HITS Philly Groove PG 1152	22	42	43	I'M A LOSER Doris Duke, Canyon 7704	4
18	14	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. III Motown MS 702	14	43	—	MOVEMENT Isaac Hayes, Enterprise ENS 1010	1
19	17	CREAM OF THE CROP Diana Ross & The Supremes, Motown MS 694	21	44	39	RIGHT ON Wilson Pickett, Atlantic SD 8250	5
20	18	WALKING IN SPACE Quincy Jones, A&M SP 3023	19	45	47	MY MANY WILD MAN Wild Man Steve, Raw 7000	12
21	19	SANTANA Columbia CS 9781	18	46	46	MANY GROOVES Barbara Lewis, Enterprise ENS 1000	4
22	21	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	11	47	50	YOU MADE ME SO VERY HAPPY Lou Rawls, Capitol ST 427	2
23	23	LOOK-KA PY PY Meters, Jase JDS 4011	11	48	—	1-2-3 TIMES A DAY Skillet & Lenny, Laff LAFF A 131	1
24	22	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KSP 20	14	49	—	SOUL ON TOP James Brown, King KS 1100	1
25	24	FEELIN' GOOD David Ruffin, Motown MS 696	16	50	—	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	1

### KBER-FM Watts Up

SAN ANTONIO — KBER-FM has become one of the most powerful country music stations in the nation broadcasting at 100,000 watts, both vertically and horizontally. The stereo station completed work on its new equipment March 11 and operates 24 hours a day. KBER is a daytime operation.

Troubled Water," (Bridge Over Troubled Water) Simon and Garfunkel, Columbia. . . . WQMC, Queen College, music director and personality Ted Goldspiel reporting; "Little Bit of Soap," Paul Davis, Bang; "ABC," Jackson Five, Motown; "I Stand Accused," (The Isaac Hayes Movement), Isaac Hayes, Enterprise. . . . WBCB, Brooklyn College, music director and personality Lenny Bronstein reporting; "Cecilia," Simon and Garfunkel, Columbia; "The Seeker," Who, Decca; "Delta Lady," Leon Russell, Shelter.



IKE & TINA TURNER join WWRL's program director Jerry Bouldin at the station, where the duo's "Bold Soul Sister" scored in the top 10. Their recent New York tour included a guest appearance on the "Ed Sullivan Show" and a weekend stint at Fillmore East.

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# Classical Music

## Ciccolini Cuts for Pathe

PARIS—Pianist Aldo Ciccolini will broaden his output of French works by recording all five concertos of Camille Saint-Saens for Pathe-Marcini.

Ciccolini, who has recorded Tchaikovsky as well as Ravel and Debussy, will thus be performing the rarely heard first and third piano concertos of Saint-Saens. He will be accompanied by the Orchestre de Paris under Serge Baudo.

Other Pathe classical recording projects include Mady Mesplé's second album in the "Art of the Coloratura" series, featuring arias by Italian composers including Verdi and Donizetti; Dvorak's "New World Symphony" by the Orchestre de Paris under Georges Pretre, and the Lehar operetta "Land of Smiles."

Pathe is also preparing Paris appearances by Jacqueline du

Pre and Daniel Barenboim with the English Chamber Orchestra late in June and of Herbert von Karajan with the Orchestre de Paris in mid-June.

Pathe is issuing seven new subscription sets for spring, comprising Beethoven's "32 Piano Sonatas" by Barenboim; Beethoven's five piano concertos by Gillet; the operas "Damnation of Faust" of Berlioz, "Robert Devereaux" of Donizetti, and "Force of Destiny" of Verdi; Bach's "St. John Passion," and Messiaen's "Vingt Regards sur l'Enfant Jesus."

Other French companies are also offering spring subscriptions. CBS has four sets—Beethoven's cello and piano works with Pablo Casals, and Rudolf Serkin; trios and sonatas by the Stradivarius Trio; four centuries at the court of Prague, and the "Essential Erroll Garner," three LP's.

Erato offers three collections—an anthology of French string quartets by Via Nova Quartet; an anthology of 18th century Venetian harpsichord by Luciano Scgrizi; and an anthology of piano works from Mozart to Messiaen by Yvonne Loriod.



JULIAN BREAM, guitarist and lutenist, renews with RCA Red Seal on a long-term basis. With the artist are, from left, Rocco Laginestra, RCA Records executive vice president; Norman Raganin, RCA Records president; and Peter Deilheim, acting manager of Classical music for RCA.

## Mexican Soprano Wins Pact at Met Auditions

NEW YORK — Gilda Cruz-Romo, a Mexican soprano, gained a Metropolitan Opera contract April 5 as a winner at the Metropolitan Opera National Council's Regional Auditions national finals. Rudolf Bing, the Metropolitan's general manager, who heads the auditions' committee of judges, awarded the contract.

Miss Cruz-Romo, who has performed with the New York City Opera, Dallas Civic Opera, Austin Symphony, Fort Worth Opera and Cincinnati Summer Opera, also won the \$2,500 Madame Lilliana Teruzzi Award. The decision was a popular one for the audience of National Council members, who warmly received Miss Cruz-Romo's opening "La Mamma Morta" from Giordano's "Andrea Chénier." The Council also selected Miss Cruz-Romo to represent the U.S. in the second international "Madama Butter-

fly" contest, which will be held in Japan from May 23 to June 23.

Other winners among the nine finalists were soprano Eugenie Choplin Watson, Natchitoches, La., the \$2,000 Gramma Fisher Foundation Award; bass-baritone James Johnson, Los Angeles, the \$2,000 Frederick K. Weyerhaeuser Award, and soprano Elaine Comondy, New York, the \$500 Walden Trust Award in honor of Howard Hook.

## Bogard on Cambridge LP

WELLESLEY, Mass. — Soprano Carole Bogard has a new Cambridge recording, which includes first recordings of some Handel operatic arias, plus cantatas for soprano and trumpet by Bach and Scarlatti. The Bach and Scarlatti works also feature Armando Ghitalla, principal trumpet of the Boston Symphony.

Ghitalla also appears in his second collection of trumpet concertos, which contains the

works of Copland, Michael Haydn, and Robert Selig. Miss Bogard's album also features the Chamber Orchestra of Copenhagen conducted by John Moriarty of the Santa Fe and Lake George Operas.

Miss Bogard will perform songs of William Flanagan, which she has recorded for Decca, in a memorial concert for the composer, Tuesday (14), at the Whitney Museum. Ned Rorem will accompany her.

## Thomas Clicks With Boston

NEW YORK—Michael Tilson Thomas continues to impress as a conductor. Conducting the Boston Symphony at Philharmonic Hall, April 3, the 26-year-old artist securely handled J.C. Bach, Tchaikovsky and Stravinsky.

While Bach's "Symphony for Double Orchestra, Op. 18, No. 1" and Stravinsky's exciting "Symphony in Three Movements" were handily directed, it was in Tchaikovsky's "Symphony No. 1 (Winter Daydreams)" that Tilson Thomas'

feel for the music was most in evidence.

The illness of William Steinberg, the Boston's music director, has afforded Tilson Thomas more conducting opportunities than expected this season, and he has come through expertly. He clearly is tomorrow's conductor today. The Boston currently records for RCA Records, but is switching to Deutsche Grammophon. Tilson Thomas also is the pianist with the Boston Symphony Chamber Players and has recorded as a pianist for Angel. FRED KIRBY

## Action Records

### Singles

#### \* NATIONAL BREAKOUTS

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Joe Cocker, AAM 1174 (Borton, BMJ)

#### \* REGIONAL BREAKOUTS

MY BABY LOVES ROWIN'  
Jan Jeffrey, Wand 17219  
(Meribus, BMJ) (Cleveland)

RIDE CAPTAIN RIDE  
Bliss Image, Aho 317 (A.T., BMJ)  
(New Orleans)

### Albums

#### \* NATIONAL BREAKOUTS

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Urs  
Dinbil DSD 90073

TEN YEARS AFTER  
Crickwood Greas  
Denon DES 18038

KENNY ROGERS & THE FIRST EDITION  
Something's Burning  
Reprise RS 6385

DIANEY & BONNIE & FRIENDS  
On Tour  
Aho SD 33-326

#### \* NEW ACTION LP's

MOOROCK  
Capitol ST 435

SAVOY BROWN  
Raw Sierra  
Parrot PAS 71036

ERIC  
Traveler's Tales  
Capitol SKAO 873

## SPECIAL MERIT PICKS

### SOUL

#### \* Continued from page 66

GUITAR SLIM—The Things That I Used To Do, Specialty SP5 2120 (S)  
Eddie "Guitar Slim" Jones, who died in 1959 of 23 topset, Billboard's r&b charts for six straight weeks with the great title tune and now Barrit Hanson compares for Specialty some of Guitar Slim's memorable blues performances. Never before issued are Slim's theme song "Guitar Slim" plus "Bad Lick Blues" and "Swap What You Saw," spontaneously composed at a studio session. A collector's item by this blues natural.

### GOSPEL

Songs of Bill Gaither. Heart Warming HW3 3060 (S)  
Bill Gaither named gospel songwriter of the year by the Gospel Music Association receives a tribute here by some fine groups who have recorded his material. The Spear Family, Doug (Shawn) and the Imperials, Jake Hess and the Imperials, the Downings are among the cuts.

### INTERNATIONAL

BANDRAS AND HIS GUITAR — ORC LP 6024 (S)  
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#### \* Continued from page 66

BLUES ★★★★★  
MANCE LIPSCOMB, Vol. 5—Arhoolie 1049 (S)

#### GOSPEL ★★★★★

COTTON BROTHERS/SWEET BROTHERS—The Revealing Book of Life, Song Book SBLP 218 (S)  
BELLS OF IRON—Let Me Love On You, Festival FLP 167 (S)  
THE BEST OF THE PILGRIM TRAVELERS—Specialty SP5 2121 (S)  
HENRY & HAZEL SLAUGHTER—It's Just a Matter of Time, Heart Warming HW3 3063 (S)

#### INTERNATIONAL ★★★★★

CONDICALO ES LUIS NEW MAN — ORC LP 6016 (S)

## Action House Lists Its Weekend Action

NEW YORK — The Action House, Long Island discotheque, has lined up its weekend bookings for the spring. Illusion and Wild Thing are set for April 17-18; Small Faces with Rod Stewart are due April 24-25; Manfred Mann comes in May 1-2; Jack Bruce & Friends is due May 8-9, and Cold Blood is set for May 15-16.

## BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	19
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	40
3	4	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1822	50
4	6	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	6
5	5	BEST OF RAMSEY LEWIS Cadet LPS 839	7
6	3	WALKING IN SPACE Quincy Jones, AAM SP 3003	22
7	11	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	3
8	7	BEST OF HERBIE MANN Atlantic SD 1544	8
9	10	BEST OF EDDIE HARRIS Atlantic SD 1545	5
10	9	STONE FLUTE Herbie Mann, Embryo SD 520	7
11	13	THE PIANO PLAYER Cadet LPS 836	3
12	12	YE ME ILE Sergio Mendez & Brasil '66, AAM SP 4236	16
13	8	IN A SILENT WAY Miles Davis, Columbia ZS 9857	32
14	14	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20168	33
15	15	FEELIN' ALL RIGHT Wong Sanamarica, Atlantic SD 8252	3
16	16	HEAVY EXPOSURE Woody Herman, Cadet LPS 835	2
17	—	FIRST TAKE Roberta Flack, Atlantic SD 8230	7
18	18	BUDDY RICH GREATEST HITS World Pacific BST 20167	2
19	17	MOVE YOUR HAND Louise Smith, Blue Note BST 84926	3
20	—	BEST OF JOHN COLTRANE Atlantic SD 1541	1

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# 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.

WEEK	NO.	TITLE, Artist, Label & Number	WEEKS ON CHART
1	1	4 15 LET IT BE Beatles, Apple 27-64 (McaGen, BM)	5
2	2	2 2 EASY COME EASY GO Bobby Sherman, Melrose 177 (Screen Gems-Columbia, BM)	10
3	7	20 34 FOR THE LOVE OF HIM Suzi Martin, United Artists 50662 (Temps, ASCAP)	5
4	5	6 10 I WOULD BE IN LOVE (Anyway) Frank Sinatra, Capitol 2277 (Blue Seal/Temp, ASCAP)	5
5	21	— EVERYBODY'S OUT OF TOWN B. J. Thomas, Capitol 2227 (Blue Seal/Temp, ASCAP)	2
6	6	8 8 LONG LONGSOME HIGHWAY Michael Park, MCA 14104 (Hearings, BM)	9
7	4	5 5 TEMMA HARBOUR Marty Hooker, Apple 1616 (Major Oak, ASCAP)	9
8	9	17 22 SHILO Neil Diamond, Bang 375 (Wallywood, BM)	7
9	10	23 29 LOVE OR LET ME BE LONELY Friends of Distinction, RCA 74-0519 (Popcity, BM)	5
10	15	26 37 BUT FOR LOVE The Four Tops, Columbia 4-43156 (Amco, ASCAP)	4
11	13	14 24 FURNIEST THING Dennis Yost & The Classics IV, Imperial 66-437 (Low-54, BM)	4
12	26	— OH HAPPY DAY Glen Campbell, Capitol 2787 (United Artists, BM)	1
13	3	1 1 BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079 (Charing Cross, BM)	10
14	22	— AIRPORT LOVE THEME Vincent Bell, Decca 32659 (Shenley, ASCAP)	2
15	8	3 3 KENTUCKY RAIN Elvis Presley, RCA 47-9799 (Prestley, S.F.R., BM)	9
16	—	— WHAT IS TRUTH Johnny Cash, Columbia 4-45134 (House of Cash, BM)	1
17	23	34 — GIRL'S SONG Fifth Dimension, Soul City 781 (Rhena, BM)	3
18	16	18 18 LAY LADY LAY Fernando & Tacher, United Artists 506-46 (Blackwood, BM)	4
19	23	24 25 HANG ON SLOOPY Lefterson, Capitol 2774 (Wern, BM)	4
20	—	— EVERYTHING IS BEAUTIFUL Ray Stevens, Barnaby 2011 (Arah, BM)	1
21	18	17 17 THEME FROM "2" Henry Mancini & His Orchestra, RCA 74-0315 (Blackwood, BM)	7
22	4	39 TENNESSEE BIRDBALK Jack Blanchard & Betty Morgan, Warner 910 (Black Bay, BM)	4
23	11	9 4 ALL I HAVE TO DO IS DREAM Bobbie Grier & Glen Campbell, Capitol 2745 (House of Bryant, BM)	9
24	28	31 — NEW WORLD IN THE MORNING Roger Whitaker, RCA 74-0220 (Arcola, BM)	1
25	12	7 6 RAINY NIGHT IN GEORGIA Brook Benton, Capitol 46037 (Combin, BM)	15
26	19	17 27 TWO LITTLE BOYS Boyz n the City, MCA 14012 (Francis, Day & Hunter, ASCAP)	15
27	27	28 28 SOMEDAY WE'LL BE TOGETHER Bert Kaempfer, Decca 732647 (Jobete, BM)	5
28	—	— MISS AMERICA Mark Lindsay, Columbia 4-45125 (Viva, BM)	1
29	—	— COME SATURDAY MORNING Sandipiper, A.M. 1134 (Famous, ASCAP)	14
30	32	32 38 CAN YOU FEEL IT Bobby Goldsboro, United Artists 50650 (Detail, BM)	2
31	34	35 23 SOMETHING Tony Bennett, Columbia 4-43109 (Charing Cross, BM)	5
32	40	— UP THE LADDER TO THE ROOF Supremes, Motown 1102 (Jobete, BM)	2
33	33	40 — MY WIFE THE DANCER Eddie & Duck, Inshore 502 (Bob-Cor, BM)	3
34	35	29 33 MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia 4-45079 (Mercury, BM)	5
35	—	— GOODBYE GIRL Glen Yarbrough, Warner Bros. 7392 (Columbia, BM)	1
36	36	— CHILDREN Joe South, Capitol 2735 (Lowery, BM)	2
37	—	— VIVA TI RADO El Chicano, Kapp 2035 (Amestey, BM)	1
38	—	— CAPTURE THE MOMENT Jay & The Americans, United Artists 50645 (Sweet Magnolia-New Life, BM)	2
39	—	— JULY 12, 1939 Charlie Rich, Epic 3-10585 (Gulfair, BM)	2
40	—	— ANGELICA Oliver, Crews 34 (Screen Gems-Columbia, BM)	1

\*In brackets  
 Billboard SPECIAL SURVEY For Week Ending 4/18/70

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March 10, 1970

Mr. Mike Eisenkraft  
Account Executive  
Billboard Magazine  
165 W. 46th St.  
New York, N. Y. 10036


Dear Mike:

Just a note to express my thanks for your cooperation in getting the ad reduced to 1/6th of a page and having the copy set up at the very last minute. Your layout man did absolutely a magnificent job in selecting size of type and layout of copy. It is exactly to the last letter exactly how I wanted it. My sincere thanks for coming through at the ninth hour. In a day and age when you have to go back the third and fourth time to try to get something the way you want it, it is a refreshing change to find someone who can get it right the very first time and from very sketchy instructions at that. But of course I realize Billboard is totally professional, and I suspect that is where the difference lies.

Our president, Mr. Siegfried, was also very pleased with the ad and asked me to write and see if we might be able to obtain a few tearsheets of it from you. If it would be possible to send along two or three, we would appreciate it.

Again, many thanks for your cooperation. And we shall get together real soon for a chat.

Sincerely yours,

  
Bobby T. McFarland  
General Manager

**"Billboard Is Totally Professional"**

**THIS TIME THE NAMES ARE:**

**MIKE EISENKRAFT**  
Billboard Account Executive

**LEE LEBOWITZ**  
Billboard Art Director

# Billboard Album Reviews

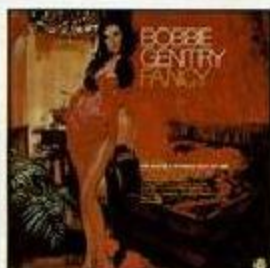
APRIL 18, 1970



**POP**  
**JAMES BROWN**—*Soul on Top*. King, KS 1100 (S)  
This sure is a brand new bag for the Number One Soul Brother. It is a bold experiment which marries soul with jazz and ballads, and "Mr. Dynamite" carries it off with the same self confidence and triumphant flourish that has made him famous. Oliver Nelson arranged and conducted the selections for this highly innovative album, and noted jazz drummer, Louis Bellson is among the supporting personnel.



**POP**  
**HENRY MANCINI**—*Theme From "Z" and Other Film Music*. RCA Victor LSP 4350 (S)  
Henry Mancini has some strong movie themes to play with here, and he rolls 'em out for a big payoff. The theme from "Z," "Jean," "Raindrops Keep Fallin' on My Head" and the theme from "Paton" are given a special zing through Mancini's own careful arranging technique.



**POP**  
**BOBBIE GENTRY**—*Fancy*. Capitol ST 428 (S)  
This is not merely a followup LP to a successful single; Miss Gentry's folksy storytelling vocals include some outstanding material. Opening with her hit single "Fancy," she further impresses with her new top 100 single, "He Made A Woman Out of Me." Her No. 1 English hit of 1969 "Never Will I Love Again" and Leon Russell's "Delta Man" LP should top the single's acceptance.



**POP**  
**PAUL MAURIAT**—*Get the Sunshine in Midnight Cowboy and Other Goodies*. Philips 600-337 (S)  
Mauriat brings his own special touch to a group of recent hits adding freshness, with commercial appeal as well. His treatment of Presley's recent "Suspicious Minds" is a prime example, as is "Midnight Cowboy" and "Let the Sunshine In." The excellent and unusual "I Want to Live" and "Sunshine and Seashore" are among the standouts in this top package.



**POP**  
**CROW BY CROW**—*Crow by Crow*. Ament SF 5006 (S)  
Crow, who scored as well on the charts with their first album, have a second winter here, which includes the "Slow Down" single. This quintet's driving sound is evidenced by such top-notch numbers as "Colors," "Smoky Joe," and "Congo Cheese." The medley, including "Get Yourself a Number" and "The Last Prayer" another high point.



**POP**  
**LIGHTHOUSE**—*Peace in All Together*. RCA Victor LSP 4325 (S)  
Lighthouse, the Canadian rock orchestra featuring Skip Pickard and Paul Bennett, have finally put it all together on their third album. Rock tunes bearing a message of peace and brotherhood are given a chord and classical touch that inspires Lighthouse's string quartet, brass quartet and rock quartet to a truly moving effort. "Travelling I Am Reminded" and "The Cheer" are shining originals.



**POP**  
**CHET ATKINS**—*Yesterday's*. RCA Victor LSP 4331 (S)  
Here is Mr. Guitar in top form, doing a wide range of material including "How High the Moon," "Cherokee," "Rocky Top" and many more. Whether jazz, pop or country material, Chet is master of it all. A very careful album. Package is best type, with full length picture of the artist.



**POP**  
**MARILYN MAYE, GIRL SINGER**—*Girl Singer*. RCA Victor LSP 4299 (S)  
An home with almost any kind of good material, Miss Maye presents a delightful showcase of her enormous talent. From the easy "I'm a Woman" to the contemporary sound of "A Brand New Me" to the classic "I'll Never Fall in Love Again," and Leon Russell's "Delta Man" LP should top the single's acceptance.



**POP**  
**FRANKIE LAINE'S GREATEST HITS**—*Greatest Hits*. A&R AAS 7000 (S)  
Frankie Laine's hits are an integral part of America's pop history and they stand up strongly in this new musical setting produced by Jimmy Bowen. Laine, who is celebrating his 25th anniversary in show business, is in good voice and makes the most of his outstanding repertoire.



**POP**  
**DOC SEVERINSEN & THE SOUND OF THE 70's**—*I Feel Good*. June 5 1001 (S)  
Doc Severinsen's TV exposure on the Johnny Carson show is just to help his old sales but he's got plenty going for his own without the help of the tube. His music here is fresh and imaginative and he knows how to get to the heart of the material whether it be a contemporary "Aquarius" or a romantic "Love is Blue."



**POP**  
**LARRY NORMAN**—*Upon This Rock*. Capitol ST 446 (S)  
Infusing rock music with religious themes is a relatively untried concept, and writer/performer Larry Norman should appeal to many with his original and sometimes respectably humorous applications of this. Most commercial are "Sweet Sweet Song of Salvation" and "I Don't Believe in Miracles."



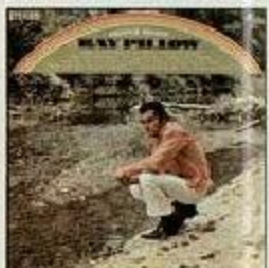
**LOW-PRICE POP**  
**ELVIS PRESLEY**—*Let's Be Friends*. RCA Camden CAS 2408 (S)  
RCA has repackaged some of Presley's major hits into this low-priced LP and it should equal the success of the budget "Flaming Star" album. Among the highlights are "Size Aways, Joe," "Change of Habit" and the title song.



**COUNTRY**  
**BUCK OWENS & SUSAN RAYE**—*We're Gonna Get Together*. Capitol ST 448 (S)  
This is powerful merchandise. Buck Owens and Susan Raye lend their talents to country duets—long a staple in the country field. "We're Gonna Get Together," "Together Again" (now on the charts) "Love is Strange" are typical of the material. Plenty of flavor to these performances.



**COUNTRY**  
**JOANNIE C. RILEY**—*Country Girl*. Plantation PLP 8 (S)  
"Chalk up another chart winner for the artist with this strong package that spotlights her recent hit "Country Girl." Along with her hit she also turns in powerful readings of "That's a No No," "Am I That Easy to Forget," and "We Were Meant to Love." Her treatments of "Dueling Days" and "I About Called Your Name" are exceptional.



**COUNTRY**  
**RAY PILLOW**—*People Music*. Plantation PLP 6 (S)  
Pillow moves to the Plantation label and the initial outing is a gem. One, certainly a gem. Top titles and chart activity. Standout performances include his trademark "Reconsider Me," "House Song" and his current single "Bless of Life." The Pillow reading of "Ben Folds" and "I Takes All Kinds of People" is another gem.



**CLASSICAL**  
**BACH ORGAN FAVORITES**, Vol. 4—E. Power Biggs. Columbia MS 7424 (S)  
Volume four, which consists of preludes, fugues and chorales, gets Biggs' fine hands to guide them, and shows the composer in many lights. Some are contemplative, others rich in color. And Biggs articulates perfectly in them all.



**CLASSICAL**  
**BEETHOVEN SYMPHONIES**, Nos. 4 & 8—New York Philharmonic (Berstein). Columbia MS 7412 (S)  
Berstein's recent effort honoring the composer is another real and strong performance. He knows and translates the details of both works with a display of pure mastery over the humor in both. The Philharmonic is concise and effective.



**CLASSICAL**  
**HAPPY BIRTHDAY LUDWIG**—Various Artists. Columbia MS 7406 (S)  
Highlighting this birthday tribute to Beethoven is Leonard Bernstein's witty "Happy Birthday Variations on Ludwig's Day." The remainder of the LP features excerpts from Beethoven's most popular works performed by leading soloists and orchestras in Columbia's roster of artists.



**CLASSICAL**  
**RSUBINSTEIN, CONCERTO No. 4 / SCHARWENKA, CONCERTO No. 3 (Flute)**—Levinthal/London Symphony (Carvalhal). Columbia MS 7394 (S)  
This romantic repertoire receives a brilliant performance by Raymond Levinthal. His keyboard style is full of charm and grace. The package includes a bonus disk where Levinthal discusses the repertoire, illustrating some of the keyboard.



**GOSSPEL**  
**RAY CHARLES SINGERS**—*Move Me, O Wondrous Music*. Command/Probe 948-5 (S)  
This album marks the entry of Command Records to the Gospel field. And what an entry it is! Selecting the Ray Charles Singers to do the honors, the label has come up with a modern gospel product that will appeal to people of all ages and religious faiths. Ray Charles set personally done the arrangements on this batch of goodies that includes "Lord I'm Religion," "Close Walk With Thee," and "What A Friend We Have in Jesus."



**FRANKIE VALLI AND  
THE 4 SEASONS  
NEW SINGLE  
PATCH OF BLUE**

4066Z

**FLIP SIDE "SHE GIVES ME LIGHT"**

Produced by Bob Gaudio and Bob Crewe



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# Billboard Album Reviews

APRIL 18, 1970



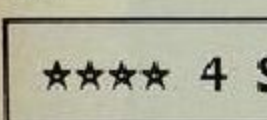
**POP**  
**POP FRANGIPANE ORCH.—**  
 The Music of Laura Nyro.  
 Mainstream WRL 304 (S)  
 In a brilliant sound recording, Ron Frangipane has put together an equally brilliant program of Laura Nyro's material. The unique instrumental arrangements have all the ingredients for top programming with sales, and chart activity to follow with solid impact. Standout arrangements are "Sweet Madness," "Blowin' Away," "And When I Die," and "Eve's Coming." "Farmer John" and "California Sunshine Boys" are exceptional in the highly commercial package.



**CLASSICAL**  
**MOZART, THE LAST SIX SYMPHONIES—**  
 Masters Festival Orch./ Festival Chorus, Casals.  
 Columbia 335 817 (S)  
 Casals gives the marvelous Marlboro Festival Orchestra and himself a strenuous, revitalizing workout in five of the six works here. He's quick, sure, profound, sophisticated, as the case demands. The Festival Chorus Orchestra of Puerto Rico performs Casals in the "Lion" work.



**GOPEL**  
**REV. JULIUS CHEEKS SINGS—**  
 Peacock RLP 164 (M)  
 Rev. Julius Cheeks has a rich baritone voice that is ideally suited to the type of gospel he sings. He also possesses a sincerity that manifests itself in his interpretations of the songs he sings. He is without doubt a talented and inspired artist on the right road to total recognition.



**POPULAR** ★★★★★  
**SILVER BETHS**—National General NG 2055 (S)  
**SUE RUSTIN**—Soft Soul With Strings, 551 International 551 S (S)  
**JIMMY WITHERSPON**—Hush! SilverWay WL 4040 (S)  
**PHOENIX**—ABC 703 (S)  
**ELVIN LASHMEACHAL & THE YOUNG PEOPLE**—Young, Light & Sassy LP (S)  
**JULIA**—Decca DL 75109 (S)  
**EXUMA**—Mercury SR 61265 (S)  
**JOHNNY ROBINSON**—Memphis High, Epic 3N 26528 (S)  
**ROBINHAUS**—Cold Feet, Sygma SXBS 7009 (S)  
**NICK RUSO & GABRIEL'S BEANS**—An Angel In Love, Century 7234 (S)

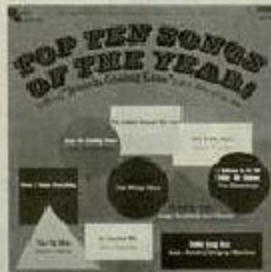
**CLASSICAL** ★★★★★  
**OROS PLEN'YS RO/CRISIVE/THE WILLOWS ARE NEW**—Group For Contemporary Music, CBS 3D 231 (S)  
**CHILDREN/PLEIKOW/CUNTER**—Various Artists, CBS 3D 59-331 (S)



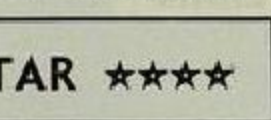
**POP**  
**TONY MARTIN—**  
 Tony in Nashville, Chart CHS 1029 (S)  
 Tony Martin is the latest pop singer to make the trek to Nashville and its benefit by it. He is a slick stylist and the Nashville touch does wonders for his work. Among the strong items here are "Strangers," "Inseparable" and "Walk a Mile in My Shoes."



**JAZZ**  
**FREDDIE HUBBARD—**  
 Clar., CTI CTI 9001 (S)  
 The consistent mature trumpet of Hubbard is heard in a small group setting with the music of Joe Henderson, another solid talent. Herbie Hancock and bassist Ron Carter form the rock on which Hubbard's ideas are built. It is Hubbard on a lightly different and free mood but has strong sales potential.



**INTERNATIONAL**  
**MARIA ISABEL—**  
 Decca DL 75193 (S)  
 Here is an interesting as well as an entertaining album that is sure to create interest in other than the ethnic music fields. Maria Isabel is new to the New York music scene, but she has that electrifying sort of voice that makes people sit up and take notice. The Peer Southern organization, directed by Augustus Monette has taken her voice, and with a background of soft rock sounds, created an album treat as exciting as the singer.



**GOPEL**  
**VARIOUS ARTISTS—**  
 Top Ten Songs of the Year, Heart Warming NWS 3055 (S)  
 Here are the top 10 songs of the year selected by the membership of the Gospel Music Association, and performed by some great artists. "We Touched Me," "Mad It Not Been," "New I Have Everything" are on the album. Artists include the Imperials, The Family, Bill Gather Trio, Oak Ridge Boys, Singing Samboes, Downings and Segs Brothers and Naomi.

**SOUL** ★★★★★  
**J. W. ALEXANDER**—Six Years Together, Rounder/RCA, Sam Cooke, Thrush 15 2004 A-B (S)



**COUNTRY**  
**LES & LARRY ELGART**  
**NASHVILLE COUNTRY SOUND—**  
 Bridge Over Troubled Water, Island/RS 5007 (S)  
 The Elgart Brothers, Les and Larry, have taken the "New" Hill and added their own inimitable big band, Nashville Country sound to them. The result is a delightful "pop goes country" sort of product that is ideal for dancing, listening or what have you. Among the tunes featured here are "Bridge Over Troubled Water," "Raindrops Keep Fallin' on My Head" and "Truster Karma."



**JAZZ**  
**MILT JACKSON QUINTET**  
 FEATURING RAY BROWN—  
 That's the Way It Is, Impulse A3 9189 (S)  
 A fine relaxed session featuring Modern Jazz Quartet vibist with bass player Brown. The session is fine, made during one of the duo's annual touring up engagements at Shelley's Manns here on the West Coast. Titles are a combination of originals and standards. Brown and Jackson are aided by Teddy Edwards, tenor and some fine two-handed piano by Monty Alexander.



**SOUNDTRACK**  
**THEY? ABC ABC3-OC-10 (S)**  
 Not a small part of this film's success is due to the musical score of John Green, which re-creates the era of the greats, with painstaking accuracy, both in the reminiscent arrangements and in the selection of evocative Green composed the music to some of music standards, including "Easy Come, Easy Go," "Coquette," "I'm Yours," "Body and Soul," "I Cover the Waterfront," and "Out of Numbers."



**ALBUM REVIEWS**  
**ON 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 60 & 64**



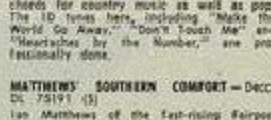
**COUNTRY**  
**THE BEST OF GEORGE MORGAN—**  
 Starday SLP 437 (S)  
 A package full of fine material, produced with care and taste. George Morgan is at his best with "Room Full of Roses," "Candy Kisses," "I'll Sell My Ship Alone" and many more great tunes.



**GOPEL**  
**SPEER FAMILY/IMPERIALS—**  
 The Best of the Best, Heart Warming NWS 3058 (S)  
 The membership of the Gospel Music Association voted the Speer Family and the Imperials respectively the best mixed group and the best male group of the year. Both groups are on this disc—one on each side—with the Speers doing "Big Shopping Day" and "How Great Thou Art" and the Imperials doing "Warrior's Grace" and "Nearer, My God to Thee" among others. A great buy for the money.



**SOUNDTRACK**  
**THEY? ABC ABC3-OC-10 (S)**  
 Not a small part of this film's success is due to the musical score of John Green, which re-creates the era of the greats, with painstaking accuracy, both in the reminiscent arrangements and in the selection of evocative Green composed the music to some of music standards, including "Easy Come, Easy Go," "Coquette," "I'm Yours," "Body and Soul," "I Cover the Waterfront," and "Out of Numbers."



**POPULAR**  
**JANE MORGAN IN NASHVILLE—** RCA Victor LP 4322 (S)  
 Miss Morgan's first Nashville visit shows that she's capable of using these strong chords for country music as well as pop. The 10 tunes here, including "Make the World Go Away," "Don't Touch Me" and "Heartaches by the Number," are profitably diverse.  
**MATTHEWS' SOUTHERN COMFORT—** Decca DL 75191 (S)  
 Ian Matthews of the fast-rising Fairport Convention is joined by folkport friends Ashley Hutchings on bass, Richard Thompson on guitars and second guitar Jimmy Nicol, as Matthews takes over for Sandy Denny as the group's prime singer-songwriter. The sound is smooth sailing folkrock, justified for the times, hitting chart stride on "Colorado Springs Eternal" and "A Commercial Proposition." A sleeper.  
**ELW—** CTI CTI 1003 (S)  
 Creed Taylor has a good new group here with fine instruments and Chuck Newcomb's exceptional vocal as soul style "Daddy," "No Luck of Room," and "Chicken Farm." Sumner's "Gone," after an excellent instrumental piece, is brief. Singard Newcomb's vocal, which is brief. These musicians can twang or extend an instrumental section. There is much worth listening to here.  
**FRESH OUT OF BOSSAL—** RCA Victor LSP 4328 (S)  
 Fresh, from England, are loose and bluesy and rock the back end of Mick Jagger and Keith Richards' "Long, Long Walkin'," but



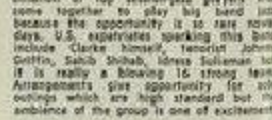
**COUNTRY**  
**THE BEST OF JOHNNY BOND—**  
 Starday SLP 444 (S)  
 Johnny Bond sings his biggest hits on this disc. "Ten Little Bottles," "Dix, Soban, and Sorry," "I Wonder Where You Are Tonight" are typical of the material. Sure to move well in the country market.



**GOPEL**  
**SEGO BROTHERS & NAOMI—**  
 Happy Day! Heart Warming NWS 3056 (S)  
 A well-produced album by a fine group. The Segs Brothers and Naomi do their sides with true spirit, nerve and style. Material includes "Happy Day," "I've Got That Old Time Religion," "I'm Building a Bridge."



**GOPEL**  
**WE'RE INDIAN (Featuring Dennis Payne)—**  
 Red Man 1479  
 The American Indian has a potent musical spokesman in Dennis Payne. He sings songs depicting the Indian's plight with soul and meaning. All the material gets attention, but the best is the ballad "The Sacred of Alkatraz," "Meditation of Jim Thorpe" and "Civilized Like You."



**JAZZ**  
**KENNY CLARKE, FRANCIS BOLAND BAND—**  
 Volcano, Polydor 24-4501 (S)  
 Drummer Clarke and pianist Boland have put together the European equivalent of the Thad Jones-Mel Lewis band—a combination of top session-jazz players who come together to play big band jazz. Attention: the opportunity to see two rockers, U.S. hipsters sparking this band include Clarke himself, tenorist Johnnie Griffin, Sahib Shihab, Idress Jullienne, but it is really a blowing 16 string band. Arrangements give opportunity for solo outings which are high standard but the ambience of the group is one of excitement.

**COUNTRY**  
**JIMMY WARELY—** Now & Then, Decca DL 75192 (S)  
 Jimmy Warkely still projects with a smooth vocal style. He does some interesting material here, including Fred Rose's "Rocky River," Gene Autry and Jimmy Lynn's "Afternoon Delight" and "Mama, Mama, Mama," "Half as Much" and others.  
**JOHNNY ROBERTS HAS COUNTRY FEEL—**  
 Public #2 5003 (S)  
 Making his debut, the Oregon-born Roberts impresses with a strong package that offers much for programming, sales and chart potential. The opportunity here is particularly strong with his readings of "She Called Me Baby," "Only Daddy That Walks the Line" and the ballad "Sweet, Sweet, Sweet and Tender." Label is out of Hollywood, Calif.



CANDI gives you that  
"SWEET FEELING"...

It's that mid-month sales slump. You need a quick hit;  
you need a lift to make it through the charts.

Get "Sweet Feeling"—Candi Staton's newest.

**fame**

#1466

produced by Rick Hall  
(contains absolutely no cyclamates.)

## U.K. Chain Gives Free Singles to Push LP's

By RICHARD ROBINSON

LONDON—For the first time in the history of the U.K. record industry, Top 20 singles will be given away to promote album sales. The pioneering move was made by the W.H. Smith chain in its 125 record departments and could well be another indication of the future role of the single.

The chain is now offering a free Top 20 single with every two full-price albums bought from the Top 40. The promotion will run until April 23 and the records in all Smith's disk departments will be changed each week so that the top singles and albums are always in stock.

The offer is being backed up by half-page advertisements in the national newspapers and point-of-sale stickers and counter cards which have been distributed to all record departments.

Prime mover of the promotion is Joanna Smith, great great-granddaughter of W.H. Smith and controller of the company's record activities. She said she preferred a giveaway offer rather than a straightforward discount on product.

## Schwarz Inked By Liberty/UA

LONDON—Brinsley Schwarz, the rock quartet which made its debut at New York's Fillmore East last weekend before 100 British journalists flown over for the occasion, has been signed to Liberty/UA for the whole world with the exception of North America.

The deal, negotiated by Martin Davis, managing director of Liberty/UA's UK company, and man Andrew Lauder, Brinsley Schwarz, manager David Robinson and Famepushers director Edward Molton, was completed Easter Monday. Liberty/UA paid an advance of \$28,800 plus a high royalty percentage to capture the group.

The Liberty/UA deal followed earlier negotiations with Mickie Most's Rak label, when neither side was able to reach agreement.

The group's first album, produced at Olympic Studios by David Robinson, is scheduled for release in the U.K. April 17.

## Bell Opens Own Office in London

LONDON—Bell, which recently renewed its U.K. licensing deal with EMI, has set up its own London office at 23 Old Burlington St., W.1 (Tel: 734-3265) with Trevor Churchill as general manager.

Churchill was formerly Bell's label manager with EMI. He is succeeded by Dave Croker. Bell, which was acquired by Screen Gems Columbia last year, has its record operation run by Larry Ullal. Screen Gems own labels, SGC and Colgems are released in Britain by Polydor and RCA respectively.

Churchill will be responsible for acquiring new product for Bell and will have former Bell European representative Richard Armitage working with him in an advisory capacity. Bell has made a number of independent production deals with British producers including Steve Rowland for the American, Canadian and UK markets. Mike Hurst, Shel Talory and Tony Macaulay. Bell has also signed two British artists—Paul Jones and Gordon Waller.

She added: "I feel that to say you are giving away something free with an album has far greater impact than selling an LP with so-much-percent off."

"We are as against price cutting as everyone else but I feel this is a fairly legitimate promotion. Although we have no plans at present to run another offer along these lines, I should think more and more dealers will start using singles to sell albums."

Meanwhile, another big London record chain has started a cut-price promotion. Until April 18, Musicland is offering 15 percent off all albums in a campaign, running at all branches, which started last Wednesday. Commented Alan Firth, the company's retail director: "In its early days have yet to see the effect of the promotion, but results certainly seem to be encouraging."

## Pickwick Gets U.K. Rights to Cetra LP's

LONDON—Pickwick International has secured U.K. rights to the Italian Cetra classical catalog. Pickwick managing director Monty Lewis completed the deal with Cetra's president, Enrico Carrara, following negotiations which began during MIDEM. Cetra, a state-owned company, is already handled by Pickwick in the U.S. Cetra will be released in the U.K. on the Hallmark label, with the launch expected to take place in late August.

It is likely that the first year's programs will comprise 20 albums, including four triple-album packs. These will be complete recordings of "Traviata," "Madame Butterfly," "La Boheme" and "Don Pasquale"—all featuring Maria Callas.

There will also be a series of "highlights" albums, presenting the best known arias from "Traviata" and "La Gioconda," "Il Trovatore," "La Boheme," "Don Carlos," "Aida" and others. Callas will also be featured on some.

Lewis said that all albums will be remastered to stereo where necessary and will also have redesigned sleeves. Lewis has just returned from a 21-day world

## Yazoo Rights To Transatlantic

LONDON—Transatlantic Records director Nat Joseph has wrapped up representation of the U.S. Yazoo blues label for the U.K. Final agreement was made when Joseph talked with Yazoo founder Nick Pears while on a recent visit to New York.

Final details of the arrangements were still being discussed last week, and the retail price of Yazoo product has yet to be determined.

Representation is on an import basis, and first product will be available in Britain within a month.

The Yazoo catalog includes material by Robert Johnson, Skip James, Son House, Blind Lemon Jefferson, Mississippi John Hurt, Big Bill Broonzy and other blues artists.



A GROUP of 19 South African record dealers and representatives of Trutone, Johannesburg, were winners of the "Fly High With Trutone" contest. A one month's tour of Europe was their reward for showing excellent sales results with Trutone repertoire. The group visited Hamburg, Berlin, Amsterdam, London, Paris, and Rome. NY Philips Phonographische Industries in Barmen were their hosts during their stay in Holland. Visits to the record factory and (for the first time) to a TV studio in full swing, were some of the items on the tour schedule. The group poses with PPI officials. In the middle, J. van der Velden, managing director of PPI. Gathered around him are Anita Friedman, public relations officer of Trutone, next to Bob Bouma, PPI's public relations manager (front row extreme left), the Goldsmiths, the Groves, the Osbornes, the Gowers, the Louws, the Goosens, the Schmidts, Mrs. Otto, Miss Glazer, Mr. Nel and Mr. Botha, together with J.H. Buinink, deputy managing director (third row extreme right); Miss J. Lamers, PR department, T. Dijkgraaf, musicasset department, and (last row middle) Mr. Z.W. van Wulfften Palthe, all four of PPI.

## Executive Turntable

EMI is transferring Gordon Collins, managing director of its Greek company, to South Africa to strengthen its company there, and Minden Plumley, a marketing manager of EMI-South Africa, is moving to Ireland to replace Roy Featherstone who has been acting as a caretaker chief for the past few months. Collins was sent to Greece last year from a post as distribution manager at Hayes. A former Birmingham depot manager, he will take up his South African post on May 1. He also becomes a director of EMI (Industries) of which Harry Christmas is managing director. EMI's former managing director in South Africa, Bill Stuart-Williams, is leaving the company to return to broadcasting. Bill Richmond remains as chairman of the South African company.

EMI is sending Clive Kelly to Greece as the new managing director of the Greek operation, Columbia Graphophone, Kelly, a lawyer by profession, is EMI's commercial manager of the overseas division reporting to EMI's deputy chief executive Joseph Standford.

Minden Plumley moves to Ireland as managing director on June 1. Roy Featherstone will be returning to London to take up a new post within EMI—as yet not announced.

Claudine Hannu has been appointed press officer with the Guilde Internationale du Disque in Paris. Former Pathe-Marconi assistant production manager Jean-Claude Paulin de Besset is the new artistic director of Editions Acouf-Rose, France, at 124, rue de la Boetie, Paris 8, Tel: 225.80.30.

Mike Clifford has joined Polydor, London, working in the press office. Clifford was formerly press officer with MGM.

Barrie Bethell has joined RCA, London, as a senior promotion executive, concentrating on tv promotion and artists liaison. Bethell, formerly worked with Mediant Music and, later, on promotion with Polydor.

## Aubin Killed

TORONTO—Gilles Aubin, London Records Ontario branch manager, died in a car crash last Sunday. Aubin has been running the Ontario branch for several years. He originally came from Montreal.

## A&M Handles Shelter in U.K.

LONDON—Denny Cordell's Shelter label has been secured by A&M for the U.K. market.

The three-year contract, calling for a minimum of 22 albums, was signed in Hollywood by Cordell and label chief Jerry Moss, following negotiations initiated by European director Larry Yaskiel at MIDEM.

Initial release will be an album on May 1 by Leon Russell which he co-produced with Cordell. Two tracks from the album, "Roll Away the Stone" and "Humming Bird" will be released as a single.

Russell, a former member of Delaney & Bonnie's backing group, and the composer of Joe Coaker's "Delta Lady" hit, is Cordell's partner in Shelter, described as a label for "musicians who find it difficult to communicate with larger, more established companies."

Before setting up Shelter, Cordell produced Joe Coaker, the Move, and Procol Harum in England for Straight Ahead Productions for release on Regal Zonophone. Cordell continues to record Coaker, whose U.S. label is A&M, but U.S. rights

(Continued on page 70)

## Elektra Sampler On Image Drive

LONDON—To correct what they believe is a widespread impression that Elektra is exclusively a "folk or freaky" label, Clive Selwood and Elektra label manager Mike Hales have recorded a special promotional single sampler featuring a dozen Elektra artists, which is being sent to journalists, disk jockeys and leading dealers.

The move is a prelude to a singles campaign which will include records by Tom Paxton, the Incredible String Band and Dorothy Morrison, formerly with the Edwin Hawkins singers.

Hales said: "We do have a lot of middle of the road commercial product but so many of our releases are rejected by some programmers even without a hearing because Elektra has this folk or progressive image." Hales said the company would treat each new single release as though it had chart potential and would coordinate simultaneous releases throughout Europe.

## ISLAND TO REP HUMBLE PIE

LONDON—Island Records has secured agency representation for Humble Pie; the former Immediate group, still without a new recording contract. The group will top the bill at a concert being promoted by Island at Guildford Civic Hall, London, on Wednesday (22), replacing Spooky Tooth which is disbanding. Other groups on the bill are Most the Hoople and If.



## Canadian Talent Library Gives Local Artists Much Needed Outlet

TORONTO—Canadian artists and composers, whose recordings and songs would normally never have been underwritten by national recording companies here, have found an outlet for their talents with records financed and produced by the Canadian Talent Library.

Sales performance of CTL product is of secondary interest to the nonprofit organization, since it is subsidized by 166 radio stations to showcase Canadian talent through radio programming material.

"Commercial sales were not in our original plan," said J. Lyman Potts, CTL director. "The library was organized in

1962 when costs for live talent shows, then the only outlet for Canadian acts, were rising and broadcasters needed a different form in which they could spotlight Canadian performers. Records were the answer."

Potts submitted his CTL concept to Standard Radio Ltd., owners of CFRB Ltd., Toronto, and CJAD Ltd., Montreal, and received the green light to go ahead with the project. Today, 166 radio stations—mostly MOR stations—subscribe to CTL, and pay a token rate ranging from \$25 to \$125 per month depending on their market size. CFRB Ltd. and CJAD Ltd. provide 60 percent of the funds as well as underwriting all administrative and supervisory costs. Profits from record sales are used to increase the number of their record productions.

"The first 79 albums were produced as transcriptions," says Potts. "It wasn't until 1967, after receiving favorable public response to our records, that we began to have our albums released by major recording companies."

So far, RCA, Birchmount, London, GRT and Capitol have distributed CTL product. Potts is frank in admitting that he wished these companies shared his enthusiasm for CTL albums.

"Promotion is generally done on a small scale," he claimed, "but I suppose it must be difficult to promote no-name artists when

these companies have their regular catalog of headliners to work on."

Part of CTL's initial aim was to record Canadian compositions, and try and keep in the country a larger share of the \$5 million paid out each year in performance royalties. Of the 1,511 selections featured on 123 CTL LP's, 293 are Canadian.

"Although there are a few exceptions, it is difficult to sell Canadians on Canadians," explained Potts. "If Canadian artists are to gain greater acceptance from their fellow Canadians, they've got to be heard performing songs that everyone knows. Still, we have many excellent Canadian numbers in the library which, if given the same treatment as broadcasters give to U.S. composers, could become moderate hits."

Potts is rightfully proud that CTL albums are now heard on the BBC and on several hundred stations in the U.S. who subscribe to the International Good Music Inc. service. A request from a broadcasting company in New Zealand that would like to negotiate a reciprocal trade agreement is presently being studied.

Air Canada announced that this month CTL product would be played on all its planes. "It all adds up," said Potts. "It's a step forward in offering another exposure outlet for Canadian disks."



AIR CANADA ground hostesses and stewardesses with Allan Mathews and Barry Paine of Decca Records, Decca ran a special album promotion and advance screening for the film "Airport" in Toronto.

## Mariposa Folk Fest Again Set for Toronto Island

TORONTO—The 10th annual Mariposa Folk Festival will again be held on Toronto Island, organizers of the event announced this week. Dates set are July 24-26. The festival is currently negotiating with performers in a wide variety of folk styles and traditions.

The festival will include many performers who have been part of previous festivals and some who made their first major public appearances here.

At the same time, however, the organizers are continuing a search for new performers. Art-

istic director Estelle Klein said: "We usually hear about promising performers in the Toronto area quite quickly but we are anxious to hear tapes from performers in other parts of Canada."

Since the artistic and financial success of the 1969 Mariposa festival, which included appearances by Joan Baez, Jori Mitchell and Ian and Sylvia, the festival has been able to open a permanent office and run a number of small workshop concerts in the Toronto area.

## Beatles 'Be' in Canada to Cap

TORONTO—Capitol Records of Canada has obtained rights for the Beatles album which will be released in the U.S. by United Artists. The package will include the 80-page color souvenir booklet of the recording session.

UA will not supply the book with its "Let It Be" album in the U.S. and Capitol has obtained a supply of the booklet from EMI in the U.K.

UA has the rights to this album because of an old contract regarding film soundtracks. The "Let It Be" film will be released

(Continued on page 77)

# In any language EMI means record business

KØB DANSK — Buy Danish. And when it comes to records the Danes buy plenty. EMI make plenty too, and with the only major pressing plant in Denmark are equipped to take full advantage of the flourishing and expanding Danish market.

EMI's base in Denmark is at Copenhagen where Electric and Musical Industries (Dansk-Engelsk) A/S, established over 60 years ago, maintains a full-scale pressing and distribution centre for both EMI and third party labels.

And close liaison with sister companies in Sweden and Norway contributes to EMI's considerable marketing strength in Scandinavia.

With companies in thirty countries and licensee arrangements in nearly twenty more, EMI knows the record business like nobody else. If you're one of the record people, you need EMI.

THE GREATEST RECORDING ORGANISATION IN THE WORLD



ELECTRIC AND MUSICAL INDUSTRIES LIMITED (EMI) LONDON, ENGLAND



# Library Royalty to Writer, Pub Is Urged

By KJELL E. GENBERG

LONDON — When a person borrows a record from a public lending library, should the composer and publisher receive a royalty?

A growing number of people in the U.K. believe that they should.

The concept of a public lending right has been under discussion in Britain for more than 15 years and has been championed by the distinguished author, Sir Alan Herbert, among others.

Although conceived primarily with books in mind, the public lending right would, if introduced

in the U.K., also apply to record libraries. Recently, the literature panel of the Arts Council set up a working party to consider the question. This panel discussed ways of implementing a public lending right and, last February, was represented at a meeting attended by delegates from the Department of Education and Science, the Libraries Association, the Society of Authors, the Publishers Association and the three local authority associations.

Jennie Lee, minister with special responsibility for the arts, promised to consider ways of giving more assistance to authors, either by PLR or by direct financial aid.

It has been pointed out that for every book purchased in Britain, 11 are borrowed from public libraries and, as the London Times commented in a leader some years ago: "There is something intrinsically absurd in the fact that a considerable proportion of the reading public takes its books from a library without thereby benefiting the writer in any way, once he has received the royalty on each single copy sold."

As the Society of Authors points out, once the principle of a PLR is established for books, it would be illogical not to extend its application to records. And about 50 percent of the U.K.'s 4,148 public libraries have record sections.

In Denmark and Sweden the PLR principle has been established since the 1930's.

In Sweden public libraries pay a fixed annual sum to STIM, the performing right society, for the right to lend tapes and records of copyright works. For the average sized library the fee is around \$30 a year although STIM is currently negotiating a new contract with the libraries.

In the book field the authors society receives about 1 cent every time a book is borrowed and of this half goes direct to the author and the other half is held in the society's pension fund. Authors are now campaigning to have the fee per book raised to 5 cents.

## Swedish Jazz Picks Up In Records and Dates

STOCKHOLM — After a few years in the doldrums, the Swedish jazz scene is becoming revitalized with increasing activity on the recording front and a number of important visits from top jazz artists.

Dizzy Gillespie will be the special guest of the Stockholm Jazz Days Aug. 28-30 this year and the trumpet artist will play with a group of Swedish musicians.

Trumpeter Clark Terry will also be in Stockholm in August or September to record an album sponsored by STIM, the Swedish Copyright Union, and to appear in a radio program featuring the music of Bengt-Arne Wallin.

Swedish Radio is releasing a new album by the Radio Jazz Group "Frostrosor," which features music by Georg Riedel and Jan Johansson. Another album by the group, "Blaslandor," is planned for release in the fall.

The Swedish Broadcasting Corporation is starting a new series, "Let's Go to a Jazz Concert" fea-

### A&M Handles Shelter

Continued from page 68  
to Shelter have been assigned to Blue Thumb.

Shelter's first-year commitment to A&M is for six albums and Yaskiel said that he is hopeful that product will include U.K. material.

# Hemdale in Firm Buy

LONDON—Lionel Bart, Dudley Moore and U.K. disk jockey Alan Freeman will become part of the Hemdale group following the acquisition by the company last week of Oliver Promotions. The deal, which has been rumored for several weeks, cost the David Hennings-Peter McEnery film group \$66,480 in 227,000 24-cent shares.

Oliver Promotions, which owns an interest in the world film and stage rights of "Oliver," includes four subsidiaries, the Peter Benson agency, Apollo Music publishing company, the Donald Langdon agency and a company owned by Lionel Bart's manager, Stephen Komlosy.

Apollo has a catalog of over 400 and songs and has a joint publishing interest for the next six years in all music from Lionel Bart. The Donald Langdon agency's roster of artists also includes Bart along with Dudley Moore, Alan Freeman, Sean Kenny, John Bird and William Rushton.

On completion of the takeover, Donald Langdon will be invited to join the Hemdale board.

When the deal was announced on Thursday, shares in Hemdale immediately rose 18 cents to \$3.27. Oliver Promotions and subsidiaries are expected to yield at least \$180,000 profit before tax in 1970. Net tangible assets of the acquisition are about \$96,000.

## Reed Gets Rights To 2 Stahl Songs

STOCKHOLM—Les Reed has secured British subpublishing rights to the Felix Stahl songs "Tvas Minuter" and "No Time Like Now, My Love." The latter song has an English lyric by Fred Jay.

Stahl, who composed the Frankie Vaughan song "Souvernir," has secured a number of recordings on the two songs—including singles in Sweden by Frank Corvini for Philips and in Denmark by Joergen Ingmann for Metronome.

turing such artists as Charles Tolliver, Stanley Cowell, Bengt-Arne Wallin, Berndt Rosengren, Maffy Falay, George Russell and Palle Mikkeborg.

Meanwhile, the Stockholm jazz-pub, Stampen, has given its 1970 award for the best jazz musician to pianist Bjorn Miler who plays with the Dixie Group 62.

## Hardy Distrib Pact for France

PARIS — French singer Francoise Hardy, who recently formed her own independent production company, Hippopotam, with her manager, Lionel Roc, after ending her exclusive contract with Vogue, has signed a distribution contract for France with Sonopresse, a branch of the Hachette organization. This is the first time that Sonopresse has signed an exclusive deal with a leading artist.

Miss Hardy's press and promotion will be handled by the public relations operations of Jean Georgieff and Roger Ribeyre.

First release in the new set-up is Francoise Hardy's French version of the Tash Howard-Sandy Alpert song "Sunshine" ("Soleil") published here by Pathe-Marcon. The B side features "Je Fais des Puzelles" published by Tulu-Tutu. Both titles will be incorporated in a new album to be released after Miss Hardy's visit to Venezuela.

# From The Music Capitals of the World

## TORONTO

Capitol is preparing for a sales boom with three forthcoming Beatles albums—Paul McCartney's "McCartney," due Thursday (16), "Sentimental Journey" by Ringo Starr (now released) and "Let It Be" by the Beatles, due Thursday (23). The label reported unprecedented sales action on the recent "Abbey Road" set. . . . Capitol's Edward Bear hit single, "You Me and Mexico" was rush released in the U.K. this week. It is the first time a Capitol of Canada production has been released in Britain. . . . RCA is also scoring with Can-

nadian groups. The Guess Who's latest single "American Woman" is set to become the Winnipeg band's biggest single yet. . . . Columbia is currently working on Simon and Garfunkel's "Bridge Over Troubled Water," the Hollies "He Ain't Heavy," Samson's "Five Ways," James Brown's "It's a New Day," and "Let's Give Adam and Eve Another Chance" by Gary Puckett and the Union Gap.

Epic's Sly and the Family Stone cancelled out of their Maple Leaf Gardens engagement, Friday, April 3. The act was replaced by Delaney and Bonnie. Capitol's Grand Funk Railroad was also on the bill of the Walker-Eaton promotion. . . . London's Ken McFarland is delighted at Poppy Family's "Which Way You Going" has finally broken into the Hot 100. The group is from Vancouver and the single was a huge success in Canada. . . . Tommy James is selling well with "Gotta Get Back to You" (Route). Quality reports strong sales with the oldie "House of the Rising Sun" by the Animals as a result of the Friid Pink revival.

## Stanhope to N.Y. For Tape Deals

LONDON—Chart Productions' boss, Clive Stanhope, has left for New York to fix lease-tape deals for his product in the U.S.

His tapes include original material by Howard & Blakeley, Albert Hammond, Scott Engl, Neil Sedaka & Howard Greenfield, Wayne Bickerton & Tony Waddington and Elton John.

His artists include Shelley Paul, whose first record, "The Clowns Are Coming In" was released last July on the Jay-Boy label; new folk-rock group, Bullet, featuring lead singer Lynne Bennett; the Canterbury Tales group, and Blakeney Point.

## Pye LP Out Against Smoking

LONDON — Pye Records, U.K., is making an unofficial contribution to the current anti-smoking campaign with the release of an Irish album titled, "How to Stop Smoking," retailing at \$4.49.

The Mediasis album, which has become a best seller in Eire, offers advice given by a doctor and is part of a series of albums aimed at helping people to overcome harmful habits.

Other material available includes LP's on how to combat overeating and alcoholism, how to slim safely and advice on safety in driving.

## Non-Profit Disk Co. Set for U.K.

LONDON—Word of Mouth, a new non-profit making record label, is expected to be launched this summer.

The label is the brainchild of Liberty/UA ad man Andrew Lauder, although the venture is in no way associated with the company.

Product will include early performances by several San Francisco groups prior to their signing with major labels. Lauder discovered tapes containing "hundreds of hours" of material by the U.S. groups while he was on a recent trip to the West Coast. First release is expected to feature the now disbanded Charlatans.

Lauder said he was launching the non-profit-making organization because he wanted to vent his frustration over the amount of material which was never released because of its lack of commercial potential. He said albums would be sold in selected record shops and by mail order through underground magazines. "Retail price," said Lauder, "will be as low as we can make it without losing money."

Working with Lauder on the project are Ian Brown and John Gillespie, who are associated with the Musicland shop in London.

# The aVANT-GUARD



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ITALY

## From The Music Capitals of the World

### PARIS

The Guide Internationale du Disc is releasing seven new albums featuring works by Bartok, Ariga, Liszt, Mahler, Monteverdi, Mozart and Tchaikovsky. . . . The cold Paris spring did not affect the social activity of record shops. CBS called in the French Army to build a pontoon bridge across an ice-up lake in the Bois de Boulogne in order to stage a reception to celebrate acquisition for France of the CGD catalog and forthcoming releases by **Gigliola Cinquetti**, **Pathe** tied up with Apple by bringing **Beatle George Harrison** to Maxim's for a genuine Indian buffet supper to promote the Radha Krishna Temple album; and **Vogue** filled the classic Left Bank Rock 'n' Roll Circus club with its leading progressive pop groups, **Martin Circus** and **Head West**. . . . Independent company Byg has added five more albums to its 1969 20-volume set *Archive of Jazz* with material by **Duke Ellington**, **Tommy Ladner**, **Ida Cox**, **Johnny Dodds** and **Fredy Képpard**.

Philips artists **Les Swingle Singers** are representing France at the Osaka Expo '70. The group sealed their new contract with Philips by the release of a new album "American Look." . . . Following an agreement between **Doug New** and **Alain Vallat** of the Robert Stigwood Organization, Philips will release product from the British Uni and B&C labels on Fontana. Meanwhile Philips is scoring heavily with the Island catalog here. The company will be releasing Vertigo product in France and has begun promoting Colosseum, Black Sabbath and Gressida. . . . Disc AZ, active **Michel Polnareff**, whose songs are published exclusively by SMI-Meridian, is to share top billing with French conductor **Serge Hando** in a classic-pop concert at the Palais des Sports June 11 with the Orchestre de Paris. Polnareff has written the score for the new **Jean-Louis Barrault** production "Jarry." Meanwhile, Disc AZ has released Polnareff's latest compositions, "Un Train et Soi" and "Avec Nini."

"Toute La Pluie Tombe Sur Moi," French version of "Rain-drops Keep Fallin' on My Head," the Bacharach-David song from "Butch Cassidy and the Sun Dance Kid," has been recorded by **Carravella**, **Raymond Lefevre**, **Claudio Clark**, **Maricé Larcange**, **Raymond Boulerice** and **Sacha Distel**. The song is sub-published here by Tutti, whose director, **Jean-Jacques**

Tilche was recently in London for meetings with **Cyril Shone**, **David Carey** (Flamingo), **Stuart Reid** (Chappel), **Geoffrey Everitt** (Radio Luxembourg) and **Shaftesbury Music** and **Lionel Conday** (Island).

MICHAEL WAY

### HAMBURG

First release on the new Kuckuck label, promoted by Antenna-Polydor, is "Honey, Honey" by **Johnny Tame**. . . . Polydor program director **Oskar Dreessler** and producer **Fred Weyrich** were in Madrid to record the first single in German by Spanish singer **Raphael**. . . . Czechoslovakian singer **Karel Gott** tours Moscow and other Soviet cities May 14 to 26 as part of the German-Russian cultural exchange program.

Following a big reception in Hamburg to celebrate the release of **James Last's** Golden Non-Stop Dancing No. 10, LP, Last and his orchestra will play concerts in Cologne (April 23), Frankfurt (24) and Munich (26). . . . Deutsche Grammophon has signed to represent the Italian Ricordi label in West Germany. Initial releases on the Ricordi label will feature **Tony del Monaco** and **I Dik Dik**. **Rita Pavone** will remain on the Polydor label. . . . The West German Dancing Teachers Association has decided to teach reggae in the 670 schools run by its 1,000 teachers. Reggae has been launched here by Phonogram with a 10 mark sampler album, "That's Original Reggae," complete with a color poster. . . . Teldec has released the Irish Eurovision winner "All Kinds of Everything" by **Diana**. . . . Polydor is to present **Roy Black** with a gold disk next month for "Dein Schoenstes Geschenk." Black's film "Wenn du bei mir bist" will be premiered in August. . . . **Sergio Mendes and Brasil '66** play concerts in Frankfurt (May 4), Dusseldorf (5), Vienna (7), Stuttgart (8), Hamburg (12), Berlin (13) and Munich (14).

The **Rolling Stones'** projected tour of Germany has been postponed until later in the year. . . . **John Mayall** will play dates in Hamburg May (20), Duisburg (22), Hannover (24), Muenster (25), Munich (26), Boeblingen (27), Vienna (29) and Saarbruecken (29). . . . Metronome has acquired the American **Bob Crewe** catalog for West Germany. . . . **Drewl Deutscher**, who represents West Germany at the song festivals in Sopco and Split has scored 30,000 sales with "Mit dem Kopf durch die Wand." . . . Phonogram is releasing the double album "The Dutch Swing College Story" May 4 to commemorate the band's 25th anniversary. . . . British group **Jethro Tull** played concerts in Nuremberg and Hamburg. . . . Metronome released the first batch of a series of 15 fairy tale 7-inch records with color pictures printed

## Amaret Adds 8 Foreign Outlets

LOS ANGELES — Amaret Records has signed eight foreign licensees. These include EMI for England, Gramophone in Belgium; Bovema in Holland; Odeon in Argentina and Chile; Palcio de la Musica in Uruguay and Ekipo in Spain. Renewed were pacts with Astra in Australia; London of Canada and Gallo of South Africa.

Label owner **Kenny Myers** leaves for Europe Wednesday (22) for a three-week business trip to secure additional licensees in several Scandinavian countries as well as Italy. Myers will also be seeking affiliations with European producers for the import of overseas product. Amaret's top rock band, **Crow**, is slated to make an English and French tour in May.

## Beatles 'Be' in Canada to Cap

Continued from page 69

at about the same time as the album. On the same bill as the "Let It Be" film will be a documentary of last year's Montreal **Bed-In**, produced and edited by **John and Yoko Lennon**.

The album has an expected Thursday (23) release date and is not the same as the tapes which were circulated on North American radio last year. **Phil Spector** has been in London for the past two weeks, remixing the album.

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### BERLIN

**Tommy Tulpe**, 15, has signed a recording contract with Phonogram. . . . The Karajan Foundation is offering prizes of 3,000 and 5,000 marks for youth orchestras playing original compositions of under 18 minutes. . . . The premiere of the opera "die Stuart" by **Wolfgang Fortner** has been scheduled for the Berlin Festival Weeks of 1972.

### STOCKHOLM

EMI held a big party when they officially opened their new recording studio in a rebuilt cinema in the south of Stockholm. . . . **Trio Me Bumba** (Columbia) sold 100,000 copies of "Man ska leva for varandra." But they will not receive a gold record award from Expressen, because the song is on both single and LP. The sales figure is a combined one. . . . Parlophone here has signed the English-Swedish group **Sweet Wine**. . . . **Fleetwood Mac** (Reprise) missed their press party at the Tudor Arms pub in Stockholm, March 31. They arrived in Stockholm one day later for a concert. . . . Singer **Siv Malmkvist** (Metronome) is also a record producer, she produced Metronome's new signing **Haj Fars**. . . . The **Rolling Stones** (Decca) tour in Sweden has been cancelled. They will come to Sweden in September instead, said PR manager **Lars-Olof Helen**. . . . Elektra is promoting the **Jeremy Spencer** (Reprise) first solo album. . . . CBS-Cupol's new writer for press releases is **Clelie Palm**. . . . **Tij Mahal** (CBS-Cupol) to Sweden April 21 (Gothenburg), 23 (Stockholm). **KJELL E. GENBERG**

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## Granada TV Plans Expansion Step-Up

LONDON — Granada TV, having won the long battle for the control of the music publishing company Novello, is planning a greater diversification into the music business. More than 50 percent of Novello shareholders have accepted Granada's offer of \$70 a share despite an offer of \$75.60 a share from a private firm, Mount Securities, and a last minute revised bid of \$84 per share from the American Music Sales Company.

Granada's original plans for the introduction of its own label have been shelved several months but Granada producer **Johnny Hamp** said that the company still has plans to venture into the record business with a label at a later date.

Meanwhile Hamp — who is completing the plans for a new series of half-hour pop TV

shows—has leased a Granada record to Decca. The single is "Dreaming Time" by **Bill Maynard**, who appeared in a recent episode of "Coronation Street" singing the song. The number is published by Granada's own publishing firm, Mercury Music. The company, which has a large background music library, is run from Manchester by **Peter Taylor**.

Granada is also involved in the record business with Granada Recordings—a mobile recording unit—run by former Pye producer **Bob Auger**.

Novello has been the subject of a takeover for several months now. News of several companies interested in the firm broke at this year's MIDEM and Lorna Music—foreign owned—is understood to have been in discussions with the company on a reverse takeover basis.





# good Knight!

To sleep, perchance to dream.  
To sing a sweet song, a sensitive ballad.  
Terry Knight, Grand Funk's producer, once again  
singer (and it's about time) has created this  
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It's written specially for Terry by Grand Funk  
Railroad's Mark Farner. And the group backs him  
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All together. A very good Knight!



I'll Keep Waiting Patiently  
Single # 2737  
Produced by Terry Knight





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Lester Bangs  
ROLLING STONE  
April 2, 1970



DL 75162

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Trust DECCA records and tapes

Trust number 54 on the album chart this week.  
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"I Shall Be Released" and "If You Gotta Go, Go Now" 32676.





# TOP LIPS

FOR WEEK ENDING APRIL 18, 1970

★ STAR PERFORMERS - EP's on chart 13 weeks or less registering greatest proportional upward progress this week.  
NA Not available

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	B-TRACK	A-TRACK	CASSETTE	WEEKS TO PEAK	WEEKS TO PEAK
10	1	1	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914					(1)
5	2	2	<b>BEATLES</b> Hey Jude Apple SA 264					(1)
3	3	3	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 2700					(1)
32	5	4	<b>SANTANA</b> Columbia CS 4781	NA				(1)
24	6	5	<b>LED ZEPPELIN II</b> Atlantic SD 8234					(1)
14	8	6	<b>JACKSON 5</b> I Want You Back Motown 961 700	NA				(1)
7	4	7	<b>DOORS</b> Morris Hotel Elektra EK 7507					(1)
27	7	8	<b>BEATLES</b> Robby Road Apple SA 263					(1)
10	9	9	<b>CHICAGO</b> Chicago Act 24					(1)
3	16	★	<b>TEMPTATIONS</b> Psychedelic Shack Gordy GJ 947					(1)
13	11	11	<b>FREDDY PINK</b> Ferrer PAS 71023					(1)
10	14	★	<b>HELLO, I'M JOHNNY CASH</b> Columbia KCS 9143					(1)
19	10	13	<b>CREDENCE CLEARWATER</b> REVIVAL Willy and the Poor Boys Fantasy 8307					(1)
33	12	14	<b>SOUNDTRACK</b> Easy Rider Sirell SAS 8085 Chess-Parade 9 SA 3004					(1)
16	13	15	<b>R. J. THOMAS</b> Rhapsody Keep Fallin' on My Kearney SPS 880					(1)
12	15	16	<b>GRAND FUNK RAILROAD</b> Grand Funk Capitol SA40 406	NA				(1)
10	21	★	<b>GUESS WHO</b> American Womans RCA Victor LSP 4246					(1)
23	18	18	<b>TOM JONES</b> Live in Las Vegas Parrot PAS 71011					(1)
10	17	19	<b>ARTHUR FRANKLIN</b> The Gals in Love With You Atlantic SD 8344					(1)
19	27	20	<b>RAVE EARTH</b> Get Ready Mercury 82 207					(1)
2	54	★	<b>BOBBY SHERMAN</b> Here Comes Bobby Mercury 84 7028	NA	NA			(1)
16	19	22	<b>ENGELBERT HUMPERDINCK</b> Ferrer PAS 71020					(1)
8	49	★	<b>NORMAN GREENBAUM</b> Spiral in the Sky Ferre SA 4360					(1)
4	53	★	<b>JOHN B. SEBASTIAN</b> Reprise KS 4374-MS4 3E 4634					(1)
6	26	25	<b>MOUNTAIN</b> Climbing Warner 4201	NA	NA			(1)
6	60	★	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros./Seven Arts WS 1843					(1)
21	20	27	<b>THREE DOG NIGHT</b> Was Captured Live at the Forum Dunhill 85 3004					(1)
92	36	28	<b>IRON BUTTERFLY</b> In A Ghetto Da-Vida A&M SP 55-250					(1)
15	24	29	<b>PLASTIC ONO BAND</b> Live Peace in Toronto 1969 Apple SA 3342					(1)
47	35	30	<b>FIFTH DIMENSION</b> Age of Aquarius Soul City SC1 82005					(1)
21	23	31	<b>BURT BACHARACH/SOUNDTRACK</b> Blotch Cassidy & the Sundance Kid A&M SP 4217					(1)
1	34	32	<b>HOLLIES</b> He Ain't Heavy—He's My Brother Epic SA 2436	NA	NA			(1)
20	28	33	<b>ROLLING STONES</b> Let It Beed London NPS 4					(1)
64	40	34	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720					(1)
6	37	35	<b>JOHN MAYALL</b> Empty Rooms Polydor 24-4010	NA	NA	NA		(1)

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NA Not available

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Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	B-TRACK	A-TRACK	CASSETTE	WEEKS TO PEAK	WEEKS TO PEAK
8	32	36	<b>CHARLEY PRIDE</b> Just Plain Charley RCA Victor LSP 4290	NA				(1)
9	29	37	<b>BROOK BENTON TODAY</b> Columbia SD 8618	NA	NA			(1)
11	30	38	<b>GLEN CAMPBELL</b> Try a Little Kindness Capitol SA 387					(1)
7	45	★	<b>MALE LINDSAY</b> Arizona Columbia CS 7989	NA	NA	NA		(1)
17	38	40	<b>B. B. KING</b> Completely Well Bluebird BLS 4037					(1)
52	39	41	<b>SLY &amp; THE FAMILY STONE</b> Stand Epic SA 3145					(1)
17	25	42	<b>COLD BLOOD</b> San Francisco 200	NA				(1)
19	46	43	<b>LES MCANN &amp; EDDIE HARRIS</b> Swiss Movement Atlantic SD 1537	NA	NA			(1)
24	50	44	<b>MICHAEL PARKS</b> Closing the Gap RCA SA 444					(1)
22	22	45	<b>BOE COCKER!</b> A&M SP 4217					(1)
90	48	46	<b>ORIGINAL CAST</b> Hair RCA Victor LSP 1100 (W) LSP 1100 (S)					(1)
15	31	47	<b>MOODY BLUES</b> To Our Children's Children's Children Mercury 745 1					(1)
41	41	48	<b>ISAAC HAYES</b> Hot Buttered Soul Bell-Atlantic BNS 1001					(1)
27	55	49	<b>THE BAND</b> Carnegie 1960 130					(1)
17	33	50	<b>TOMMY NEE</b> Twelve in a Row A&M A&M 750					(1)
8	52	51	<b>BARBRA STREISAND</b> Greetings From Columbia CS 9644	NA				(1)
19	44	52	<b>KING CRIMSON</b> In the Court of the Crimson King: An Observation by King Crimson Atlantic SD 8545	NA	NA			(1)
5	43	53	<b>KEES ALPERT &amp; THE TUSSENA BRASS</b> Greatest Hits A&M SP 4242					(1)
8	56	54	<b>BUCK NELSON</b> In Concert Decca DL 75160	NA	NA			(1)
25	57	55	<b>CHARLEY PRIDE</b> Best of RCA Victor LSP 4273	NA				(1)
4	68	★	<b>SADPUPPERS</b> Mugs Christian Music April 17 2544					(1)
7	42	57	<b>ANDY WILLIAMS</b> Greatest Hits Columbia KCS 9699					(1)
8	59	58	<b>FLIP WILSON</b> The Devil Made Me Buy This Dress Little David LD 1000	NA	NA			(1)
18	51	59	<b>ZEPHYR</b> Command Froze (EP) 4512					(1)
41	62	60	<b>THREE DOG NIGHT</b> Suitable for Framing Dunhill 85 3004					(1)
32	63	61	<b>CREDENCE CLEARWATER</b> REVIVAL Green River Fantasy 8309					(1)
2	108	★	<b>JOHN MITCHELL</b> Ladies of the Canyon Reprise KS 6214	NA	NA			(1)
43	47	63	<b>CROSBY/STILLS/NASH</b> Atlantic SD 8274					(1)
13	58	64	<b>NEIL DIAMOND</b> Touching You, Touching Me Sire 33071					(1)
82	65	65	<b>SOUNDTRACK</b> Funny Girl Columbia 801 2100					(1)
3	67	66	<b>GLADYS KNIGHT &amp; THE PIPS</b> Greatest Hits Soul 55 729					(1)
22	64	67	<b>QUINCY JONES</b> Walking in Space A&M SP 3023	NA				(1)
1	—	★	<b>STEPPENWOLF</b> Live Dunhill 85 3079	NA				(1)
4	72	68	<b>FRIENDS OF DISTINCTION</b> Real Friends RCA Victor SP 4113	NA				(1)
1	—	★	<b>TEN YEARS AFTER</b> Cockatrice Green Decca DB1 1808	NA				(1)

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NA Not available

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	B-TRACK	A-TRACK	CASSETTE	WEEKS TO PEAK	WEEKS TO PEAK
11	71	71	<b>JOHN MAYALL</b> Tanning Point Polydor 24-4004					(1)
24	61	72	<b>BOBBY SHERMAN</b> Little Woman Mercury 84 7014	NA				(1)
49	70	73	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia SP 4	NA				(1)
1	—	★	<b>KEVIN ROGERS &amp; THE FIRST EDITION</b> Something's Burning Reprise KS 4385	NA				(1)
97	78	75	<b>JOHNNY CASH</b> At Folsom Prison Columbia CS 9499					(1)
22	76	76	<b>JEFFERSON AIRPLANE</b> Volunteers RCA Victor LSP 4239	NA				(1)
3	81	77	<b>MANTOVANI</b> Today Sire 75 872					(1)
26	78	78	<b>SOUNDTRACK</b> Paint Your Wagon Parade PAS 1001					(1)
9	79	79	<b>EDDIE HOLMAN</b> I Love You A&M A&M 751	NA				(1)
13	80	80	<b>MIKE HAGGARD</b> Club from Mustang Capitol ST 384	NA				(1)
37	74	81	<b>SOUNDTRACK</b> Midnight Cowboy United Artists UAS 8198	NA				(1)
42	86	82	<b>JOHNNY CASH</b> At San Quentin Columbia CS 9497					(1)
27	83	83	<b>TEMPTATIONS</b> Puzzle People Gordy GJ 947					(1)
2	101	★	<b>JAGGERS</b> We Went to Different Schools Together Cama CMA 233 2017	NA	NA			(1)
19	73	85	<b>TOMMY JAMES &amp; THE SHONEBELLS</b> Best of Capitol SA 47040	NA				(1)
5	32	86	<b>JOAN BAEZ</b> One Day at a Time Vanguard VVO 7910	NA				(1)
11	94	87	<b>LETTERMAN</b> Tracks/Memories Capitol ST 386	NA				(1)
3	109	★	<b>JOHNNY MAYALL</b> Rhapsody Keep Fallin' on My Kearney SPS 880	NA				(1)
9	91	89	<b>LULU</b> New Routes A&M SP 33-310	NA	NA			(1)
2	102	★	<b>BOBBY VINTON</b> My Elusive Dreams Epic SA 26540	NA				(1)
6	103	★	<b>TOM BEHN</b> Columbia CS 9072	NA	NA	NA		(1)
2	100	92	<b>FOUR TOPS</b> S.W.I. Waters Run Deep Motown 83 704	NA				(1)
23	85	93	<b>STEPPENWOLF</b> Master Dunhill 85 3004					(1)
23	94	94	<b>SOUNDTRACK</b> Hello Dolly 20th Century-Fox 0712 2100					(1)
15	69	95	<b>DIANA ROSS &amp; THE SUPREMES</b> Greatest Hits, Vol. III Motown MS 702					(1)
10	87	96	<b>SHOCKING BLUE</b> Columbia 1500	NA				(1)
5	99	97	<b>SPOOKY TOOTH/PIERRE HENRY</b> Ceremony A&M SP 4225	NA				(1)
92	96	98	<b>SOUNDTRACK</b> 2001: A Space Odyssey A&M SA 37 12					(1)
2	104	99	<b>STEVE WUNDER LIVE</b> Tanna 15 209	NA	NA			(1)
2	132	★	<b>LEON RUSSELL</b> Decca DE 1001	NA	NA	NA		(1)
10	66	101	<b>JAMES BROWN</b> Hot! II Funky Epic 82 1007	NA				(1)
16	90	102	<b>PINK FLOYD</b> Ummagumma Harvest SHB 368	NA	NA			(1)
28	120	103	<b>GRAND FUNK RAILROAD</b> On Time Capitol ST 387	NA				(1)
6	125	104	<b>KEN MORRISON</b> Moonshine Warner Bros./Seven Arts WS 1835	NA				(1)
2	105	105	<b>VARIOUS ARTISTS</b> Motown of the Hollywood Palace Motown 84 702	NA	NA			(1)

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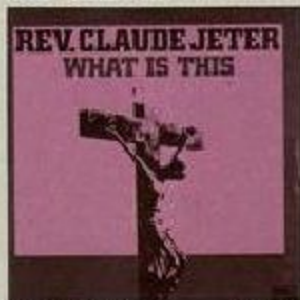


**MEL & TIM**  
"Good Guys Only Win In The Movies" Bamboo 8001

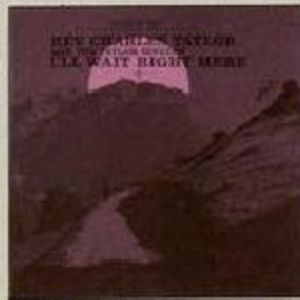


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# TOP LPs

CONTINUED FROM PAGE 78

RANK	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
			STICK	STACK	CASSETTE	WELL TO WELL
5	118	100 <b>SOUNDTRACK</b> MAGIC CHRISTIAN Compendium United KU 6004	NA	NA	NA	NA
9	93	107 <b>LORD SUTCH &amp; HIS HEAVY FRIENDS</b> Columbia 33 801-1	NA	NA	NA	NA
2	111	108 <b>TOMMY JAMES &amp; THE SHONELLES</b> Trautman Mercury 34 420-44	NA	NA	NA	NA
2	196	★ <b>FRANK SINATRA</b> Waterfront Capitol 33 1031	NA	NA	NA	NA
8	107	110 <b>DUSTY SPRINGFIELD</b> Brand New Me Atlantic 33 824F	NA	NA	NA	NA
7	114	111 <b>EYDIE GORME</b> Tonight I'm Sing a Prayer RCA Victor 10P 4533	NA	NA	NA	NA
14	128	★ <b>DELORANEY SUPER HITS</b> Philly Stereo PG 1142	NA	NA	NA	NA
69	89	113 <b>SOUNDTRACK</b> Chart Columbia 1200 580	NA	NA	NA	NA
9	106	114 <b>MOTHERS OF INVENTION</b> Best of the Mothers Sire 33 4570	NA	NA	NA	NA
6	97	115 <b>BILL COSBY</b> More of the Very Best of Warner Bros. Arts 92 1034	NA	NA	NA	NA
48	121	116 <b>ENGELBERT HUMPERDINCK</b> & More Without Love RCA Victor 10P 4522	NA	NA	NA	NA
61	95	117 <b>LED ZEPPELIN</b> Atlantic 45 8214	NA	NA	NA	NA
45	116	118 <b>IT'S A BEAUTIFUL DAY</b> Columbia 33 9708	NA	NA	NA	NA
10	88	119 <b>PERCY FAITH &amp; HIS ORCHESTRA</b> Leaving out all the Plans Columbia 33 9703	NA	NA	NA	NA
14	92	120 <b>JOE SOUTH</b> Don't It Make You Want to Go Home? Capitol 33 330	NA	NA	NA	NA
62	77	121 <b>CREDENCE CLEARWATER</b> WHEEL Barnes Country Polygram 6387	NA	NA	NA	NA
63	122	122 <b>SOUNDTRACK</b> Romance & Love Capitol 33 2903	NA	NA	NA	NA
7	123	123 <b>RARE BIRD</b> Compendium/Polygram CFP 4314	NA	NA	NA	NA
21	124	124 <b>ELVIS PRESLEY</b> From Memphis to Vegas/ From Vegas to Memphis RCA Victor 10P 4520	NA	NA	NA	NA
1	—	★ <b>DELORANEY &amp; BONNIE &amp; FRIENDS</b> On Stage A&R 33 33-236	NA	NA	NA	NA
6	141	★ <b>BELLS</b> Like It Is Capitol 33 837	NA	NA	NA	NA
6	126	127 <b>ROD MAKEN</b> New Beliefs Warner Bros. Seven Arts 92 1637	NA	NA	NA	NA
8	127	128 <b>MY &amp; THE AMERICANS</b> Was Museum United Artists UAS 4716	NA	NA	NA	NA
39	117	129 <b>BEI GEE</b> Best of A&R 33 33-292	NA	NA	NA	NA
32	121	130 <b>ARCHIE</b> Everything's Archie Columbia 33 1003	NA	NA	NA	NA
47	132	131 <b>WALTER CARLOS/BENJAMIN FOLKMAN</b> Trans-Electronic Music Productions Inc. Presents Switched-On Bach Columbia 33 7716	NA	NA	NA	NA
37	135	132 <b>CHAMBERS BROTHERS</b> Love, Peace & Happiness Columbia 33 27-20	NA	NA	NA	NA
64	119	133 <b>PETER, PAUL &amp; MARY</b> Album 3700 RCA Victor 10P 4519	NA	NA	NA	NA
65	129	134 <b>MOODY BLUES</b> On the Threshold of a Dream Sire 683 1002	NA	NA	NA	NA
4	110	135 <b>BEI GEE</b> Sens, Precious & Beautiful, Vol. 2 A&R 33 33-237	NA	NA	NA	NA

## TOP LPs A-Z (LISTED BY ARTIST)

Canoeball Adorley	143
Chart	143
Rocky Mountain	53
Ashton	154
Asphalt	163
Ballinger	84
Jan Bond	49
Band	31
Beethoven	159
Big Gun	154, 153
Boy Bennett	153
Brook Benton	127
Billie Holiday	34
James Brown	101
Clay Campbell	38
Carole/Folkman	121
Gold Floyd	19, 35, 147
Chambers Brothers	123
Chicago	9, 73
Joe Cocker	45
Gold Floyd	19
Ray Conniff	176
Bill Cosby	115
Creedence	145

Credence Clearwater	145
Revival 12, 61, 121, 140	
Crosby/Still/Nash	63
Crosby, Still, Nash & Young	3
Danny Davis & His Nashville Nine	141
Isaac Hayes	45, 191
Keith	27
Eddie Holman	79
David Houston	199
Engelbert Humperdinck	125, 116, 127
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Jackson 5	6
John Jay & The Americans	128
Scotty James	103
Tommy James & The Shondells	85, 108
Jay & The Americans	128
Jefferson Airplane	79
Jeffrey Full	145
John Jay	128
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Janis Joplin	104
Bert Kaempfert	144

Wilson Pickett	197
Flak Floyd	102
Plastic Ono Band	29
Small Talk	197
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Charlie Pride	36, 35
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Rudner	145
Boyz n the Daze	146
Wax	79
Rozella	137
Lon Rorick	200
Tommy Roe	50
Money Boy & the Jinx	74
Wailing Stones	33, 173
Diana Ross & the Supremes	91
Tom Rush	91
Leon Russell	100
Sandpipers	194
Mongo Santamaría	171
Sam Cooke	4
John Sebastian	24
Bobbi Sherman	31, 29
Shocking Blue	96
Simon & Garfunkel	1

Nina Simone	149
Frank Sinatra	126
Sir & the Family Stone	41
Three Dog Night	27, 40
Sandwiches	150
Alpert	196
Fanny Gail	14
Billie Holiday	44
Magic Christian	106
Sammy Davis Jr.	81
Oliver	113
On Her Majesty's Service	137
Secret Service	160
Fast Wild West	72
Ronnie & Julie	122
2001: A Space Odyssey	86
Jan Search	150
Lonnie Smith/Peter	120
Henry	97
Dusty Springfield	110
Stapp	46, 93
Ed Stewart	129
Barbra Streisand	51
Lord Sutch	107
James Taylor	26
Templeton	10, 83
Tom Wheel Drive	59

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# ROY ORBISON HAS COME BACK

Only two weeks ago "So Young," the love theme from "Zabriskie Point," stepped from the motion picture screen to the stage of the Johnny Cash Show on ABC TV. And now, the record is an absolute hit. The sound and the success are back. The first link in the second chain of solid gold. Roy Orbison. "So Young." So good.

It's a bright new day at MGM.



## Soundville Studios Opens —Took 3 Yrs. in the Making

HOUSTON—Soundville Recording Studios, a multimillion-dollar music and commercial production complex headed by singer-composer-producer Jimmy Duncan, has opened following a construction period of more than three years.

The complex, a division of Jimmy Duncan Productions, comprises Soundville Records, headed by Duncan; Soundville Recording Studios, managed by Bill Gilliland; Sound Art Talent Management, managed by Fred

Mirick, and Sound/Ad Commercial Productions, managed by Grady Claire.

The complex includes two recording studios equipped with 16 and 24 track stereo recording units; a complete set of video producing facilities including four color cameras and the latest VTR equipment, as well as facilities for major record companies, publishers' offices, talent-management agencies, producers, artist and repertoire directors, and arrangers and composers.

With the new facilities, Duncan hopes to provide the finest in every facet of music and commercial production for the Texas area. He also hopes to provide talented young artists with the opportunity to exhibit their skills to the world.

The opening of the complex was marked with a party attended by more than 700 guests including singers, Ray Price, Bobby Vinton, Johnny Nash and Jan Murray.

## Bell Bows Monthly Newsletter, Noises

NEW YORK—Bell Records has launched a monthly news sheet, Noises, featuring news about the label's artists and product. Noises will be sent to deejays, distributors, rack jobbers, the press, and all of Bell's foreign affiliates, among others. First issue features a profile on the Fifth Dimension and a story on Mountain.

## Keycor-Century Adds Arm For Small Disk Producer

SAUGUS, Calif.—The Keycor-Century Corp., one of the nation's largest suppliers of vinyl and operator of a leading West Coast pressing plant, has launched a custom division for the small record producer. Bruce Fortine, head of national sales, said the new division will cater to "the little guy who wants to get into the business... we'll even do the 1,000 copies type of order." Bob Lyman, formerly with the Air Force Academy at Colorado Springs is retiring to join the new division.

Fortine said the new division will offer a complete service in-house from mastering and pressing to labels and full-color album jackets. "We'll provide a package deal that even includes mailing, if they wish," Lyman said. He added that Century Records will also provide the same custom service for 8-track cartridge and cassettes.

Century presses all U.S. government records, including the

## Execs Hold Fete In Japan to Bow MCA Division

NEW YORK—Richard Broderick, head of MCA Records International, will be joined by Joey Cord of the Cuff Links (Decca) and Peter Corfield (Coral) in Tokyo next week for the official introduction of the MCA label in Japan via the newly formed MCA label Division of the Victor Co. of Japan, to be headed by A. Torio. Highlight of the week-long visit will be a press conference and supper to be held Thursday (23).

And on the other side of the globe in London, Broderick was honored at Wembley Stadium March 29 for his "Outstanding Contribution to the Advancement of Country Music, Internationally and Specifically in the United Kingdom." The award, a Sterling Silver Cup, was presented by Mervyn Conn before some 12,000 members of the audience. In Broderick's absence, Owen Bradley, Decca's Nashville chief, accepted the award.

AFRTS shows sent to military radio stations around the world. On April 28 in Nashville, Century will be involved in a new air force recruiting campaign being recorded by Eddy Arnold at Music City Recorders. This will be a Christmas album that will go out to probably 3,000 radio stations for use as a public service announcement.

## Insiders Report

Continued from page 12

dean) sold 200 shares, leaving her 13,098.

Telex—R.L. Martin exercised option to buy 1,875 shares, establishing holdings.

Viewlex—Joseph N. Klein sold 2,500 shares leaving him 500. B. Peirez sold 40,000 shares as secondary offering, leaving him 139,824. D. H. Peirez sold 50,050 also as secondary offering, leaving him 218,918 shares. L. Peirez bought 12,500 shares and 32,500 shares in public offering, leaving him 18,825 shares.

In Over-The-Counter stocks: Creative Management—L. M. Rosenthal trading as L.M. Rosenthal & Co. (trading account) bought 9,805 shares, and sold 300 shares, leaving 10,334 in this category, and 2,025 shares held in I & L Trading, and 525 shares in R & Y Trading.

GRT Corp.—Newell Industries Inc. sold 302,670 shares, leaving 97,330. Stewart L. Smith bought 7,500 shares, giving him 17,360.

## Janus Promoting New Group, Eagle

Janus Records has begun a promotion for its new group Eagle. The theme of the promotion is "Janus Records will give you the shirt off its back." Janus is giving away Eagle shirts to its promotion men who secure airplay for the Eagle record on specified radio stations in their markets.

## Executive Turntable

Continued from page 6

director. He was formerly with Columbia Records for three years in various promotion jobs. . . . Rick Blackburn joins Ode '70 as director of national sales and marketing. For the past four years he was with Epic Records, his most recent post being national promotion director.

Ernie Martinelli named general manager of Risto-Craft Industries record division, Raftis Records, N.Y. He was formerly vice president, general manager, Steady Records. . . . Lance M. Barash, former advertising and sales promotion manager, Learning Corp. of America, named advertising manager, Record Club of America. Warren F. Link joins the company as sales promotion manager. . . . Janet Leonard appointed traffic manager at the New York Record Plant studio, replacing Fran Hughes who moves to the Los Angeles Record Plant in a similar capacity.

Richard J. Dimino appointed director of manufacturing, Cassette Corp. of America. He is former research director and plant manager, Mac Panel Co., N.C. . . . Billy Arnell rejoins forces with Sherman/Kahan Associates, N.Y. . . . Hal Yoergler named general professional manager, Beechwood Music Corp. and Capitol Music Corp., supervising offices in Hollywood, Nashville, Toronto and New York. He is also named manager of the independent Woodcliffe Productions. He joined Beechwood in July, 1969 as West Coast professional manager. . . . Dan Langdon named director of public relations, Action Talents Inc. Langdon is a former account executive with Richard Gersh Associates. . . . Bob Jackson, formerly of Buddha Records, will coordinate publicity and promotion for Kornfeld-Lang Associates. . . . Stefan Bright named director of recording, Douglas Records. Bright joined the company 18 months ago as a producer and was previously chief engineer at Studio Three, New York. Herbert Horton named director of post production data services, Tele Tape Productions Inc., N.Y. He was formerly head of the New York office of Advertel and vice president, tape division, Pelican Films.



BRIGHT

Elie C. Katz has been appointed vice president of the video tape recording division of Sonocraft. . . . John Riley has been named customer service manager for Gibbs Special Products Corp., a subsidiary of the Hammond Corp. . . . Harwood B. Moore has been appointed vice president of Engineering for the Hammond Organ Co. . . . Ralph E. Casino joins Capitol as manager, electronic development engineering. He was formerly director of engineering for Orrtronics. . . . Don Shain joins Capitol as director of international a&r, acting as liaison between the label and its worldwide affiliates. . . . He was previously Tetragrammaton Records a&r director. Fred DeMaan joins National General Records as director for sales and promotion. He was formerly with Kent/Modern Records as vice president-general manager. . . . Gary Usher named division vice president of rock music at RCA Records. Usher, who's been a record producer for the past seven years, had been with the Capitol, Columbia and Together labels as well as an independent producer. (See separate story.)

Dave Pralle named retail stores manager, United Recording Tape, Calif. Alan Crews promoted to wholesale sales manager for the company. He was formerly director of purchasing.



USHER

the Bruce LP until Music Merchants heard about the interest in the disk and picked up the line.

For the "Last Poets," Jimi Hendrix came in to cut FM spots and word came from London that Mick (Rolling Stones) Jagger, who had heard the tapes, was including one cut from the album in his new film, "Performance," and that Warner Bros. was including the cut on the soundtrack album.

According to Ken Schaffer, who handles public relations for Douglas, the community effort to get by the censors is a growing phenomenon. "All the people on the same team," he said,

## 'Censors' Hurdled on Questionable Product

Continued from page 1

the title of the Bruce album too risky to be mentioned on the air even in spot commercials. The Fillmore rejected Douglas' ad for the "Last Poets" in its theater program because the word "nigger" appeared in the reprinted lyrics of one track.

To cope with the immediate problems of distributing and promoting the Bruce and "Last Poets" LPs, Douglas has called together its tribe of friends around the world.

To distribute its line in Boston, Douglas contacted the Phoenix commune, which set up direct college and community marketing and promotion on

the Bruce LP until Music Merchants heard about the interest in the disk and picked up the line.

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## Ampex Pitch On 'Purlie'

NEW YORK—Ampex Records will embark on a national advertising and promotion campaign for the original cast album of "Purlie" which goes on release Monday 13. It will be aimed at retail sales outlets throughout the country. A distributor sales promotion campaign will follow the retail-oriented program.

Simultaneous with the release, Ampex Stereo Tape (AST) will release the album in cassette, 8-track and open reel tape configurations.

Ampex obtained recording rights to the "Purlie" cast album last fall when the company became a limited investor in the Ossie Davis play.

## ASCAP Group Elects Review Board Officers

NEW YORK—ASCAP Committee on Elections has certified the following results of the election for the Society's Board of Review.

In the Popular-Production Division, authors Dorothy Fields and Harry Ruby were elected, with Hal David as alternate, and composer Harry Warren, with Charles Strouse as alternate, in the Standard Division, composer Virgil Thomson was elected, with Samuel H. Adler as alternate.

Publishers elected in the Popular-Production Division are Johnny Marks of St. Nicholas Music; Herb Reis of Summa Music; and Richard Ahlert of Fred Ahlert Music; with Paul Kapp of General Music Publishing Co., as alternate. The publishers elected in the Standard Division are Ernest R. Farmer of Shawnee Press; with W. Stuart Pope of Boosey & Hawkes, as alternate.

## Merc Reservice Of 'Pretenders'

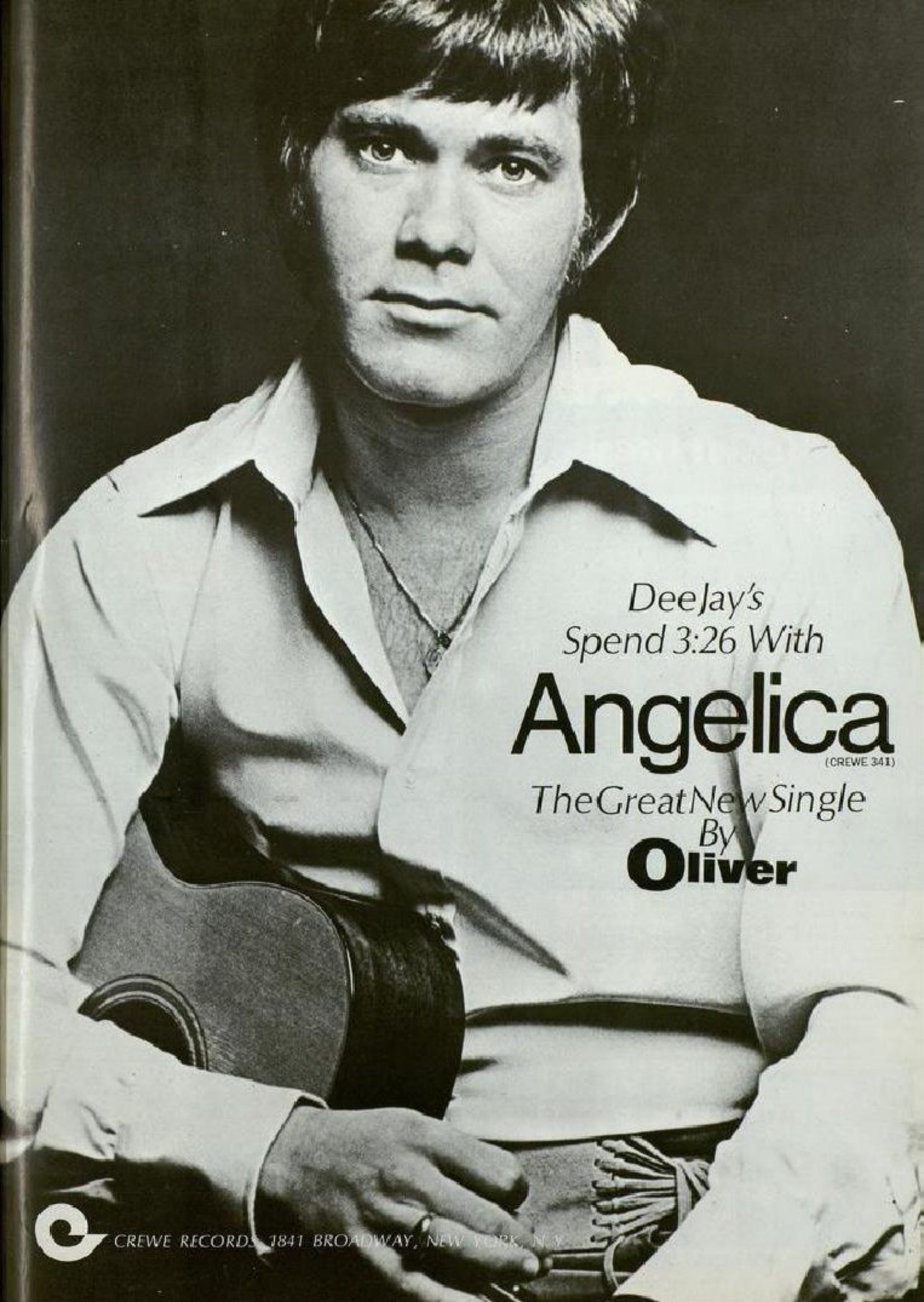
NEW YORK—Mercury Records is reservicing the album "Music to Read the Pretender By" on the Phillips label, timing it in with the new paperback edition of Gwen Davis' "The Pretenders." The combination is being sent to reviewers, distributors and deejays. The paperback's back cover has a reference to the LP.

An EP, "Pictures at an Exhibition," a cut from the album, also is being sent to deejays as part of the promotion.

## AIR Productions In Oldies Kick

LOS ANGELES—AIR Productions, a wing of Drake Chenault Enterprises, is launching a new syndicated radio service focusing on oldies. The new music programming package will be similar to that of WOR-FM, one of the nation's most successful FM stations in terms of ratings. AIR Productions already has one syndicated service in many markets across the nation—"Hit Parade '70." The new package debuts June 1. Already three of the top 10 markets have signed to the service. John Rook is president of the production firm.

"are finally getting together" back the absurd ironies that come up in the media business.



DeeJay's  
Spend 3:26 With

# Angelica

(CREWE 341)

The Great New Single  
By  
**Oliver**



CREWE RECORDS, 1841 BROADWAY, NEW YORK, N.Y.

# McCartney



The Lennon & McCartney Years  
The Beatles: For Something  
A Hard Day's Night  
Let It Be  
The White Album  
The Beatles: The Last  
Days  
The Beatles: The  
White Album  
The Beatles: The  
White Album

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