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Newsweekly

COIN MACHINE
PAGES 39 TO 42

Sales Rise as Jazz Grabs New Markets

By MIKE GROSS

NEW YORK—Jazz, which is becoming known in many music circles as "adult soul," is getting a broader sales and spinning scope. New markets have been steadily opening for jazz product along the college circuit, where it has been picking up rock-oriented fans, and in the soul market, due especially to soul radio stations which have begun opening up air time to special jazz programming segments.

According to Nesuhi Ertegun, executive vice president of At-

lantic Records, who's witnessed jazz's popularity fluctuate over the two decades he's been involved with it, predicts that the broadcasting market will help lift jazz to its highest plateau of sales and acceptance. "Albums that sold 5,000 copies two or three years ago," he said, "can now go between 25,000 and 35,000 copies, and we've got jazz artists like Eddie Harris who can now sell as many as 300,000 copies."

Bob Rolontz, Atlantic's vice president in charge of advertising and publicity, pointed out that interest in jazz has grown so wide that he's continually getting requests from rock reviewers in the daily and under-

(Continued on page 70)

'Love' Takes Drab Remo

By MIKE HENNESSEY

SAN REMO—The 20th San Remo Song Festival (Feb. 26-28), generally voted as one of the least distinguished in many years—with minimal foreign participation and largely unremarkable songs—was won by

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LIVINGSTON AUDIO
PRODUCTS
An 18th Anniversary
Salute
See Center Section

200 Retailers in U.K. Slap EMI With Boycott

By BRIAN MULLIGAN

LONDON—About 200 record retailers in the Liverpool area of Britain have decided to order no more singles or April album releases from EMI in protest against the group's abolition of the 5 percent returns allowance.

David Rushworth of the retail outlet Rushworth and Draper, said: "This is retailers' last chance to stand firm. We went along with the abolition of resale price maintenance and

(Continued on page 6)

Cap's Historical Attack on Piracy

LOS ANGELES—The biggest crackdown on tape pirating in history took place here when Capitol Records filed an action in Superior Court charging 44 companies and individuals with illegal duplicating.

Judge Jerry Pacht awarded Capitol Records temporary restraining orders prohibiting defendants from duplicating, advertising and selling cartridge and cassette tapes belonging to Capitol.

The suit lists illegal duplicators, retail stores and distributors, and includes 17 defendants named in a previously filed suit by NBC against tape pirates (Billboard, Feb. 14.)

"We are determined to stamp out illegal duplication and marketing of our product," said Sal Iannucci, president of Capitol. "All unauthorized use of our product, both records and tape, will be investigated and brought into court."

"Tape pirates maliciously enter into an agreement to injure record companies by offering inferior product and by depriving artists, publishers and unions of their earnings."

Capitol Records, perhaps the most aggressive company waging

(Continued on page 70)

Is Number Up for 4-Track? Tape Executives Say Yes

By BRUCE WEBER

LOS ANGELES—Enough evidence is accumulating to make an early verdict: The 4-track configuration is eroding. Teenagers, early devotees of

the system, are now purchasing 8-track and cassette.

In short, two situations caught up with 4-track as an attractive configuration. Bootleggers (tape pirates) and time.

Many believe, including several major record manufacturers and duplicators, that 4-track is a "dump" system. Even

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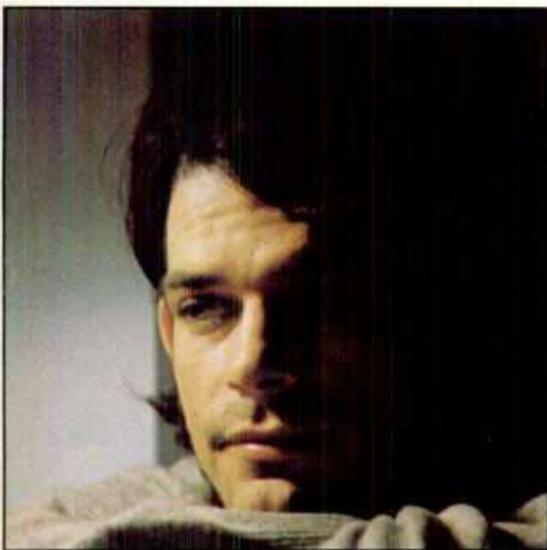
Orient Pirate 'Playground'

By BRIAN BLEVINS

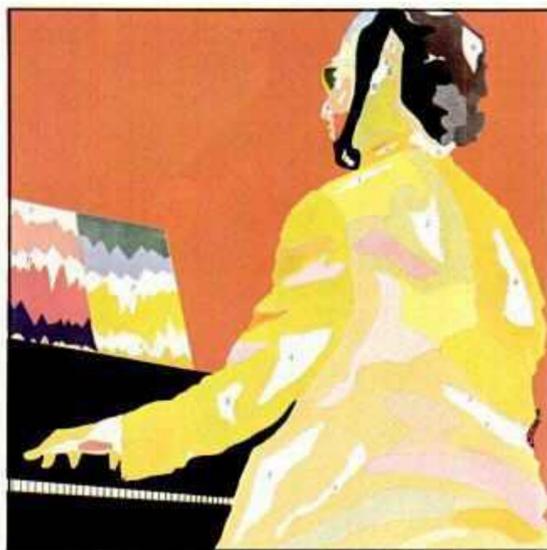
LONDON—The production and sale of bootleg albums has recently reared its illicit head in the U.S., with pirate editions of three Bob Dylan albums and recorded concert performances by the Rolling Stones and the Plastic Ono Band, all on the market in the past few months, netting considerable profits.

But it is the Asian-Pacific

(Continued on page 58)



Scepter's B. J. Thomas' current single "Raindrops Keep Falling on My Head" (Sce 12265) has sold over 2 million copies. B. J. will sing "Raindrops" on the Academy Awards Presentation on April 7. B. J.'s current album "Raindrops" (SPS 580) is heading for solid gold in less than 8 weeks. The 8-Track and Cassettes are both on the charts and rapidly climbing. Watch for B. J.'s new single "Everybody's Out of Town" (Sce 12277) written and produced by Bacharach and David. (Advertisement)



The eclectic Dick Hyman, composer-musician extraordinaire, moves on to his latest electronic coup. An original pop concerto features the Baldwin Electro Concert Grand Piano accompanied by a large modern orchestra. Evolutionary rock-jazz-pop rhythms of this "today" concerto are enhanced by the latest electric circuitry and built-in loudspeakers. Another "out-front" development from Command (Album 951-S). (Advertisement)

Cell Circuit Busting Walls

By ELIOT TIEGEL

LOS ANGELES—San Luis Obispo. Tehachapi. Chino. They are three whistle stops in California on a newly emerg-

ing entertainment circuit. All three locations have penal institutions which have opened their gates for musicians to perform free concerts for prisoners.

A drive is afoot to develop a national prison circuit, with a number of entertainers volunteering their services to perform.

Denny Hall, leader of a group called the Nashville Hawaiians, is a former inmate who is leading the crusade. He has been out one year and, having formed a country-Hawaiian revue, plays free benefits whenever he can.

The Nashville Hawaiian group of 15, plays Las Vegas and works

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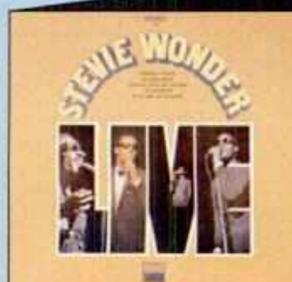
MusiConics Sets Portable Organ

By EARL PAIGE

WACO, Tex. — MusiConics International, Inc. has introduced what it claims is the first portable marching organ and a lower powered version for organ practice where the noise of an instrument might otherwise inhibit its users. Both instruments are part of a push into the mass consumer market where

(Continued on page 53)

4 FOR THE CHARTS



TS 298



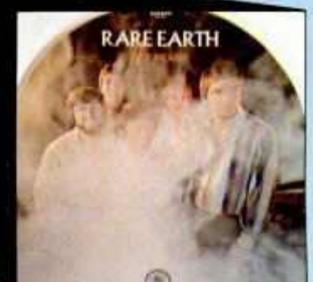
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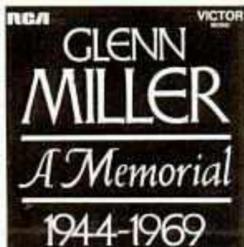


You wouldn't believe the top-40 and FM airplay The Guess Who are getting on "American Woman." We believe it: we've just broken it out of the album as a single.

"American Woman" c/w "No Sugar Tonight" (getting equally great airplay) #74-0325. Looks like it could be another "No Time" for America's hottest new rock group. While you're ordering the single, better re-order the album and tapes: LSP-4266, P8S-1518, PK-1518.

Take her back to Glen Island Casino where you danced and romanced her to "Star Dust."

Comprehensive, specially-priced two-LP set of Miller standards is selling exceptionally well. For Miller buffs, it includes his original "Star Dust," never before in an album. Definitely worth stocking. VPM-6019



Glen Island

CASINO



We're getting as much "Joy" to the world as possible. Witness our new single from the Off-Broadway hit.

The New Theater's Musical Come-Together takes on two new sides: "What Is a Friend" (tabbed by WSAI's Bob Harper of Cincinnati) c/w "A New Generation." Order #74-0324, and remember the Original Cast Recording starring Oscar Brown Jr., Jean Pace, and Sivuca is moving, too.

Oh, baby baby baby baby Carolyn's gettin' it on—an' it's causing a "Chain Reaction"!

Her new LP's so hot it can barely hold its LSP-number (which, we'd best add, is LSP-4317). And with a name like Franklin, it's no wonder her "Chain Reaction" single is kicking up action on R & B stations nationwide!



Seems like all Porter and Dolly can make is hits—and they've just made another album of 'em together.

"Porter Wayne and Dolly Rebecca" is their latest together (LSP-4305). (They're the youngsters on the cover.) It's their 4th as a team, a natural follow-up to current single successes like Dolly's "Daddy Come and Get Me" and Porter's "You Got-ta Have a License."

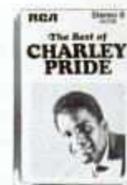
A new album by Harry Belafonte is an occasion—especially when it contains his most requested songs.

"Belafonte—By Request" LSP-4301 and P8S-1544 focuses on Harry's performing repertoire: numbers like "Mr. Bojangles," "Oh Linda," "Marianne," "Harry & Lena," his March 22 ABC-TV Special, focuses on Belafonte and the great Miss Lena Horne. And Harry's new feature film, "The Angel Levine," releases this month.



The Houston Astrodome was big enough to hold Charley Pride—for his best show yet.

No wonder; Charley sang his latest single, "Is Anybody Goin' to San Antone," plus selections from his two newest albums and tapes, "Just Plain Charley" and "The Best of Charley Pride." No more'n you'd expect from the new giant of country music.



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

Ticket Sales Hot as Grammy Time Nears

NEW YORK — The five chapters of the Recording Academy (NARAS) are wrapping up final details for the Grammy Awards presentations to be held Wednesday (11) as ticket sales continue at a brisk pace right down to the wire.

The New York ceremonies, slated for the first time in Lincoln Center, have scheduled more presenters, including Paul Anka, Julian Bream, Judith Crist, King Curtis, Hal David, Peter Duchin, the Friends of Distinction, Astrud Gilberto, Morton Gould, Tommy James, Lainie Kazan, Brenda Lee, Herbie Mann, Mary Travers and Peter Yarrow.

Los Angeles has added Della Reese and Marni Nixon, and

more names are still to be set. Among the newest entries into the Nashville presenters' fold are Chet Atkins, Diana Trask, Connie Eaton, Harlow Wilcox, Jackie DeShannon, Peggy Scott, J.J. Benson, Jimmy Driftwood, Mickey and Sherry Spillane, Michael Parks, Howard Keel, Al Bell, Bill Pace, Tommy Allsup, Bobby Johnston, Maria Worth and Joel Gentry.

Among the added performers are the Guess Who for Chicago, Ritchie Havens for New York, and Sergio Mendes & Brasil '66 for Los Angeles.

Each of the five chapters (this will be Atlanta's first year in the Grammy fold) is reporting brisk ticket sales, with SRO sessions indicated for some.

Nicastro From Bank's Mail Boy to Carrying CUC Mail

By EARL PAIGE

CHICAGO — At 42, multimillionaire Louis J. Nicastro, the dynamic president and chief executive of Commonwealth

Doors Set New Gold LP Record

NEW YORK — The Doors have become the first American hard rock group to achieve five consecutive gold albums with the RIAA certification of more than \$1 million in sales of "Morrison Hotel," their latest Elektra Records album, in less than three days after the pressing's release.

Other U.S. groups, the Rascals and the Beach Boys, have gained five gold albums, but only the Doors have achieved five in a row. The "Morrison Hotel" success coincides with the group's U.S. tour.

United Corp. (CUC) and head of its profitable Seeburg Corp. subsidiary, sometimes jokes about his "retirement." The fact is that he is busier than ever before in a career that started as a \$22-a-month mail boy in a bank.

Nicastro's first major achievement since taking over CUC and Seeburg was the negotiation of a \$13.5 million, 24-month combined term and working capital loan from three banks. He said \$7.3 million will go for refinancing existing obligations and \$6.2 million will provide for current operations.

Other plans include:
• To change the entire conglomerate image of CUC—hopefully renaming it Seeburg Corp.

• To dispose of all non-entertainment oriented divisions—a process he calls "deconglomeration" which would put Seeburg

(Continued on page 39)

Fantasy Steps Up LP Pace With 4 Releases

OAKLAND, Calif.—Fantasy Records, which has expanded its roster of artists since the first of the year, plans to release at least four LP's next month — by Duke Ellington, the Brothers Four, Parish Hall and poet Lawrence Ferlinghetti.

With the success of Creedence Clearwater Revival, Fantasy last year signed blues-style poet Billie Joe Becoat, a country rock band called Clover, and a group led by Gary Wagoner.

Col to Handle Gazette Line

NEW YORK — Gazette Records, a new label formed by Bob Gaudio and Management III, Ltd., will be distributed nationally by Columbia Records Distributors. Gaudio is the songwriting member of the Four Seasons.

Gazette, formed to record new groups, will debut with Lock, Stock & Barrel. Their initial single is "Happy People."

So far this year, Fantasy has signed Duke Ellington, Brothers Four and Alice Stuart, a local singer-guitarist-composer now working on her first album.

Ellington has signed a non-exclusive contract calling for six albums to be finished within the next year, Fantasy President Saul Zaentz said. Five are already completed, and the first release, Ellington's second sacred concert, will be out in April. The other, including an album from a Latin American tour, will be released over the next two to three years, he added.

The Brothers Four, signed in January to a five-year exclusive contract, have a single and an LP planned for April, and Parish Hall, Gary Wagoner's band, will also have a first LP out in April.

Poets Lawrence Ferlinghetti and Gregory Corso are doing LP's — Ferlinghetti doing his controversial political poem "Tyrannis Nix," about President Nixon, and Corso doing "Gasoline."

Cap's Strong 'Clear the Air' Policy

LOS ANGELES — Capitol has taken a corporate stand on ecology. Composer-producer Dave Axelrod is the first of the label's artists to respond to what

SHOW TO TELL RECORD OF YR.

NEW YORK — The Record of the Year will be announced on the annual Grammy Awards television special, "The Best on Record," for the second year in a row. The show will be televised May 7 over NBC-TV.

By announcing the winner of the Record of the Year award, the show hopes to generate greater national recognition for each of the finalists, according to Irving Townsend, national president of NARAS.

Capitol's president Sal Iannucci says is a "corporate concern" for conditions in the world today. Axelrod has written the music for an LP titled "Earth Rot" which will be released April 22 to coincide with "Earth Day" a national teach-in planned for college campuses.

"As a company, we feel strongly about encouraging our artists to make statements about ecology and about the problems of our environment," Iannucci said. Axelrod's music is complemented by lyrics adapted by his son, Michael, from the Book of Isaiah from the Old Testament.

Iannucci hopes other artists will make their own statements through music. Explaining the value of an album in the study of ecology, Iannucci said the LP is a communications medium for bringing the topic to the

people, with the added bonus of entertainment value.

Iannucci feels Axelrod's album reflects Capitol's strong feelings about alerting the public to the problem. "By communicating with people in an entertaining form," he said, "you stimulate and motivate people to take an active interest in the problem and then you can come up with the solution."

The inner sleeve of "Earth Rot" has been specially designed to show a man wearing a gas mask with the copy line "Listen in good health" prominently displayed. The back side of the sleeve offers Capitol's corporate statement of concern that unless change occurs, "our market may disappear in 10 years or so."

One side of the LP is titled "The Warnings," and consists of four parts. The other side, "The Signs," has three parts.

Brown Meggs, the executive assistant to Iannucci, cites a chain reaction effect to the company's position. "It's an encouragement. You encourage the artist. The product encourages kids. Kids will put the sleeve up on their walls and kids will talk about the topic with their parents. We're on a theme nobody can be against."

Iannucci calls Capitol a "publicly conscious company." As a result of Iannucci, the company is sponsoring an instruction class in musical instruments for blind children locally through the Braille Institute. About 25 youngsters are being taught to play instruments, with Capitol paying for the instruction.

A&M Gearing for Step-Up In Triple Exec Promotion

LOS ANGELES—A&M has strengthened and sophisticated its internal organization with the appointment of three vice presidents (see Executive Turntable).

The significance of the promotions given to Gil Friesen, Chuck Kaye and Bob Fead by the company's owners Jerry Moss and Herb Alpert, is explained thus:

A&M is gearing for the future by rewarding three of its key executives for their past accomplishments and ensuring that their abilities are utilized on a broader scale.

The company looks upon 1970 with as much enthusiasm and verve as it did when it was formed seven and one-half years ago because of its ex-

pansion into other areas of music besides middle of the road.

As part of the organizational sophistication, the following lines of responsibility have been developed: controller Jolene Burton and international director Dave Hubert, plus the three new vice presidents, all report to Moss. Larry Levine, head of the company's recording studio reports to Alpert because of the musician's close ties to recording and production.

Thiele Forms Reggae, New Jamaican Music Label

NEW YORK — A new label, Reggae, devoted to the Jamaican-based music, has been formed by Bob Thiele, president of Flying Dutchman Productions.

The label's first single, "Man and Woman Reggae" by Reggae group, Superman, has been released and Thiele is following it up with four Reggae albums, "Reggae Beat" by Superman, "Super Reggae," the Liquidators; "The Reggae Thing," the Ironmen, and "Doin' the Reggae," Heavy Reggae Machine.

Thiele plans to advertise the music extensively in trade and consumer journals.

"I really believe that this kind

of music—the word stands for ragged which more or less describes the distinctive beat—is really on the verge of breaking out in this country," said Thiele.

"It has been a tremendous success in Britain, running all over the charts there, and also on the continent."

Thiele's Reggae label will initially specialize in reggae music but will later be adding Latin American and Mexican music to its catalog.

Cap Into Indie Label Tie With Moman, Cogbill

LOS ANGELES — Capitol Records has taken a firm hold on the Memphis music scene with an independent label agreement with Chips Moman and Tommy Cogbill. The deal calls for Capitol to manufacture and distribute all product from Chips Records and Trump Records, new labels set up by Moman and Cogbill.

Moman is head of American Studios in Memphis, and he and Cogbill, as producers, have developed a long track record of hit singles emanating from that studio.

Capitol got into the Muscle Shoals sound groove last year in a deal with Rick Hall's Fame Studios.

The Capitol - Moman - Cogbill deal was worked out by Karl Engemann, Capitol's vice president in charge of a&r; Dick Asher, Capitol vice president in charge of eastern operations; Marty Lacker, vice president in charge of administration and promotion for the Moman-Cogbill labels, and Walter Hofer, counsel for Moman and Cogbill.

Last Ditch Try For Holland Fest

NEW YORK—Promoter Sid Bernstein left for Apeldoorn, Holland, this week to address the town council there in a last attempt to get permission to hold his music-peace festival, originally set for August.

Bernstein will also meet with the governor of the province and a minister of transport to outline his plans.

Meanwhile, Bernstein is also scouting the possibility of shifting his festival to a different location. "I have met interested principals who approached me with a view to switching the festival site to Jerusalem or possibly Antibes, in the south of France," said Bernstein. "But Holland is still within the realm of possibility."

New Outlet Of Schwartz

WASHINGTON — Schwartz Brothers, Inc., a distributor and rack jobbing firm based here, has opened the fourth in a chain of Harmony Hut music outlets, in Prince Georges County, Md.

The unit which retails pre-recorded music on disk and tape configurations, as well as other music related merchandise, is located on 800 square feet of space in the Iverson Mall, the first enclosed shopping mall in the Washington area.

Other Harmony Hut retail stores are located at College Park, Md., Falls Church, Va., and Wayne, N.J. The Wayne location is one of the largest retail music centers in the country.

For More Late News
See Page 70

Karma Submits Plan On Toronto Peacefest

NEW YORK—Karma Productions has presented a prospectus to Clarke Township, Durham, Ontario, on behalf of the Toronto Peace Festival, which the company wants to present at nearby Mosport Park, July 3-5.

Karma president John Brower and Hugh Curry, executive vice president, state that negotiations are underway, and many acts have been confirmed—although not definitely signed.

These include: Grateful Dead, Jefferson Airplane, Creedence Clearwater, Led Zeppelin, Who, Fleetwood Mac, B.B. King, Ginger Baker's Air Force, Stevie Winwood's Traffic, Jack Bruce Group, Delaney and Bonnie & Friends, Byrds, the Band, Sly & the Family Stone: Blood, Sweat & Tears; Simon & Garfunkel, Donovan, Santana, Spirit, Taj Mahal, Pink Floyd, Lee Michaels and Flying Burrito Brothers.

The prospectus further states: "A radio network, 'The Peace Station Network' comprised of over 400 stations reaching some

200 million listeners in Canada, the U.S. and Europe will be used to relay information about the festival."

Full title of the festival is "Toronto Peace Festival Year One, AP (After Peace), a symposium of Peace and Light." The prospectus reveals that Karma Productions is a private company incorporated in Ontario and formed in 1969 "in response to interest shown by the John Lennons in staging a worldwide campaign for peace, including a peace festival."

Director of information for Karma, Ritchie York, has since resigned to concentrate on his journalistic career. He recently returned from a world trip to publicize the festival, also accompanying Atlantic artist Ronnie Hawkins.

Karma states it has a management team with a core of 12, which is supplemented by consulting specialists.

It plans to include a range of educational subjects in the form of a symposium. "Discussions will be led by noted educators and specialists, many of whom have received wide acclaim for their work in their respective fields and some of whom are recognized throughout the world," states the prospectus.

Karma states that educational topics will include ecology, the effect of new technologies, education, urban living and new rural life styles, psychic survival and the arts in a new culture.

Karma also asks the council and citizens of Clarke Township to "work with us in this significant project for peace."

GWP in Distrib Accord With Pye

NEW YORK — GWP Records and Pye Records Ltd. have entered into a long-term foreign distribution agreement for all products released on GWP Records, Grapevine Records, and Tribute Records. Territories covering the agreement include the U.K. and certain territories in Africa and the southwestern Pacific.



CLIVE J. DAVIS, left, president of Columbia Records, accepts this year's ADL Human Relations Award from Jack Grossman, president of Merco Enterprises.

Blue Thumb to Pitch 'Sucker' Sampler at Drive-In Movies

LOS ANGELES — Don Graham, Blue Thumb's general manager, will be pitching copies of the company's forthcoming sampler, the "All Day Thumb Sucker," to drive-in theater owners.

Featured in the initial samplers are Love, Earl Hooker, Southwind, Ike & Tina Turner and Nathan Beauregard.

In addition to these artists, the "Thumb Sucker" (selling for \$1.98) features tracks by Sam Lay, Fred McDowell, Tyrannosaurus Rex, Ayneley Dunbar Retaliation, Albert Collins, Chi-

cago Bluestars, Robbie Basho and Bossa Rio.

In addition to offering the sampler to drive-ins, Graham is also planning a direct mailing to key chain store buyers. He envisions the LP as a premium and is contacting phonograph manufacturers with an offer of the LP as a free give away with the purchase of an instrument.

Originally intending to sell the sampler for \$2.98, Blue Thumb reduced its price \$1 after discussions with several of its distributors. The manufacturer was told to ship directly to some accounts as a means of cost savings for the distributors
(Continued on page 10)

M'Media Gets Garner Tunes

NEW YORK — Tommy Valando's Metromedia Music has an agreement with Octave Music Publishing for the rights to Erroll Garner's compositions. Frank Military, of Metromedia, will work with Garner in obtaining lyrics to the pianist's works, and will work jointly with Octave Music in the exploitation.

Valando has been working with Garner's representative, Martha Glaser, in reviewing Garner's extensive catalog. Metromedia also is planning a series of folios of Garner's works, including books in the ballad, blues, Latin and rhythm grooves.

ESP-DISK' Cut In 'King' Film

NEW YORK — "Movement Soul," an ESP-DISK' recording of songs and sayings from the civil rights activities in the Deep South, will be featured in the documentary film "King: A Filmed Record... Montgomery to Memphis," which will be shown on March 24 in theaters across the U. S. on a onetime-only basis.

Alan Ribback, the album's producer, authorized ESP-DISK' to grant a royalty-free synchronization license to the Martin Luther King film project and to Ely Landau, its producer.

Bessie Smith Catalog on Col

NEW YORK — Columbia Records will reissue the Bessie Smith catalog of 160 selections. There will be five two-record set installments. The first album, which will be released in May, will consist of the first 16 acoustical and the last 16 electrical recordings done by Bessie Smith. The set will carry a \$5.98 price tag.

The project is a result of joint efforts by John Hammond, director of talent acquisition at Columbia Records, and Chris Albertson, producer, writer, and blues authority. Miss Smith's first recordings for Columbia were made in 1923.

Sills, Bennett & Pride Headline RIAA Dinner

NEW YORK — Tony Bennett, Beverly Sills and Charley Pride will headline the entertainment program for the Recording Industry Association of America's second annual cultural award dinner to be held in the Ballroom Center of the Washington Hilton Hotel Wednesday (18). Invitations are being extended to members of the House and Senate, the Cabinet, key Administration officials and members of various Federal agencies.

Highlight of the evening will be the presentation of the RIAA Cultural Award to someone connected with the Federal government who, in the opinion of the industry, has made a notable contribution to the advancement and appreciation of the many and diverse cultural art forms that contribute to a civilized society.

CTI Lines Up Three More Distributors

NEW YORK—CTI Records has lined up three more distributors. They are Beta Records Distributor, here; Apex-Martin Record Sales, New Jersey; TDC, Hartford, Conn. They will handle records and all tape product of the new Creed Taylor label.

MGM's 21 March LP's

NEW YORK — MGM Records will release 21 new albums in the firm's March program, including two albums on CoBurt Records under a new distribution agreement just signed by MGM president Mike Curb with Eddie Ray, head of CoBurt. The albums include "Zabriskie Point" and "tick . . . tick . . . tick" soundtracks, plus albums by John B. Sebastian, Hank Williams Jr., the Cowbills, Bill Medley, Roy Orbison, Fat Water, Eric Burdon, Danny Hutton, Floyd Cramer, Bill Evans, Astrud Gilberto, Jimmy Smith, Wes Montgomery, J.F. Murphy, Angeline Butler, and the Congregation. Other LP's include "The Core of Rock," plus an LP of poetry "Allen Ginsberg/William Blake."

Special promotions are being lined up among rack jobbers through Transcontinental Record Distributors which distributes MGM product.

Combine Music In French Deal

LOS ANGELES — Monument's Combine Music has affiliated with Les Editions French Music for exploitation of the company's catalog in France and Belgium.

The French publishing company, owned by Georges Garvarenta and Charles Aznavour, will exploit the catalogs of such Monument-owned companies as Combine, Vintage, Music City, Wide World of Music, Songs of the World and Longhorn Music. Additionally, the catalogs of Cape Ann, Tayvo, House of Bryant and Matamoros will be represented in the two foreign countries by Les Editions.

"A Rainy Night in Georgia," a Tony Joe White composition, will be one of the first songs the French company will work on besides two new White compositions, "Groupy 'Girl'" and "High Sheriff."

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Tower Test-Markets 12-Inch Single in Sacramento & L.A.

By GEOFFREY LINK

SACRAMENTO—A 12-inch single—by Buddy Fite on Cycle—is being test marketed by Tower Records here and in San Francisco. Russ Solomon, Tower's head, said Tower is introducing the new product for Cycle, which is owned by Ampex, on a test basis to determine if "people who no longer buy 45's will buy a 12-inch single."

The record, "Glad Rag Doll," backed with "For Once in My Life" is in stereo, plays at 33 1/3 rpm and sells for 98 cents. It is currently available as a 45 single and on Fite's new LP it runs the same length of time.

Solomon believes that, though more costly to produce than a 45, the 12-inch single offers record buyers the convenience of not changing spin-dles or needles to play it. He further feels it could give a shot

in the arm to the singles market.

Only "a few hundred" are being sold on a test basis, Solomon said. The record is being sold in a plain white paper sleeve, but he believes merchandising of this new item offers considerable potential, such as four-color paper sleeves, much like some of the better selling singles are packaged.

'Billy Noname' LP on Roulette

NEW YORK—Roulette Records will release the original cast album from the new off-Broadway musical, "Billy Noname." Roulette is a major investor in the musical.

Morris Levy, head of Roulette, also has plans for the company to finance a London production.

AT COLUMBIA, WE MAKE RECORDS.

***The No. 1 album this week.
4 out of the top 7 albums.
27 positions on the Top LP charts.***

- 1 Bridge Over Troubled Water/ Simon and Garfunkel (KCS 9914)
- 5 Chicago (KGP 24)
- 6 Hello, I'm Johnny Cash (KCS 9943)
- 7 Santana (CS 9781)
- 28 Blood, Sweat & Tears (CS 9720)
- 33 Johnny Cash at San Quentin (CS 9827)
- 50 The Chicago Transit Authority (GP 8)
- 52 Arizona/ Mark Lindsay (CS 9986)
- 57 Barbra Streisand's Greatest Hits (KCS 9968)
- 68 Andy Williams' Greatest Hits (KCS 9979)
- 78 Johnny Cash at Folsom Prison (CS 9839)
- 89 Love, Peace and Happiness/ The Chambers Brothers (KGP 20)
- 91 Funny Girl/ Original Sound Track (BOS 3220)
- 96 Leaving on a Jet Plane/ Percy Faith and His Orchestra (CS 9983)
- 97 I Got Dem Ol' Kozmic Blues Again, Mama!/ Janis Joplin (KCS 9913)
- 100 Tom Rush (CS 9972)
- 106 Switched-On Bach/ Walter Carlos (MS 7194)
- 111 Johnny Cash's Greatest Hits (CS 9478)
- 116 It's a Beautiful Day. (CS 9768)
- 140 Ballad of Easy Rider/ The Byrds (CS 9942)
- 145 Galveston/ Jim Nabors (CS 9817)
- 153 Get Together With Andy Williams (CS 9922)
- 158 Jean/ Ray Conniff (CS 9920)
- 159 Tony Sings the Great Hits of Today/ Tony Bennett (CS 9980)
- 165 Heavy Sounds/ Various Artists (CS 9952)
- 172 Nashville Skyline/ Bob Dylan (KCS 9825)
- 174 Second Winter/ Johnny Winter (KCS 9947)

COLUMBIA  The Record Company.

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Col & Merc Quadrasonic Disk Entry?

LONDON — Columbia and Mercury in the U.S. are studying the possibility of pressing quadrasonic disks.

This was disclosed by U.S. based producer Brad Miller, who has been working at the Olympic studios here.

At present, the system is only used in tape recording and has been successfully employed for classical recordings.

With quadrasonic, one can completely surround the listener with sound by placing four speakers around the room. One of the first bands to employ the new system is one of Miller's acts, the Mystic Moods orchestra which he has been recording at Olympic. But the idea of four channel stereo recording has been in existence for some years and was used for the soundtrack to the Walt Disney film "Fantasia."

Said Miller: "There's no reason why we should stop at only four tracks. I've no doubt that someone will eventually start using six or even eight channels."

MGM Deal With Quad

NEW YORK — MGM Records will distribute Quad Records, a new label just launched by Four Star International Inc. The new label plans release of 12 singles and three albums during the year, including all motion picture and TV soundtracks for future Four Star production.

The worldwide deal was signed with Alfred Perry, vice president/music, Four Star International. Among the first singles will be product by the Siler Brothers and actor Ricard Williams.

200 Stores in U.K. vs. EMI

Continued from page 1

the introduction of rack-jobbing—neither of which has been in the retailers' best interests. But if we let this go unanswered we will become the pawns of the big companies like EMI."

Kan Palk, head of a chain of 30 shops in the northwest part of England, has instructed the stores to stop ordering EMI product, and has written to other record companies urging them not to follow EMI's move.

EMI Records managing director, Ken East, said that general marketing manager Cliff Busby would be discussing the situation with the rebel dealers and added that "if dealers did their arithmetic, they would realize that they would be no worse off and could be better off."

Opposition to the new EMI policy is also coming from two of Britain's biggest retail chains—Boots and W.H. Smith.

Crickets to Barnaby

NEW YORK—The Crickets were signed to the Barnaby label, not the Hollies, as erratummed in Billboard last week. The Hollies is a British group signed to the Epic label.

Arizona House Group Backs Piracy Crime Bill

NEW YORK — The Arizona House of Representatives' Committee on Industry & Commerce and Judiciary Committee has reported out favorable on a bill to make the manufacture, wholesaling and retailing of unauthorized tapes and disks a criminal offense. The report was issued March 3 after hearing testimony in Phoenix from Henry Brief, executive secretary of the Recording Industry Association of America, Jule E. Yarnell, RIAA special counsel in charge of piracy, Leonard Singer, president of Associated Distributors of Phoenix, and

Robert Osterberg, of Abeles & Clark, attorneys representing the Harry Fox Agency.

New York and California are the only other states that have criminal penalties for piracy.

Brief also stressed that the RIAA is supporting fully the revision in the Copyright Act which is now before the U. S. Senate Judiciary Committee. The March 7 Billboard erroneously reported that the RIAA was considering the possibilities of separating the counterfeiting and pirating portions of the bill from the overall Copyright Act so that Congress can move on it more quickly.

Executive Turntable

Dick Krizman, formerly in charge of field sales and promotion for the Midwest area, named West Coast general manager, Atlantic Records. He will work out of Atlantic's Los Angeles office. Previously, he was in charge of sales and promotion, Seaway Distributors, Cleveland. Karin Green named office manager West Coast for Atlantic. She has been with Atlantic since the California office opened two years ago.

Ken Kendall joins RCA Records as manager, artist promotion, of its international department. Kendall was formerly director of publicity and public information, ABC Records and also ran his own firm, Kendall Associates. Robert A. Hurford named personnel manager, RCA Records. He transfers from the position of manager, compensation and benefits, at RCA's electronic components division. He joined the company 20 years ago.

Named to Chappell's contemporary professional staff are Gary Anderson (New York) and Jerry Glaser (Los Angeles). Anderson was formerly president of his own management firm, New Generation Artists and also with CMA as rock agent. Glaser, a performer-composer, is a former member of the 3Gs group.

Noel Rogers named director of European music coordination by United Artists Pictures, a newly created position. He continues as managing director of UA publishing companies in the U.K. and Europe and will serve as consultant to UA/Liberty Records. Rogers joined the company seven years ago. . . . Jon Waxman appointed associate product manager, popular product merchandising, Columbia, Epic and Custom labels. Jonathan Coffino named associate product manager, popular product for Columbia, Epic and Custom.

Fred Birnbaum appointed division controller for the three branches of Metromedia Music Inc.—publishing, record division, play leasing service. He is a former audit manager for Metromedia. Gerald Feigin named director of royalty administration for the three branches of Metromedia. Feigin held similar positions with Kapp Records and ABC. . . . William C. Bynum is now responsible for the quality control of piano products, Aeolina American Corp. . . . Tony Di Maria named executive administrator of Ter-Mar Productions, division of GRT. He will also produce for Chess Records. Joining him as administrative assistant is Dee Collins.

Tommy Smalls, vice president, r&b for Jaygee Records, has resigned to form his own entertainment company, which includes Davega Records, and publishing and personal management firms in New York. Small was previously associated with Jubilee Records. . . . Roy Dea joins the a&r staff of Mercury Records in Nashville. He has worked with the company's production staff in the past. . . . Gail Buchalter named director of East Coast publicity, Mercury Records, based in New York. . . . Roger C. Spotts named North West district sales manager, CBS Electronic Video Recording division. He was previously North West district manager, Electronic Properties International Corp. (EPIC). . . . Jim May named assistant sales manager, TEAC Corp. of America, serving as administrative assistant to Mikio Matsubayashi. He was previously with Technical Industries Inc., Calif. . . . Jim Frey named director of marketing and merchandising, Ampex Records. He was formerly with DGG U.S. operations and assisted in developing U.S. Polydor.

Iona Kamerman appointed administrative assistant to Larry Sikora, president of Leisure Sight and Sound Inc., producer of Personality Posters. She previously worked for Bedno-Wright Associates, Chicago, record promotion firm. She is a former executive secretary to Len Levy when he was vice president, Epic

(Continued on page 10)

"Where's the Randy Newman Album?"



Few are the days when we at Reprise don't get a letter from somebody who got no Randy Newman satisfaction from his local dealership.

Ridiculous.

Randy, if you ask us, is one of the world's great singer-writer-arranger-musicians. We have done and are doing our damndest to share him with the public through ads and general ballyhoo for his first album, "Randy Newman," and his newest comer, "12 Songs."

We shall continue to beat our drums until the world begins stepping in time.

Meanwhile you might check the number of times Randy's name drops up in the small type of albums by Blood, Sweat and Tears, Judy Collins, Dusty Springfield, Alan Price, Peggy Lee and Nilsson (whose latest RCA album is a high tribute to Randy entitled "Nilsson Sings Newman").

Where's the Randy Newman album?

Ask someone yourself.

Don't let anybody catch you unaware.



Magnetic Tape Sales Up 24.3% Over '68

WASHINGTON—Sales figures for magnetic tape equipment in this country rose by 24.3 percent last year according to statistics released by the Electronic Industries Association's (EIA) Marketing Services Division.

The figures reveal that tape

recorder and cassette units sold in 1968 numbered 5,573,145 as compared to 6,929,527 sold last year. Last year's imports of tape cartridge players doubled the 1968 figures.

Other statistics released show that radio and television sales also reached new highs. However, phonograph sales were slightly below their 1968 record figures.

Total television sales were 13,307,889 units as compared with 13,211,206 units sold in 1968. Color TV sales were down to 6,191,307 sets last year, as compared to 6,213,347 in 1968; while black and white sets were up to 7,116,083 units sold, an increase over 1968's figure of 6,995,736.

For the first time last year, U.S. radio sales crossed the 50 million units mark. Radio sales were up 9.6 percent in 1969 over 1968 sales figures of 46,832,140 units. For the first time ever, radios with FM bands sold more units than those with AM only. Personal portables also scored a record with 39,413,857 units sold. However, auto radio sales took a beating, falling to 11,938,885 units sold last year, as against 12,509,841 sold in 1968.

Decca Ltd's Profits Rise

LONDON—Increased profits, with a particularly heavy contribution from the records side, were disclosed in British Decca's half-year report to Sept. 30 last year.

The group's interim figures disclosed turnover had climbed by \$12,000,000 to \$61,920,000, compared with the same period of 1968. Pretax profits were up to \$4,000,800, against \$2,599,200 and \$7,226,400 for the year to the end of March 1969.

The report makes special reference to the money-spinning activities of London Records in the U.S. and Canada and the prediction for the full year to the end of March foresees a "major improvement."

This, it is expected, will bring profits into the region of \$11,280,000, a \$4,080,000 increase on last year, and put the company back close to its devaluation-inflated 1968 level of \$11,424,000.

AMRA Is Re-Formed Into Society; Rosalie Miller Exec

NEW YORK—The American Mechanical Rights Association (AMRA), which was originally set up as a corporation has been re-formed as a society with a board. Rosalie Miller is executive manager of AMRA.

Recently elected to office in the new setup were Milton Gabler, president; Paul Evans, vice president; Suzanne Harris, secretary, and Paul Tannen, treasurer.

In discussing the advantages of the new setup, Miss Miller stressed the fact that all receipts less only the cost of operating the society are returned to the members. In addition, all

Solid State Slates Duke-in-Concert LP

NEW YORK — Solid State will release a live recording, made up from two concerts given by the Duke Ellington orchestra in Bristol and Manchester, England, last year. The concerts were given to celebrate Ellington's 70th birthday and will be released next month as a two record set.

Peak 6-Mos Sales At Gulf & Western

NEW YORK—Sales for first fiscal six months of Gulf & Western Industries, ended Jan. 31, were a record \$797.8 million, up from \$740.3 million in the first half of fiscal 1969. Earnings of the corporation, which owns Paramount Records, were \$27 million, compared with \$24.1 million in a similar period a year ago.

EMI's Profits Up; Cap Strong

LONDON — EMI's pre-tax profits for the six months ending Dec. 31, 1969, showed an improvement of 14 percent to \$29,668,800 compared with the same period in 1968. But the rise was largely due to a 39 percent profits jump by Capitol Industries to \$11,562,400; at the same time this company is also the main cause of the increase in the proportionate tax charges from 48.1 percent to 51.5 percent of the pre-tax total, and the 16½ percent increase in minority interests.

Figures published in the group's interim report show that U.K. operations have not been spectacular, particularly in the case of Associated British Picture Corp. whose profits of \$4,205,600 are 7½ percent down on the comparable figure for last year. The profit includes a \$840,000 contribution from Thames whose profit for the year to March 1970 was forecast as more than \$4 million during the bid battle.

The board has decided to

Insiders Report

By MILDRED HALL

WASHINGTON — The Securities and Exchange Commission's January 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.)

Ampex Corp. — John P. Buchan exercised option to buy 4,550 shares, giving him 13,350. Lawrence Weiland exercised option to buy 600 shares of Class A common, giving him 1,450 in this category.

CBS — Goddard Lieberman sold 2,000 shares, leaving him 42,479.

Columbia Pictures — Chester I. Lappin bought \$50,000 of 5¾ percent Convertible Subordinated Debentures, giving him this amount. D.S. Stralem pur-

chased \$100,000 of the same debentures, giving him this total held in trusts, none held personally.

Harvey Group—Paul L. Sampson acquired 1,800 shares as finders fee, giving him 38,723 shares held personally, 67,161 as trustee, 5,696 as custodian, and 3,123 held by wife.

Int'l Tel. & Tel.—Frank P. Barnes exercised option to buy 2,000 shares, giving him 14,100. F. J. Dunleavy exercised option to buy 1,000 shares, giving him 25,000. W.R. Hartman exercised option to buy 1,300 shares, giving him 4,000. Herbert C. Knortz exercised option to buy 1,334, giving him 21,000 shares.

Kinney Nat'l Service—Albert Sarnoff exercised option to buy 3,500 shares, giving him 38,750. William Sarnoff bought 3,000 shares, giving him 26,600.

MGM — John L. Loeb Jr. sold 1,000 shares, leaving him 4,000 shares held personally, 1,325 as trust.

3M—H. Heltzer sold 3,110 shares, leaving him 14,990.

Motorola — Homer L. Marrs sold 1,100 shares, leaving him 1,000.

RCA—George H. Brown exercised option to buy 10,097 shares, giving him 16,097. Anthony L. Conrad exercised option to buy 1,373 shares, giving him 6,753. George R. Marek sold 600 shares, leaving him 20,813. Charles M. Odorizzi sold 5,100 shares, leaving him 40,851.

Trans American—Arthur B. Krim sold 35,000 shares, leaving him 315,982, held personally. He sold 1,000 as foundation, leaving 6,104 in this category.

20th Century-Fox — R.D. Zanuck bought 2,000 shares, giving him 2,002 held personally, 35,856 as trust, and 1,000 held by wife. Paul Miller bought 700 shares, giving him 1,000.

Viewlex — Jerome Z. Lorber reports personal holdings of 1,000 shares, and sale of 6,250 shares through Juleah Co., leaving none in Juleah.

In the over-the-counter stock trading:

Creative Management—Lawrence M. Rosenthal, trading as I & L Trading bought 1,500 shares, giving it total of 2,025; bought 18,860 and sold 32,000 shares as L.M. Rosenthal & Co., leaving it 829 shares; R & Y Trading reports holding 525 shares, and Mrs. Rosenthal holds no shares personally.

Newell Inds.—C.J. List sold 2,000 shares, leaving 32,773.

Earnings Rise For ABC Chain

NEW YORK — Earnings of the American Broadcasting Companies — which includes ABC Records and its subsidiaries as well as music publishing operations — were up 37 percent to \$17,639,000, according to President Leonard R. Goldenson. Revenues were up 14 percent to \$720,924,000. Revenues in 1968 were \$633,994,000 and earnings \$12,679,000.

Revenues in records, rack-jobbing, and motion pictures were \$118,343,000, as compared to \$81,663,000 in 1968. "This increase was principally reflected in the record division and its expansion in the rack-jobbing field," Goldenson said.

Market Quotations

As of Closing Thursday, March 5, 1970

NAME	1970		Week's Vol. in 100's	Week's High		Week's Low		Week's Close	Net Change
	High	Low		High	Low				
Admiral	22½	10¾	280	13½	11½	13	+ 1¾		
ABC	39¼	31¾	690	35	31¾	34¾	+ ¾		
American Auto. Vending	20¾	8½	27	8½	8¼	8¼	Unch.		
Ampex	47½	32½	832	40	36¼	36¼	- 2¼		
Automatic Radio	43	17½	556	18¾	17¼	17¼	- ¼		
Automatic Ref. Assoc.	122½	97½	415	107¾	104½	104½	+ ½		
Avnet	36½	10½	986	117½	107½	11¼	+ ¼		
Capitol Ind.	56¼	29	70	49	47¾	48¼	- ½		
CBS	59½	41¾	604	447½	43½	447½	+ 5½		
Columbia Pictures	42	22¾	309	26¾	24¾	24¾	+ ½		
Craig Corp.	24	9¼	100	10¼	10	10	- ¼		
Disney, Walt	158	69¾	1496	1497½	135½	138¼	-11¾		
EMI	87½	5	668	6½	6	6¾	Unch.		
General Electric	98¼	67½	2463	75¾	68¾	74¾	+ 6		
Gulf & Western	50¼	16¾	1077	187½	17½	18¾	+ 7½		
Hammond Corp.	23	11	1429	13¼	11	12¾	+ 1		
Handelman	47¾	29	742	46¾	43	43½	- 2¼		
Harvey Group	25¼	8¾	18	9½	9	9	+ ½		
ITT	60½	46¼	1353	59¼	57¾	57¾	- 7½		
Interstate United	35	11½	269	13½	11½	12	- 1½		
Kinney Services	39½	19	1146	33½	31¾	33¼	+ 17½		
Mackie	29½	14½	65	17	16¾	16¾	Unch.		
MCA	44½	18¾	241	23¼	21½	21½	+ ½		
MGM	44½	20¾	211	27¼	23¾	27	+ 3½		
Metromedia	53¾	15½	345	207½	20½	20¾	+ ½		
3M (Minn. Minding Mfg.)	118½	94	557	109¾	106¾	107	- 2¾		
Motorola	166	102¾	1176	133¼	119½	121	- 9¾		
No. Amer. Phillips	59¾	35¼	430	46¾	45¾	46¼	- ½		
Pickwick Inter.	55½	32	71	53	51½	52¾	+ ¾		
RCA	48½	29¼	4275	33	30	32¾	+ 2½		
Servmat	49½	23½	307	27½	26½	26½	- ½		
Superscope	54¾	17	91	37¼	36¾	36½	- ½		
Telex	159½	117¼	2776	137¾	128¾	1337½	+ 1¼		
Tenny Corp.	30¾	9¾	295	11½	97½	11	+ 1½		
Transamerica	38¾	197½	2260	23¼	22¼	22½	+ ¾		
Transcontinental	27¾	13¾	962	18¼	16½	18¼	Unch.		
Triangle	37¾	147½	38	16½	15¾	15¾	- ¾		
20th Century-Fox	41¾	147½	920	18½	17	17¾	- ½		
Vendo	32¾	14¼	49	157½	15¼	15¾	+ ½		
Viewlex	35½	19¾	166	22¾	21¾	21½	- ¼		
Wurlitzer	23½	12¾	51	13½	12¾	12¾	- ¼		
Zenith	58	29½	711	36¼	35	36½	- ¼		

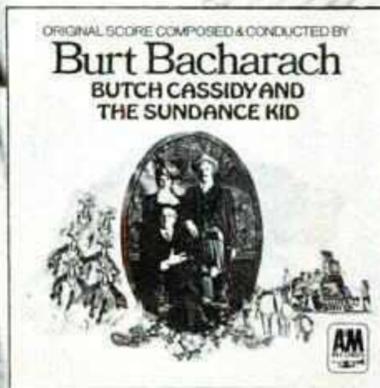
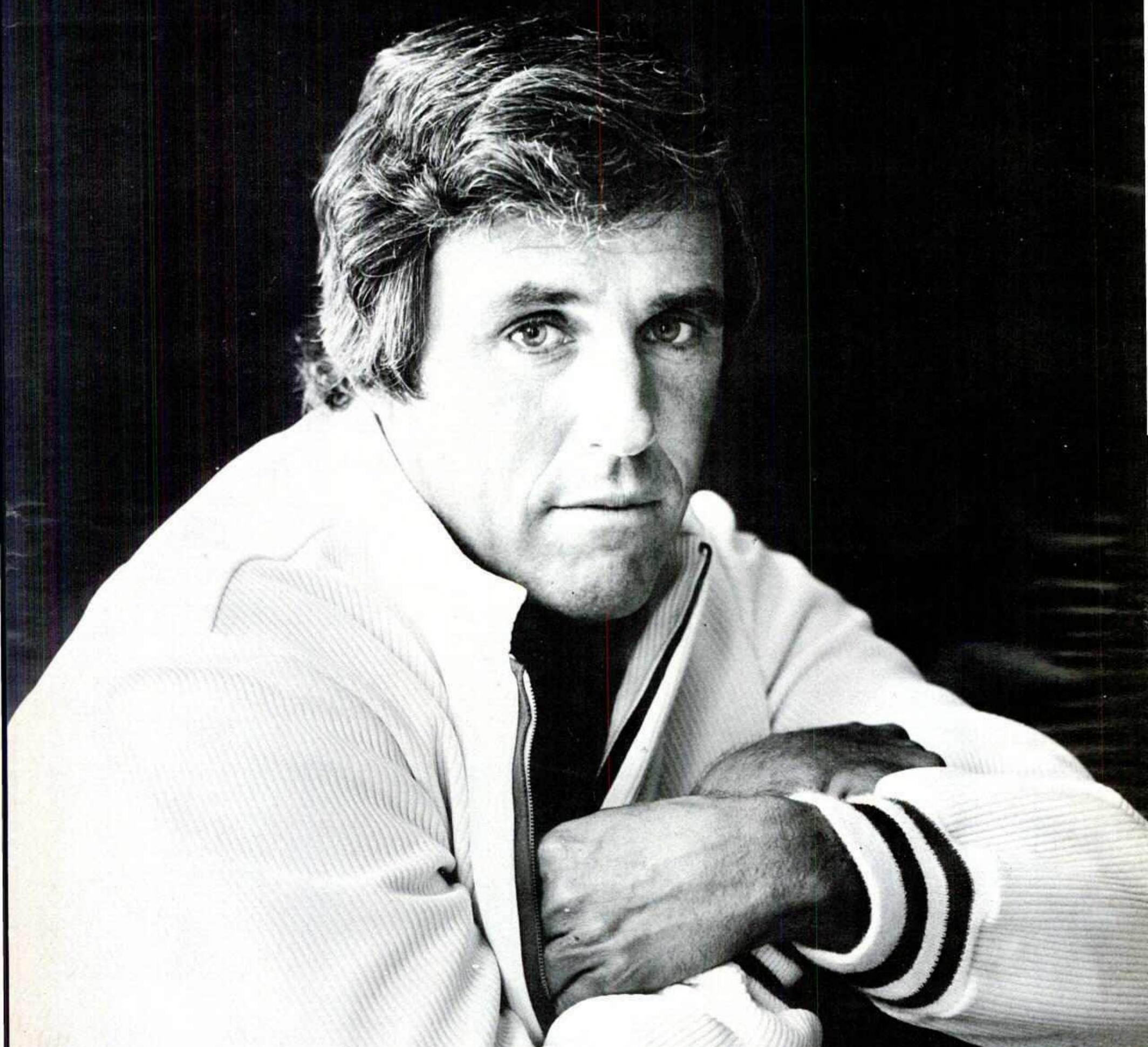
As of Closing Thursday, March 5, 1970

OVER THE COUNTER*	Week's High		Week's Low		Week's Close
	High	Low	High	Low	
ABKCO Ind.	12	10	10		
Alltapes Inc.	8½	8	8½		
Arts & Leisure	7½	67½	7		
Audio Fidelity	2½	2¼	2¼		
Bally Mfg. Corp.	19½	18½	19½		
Cameron Musical	3	2½	3		
Cassette-Cartridge	16¾	15½	16		
Cerron	21¾	21¼	21½		
Creative Management	13½	12¼	12¼		
Data Packaging	23	22½	22½		
Dici-O-Tape Inc.	3¾	3¼	3¼		
Faraday Inc.	9¼	9	9¼		
Fidelitone	4½	4¼	4¼		
GRT Corp.	21¼	20¼	20¾		
Goody, Sam	13½	12	13¼		
ITCC	5	4	4		
Jubilee	9	8½	8½		
Lear Jet	17	6¼	6¼		
Lin Broadcasting	9¾	9¼	9¾		
Media Creations	57½	5½	5½		
Merco Ent.	33¾	33¾	33½		
Mills Music	19	18½	19		
Monarch Electronics	5½	5¼	5¼		
Music Makers Inc.	7¾	6	6¾		
NMC	10½	9½	10¼		
National Musitime	13½	1¼	1¼		
National Tape	15	14	14¼		
Newell	10	8¼	8¼		
Perception Ventures	9	6½	8¼		
Qatron Corp.	4¾	4	4¾		
Recoton	6	5½	5½		
Robins Ind. Corp.	5½	47½	47½		
Schwartz Bros.	8½	7¾	7¾		
Telepro Ind.	2½	1¾	1¾		
Trans. Nat. Commun.	2¾	2	2¼		

*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.

Burt Bacharach's 31-Day March is "A Month For All Reasons": Five Grammy Nominations, Two Oscar Nominations and Three Knock-Out Albums.



Produced by Burt Bacharach for A&M Records and Stereo Tape.



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Cell Circuit Tearing Down Walls

• Continued from page 1

the fair circuit for its main earning power. But Hall feels he has an obligation to show convicts that he has made it and there is hope.

In California, he has played the most insitutions.

At first, it was a problem receiving permission from the wardens because of his status of being on parole. But word has gotten around the prison world that Hall's show is legitimate and he is welcomed by most administrators.

On a recent three-day period, his revue played prisons at Vacaville and Sacramento. And on another weekend he played the California Institute for Women at Chino, following by two days a free concert performed by Delaney & Bonnie & Friends and the Flying Burrito Brothers, at the California Institute for Men at Chino.

Ray Charles is scheduled to tape an album in Chino in June, according to Joseph Birstow, the recreation supervisor. The Delaney and Bonnie-Burritos show was arranged by Phil Kaufmen, a former inmate who operates Joint Venture, a production company which is trying, among things, to arrange free prison concerts.

Dudes

Birstow, who speaks of musicians as "dudes" (prison slang), the 1,200-man institution has never had any professional musicians before. It can only run

"big events" every 90 days due to an institution ruling.

Hall said that jazz has been a specialty of the Lawton, Va. Reformatory, which has put on annual jazz festivals, to which Ella Fitzgerald, Basie, Ellington and Frank Sinatra have donated their services.

But it seems that country music goes over best around the country, with Johnny Cash recording a hit album at Folsom and Buck Owens bringing his Young Californians to the California Men's Colony at San Luis Obispo.

When Hall's troupe played that prison, it was the first time in nine years that a live show had been allowed inside.

While most prison administrators are anxious to have someone volunteer professional talent, they are also bothered by the paradox that exists, Hall pointed out. And the paradox is that prisons have to "confine, punish and rehabilitate at the same time."

Hall has written over 200 songs.

Hall recently formed his own label, Police Records, and is talking to several major labels about producing him and distributing his product.

Plans TV Special

He is also planning a television special with Paramount TV to be called "Listen, Listen Listen" based on a song written in solitary confinement. Hall wants to develop a regular TV series using inmate talent, which

he claims abounds all over the country. His own voice is of the Johnny Cash deep register school. His singing and guitar playing are all self-taught.

If he ever recorded an LP in prison, Hall claims he would donate the funds to the prison trust fund. It costs about \$700 to move his people to a free prison date. He carries his own sound and lighting systems.

Shows are generally held in a prison's gym or auditorium or cafeteria. Sound systems are generally poor, but the audience reaction exemplifies their appreciation.

Happy Tiger Debut LP's

LOS ANGELES — Count Basie playing Beatles songs and Dan Terry playing contemporary tunes are two of Happy Tiger's first album releases.

Happy Tiger's general manager Dick Peirce has signed Basie to a multiple recording contract. Bob Florence did the charts for the Basie band's venture into Beatleland.

The Terry band's LP was produced by the leader himself, utilizing several arrangers and a vocal chorus. Other artists debuting on the label (through 34 domestic distributors) are Them, an English group produced by Ray Ruff, and the Kimberleys, a country-flavored pop band from Las Vegas.

Peirce expects to sign his foreign distribution within 30 days.

Executive Turntable

• Continued from page 6

Records. . . **Peter Daniels** named executive producer, Quad, the newly formed recording company division of Four Star International. He has previously been associated with the careers of Carol Burnett, Barbra Streisand and Lainie Kazan.

Marty Torbert named Paramount-Dot manager of independent production, East Coast. He was formerly national promotion coordinator, Decca Records. . . **Emmett Gardner Jr.** appointed promotion manager for the Midwest regional operation of Royal Disc Distributing Inc., Chicago. . . **Al Gurewitz** appointed Midwest regional sales manager, Epic Records/Custom labels. He is promotion manager for Columbia and Epic in Hartford, Conn. Before joining CBS he was with Delta Records.

. . . **Ellie Collin** named administrative assistant, Dawn Artists Management. Miss Collin has worked with Associated Booking Corp. for 10 years and rose to executive assistant with the firm. . . **William McNamara** joins Aeolian Corp. as district manager for Southern California and Arizona, having been in the piano business for over 20 years.

Les Haber, former associate producer of NBC's "Experiments in Television" series, joins Richard Nader's Music Production Consultants Inc. to launch a film production division. First plans are to film Nader's Rock Revival tour. . . **David Seidman** named vice president, Futura Distributors Corp. He was formerly sales manager for the firm. Futura distributes labels formerly handled by Metro Distributors, New York. . . **Bob Harrington** named director of national promotion for the Wes Farrell Organization's activities in publishing and production as well as for Farrell's newly formed Anvil label. Harrington is a former Airtels Network disk jockey in Springfield, Ill.

Stan Cornyn promoted at Warner Bros. to vice president and director of creative services. Cornyn joined the company in 1958 and has been its creative director. . . **Patrick LeGrand** joins TA Records as assistant to Ed Rosenblatt, the vice president and general manager. LeGrand is the younger brother of composer Michele LeGrand. . . **Ed P. Koepp**, director of manufacturing, has been appointed vice president of manufacturing at Audio Magnetics. Before joining Audio, Koepp was manager of technical services at RCA in Indianapolis. . . Changes at Craig include: **Bill Walsh** to director of the corporate marketing services department; **Etta Nelson** to national cooperation.

(Continued on page 70)

Blue Thumb's Sucker Sampler

• Continued from page 4

who would take the orders and pass them onto the label.

Blue Thumb will shortly release the debut LP by pianist-vocalist-composer Leon Russell on Shelter Records, a company owned by the artist and producer Denny Cordell. Of the 12 cuts on the LP, the first ever released by Shelter, 11 are by Russell, either alone or in collaboration with someone.

While Russell's LP was recorded in England, the sampler is a potpourri of tracks cut in both the U.S. and England.

Both LP's will be given individual promotion as part of the company's program of separating albums to allow for exploitation.

Performing as support musicians for Russell are Ringo Starr, George Harrison, Delaney & Bonnie Bramlett, Joe Crocker, Chris Stainton, Charley Watts, Bill Wyman, Eric Clapton, Klaus Voorman, B. J. Wilson, Alan Spenser, Jim Gordon, Greg Dempsey, Stevie Winwood, Jim Horn, Bobby Whiplash, Clydie King and Merry Clayton.

Manufacturers' Chart Predictions

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

A&M

OLLIE—Ernie Hood, A&M 1176
WANDERLOVE—Judith Durham, A&M 1169

AMARET

SLOW DOWN—Crow, Amaret 45-119
TAKE CARE OF MY BROTHER b/w TOGETHER—Browning, Amaret 45-118
WALK OUT—Raintree, Amaret 45-117

ATLANTIC

WOODSTOCK—Crosby, Stills, Nash & Young, Atlantic 2723
COLE, COOK & REDDING—Wilson Pickett, Atlantic 2722
PEOPLE GOTTA BE FREE/OH HAPPY DAY—C. & the Shells, Cotillion 44063

AVCO EMBASSY

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

BRITE-STAR

SANDY CASTLES—Clouds, Northland 4567
BLOWING IN THE WIND—Uncle Clyde, Cole US 222
DIDN'T WE—Carmine Gagliardi, Cambray 1001

CAPITOL

LUCIFER—Bob Seger System, Capitol 2748
GOODBYE JO—Cashman, Pistilli & West, Capitol 2747

CHESS/CHECKER/CADET

TIGHTEN UP YOUR OWN THING—Etta James, Cadet 5664

COLOSSUS

NOTHING SUCCEEDS LIKE SUCCESS—Bill Deal & the Rhondells, Heritage 821

COLUMBIA

WHOEVER FINDS THIS, I LOVE YOU—Mac Davis, Columbia 45-45117
HE'S BACK AGAIN b/w JUST A LITTLE LOVIN'—Stony Brook People, Columbia 4-45116
SATISFY MY HUNGER b/w IT'S JUST A GAME—Peaches & Herb, Date 25-1669

DECCA

NO WAY TO GET TO YOU—Leland Scott, Decca 32642
LAUGH, FUNNY FUNNY—Everyday Hudson, Decca 732634

DOUBLE SHOT

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

DUO

I'M GONNA SHOW YOU—Jo Armstead, Giant GT-710
EVERYBODY SAW YOU—Ruby Andrews, Zodiac 1017
WHATCHA BEEN DOIN'—Joanne Garrett, Duo 7457

F.E.L.

THE TIME HAS NOT COME TRUE—Ray Repp, F.E.L./Flair 352
ROCK 'N' ROLL MASS—Exceptions, F.E.L./Flair 062
TELL THE WORLD—Dameans, F.E.L./Flair 372

FLYING DUTCHMAN

DAMN NAM (Ain't Goin' to Vietnam)—Leon Thomas, Flying Dutchman FD 26009
LOVE POEMS FOR THE VERY MARRIED—Lois Wyse, Amsterdam AM 85009
MAN & WOMAN REGGAE b/w GLORY TRAIN—Superman, Reggae R 7001

JEWEL/PAULA

LOSERS WIN SOMETIMES—Billy Keene, Ronn 41
I FEEL A CHILL—Ted Taylor, Ronn 40
THUG—Lowell Fulsom, Jewel 808

JUNO

MARRY ME, MARRY ME b/w THERE IS YOU—Night Visitors, Juno 5004

MGM

TWO X TWO—Cowsills, MGM 14106
HOLE IN THE FUTURE—Ritchie Havens, Stormy Forest 651
TWO LITTLE BOYS—Rolf Harris, MGM 14103

ORIGINAL SOUND

UHH—Dyke & the Blazers, Original Sound OS 91
OH, PRETTY WOMAN—Raymond & Eddie, Original Sound OS 92
BUBBLE GUM MUSIC—Jefferson Lee, Original Sound OS 93

POISON RING

DOES ANYBODY REALLY KNOW WHAT TIME IT IS—Tension, Poison Ring PRR 713

555 INTERNATIONAL

CINNAMON GIRL—Gentrys, Sun 1114
BALLAD OF IRMA JACKSON—Dee Mullins, Plantation 54
TENNESSEE BIRDWALK—Tennessee Guitars, 555 International 799

SOUL-PO-TION

I GOT TO LOVE YOU—Jesse Boone & the Astros, Soul-Po-Tion 51-P 226

SUNDI

WITCH HUNT—Panacea, Sundi 6812

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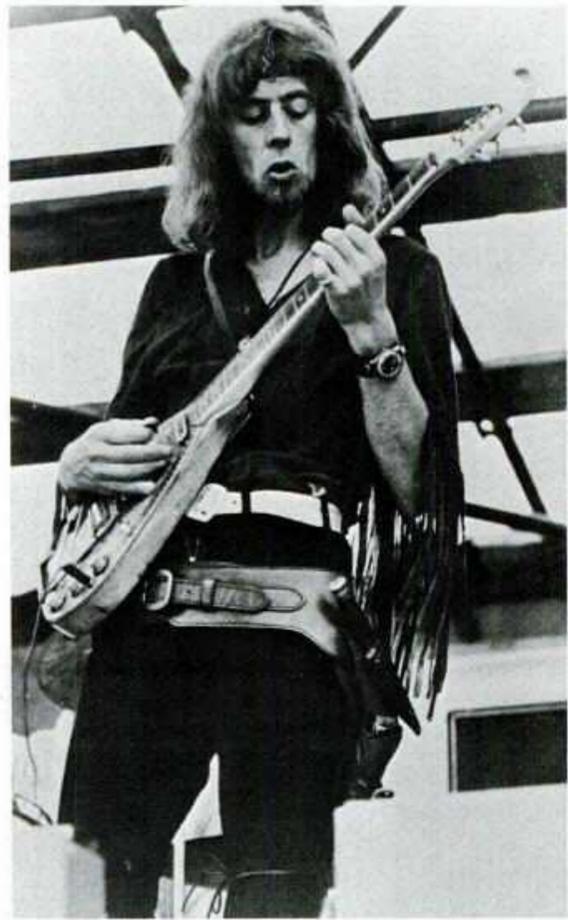
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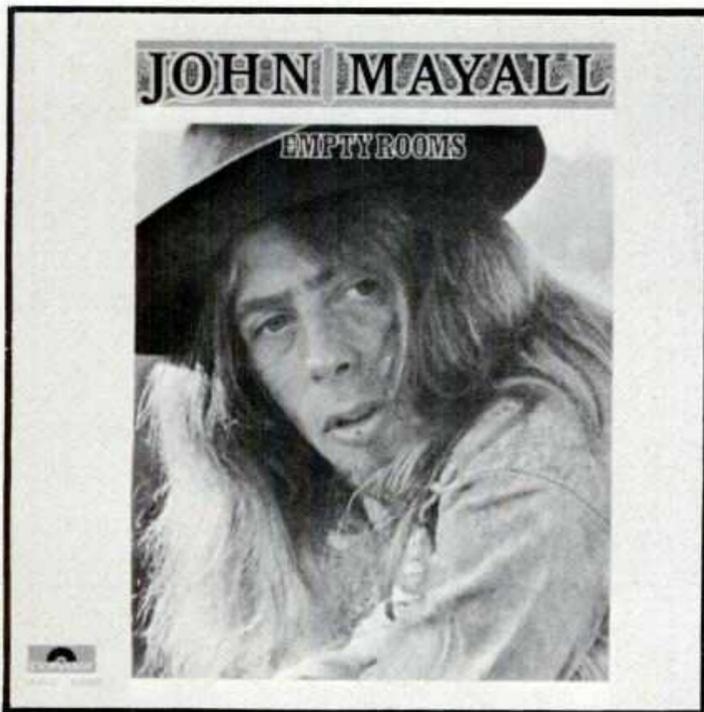


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MOUNTAIN CLIMBING
HOT FROM [T] [A]

Tape CARtridge

Number Up for 4-Track? Tape Executives Say Yes

• Continued from page 1

in its small pockets of strength—California, Texas and Florida—4-track is finding the going rough.

Today, many record companies are disregarding 4-track duplicating, or are releasing "selected" repertoire in that configuration.

No longer are the major tape duplicating/marketing companies offering lucrative licensing contracts to music producers for 4-track, or any other system.

And retailers are "dumping" 4-track tapes at alarmingly low prices.

What happened?

Earl Muntz, "retired" president of Muntz Stereo-Pak, admits that "tape bootleggers" ruined the 4-track market. Many agree. But just as many also agree that "time" merely caught up with 4-track.

A more affluent society, spurred by RCA financing and Detroit's acceptance of 8-track, found a new sound plaything. The development of the cassette, and the acceptance of that configuration by record manufacturers, further buried 4-track.

Music is becoming unavail-

able" for 4-track duplication. Instead, record companies and tape duplicators are "cherry picking" music for 4-track, rather than releasing an entire catalog.

Motown, Vanguard, A&M, Capitol, Elektra and Atlantic, among others, are "cherry picking." "It's a diminishing market (4-track)," said Mel Da-Kroob, Motown's marketing director, "so why bother releasing product except on a selected basis."

A&M's Bob Elliott, Vanguard's Herb Corsack and Capitol's Hal Rothberg are all skeptical about 4-track music recovering sufficiently enough to form any marketing-merchandising program.

The two major duplicators, GRT and Ampex, also agree. GRT stopped manufacturing 4-track in June 1969, and dropped 4-track titles from its catalog.

"We have not offered new 4-track titles in about eight months," said Tom Bonnetti, GRT Music Tapes' vice president and general manager. "Our 4-track inventory is completely depleted."

Bonnetti feels that 4-track is a "bootleg business," saying that tape pirates are dominating any remaining 4-track market.

Lawrence R. Pugh, marketing manager of Ampex's consumer equipment division, admits there is a "healthy falloff in 4-track equipment," too.

Ampex Stereo Tapes (the company's softgoods division) is planning a sizable advertising budget to promote 4-track, according to Julie Cohen, national marketing manager.

But underlining the Ampex drive on 4-track is about 200,000 units in stockpile.

Cohen admits Ampex is "cherry picking" 4-track titles (including Capitol product which it recently picked up from Muntz Stereo-Pak). "We fully expect to sell acid rock in 4-track," he says, "but not much else."

Ampex is offering 4-track product to racks and distributors at 2.97. Many feel that \$2.97 is high, since 4-track tapes are being "footballed" in many states at "dump" prices.

"Overall sales in 4-track are not good," admits Cohen, "but that may be because of a failure by manufacturers to concentrate on that configuration."

He sees an existing market for 4-track, however small, especially in hard rock.

Everyone else, though, sees a "diminishing" market belonging to tape pirates.

Precision's Plant in U.K.

LONDON — Precision Tapes will soon be duplicated and assembled at a new 15,000 square foot factory located at Chadwell Heath industrial estate in Essex. The plant will also be used for custom work and, according to Precision's general manager, Walter Woyda, is expected to produce four million cassettes and CARtridges a year. This production figure will make the firm the largest duplicating center in this country.

The factory, fitted entirely with U.S.-built GRT equipment, will be fully operational by mid-April, and Precision expects to duplicate product for the continental as well as the U.K. market. Woyda said that GRT equipment was specially selected for the plant because of its ability to produce high quality product at high duplicating speeds.

Precision's first release, a mixture of both cassettes and 8-track cartridges, will be available early in May and will comprise 75 to 100 titles. Further releases will follow monthly, and it is Woyda's aim to offer for simultaneous release, the disk and tape configurations of suitable product.

Belair Forms Co. To Bow Units in 8's

LOS ANGELES — Belair, manufacturers of portable stereo 8-track and cassette players, is forming Belair Automotive, a new company, to introduce a line of 8-track stereo auto players.

The automotive line will have four models, including a 4 and 8-track compatible stereo (model BA 259) at \$89.95; a mini 8-track (model BA 261) at \$69.95; a mini 8-track with AM/FM radio (model BA 277) at \$89.95, and an 8-track with FM multiplex radio (model BA 277) at \$89.95, and an 8-track with FM multiplex radio (model BA 284) at \$109.95.

Belair Automotive, which plans to expand its line, will not offer any cassette automotive equipment, according to Ed Mason, Belair president. "Currently, we have no marketing plans for cassette auto players," he says, "until we introduce our automatic reversible cassette."

Before introducing the 8-

track auto line, Mason conducted an extensive merchandising survey of retail stores, department store chains, automotive supply outlets and distributors to see what the market was looking for in 8-track auto stereo equipment. The result was a compact (mini), slim line, high sounding hardware.

"We put our complete marketing/design effort into 8-track—mini 8-tracks," said Mason.

The Belair line is patterned after compactness, with the mini 8-track (BA 261) weighing four pounds and having measurements of 2 1/4 x 6 3/4 x 8 1/4. The compatible unit weighs eight pounds with measurements of 1 3/4 x 7 x 7 1/4. All units come with non-protruding thumbwheel control knobs.

The line will be introduced at the National Association of Record Merchandisers convention this month in Florida. In addition, Belair also is showing its new line of home and portable units at the NARM show.

Rod Pierce, marketing vice president of Belair, has been named to direct the Belair Automotive division. He also will continue to direct sales and marketing of the Belair home and portable division.

Pierce is setting up additional distribution for the automotive line, which will include some distributors of the Belair home and portable products. "In most cases," said Pierce, "we will use our established network of distributors, but—where necessary

(Continued on page 17)

Keycor-Century In Expansion

LOS ANGELES — Keycor-Century, custom tape duplicator, is expanding its operation to include reel-to-reel duplicating.

Initially, two lines will be operational in reel, with the brunt of its duplicating continuing in cassette and 8-track, said Guy E. Disch, marketing director.

The company has decided not to duplicate 4-track, because it's not a "volume market," according to Disch.



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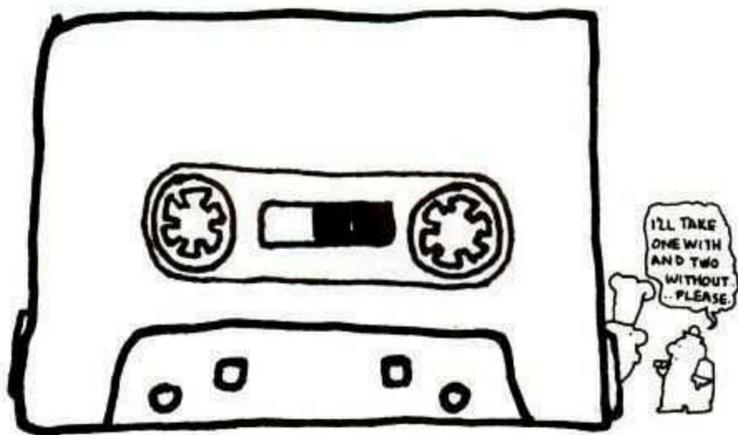
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Tape CARtridge

Audio Magnetics Division Sets Net of Audio/Visual Dealers

LOS ANGELES — Audio Magnetics Corp.'s recently formed educational products division has established a national network of audio/visual dealers.

The number of outlets selling blank cassette tape to educators is nearing the 70 mark, reports Sharyl Story, the educational department head.

Sales of the "A/V Educator Compact Cassettes" are running approximately 20 percent ahead of each previous month, according to Miss Story. Since bowing the line last November 1, educators have been able to buy blank cassette tape in seven time lengths: 10, 20, 30, 40, 60, 90 and 120-minutes.

The 60-minute cassette (in its avocado colored case) accounts for around 48 percent of the line's business. "Educators seem to favor the 60-minute cassette," Miss Story said, adding: "For phonics, with kids in the first and second grade whose atten-

tion span is from 10 to 12 minutes, the 10 or 20-minute cassette seems much better."

Audio Magnetics exclusive educational market sales agent, National Educational Representatives (NER), will be gathering statistics from its dealers as to which time lengths sell best and from which schools the heaviest orders are being received.

In some instances, several audio/visual dealers signed by NER to handle the Audio Magnetics line, have dropped other blank cassette lines in favor of audio. When schools write to audio for information about blank cassette tape, the company refers the inquiry to its nearest dealer.

Among the major audio/visual dealers handling the new Educator Compact Cassette line are A. F. Milliron, who covers the Los Angeles County area; Kunz Inc., of Baltimore; A. V. Communicators, of Farmingdale,

N.Y. and Pratt Educational Media, of Cedar Rapids, Iowa.

The Educator series is manufactured in Audio's own Gardena factory. The outer casings are held together by five screw housings which require a bit more assembling time. The Gardena factory also manufactures screw housing cassette cases for several select custom clients.

After three months of offering schools their own specially designed blank cassettes, several patterns of usage have developed.

Miss Story said: "If a school is prerecording special instruction materials or study aids or lessons, they may use the 90-minute tape. In the primary level schools, the length is very important. We are the only company making 10 and 20-minute blanks, which allows a school to tape from five to 10 minutes on a side for short duration lessons."

Colleges seem to favor the 120-minute length for pre-taped lectures or to tape a lecture in session. Language labs, which were the first application of the cassette concept, are becoming quite involved with cassette equipment and blank tape.

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

Cassette Boom Sparks Co's Educational Tape Entry

KANKAKEE, Ill.—The boom of the cassette market has helped Imperial International Learning make a decision to start marketing educational tapes.

"The idea is still in the final planning stages, but we hope

to have educational cassettes available to the consumer by late summer or early fall," said George Searls, marketing manager for Imperial. The company has been making educational tapes for school use for six years.

(Continued on page 18)



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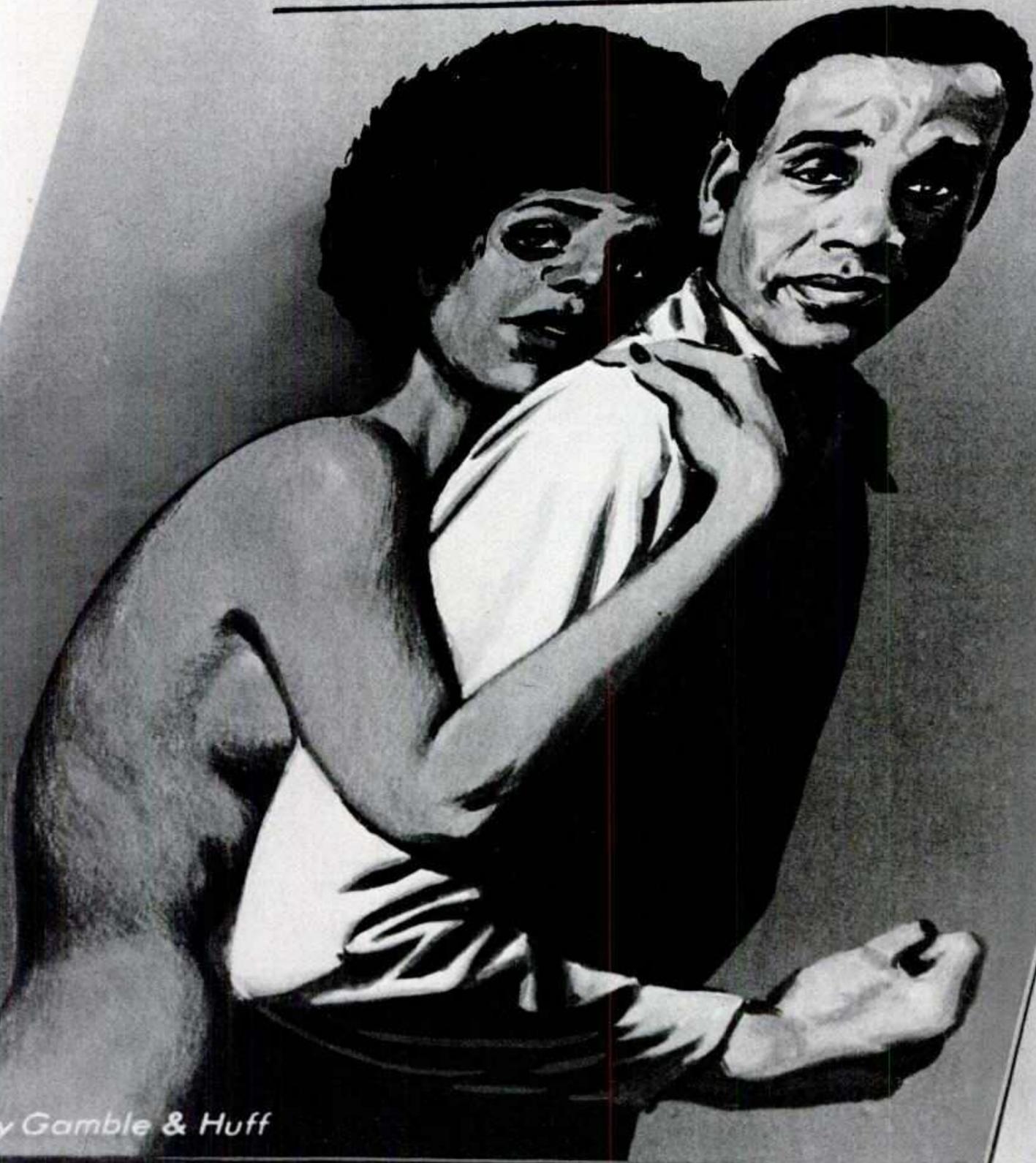
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Tape CARtridge

United Tape Moves to Torrance; Plans One-Stop

LOS ANGELES — United Tape, with its mobile showroom-sales office, has moved to Torrance. The tape distributing wing of the record distribution companies operated by Jack Lerweke and Ralph Kaffel has shifted its stock and operations to a new building owned by the parent National Tape Distributors.

United is now working in a 56,000 - square - foot warehouse complex along with Music Merchandiser of America, National Tape's local area rack jobbing firm.

United Tape is one of the area's major tape distributors. It had been operating from a warehouse at 2525 W. Ninth St. Its new location is 22433 S. Vermont.

National Tape's record dis-

tributorships—Merit, California Records and Hitsville—will all be moved to Torrance by this weekend. The parent company plans to open a one-stop as part of its expansion in this market.

Vault Records, from which United drew some product, will retain a local office as well as its recording studio on the second story of the presently used building. United Tape was the newest company formed by Lerweke and Kaffel (before selling the whole complex to National Tape last year). The record distributorships have been operating from Ninth St. for the past three and one-half years.

The mobile showroom-sales office allows United to display and sell tapes on-location at a dealer account.

50 Attend GRT Music Tapes' 1st Meetings

LOS ANGELES — Recently formed GRT Music Tapes held its first annual national sales meetings last week in Monterey, Calif.

More than 50 persons representing GRT Corp., the parent company, Chess/GRT Records, Janus Records and Blue Thumb Records heard record and tape product presentations and attended marketing, sales and merchandising seminars.

In addition to the product presentations by GRT's three record affiliates, Chess/GRT, Janus and Blue Thumb, the company also conducted regional sales conferences.

Seminar sessions ranged from licensing to incentive programs and from credit to advertising/promotion. An open-end panel discussion concluded the seminar sessions.

The itinerary included tours of the GRT Corp. duplicating facility, administrative headquarters, plant operations and new GRT facility now under construction. The company also sponsored a golf tournament, a cocktail reception at the Le Baron Hotel and a reception dinner. Chris Coburn, marketing vice president, keyed the affair.

The meetings opened with the introduction of corporate officers by Fred Furfey, national sales manager, a tour of GRT facilities, and discussions by Renda Blackler, customer service manager, and Larry Handy, director of employee relations.

Regional sales meetings were conducted by Wally Peters, western regional sales manager; Paul Baio, midwest regional sales manager; John Spellman, southern regional sales manager, and Ed Berson, special accounts manager.

Seminar sessions included

talks on product, credit, shipping, delivery, incentive programs, licensing and acquisition of music were conducted by Larry Finn, national sales promotion manager; Abe Chayet, national product manager; Ron Rader, director of marketing services; Lew Lieske, controller; Tim Cole, GRT East operations manager; Charlie Duncan, GRT West operations manager, and Dann Hussey, operations manager.

Chess / GRT, Janus, Blue Thumb and GRT Music Tapes made product presentations on the final day of the three-day conference. Representing Chess/GRT were Dick LaPalm, advertising-promotion manager, and Arnie Orleans, national sales manager. The Janus presentation was made by Marv Schlacter, president, and Nick Albarano, merchandising manager, while Don Graham, vice president, made the Blue Thumb presentation.

Al Kirk, assistant sales promotion manager, made a tape product presentation for GRT Music Tapes, the newly formed GRT tape division directed by Tom Bonetti, vice president and general manager.

Members of the open-end panel discussion were Bonetti, Furfey, Chayet, Finn, Miss Blackler, Hussey and John Uchimura, controller of GRT Music Tapes.

Representing GRT Corp. at the meetings were Alan J. Bayley, president; Chris Coburn, marketing vice president; Jim Peterson, secretary-treasurer; Harry Stern, operations vice president; Jim Peterson, secretary-treasurer; Harry Stern, operations vice president, and Stu Smith, engineering vice president.

Store Staffers in Chicago Not 'Sold' on Cassettes

By EARL PAIGE

CHICAGO — Before the cassette system makes it in the automotive field, manufacturers may have to convince the people who sell the consumer.

The girls who work behind the counter at Stereo City's six outlets here are all sold on 8-track, but admit that "the cassette is still growing."

Stereo City's outlets are free standing automotive oriented stores. One of the "stores" (a \$6,000 mobile trailer) was located at the recent auto show here.

"We'll move 3,000 pieces of software during the show but probably only 300 units will be

cassette," said Herb Levin, Stereo City president.

Levin said his best selling hardware item was the Kraco 8-track (Model KS 777) retailing for \$59.95. "We're selling very few cassette units." His firm is promoting Craig's new floor-mounted, burglar proof Model 3123, but lower priced 8-track players were generating most of the action.

"Cassette is growing and will become as big as 8-track but never bigger," predicted Rick Carlson, a manager trainee. I think the two systems will pull even and each will attain a 40 percent saturation in the market."

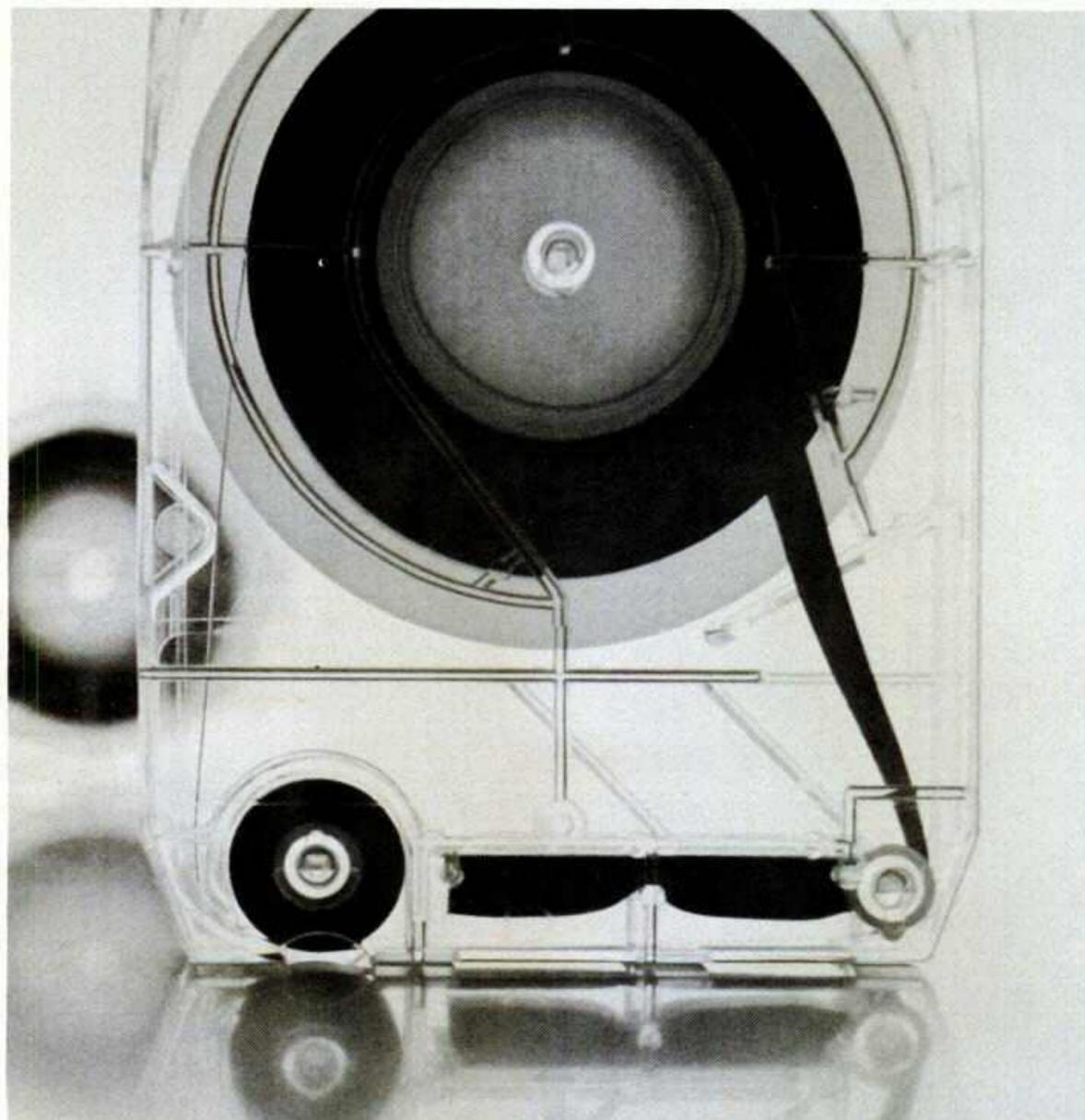
Most were less optimistic. "The cassette system is like going back to 4-track," commented Shari Smith, manager of the Stereo City Lincoln store. "The sound isn't as good as 8-track. As for the record feature, how many people want to record in the car? The market is limited when you talk about the record feature — mainly doctors and salesmen who want a coordinated system and come in asking about cassettes."

Diane Sutterlan sees the market differently: "The kids, 9 to
(Continued on page 61)

Craig Tightens Two Divisions

LOS ANGELES — Craig is consolidating two divisions, products and distribution, to form a new corporate marketing services department.

The new marketing department will provide advertising and promotional aids heretofore developed separately. Purpose of the consolidation are twofold: standardizing of catalogs, bulletins and point-of-purchase materials, and streamlining advertising policies.



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Wollensak to Add Six Cassette Units; Sets Quad Stereo Entry

By ELIOT TIEGEL

LOS ANGELES — Wollensak will add six cassette units to its line which at present has four mono battery portables and three stereo home units. Also, the company is entering the quad stereo market with two units.

All of the new mono player/recorder units will be manufactured in Japan. Six of the seven currently available units are also made in Japan, with Norelco producing one, the \$59.95 portable (model 4200).

The new models slated for June will begin around \$39.95 and run up to \$159.95, reports Bob Simon of the local 3M office. There are no plans to get into the car market.

Some of the new model features will include bi-directional drive, AM/FM radios and a general increase in the compactness of the machinery.

Wollensak entered the cassette equipment field in the fall of 1968 after two years of research and development.

Three of its cassette recorders are driven by a "bi-peripheral" flywheel, twice the size of the drive mechanism operating typical battery-operated cassette portables. This drive system, Simon boasts, was developed in the U.S. and is a total departure from that which is used in Norelco-type machines.

Fast Controls

Two of the units, the model 4700, a pre-amp stereo deck and the 4860, an amplifier unit, have extremely fast forward and reverse controls and automatic shutoff features. The deck sells for \$179.95 while the other model sells for \$219.95.

Cassette equipment is taking on a greater role in the company's tape recorder line which heretofore has specialized in reel-to-reel units.

Just being unveiled are Wollensak's two quad stereo models for the more experimental sound buff. These include the model 6154, a \$499.95 deck and the 6364 amplifier unit with four Wollensak A-1050 acoustic suspension speakers (\$649.95). The 6364 can also be bought without the speakers for \$599.95.

The 4-channel units incorporate the drive transports found

in the company's "audio center" series of high-end reel machines. The quad machines are the newest extension of Wollensak's player line, and there is no competition between the quad and the cassette since each player serves a specific audience.

4 Pre-Amp Outputs

The quad units have four pre-amp outputs plus a four-piece playback head vertically stacked. The tape makes one

pass over the head going in one direction.

"Quad stereo for the present and near future will be a playback concept," comments Simon. "It will be cumbersome to record in the home." Wollensak's quad units can play a regular two-channel stereo tape, so the person buying a quad unit can play his established stereo library.

Wollensak will be offering a *(Continued on page 70)*

'Thousand Days,' 'Airport' In Decca's March Tapes

NEW YORK — The original soundtracks from two box-office movies, "Anne of a Thousand Days" and "Airport," are included in Decca's tape catalog releases for this month. Two new Power Paks and the complete stereo catalog of Andres Segovia are part of the company's issuance of a variety of product which also includes two Bing Crosby releases geared for St. Patrick's Day.

The Power Paks are "Brothers, Sisters, Aces and Spots," and "Twelve By Six." The first

title includes songs by the Ames and Mills Brothers, the McGuire and Andrews Sisters, the Four Aces and the Ink Spots; while "Twelve By Six" features Pearl Bailey, Sammy Davis Jr., Ella Fitzgerald, Al Hibbler, Peggy Lee and Mel Torme.

To promote its "March Is Segovia Month" campaign, Decca has made the entire stereo catalog of this artist available on 8-track, cassette and open reel configurations. Album titles available include, "Castles of

(Continued on page 70)

Available for the first time

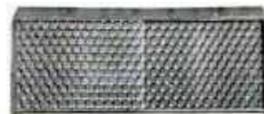
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Belair Co. Formed

• *Continued from page 12*

—we will add automotive people to cover that market.

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Belair is shipping three models—the compatible, the mini 8-track and the 8-track with AM/FM radio—with the 8-track multiplex shipping in three weeks. Future units in the line will include mini models with radio combinations.

Belair went into an automotive line, explains Pierce, because of the continuing 8-track market, both at the Detroit level and in the after-market, and of a demand by Belair distributors, and representatives for a complete home-portable-automotive product line.

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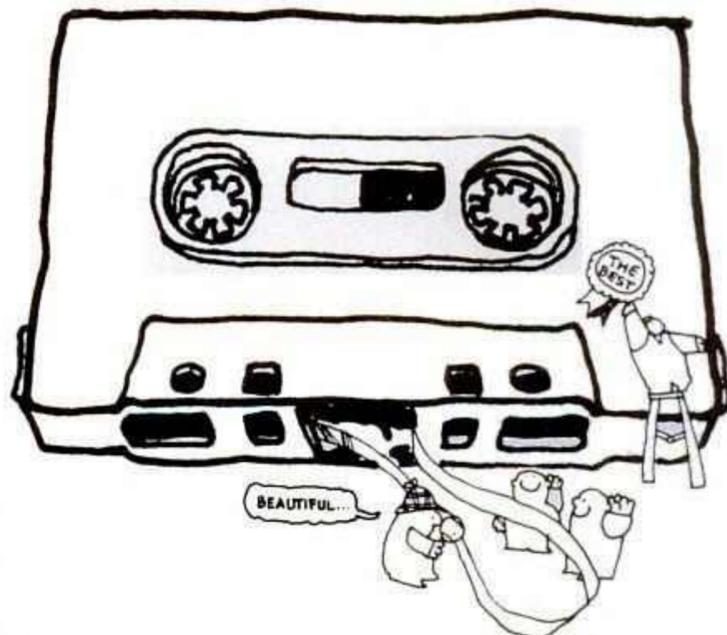
• Continued from page 14

"We have had our eye on the general public for some time but did not think that reel-to-reel tapes would sell. The cassette is a good medium for reaching the public."

While distribution is unsure, Searls said Imperial may go through rack jobbers to put the cassettes in discount houses, drug stores, department stores and other outlets. The first releases would be taped lessons of learning colors, the alphabet "Using the material in cars will

be a good way to keep the and other related subjects aimed at the four to eight year old. Anywhere from 40 to 60 cassettes would be released at first. The price of the cassettes would depend on the type of subject matter although Searls said it would not exceed the current market price for music cassettes.

"The market for these cassette should expand when the cassette player is introduced into the car," Searls pointed out. children from getting restless on trips."



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BEST SELLING Billboard Tape Cartridges

8-TRACK

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	12
2	4	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	3
3	2	ABBEY ROAD Beatles, Apple 8XT 383	21
4	1	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	17
5	5	SANTANA Columbia 1810 0692	20
6	8	EASY RIDER Soundtrack, Reprise BRM 2026	14
7	7	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023-50068	12
8	6	LET IT BLEED Rolling Stones, London M72167 (Ampex)	11
9	9	TOM JONES LIVE IN VEGAS Parrot M79831 (Ampex)	16
10	11	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco TP 33-250 & Ampex 8250	42
11	13	BLOOD, SWEAT & TEARS Columbia 1810 0552	42
12	12	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023-50066	12
13	14	HELLO, I'M JOHNNY CASH Columbia 1810 0826	3
14	17	CHICAGO Columbia 18 80 0853	3
15	18	JOE COCKER! A&M 8T 4224	6
16	16	JOHNNY CASH AT SAN QUENTIN Columbia 1810 0674	32
17	10	THE BAND Capitol 8XT 132	7
18	20	I WANT YOU BACK Jackson 5, MS 8-1700	2
19	19	LIVE PEACE IN TORONTO 1969 Plastic Ono Band, 8XT 3362	2
20	15	PAINT YOUR WAGON Soundtrack, Paramount PM 89004	2

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic C5 8236 & Ampex 58236	14
2	2	ABBEY ROAD Beatles, Apple 4XT 383	20
3	5	TOM JONES LIVE IN LAS VEGAS Parrot M79631 (Ampex)	11
4	12	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	2
5	4	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 550068 & GRT 5023-50068	9
6	3	SANTANA Columbia 1610 0692	14
7	7	BLOOD, SWEAT & TEARS Columbia 1610 0052	27
8	6	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	11
9	9	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco C5 33-250 & Ampex 5250	41
10	8	LET IT BLEED Rolling Stones, London M57167 (Ampex)	7
11	10	JOHNNY CASH AT SAN QUENTIN Columbia 1610 0674	25
12	11	MONSTER Steppenwolf, Dunhill-Ampex 550066 & GRT 5023-50066	4
13	13	HELLO I'M JOHNNY CASH Columbia 1610 0826	2
14	—	EASY RIDER Soundtrack, Reprise/Ampex M 2026	3
15	—	GRAND FUNK RAILROAD Capitol, 4XT 406	1

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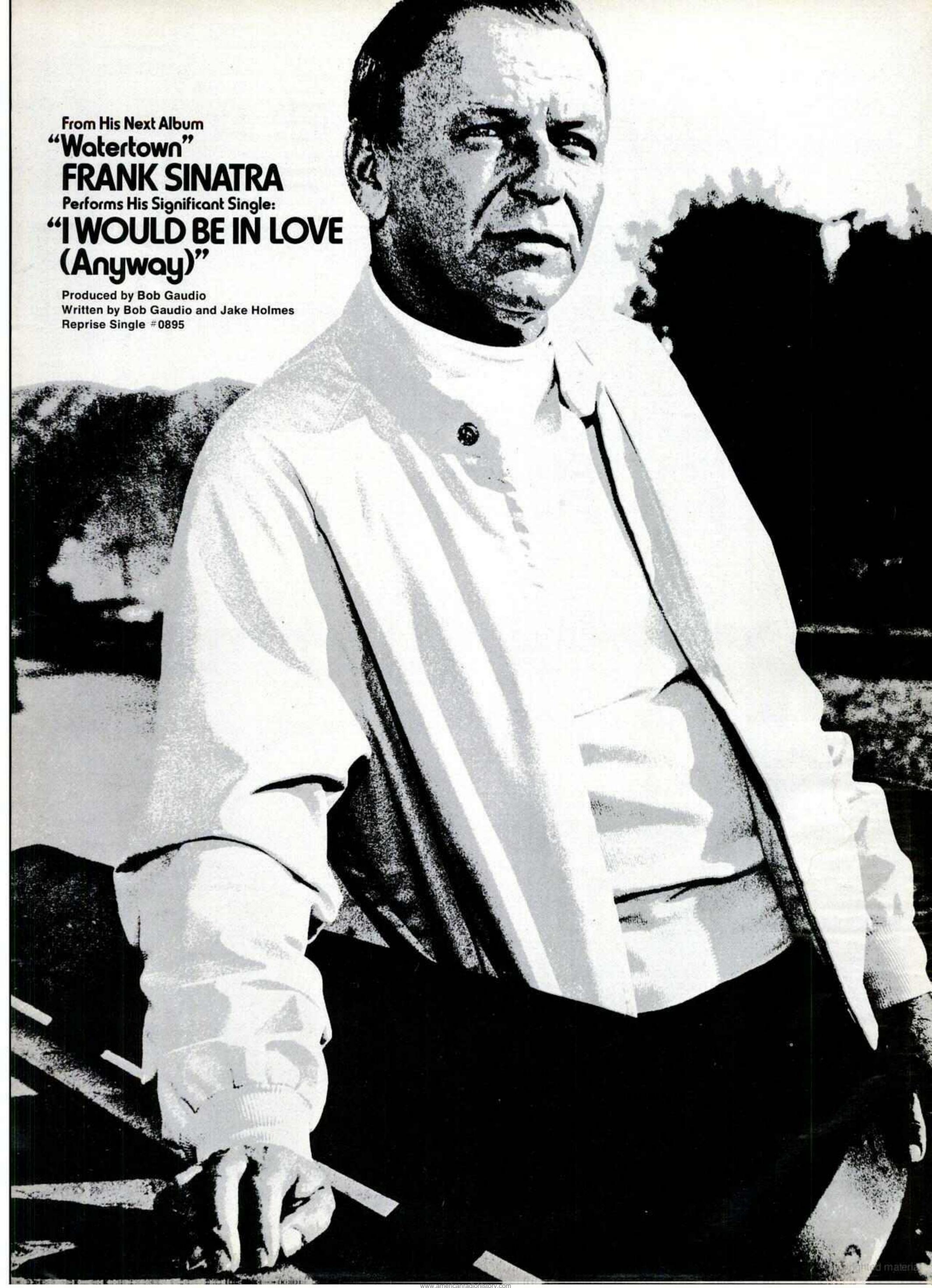
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Creative Mgmt. Beefing Up Artist Booking Overseas; E. Europe Deals

By MIKE GROSS

NEW YORK — Jack Green, vice president of Creative Management Associates (CMA), is digging deeper into the overseas market. In addition to stepping up the number of bookings for CMA artists in the U.K. and on the Continent, he's in the midst of negotiations that will result in opening up East European music festivals for CMA artists.

In the forefront of the talks is the Bell Records group, the Fifth Dimension, who Green is promoting for music festivals in Rumania and other countries in East Europe this summer.

Meantime, Green is rolling in high gear with bookings for

CMA artists in Europe. Since the first of the year, he's set up key dates for Oliver, Lesley Gore, Edwin Hawkins Singers, Lou Rawls, O.C. Smith, Paul Anka, and Smokey Robinson & the Miracles, among others.

"One of the key factors in boosting overseas record sales," said Green, "is personal appearances." He pointed out that more artists are beginning to invest money in themselves for overseas promotion tours, and in many instances, the record companies are helping them foot the bill. In pointing up the importance of the global market, Green said, "A top five

hit can derive one-half its total income from sales overseas.

"Records," he added, "are bringing the world's music business together. Ten years ago nobody in France heard of Nashville, now Nashville, Memphis and Muscle Shoals are on everybody's tongue. We're all talking the same language."

Green keeps in touch with the global action by making five or six trips to Europe every year, and about two trips to South America. The company's operation in the U.K. is conducted by CMA, Ltd., under the direction of John Redway, and office coordinator Dianne Ferguson.

Jazz Rocking Via New W. Coast Club

By ELIOT TIEGEL

LOS ANGELES — The jazz nightclub business is expanding. Bandleader Dan Terry has opened a club in the San Fernando Valley, Redd Foxx's club on LaCienega has begun booking jazz and the Creation, a large new ballroom in the Valley, is opening its doors to jazz.

Comic Bill Cosby is the force behind lining up such jazz names as Dizzy Gillespie and the Modern Jazz Quartet to play at Redd Foxx's.

Gillespie's recently reformed quintet without James Moody opened Feb. 18 on the bill with Jimmy Witherspoon. The MJQ plus Les McCann's trio are slated to open Feb. 25 for one week, with Sarah Vaughan sharing the bill with Foxx March 11, followed by Hugh Masekela on March 18 and then Mongo Santamaria.

Several doors down on La Cienega, a private club, the

Deal & Rhondells For Mexico City

NEW YORK — Bill Deal & the Rhondells, Heritage label act, will begin a round of club dates, concert appearances and television shows in Mexico City Thursday (12). They're scheduled for a three-week run in Mexico City and other key areas in Mexico. Deal has been a consistent chart topper in Mexico, as well as South America and parts of Europe. Deal's current release on Heritage is "Nothing Succeeds Like Success."

Bayou, has begun running jazz jam sessions on Sunday afternoon and Monday evenings for the public.

All this new activity has begun to give the city a new feeling of competition for the jazz fan's dollar. Don Ellis opened the Lido club in the Valley and is slated to work the Creation, which is geared for teen-agers.

Shelly's Manne Hole stands to suffer the most from all this activity. Competition to book name jazz bands seems certain to develop into a major game. The Manne Hole already is outpriced by the Hong Kong Bar of the Century Plaza Hotel, which gets the George Shearing, Charlie Byrd, and Cannonball Adderley bands.

Donte's in North Hollywood, maintains a local name attraction policy with a different musician every night and has become the player's hangout. It doesn't get involved in big budget situations and is generally packed.

At Redd Foxx's, Cosby often drops in to work out new material and even tried to tape an LP for Uni there several weekends ago. Foxx is a friend and Cosby is also a major booster for jazz.

In the South Bay area, the Lighthouse continues as a top seacoast bastion for jazz with top name attractions. The Lighthouse has never competed with the Manne Hole because of the geography separating the two clubs, so it will not be affected by all this new activity.

ALL-STAR FILM TO AID M.L. KING SPECIAL FUND

NEW YORK—A flock of show business names have donated their talents to the production of "King: A Filmed Record . . . Montgomery to Memphis." The film is expected to raise \$5 million for the Martin Luther King Jr. Special Fund in a single night showing (March 24) in 1,000 theaters in 300 cities across the country.

Appearing in the film are Harry Belafonte, Diahann Carroll, Sammy Davis Jr., Ben Gazzara, Charlton Heston, James Earl Jones, Burt Lancaster, Ruby Dee, Paul Newman, Joanne Woodward, Sidney Poitier, Leslie Uggams, Moses Gunn, Anthony Quinn, Clarence Williams III and Walter Matthau. Producer Eli Landau conceived and organized the event.

Talent In Action

TEN YEARS AFTER JOHN HAMMOND ZEPHYR

Fillmore East, New York

Ten Years After continued to be the darlings of the Fillmore East audience, Feb. 26, with a strong opening show that had almost everyone standing at their seats or in the aisles before the last number was well on the way.

The Deram Records quartet followed a good blues set by Atlantic Records' John Hammond, who seemed more at ease than previously, and a variable opening set by Zephyr. The extra night was added to the Fillmore East schedule when the Feb. 27 and 28 shows sold out quickly. Warner Bros., Doug Kershaw, scheduled for the weekend shows, was replaced by Hammond for the extra date.

Alvin Lee, Ten Years After's brilliant lead guitarist, seemed cooler than ever as he sang several new numbers, including "Walkin' on the Road," "Love Like a Man," and "50,000 Miles Beneath My Brain," a good instrumental number. But the older material really caught fire including "Good Morning, Little Schoolgirl," with Lee facing bass guitarist Leo Lyns, whose excellent technique produces a sound like a stand-up bass. Drummer Ric Lee was excellent throughout, especially in his long solo, while organist Chick Churchill, an unsung member of the group, was steady and also the cheerleader. A tendency towards shouting hampered the set of Command/Probe Records' Zephyr, but were better in unstrained vocals. **FRED KIRBY**

VIKKI CARR LONNIE DONEGAN

Riviera Hotel, Las Vegas

Vikki Carr turned on the Riviera Hotel Versailles Room audience Feb. 24. She happily swings with "You Make Me So Very Happy," "Happy Together," and "Oh Happy Day." Changing mood Miss Carr tearfully belts her big selling "It Must Be Him" on her current record "With Pen in Hand." She duets with guitarist Randy Marr in "As Time Goes By," and gains rapport with the audience when she asks them to toss her questions. Backing Miss Carr are drummer Sid Bulkin and Bob Saravin on bass.

Making his Vegas debut, British singing star Lonnie Donegan captivated the crowd with his personality and music ability. Coming on with "Keep on the Sunny Side," he segued into his composition "Have a Drink on Me" and then his latest disk "My Old Man's a Dustman." The hip crowd discovered serious stuff didn't hurt at all when Donegan and guitarist Les Davies socked the audience an excerpt from Tchaikovsky's "Swan Lake." Donegan also sang his gold record song "Rock Island Line." In addition to Davies, sideman for Donegan are Bobby Hayes, bass and organ; and Mark Goodwin on drums. **LAURA DENI**

RENAISSANCE COLD BLOOD

Auditorium Theatre, Chicago

Two groups destined to become giants in this decade were warmly received in their Chicago debuts. Renaissance, a resurrection of the old Yardbirds, and Cold Blood, a nine-member group from San Francisco, drew large ovations from the sparse crowd here March 1.

Renaissance, featuring Keith Relf and Jim McCarty from the trendsetting Yardbirds, mixed classical and rock as no other group has. Relf is now playing guitar along with harmonica and vocals, but the pace of the group is set by John Hawken, on electric grand piano. The results were astounding as the group, with McCarty on drums, Louis Cennamo on bass and Jane Relf on vocals, moved

effortlessly through songs from its first Elektra Records album. When all the groups spawned by the Yardbirds (Cream, Led Zeppelin, Jeff Beck Group) are forgotten, Renaissance will still be making memorable music.

Cold Blood, featuring the stomping vocals of Lydia Pense, did its blues and soul thing that put Janis Joplin's group to shame. While Miss Pense does not have Joplin's stage presence, the rest of the group, on San Francisco Records, drove the music to new heights, ending with a unique interpretation of James Brown's "Cold Sweat."

REDBONE

Ungano's, New York

Epic group Redbone may have an Indian background but their musical approach is good old rock 'n' roll music with a few touches of swamp thrown in.

The quartet is an effective instrumental unit putting down a firm, solid beat. Good, as they used to say on those TV shows, for dancing. **IAN DOVE**

CHARLIE BROWN

Bitter End, New York

Charlie Brown, singer-guitarist, made a dynamic impression at the Bitter End, Feb. 26. Brown, a guitarist in "Hair," especially shone in brilliant guitar technique.

His songs, many of which are on his first Polydor Records album, had a rural sound although Brown is a New York City native. "House by the Sea" was in folk style, but many of his other songs, such as "I Got" and "Ro Ro Rosie," were more in the contemporary rock vein. "Up From Georgia" was a good, gentle selection.

While Brown sang well, it was in his guitar playing that he was most exciting, indeed a musician to be reckoned with. He was supported by Dan Armstrong, one of the finest bass guitarists around, and drummer Frank Steo. **FRED KIRBY**

CATERINA VALENTE

Talk of Town, London

Caterina Valente who opened at the talk of the Town, London, Feb. 26, has a diamond hard shine to her professionalism that sparkles and flashes through the whole of her versatile one-hour act.

Miss Valente, a richly endowed cosmopolitan entertainer, has a wide range of talents—including

(Continued on page 22)

Rally at Garden March 12 to Aid Peace Senators

NEW YORK — Performers from all segments of the entertainment spectrum will gather at Madison Square Garden Thursday (12) to support Senators who voice protest against the war in Vietnam, the ABM, and who come out in favor of reversal of national priorities from military to domestic. The show is being produced by Hannah Weinstein with an assist from Sid Bernstein.

Featured in the show will be Alan Alda, Dick Benjamin, Leon Bibb, Ruby Dee, Faye Dunaway, Henry Fonda, Peter Fonda, Jack Gilford, Dustin Hoffman, Alan King, Tom Lehrer, Peter, Paul & Mary, Jackie Mason, Shirley MacLaine, Gary Moore, Paula Prentis, the Rascals, George Segal, Gwen and Gene Wilken.

The speakers will include former Attorney General Ramsey Clark, Sen. Hugh Scott, Julian Bond, Andrew Young, and I.F. Stone.



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(DOMESTIC)

CHICAGO

Aaron Russo, operator of the now closed Kinetic Playground here, is bringing in several acts for two shows in March. Spirit, Frost and Zephyr and later this month Ten Years After and Savoy Brown for appearances at the Aragon Ballroom. The Kinetic, which was closed after a fire in November, has pushed its reopening date to early April. . . . 22nd Century Productions is bringing in Joe Cocker, Mountain and Stone the Crows as one show and the Iron Butterfly for two on successive nights in mid-March. . . . WEXI-FM, local rock music outlet, has just finished taping a large jingle package in New York. The sessions, recorded in stereo, were done in O.D.O. Studios in Manhattan under the direction of station manager Ray Smithers. . . . The Facts of Live, a local group, has cut "The Greatest Moments in My Life," to be distributed by Kidarian Records. Bookings will be handled through Cask Attractions. . . . A new rock club, the Five Stages has brought in SRC, Crowe, Rotary Connection and Mason Proffit for gigs. . . . Buddy Rich Band and Sephyr recently played one-nighters at Beavers.

GEORGE KNEMEYER

CINCINNATI

Dale Stevens, former amusement editor of The Cincinnati Post-Times Star who left Cincinnati four years ago to join the staff of The Detroit News, returns here this week to become amusement

editor of The Cincinnati Enquirer. Stevens, a deejay before joining The Post-Times Star here 14 years ago, replaces Luke Feck, Enquirer assistant feature editor who has directed the sheet's amusement section since the retirement of E. B. Radcliffe several months ago. Feck takes on the new duties of Sunday Magazine editor but will continue as assistant to John Caldwell, Enquirer features editor.

Fraternity Records president Harry Carlson spent Friday (6) in Nashville for an all-day business session with Aubrey Mayhew, general manager of the Certon Corporation, with headquarters there. . . . Mrs. Jeannette (Jan) Heinze, who retired Sunday (1) as general manager of WCKY here, was tendered a surprise going-away party by station staffers Friday (27). Mrs. Heinze, who joined WCKY in 1931, was a part owner in L. B. Wilson, Inc., owners of WCKY and WLBW-TV, Miami, which was purchased a year ago for more than \$19,000,000 by Post-Newsweek Stations, Inc., Washington.

Shad O'Shea, who gave up his post as program director at WCPO here in 1965, when the station was sold to Danny Kaye's WUBE group, is now engaged in the insurance business here, but keeps his hand in by writing and producing commercials and supervising recordings for the New Lime and Sonny Flaharty. O'Shea has begun construction on a new recording studio, which he hopes to have in operation by mid-summer. . . . Grace Markay, new on the United Artists label, covered the local deejays and music emporiums on a recent promotion tour through the area.

BILL SACHS

Talent

Felt Forum Weekend— High Quality, Low Draw

NEW YORK — Except for the shows headlining the Chambers Brothers, the three-day series of Felt Forum concerts, Feb. 27 and 28 and March 1, were disappointing from an attendance standpoint. All three nights, however, had sparkling programs with such standout acts as the Association, Jerry Butler and the Byrds.

Butler's soul show began with a strong set by Soul Records' Jr. Walker & the All-Stars, followed by a fine set by Curtom Records' Impressions in the first of two Feb. 28 programs. Butler, Mercury Records' most consist-

ent performer stood out in soul and rhythm material. He was admirably supported by Patti LaBelle & the Bluebells. His duets with Miss LaBelle were standouts.

The March 1 mixed bag also failed to draw as New York's young audiences apparently are only tuned in to underground acts. Many good acts are missed by the youth as a result. This Ad Venture series was to benefit Coalition Venture Corp. in providing advertising and promotional services to small businesses in ghetto areas.

The Chambers Brothers, who would be at home before almost any audience, were overpowering, drawing on much of their excellent Columbia Records material. They were preceded at the late show by fine sets by two groups featuring tight musicianship and stellar vocalists in Polydor Records' Ten Wheel Drive with Genya Ravan and Elektra Records' Rhinoceros with the vocals of John Finley.

Warner Bros. Records' Association was a revelation in the second show March 1. This seven-man group with a string of top 40 hits is better known for college and nightclub appearances. But, the solid material, professionally performed especially in the vocal department, made their set highly entertaining.

The show opened with Vanguard Records' Frost, who were too heavy an act for the bill. Buddah Records' Sha Na Na, with their takeoffs on early rock, overcame the microphone problems that beset many of the weekend's acts, for a fine program.

Columbia Records' Byrds followed and were as good as ever. Although Roger McGuinn is the only member left from the original Byrds, his distinctive voice is enough to give the country rock quartet its unique sound. Ad Venture's acts were strong in entertainment values. Unfortunately, New York area youth proved too limited in their tastes to attend in sufficient numbers.

FRED KIRBY

Davis to Open New Grove

LOS ANGELES — Sammy Davis will open the Now Coconut Grove April 10. The 50-year-old Grove closed recently for renovations to turn it into a Las Vegas-type club. Davis and Sy Marsh, his business partner, are handling the entertainment for the 1,000 seat room. Also signed to appear are Bill Cosby, Frank Sinatra, Steve Lawrence and Eydie Gorme, Anthony Newley, Joey Bishop, Danny Thomas, Diana Ross, the Supremes, the Temptations, Ray Charles and Duke Ellington.

Not only will the room be used for engagements, but it will be rented for concerts, with Blood, Sweat & Tears announced as working four concerts this year. Following Davis for an extended run will be Anthony Newley.

The new Grove will have a recording studio plus new sound and lighting facilities and a runway.

MARCH 14, 1970, BILLBOARD

Coasters Back —On Roulette

NEW YORK — The Coasters will be returning to the disk field via Roulette Records. The group, which has not recorded since 1963, have 14 gold records to their credit.

On the group's schedule are shots on the David Frost, Mike Douglas and Merv Griffin television shows within the next three weeks. A forthcoming date at New York's Copacabana is in the works.

The group, which is headed by Cornell Gunter, has signed Charlie Atkins to restage their act. Michael Gentile, Roulette's a&r chief, helmed the Coasters' first album session for the label. A single, culled from the LP, will be released shortly.

Talent In Action

• Continued from page 20

dexterity with guitar and tambourines and agility in tap-dance routines; but it is her voice with its dead-center pitching and breathtaking range that really lifts her into world class.

She has pace and timing, a finely developed sense of dynamics and can faithfully reproduce a variety of popular songs styles—from Italian schmaltz to scat-sung jazz.

Miss Valente, admirably supported by her brother, vibraphonist/bongoist, the Fats Sadi, impeccable Kenny Clare on drums and the Bert Rhodes Orchestra, provides the second half of the new Jet Set 70 revue—a lively entertainment which has been imaginatively dressed by St. John Roper.

Highlights are the singing of Bobby Hanna and Jimmy Anthony in the viva Las Vegas sequence and the thoroughly admirable shape of leading dancers Zena Clifton and Paula Lane.

GORDON LIGHTFOOT

Pasadena City College

Gordon Lightfoot's third appearance Feb. 28 in the Los Angeles area within a year, was a resounding artistic triumph. The Canadian folk singer's ability to depict life in all its beauty as well as its ugliness, was strongly received by his collegiate audience.

Lightfoot played unamplified 6 and 12-string guitar and was delicately supported by acoustic guitarist Red Shay and amplified bassist Richard Haynes. The star's act consists principally of his own works which are all magnificently dramatic.

Lightfoot's approach to folk singing is one of clarity, purity of tone and diction and an assertive confidence. Lightfoot is strongly influenced by country music and he has a country segment which lifts the tempo and allows guitarist Shay to do some nifty picking.

ELIOT TIEGEL

Signings

The Steelers, a Chicago-based soul group, has moved from the Date to the Epic label. . . . The Minstrels to Metromedia. . . . Julie Budd to Bell Records. . . . Boots Randolph re-signed with Monument for another five years. . . . Tommy James & the Shondels signed to CMA (Creative Management Associates). . . . Larry Davis to Kent Records. . . . Friend & Lover to Cadet/Concept. . . . Joe Tex signed with Universal Attractions.

db

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- Music City's recording studios—then and now.
- Inter-relationship of many Nashville businesses with music.
- Financial record of expansion (banking, insurance and educational endowment) biggest in the South.
- Role of the disc jockey.
- HEE HAW and Johnny Cash TV network shows begin big Nashville filming.
- Nashville dedication to education and the arts creates a unique attraction.
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- Who've played leading roles in the Nashville music story.
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LARRY HARRIS, third from left, president of Ampex Records, joins Ian, second from left, & Sylvia, fourth from left, and other members of the Great Speckled Bird, at a special party for the group at Boston's Inner Circle. Earlier in the evening, the group appeared at a benefit concert at Boston's Symphony Hall.

Talent Package & Ad Costs Rising: Nader

NEW YORK — Talent and ad costs for package presentations are rising. According to Richard Nader, who is producing the Rock & Roll Revival Show (Volume III) at Madison Square Garden Friday-Saturday (20-21), Volume I, the show that launched the series last October, had a talent bill of \$10,000. Bill Haley & the Comets

headlined. Volume II, the November followup had a slightly larger bill; \$12,000, with Jackie Wilson starring.

The talent costs for Volume III exceed \$25,000, with Little Richard and Chuck Berry.

Advertising costs for the show slid upward the same way: \$5,500 for Volume I; \$7,500 for Volume II, and \$12,500 for Volume III.

Nader has also been averaging \$3,500 per city in ad costs, bringing his 41-city total tour cost to almost \$150,000.

Nader's Music Production Consultants, Inc., has been producing each Rock & Roll Revival concert.



AHMET ERTEGUN, right, president of Atlantic Records, discusses upcoming original cast album of "The Rise and Fall of the City of Mahagonny," with the show's producer, Carmen Capalbo, center, and Atlantic's executive vice president Jerry Wexler.

Oliver Doing TV Tie With Single

NEW YORK—Oliver, Crewe artist, is making the television guest-shot rounds concurrent with the release of his new single, "Angelica."

He recently taped the "Dick Cavett Show" (ABC), "The Show" (NET), and the "Mike Douglas Show" (syndication). On March 7 he taped the "Upbeat Show" in Cleveland, and on Monday (9), he tapes the "Merv Griffin Show." He's also been set to tape "Dick Clark's Bandstand" on March 21.

Boston Paper's Jazz Fest Party With Expert Catering

BOSTON—Jazz lovers here were served a fare of fine delicacies, Feb. 27-28, when some of the leading names in the

jazz entertainment world appeared on the Boston Globe Jazz Festival program held at the John B. Hynes Civic Auditorium.

Stirring up a storm of funk-designed for jazz palates of all ages, were names like Miles Davis, Herbie Mann, Sarah Vaughan, B.B. King, Erroll Garner, drummer Buddy Rich and his band, and Lighthouse, the 13-member jazz-rock group that has been exciting East-Coast concert goers.

Davis, a Columbia Records artist, was masterful with his "cool" performance and definitive stage presence, even though

(Continued on page 54)

Elly Stone to Hit Concert Trail After Col Disk Bow

NEW YORK — Elly Stone, who is making her solo disk debut on Columbia Records, will devote the next year to concertizing. She recently left the off-Broadway cast of "Jacques Brel Is Alive and Well and Living in Paris."

Miss Stone will be artist-in-residence at Stanford University in April. She will also give two concerts at Stanford. This will be followed by a series of concerts on the West Coast. Her concert schedule later will in-

clude dates in Canada and England. She's scheduled to play Carnegie Hall in November.

Jimmy Wisner, who produced Miss Stone's first Columbia album, and Ralph Af-foumundo, who did the arranging, are now preparing her second album.

Fillmore East Adding Extra Performances

NEW YORK — Extra performances are being added to several Fillmore East bookings because of heavy ticket demands, according to promoter Bill Graham. Graham explained that some bills have sold out or hit high percentages so soon after tickets went on sale that he realized that many persons wanting to see them could not be accommodated without the extra dates. "It's a matter of supply and demand," Graham pointed out.

The first program given an additional date was the recent weekend bill headed by Ten Years After. Sunday dates have been added for programs headed by John Mayall (March 15), and Santana (April 12). An additional night has been added to the Moody Blues program for March 19, one show only. Anticipating the demand a six-night schedule for Crosby, Stills, Nash and Young is slated for June with one extended show each night. Also, a special midweek bill is listed for Jefferson Airplane and Manfred Mann, May 1 and 2.

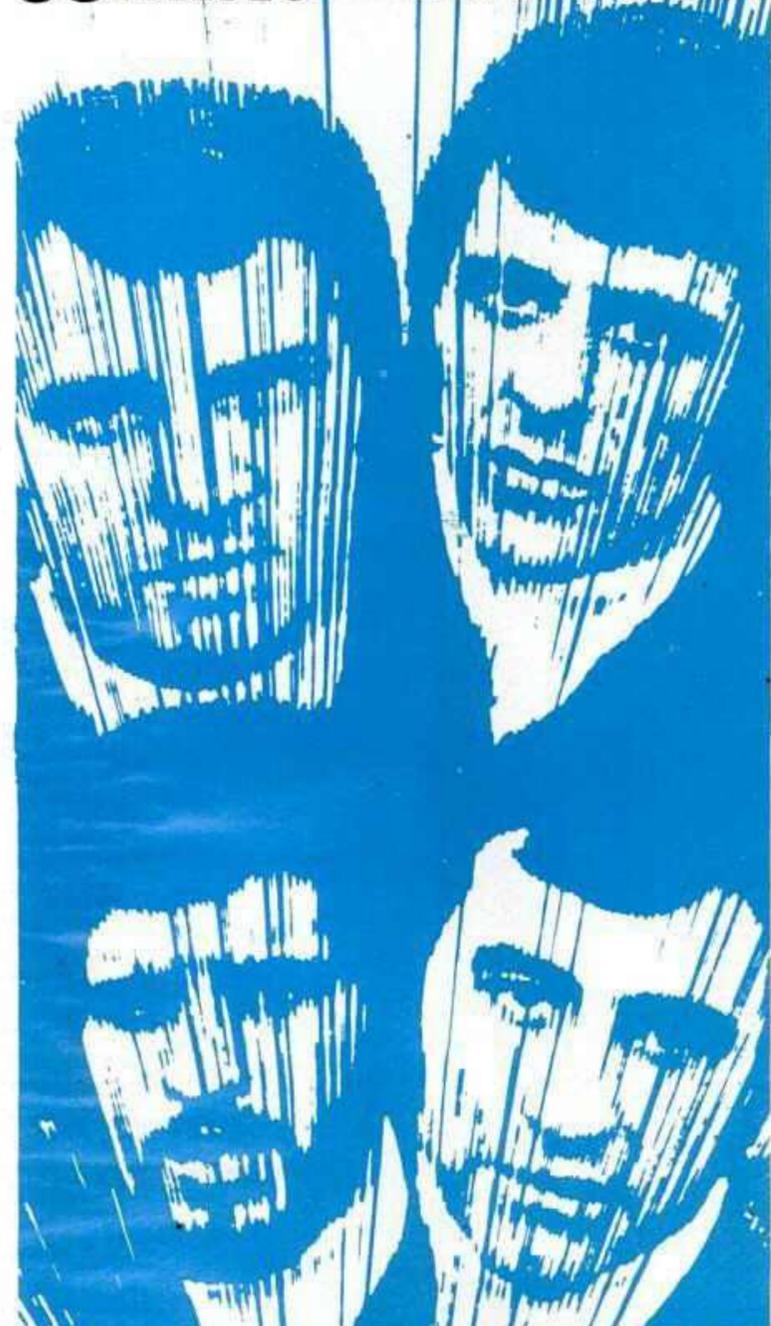


THE TOKENS with Jim Trice of Baltimore's WLPL, and Kirby Scott of Baltimore's WBAL-TV, both in back row; Alvin Shevitz and Joe Bilello, Zamoiski Distributors, middle row; and Ron Weisner, bottom row, of Buddah Records, at a recent party Buddah gave for the group in the playroom at New York's Playboy Club.



JOE SOUTH, center, receives a top-level turnout from Capitol Records during his recent visit to the West Coast. On hand, right to left, are Sal Iannucci, Capitol president; Charles Nuccio, vice president of pro-

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GIRL, I'LL ALWAYS
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This One



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Radio-TV programming

WKNR's Broussard Makes Radio Programming a Full-Day Job

By CLAUDE HALL

DETROIT — It isn't often that you'll see a radio station program director in a record store, let alone see one sitting there all day. And even less often will you see a program director there taking notes about what kind of people are buying what kind of records. Skip Broussard, a program director whose next job will be to aid WKNR here and attempt to put it firmly into the ratings picture used information gained in record stores this way to build a pretty good success story in Knoxville at WJGN. He was involved in the same type of approach to programming at WMPS, Memphis, until getting an offer for the Detroit job.

To gain a representative picture of the audience available in Memphis, Broussard surveyed record shops in all geographic

locations of the city. "I found that in an area heavily populated with blacks, the stores would be selling some Beatles and other records by white artists. And, in a very posh area, the shop would be selling soul records. Some very high class whites were buying soul records especially high school kids and young adults of college age.

"There seemed to be a breaking down of the old barriers—at least in Memphis."

Broussard spent at least one day each weekend for six weeks in local stores of Memphis. During the week, he sent his air personalities out to spend time in the record shops.

All of this data was translated into the station's programming. Broussard admitted, "I was targeting a black and white audience. I was after the audi-

ence of the other pop station and the audience of WDIA, a soul station that has been No. 1 in Memphis for several years."

The playlist of WMPS under Broussard's direction became 50 percent soul in nature, "but only the soul records that were selling to both white and black people. We were trying to avoid any ethnic image. If we could have gained both audiences, WMPS would have achieved giant ratings. And blacks listen longer so that would have helped ratings, too."

Research & Sales

WMPS based its playlist on the results of the in-store research, plus sales figures garnered by telephone and telephone requests from listeners. Each request over the phone was listed and identified by age. "Gradually, the black listeners grew as we added soul records," Broussard said.

"This type of programming is a whole untapped area. Many stations are afraid at the moment to play soul records—afraid it will drive off their white listeners. But I feel records don't have to be considered black or white. Because black and white people are finally getting together. I can see it happening in the same degree that they're digging each other's music.

"The program director could play an extremely important role in racial harmony by giving both types of music exposure within the realm of good programming. When I get
(Continued on page 32)

NAB Meet Panel on Programming in '70s

CHICAGO — A panel discussion on "Radio Programming for the 70's" will be one of the highlights this year of the annual convention of the National Association of Broadcasters. The convention will be April 5-8 at the Conrad Hilton Hotel, reports Charles M. Stone, NAB vice president for radio.

Speaking during the panel session will be Gene Chenault of Drake/Chenault Productions, the consulting firm; programming consultant Ted Randal, programming consultant Grahame Richards; Jack Thayer of KXOA, Sacramento, Calif.; and air personality Tom Campbell of KYA, Los Angeles. Carl Fisher of KUGN, Eugene, Ore., will moderate the panel.

A separate panel moderated by Sam Jones of the Urban League, Indianapolis, will discuss progress in drawing blacks into broadcasting. Among the speakers will be Stan Gortikov, president of Capitol Industries; veteran radio man Ken Knight, WOBS, Jacksonville, Fla.; Gregory H. Moses Jr. of James Brown Broadcasting; Howard Sanders of Sanders Advertising/Public Relations, and Alvin Dixon of the National Association of Television and Radio Announcers.

Henry Brief, executive director of the Recording Industry Association of America, will salute the old days of radio by playing tapes of hit records back to the 1920's.

WWWW-FM to Oldies Format

DETROIT — WWWW-FM, 24-hour stereo station owned by McLendon Broadcasting, is switching to an oldies format March 10, it was learned at press time. The station previously was uptempo wall-to-wall. The new format will also feature some new releases, but key on oldies. A jingles package has already been produced for the new format and air personalities were being lined up last week.

Involved in a Radio Advertising Bureau sales presentation will be RAB president Miles David, vice president Robert H. Alter, and vice president Carleton F. Loucks. Lee Allen Smith of WKY, Oklahoma City, will reside over a rundown on last July Fourth's "Stars and Stripes Show" simulcast by 50 radio and 13 TV stations which demonstrated broadcasting's wide influence.

PERSONALITY PROFILE

Michaels: Virtuoso Planner

PHILADELPHIA—Although he was not due to go on the air for a few hours yet, George Michaels had already prepared his show just as carefully and with the same attention of a master pianist practicing for a performance at Lincoln Center. He had already worked two-three hours putting together his show. He knew, for example, exactly what he was going to say over the music introduction "Thank You" by Sly & the Family Stone and between 7 and 8 p.m. on his show he knew that "Evil Ways" by Santana on Columbia Records would be followed by an adult-appeal Engelbert Humperdinck record, then a Bobby Sherman record "Easy Come, Easy Go" which Michaels felt had a teenybopper sound, then into an Eddie Holman "Hey There Lonely Girl" with its soul overtones, and follow that with a record featuring the Creedence Clearwater Revival. Each record leads into another.

He also knew that he would be playing four different cuts from the Simon & Garfunkel album, but that "each one has a reason for being played. For instance, I'll be playing the 'Farewell Frank Lloyd Wright' cut at 9:30 p.m. because the movie 'Fountainhead' which was based on his life will be over at 9 p.m. and I might catch someone who had watched it. I played the rec-

ord 'Born Free' a Sunday ago because the movie 'Born Free' had just finished on network television."

To key in the Simon & Garfunkel cut, Michaels said: "I'd like to welcome those of you who watched 'Fountainhead' tonight on television. . . ." and told them the tie-in with the tune.

Albums' Role

Album cuts are playing an increasing role in programming. Michaels believes the "biggest thing that can make or break a station is albums." Most Top 40 format stations are playing the basic 30 records, but "it's

Top 40 Profiles

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

WPCC

P.O. Box 663

Clinton, S.C. 29325

General manager is Owen P. Haynes, program director is Dan Lynch. Air personalities include Johnny Michaels, L.F. Davis, Jim Blackwell, Bashful Henry and James Lanier. WPCC is 1,000-watts at 1410 on the dial. Programming is primarily rock with a two-hour progressive rock segment. Operating hours are from 6 a.m. to local sunset. Station's playlist consists of 50 singles per week with about 10 new additions per week. Eager to expose new records and albums. Program director Dan Lynch is lining up entirely new programming concept to feature up to 500 songs per week.

KMBY

651 Cannery Row

Monterey, Calif. 93940

General manager is Galyn (Doc) Hammond, Eric G. Norberg is program/music director. Personalities include Joseph Patrick Reel 6-10 a.m., E.G. Norbert 10-11 a.m., Ron Reuben 11 a.m.-3 p.m., Frank Colbourn 3-7 p.m., Todd Simmons 7-midnight, Mark Alexander midnight-6 a.m., Rick Flickinger and Bill Greenwell on weekends, Bill Wise news. KMBY is 24-hour Top 40, using highly formatted "clustered" music power format. Playlist is 52 records, including four-to-six album cuts. Station operates from historic Cannery Row at 1240 kHz with 1,000 watts daytime, 250 watts nighttime. Most recent Monterey Peninsula Pulse (May-June 1969) rated the station No. 1 in all time periods.

WPGU-FM

Weston Hall

University of Illinois

Champaign, Ill. 61820

General manager is Phil Overmyer, Bob Kresak is operations manager, Rick Sallinger is program director. The format is progressive Top 40 in approach with a classical music show 10:30 p.m.-4 a.m. WPGU-FM is completely operated by students of the University of Illinois. Station broadcasts at 107.1 FM and reaches more than 300,000 people.

WLYV

Anthony Wayne Bank Bldg.

Fort Wayne, Ind. 46802

General manager Herb Weber, program director Gary Lockwood, music director Rich Hughes, production director Bob Barnes. Air personalities include Don Beckman 6-9 a.m., Bob Barnes 9-noon, Rich Hughes noon-3 p.m., Gary Lockwood 3-7 p.m., Jay Walker 7-11 p.m., Bill Fowlkes 11-midnight, Chris O'Brien midnight-6 a.m. Format includes Top 40 and modern rock records 6 a.m.-3 p.m., rock 3-11 p.m., soul 11-midnight.
(Continued on page 30)

WMNI Uses Student 'Help'

COLUMBUS, Ohio—To clue teens in on country music, WMNI here has launched the "All Request Show" and is using two to four students from different high schools to handle the telephone. Tom Allen, who hosts the show, lets each student give a school news report and interviews them on the air. The teens who answer the phone are a natural lure to other teens. The "All Request Show" is heard 6:30 p.m.-midnight on WMNI and WMNI-FM

LIB/UA'S HOT LINE IS HOT

NASHVILLE — Liberty/UA Records' Inside Nashville is being used by between 75 and 100 radio stations each week, the label reports. The daily hot line news service is free and may be obtained by calling 615 256-6345 station-to-station.

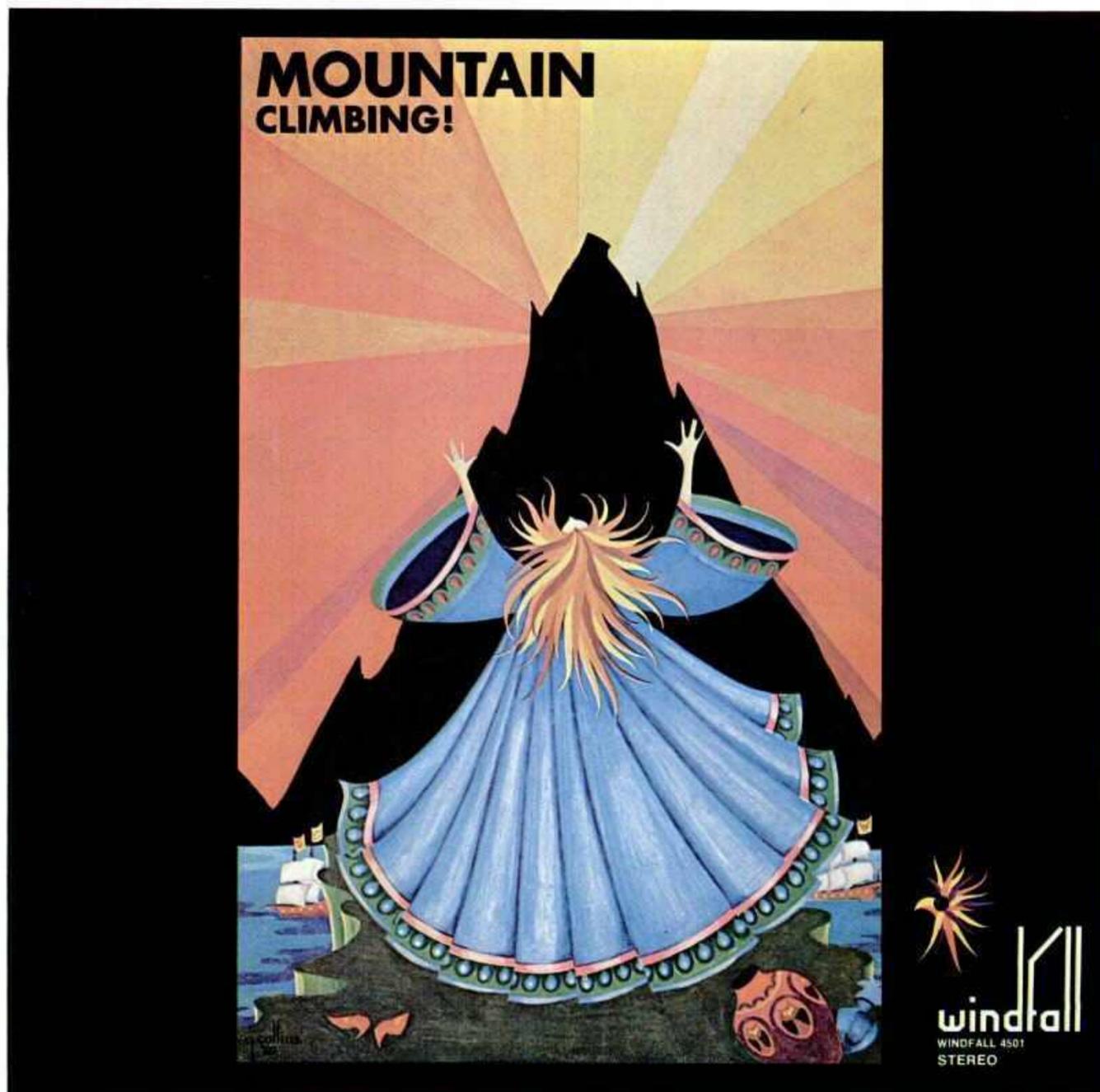
KHAI Returning

HONOLULU — KHAI will return to the air here May 1. Ron Cooper and Bill Baist are leaving KGU here to form the core of the middle-of-the-road station. Sam Sanford, original KHAI staffer, will remain at KGU.



WITI-TV HOST John Anthony, right, chats with Rick Evans, left, and Danny Zager about their RCA Records hit "In the Year 2525." The two artists visited the Milwaukee station, Channel 6, to promote their album.

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Vox Jox

Ted Scott, music director of KUAD in Windsor, Colo., has been promoted to program director. . . . **Bob Green** is noon-3 p.m. air personality and production manager of WKNR in Detroit; **Ron Sherwood** has been promoted to music director of the Top 40 operation. The station is revamping. . . .

By **CLAUDE HALL**
Radio-TV Editor

Bill Mann, former program director of country-formatted WEXL in Detroit, has moved into sales and air personality **Dave Carr** has been promoted to program director. It's

the second time around for Carr; he'd been program director of the station a few years ago.

★ ★ ★
Mike Scott is leaving WYSL in Buffalo to join WRIT, Milwaukee. . . . **Don Schaefer** is the new program director of WNBC, New York; he'd done some wonders with WOC, Pittsburgh. Those of you who attended the Billboard Radio Programming Forum here last year probably heard him speak on easy listening formats. Good man. . . . **Pat Murphy**, older brother of KMBZ morning personality **Mike Murphy**, has joined KMBZ, Kansas City. He'd been in Louisville radio. . . . **Tony Rayan** has joined WWWW-FM, Detroit. . . . **Skip Broussard** has resigned at WMPG, Memphis, to become new program director of WKNR, Detroit. Pough Broadcasting has lost a good man. Just got off the phone, as I write this, with **Lee Sherwood**; he'd just resigned as program director of WFIL in Philadelphia to consult WKNR. I believe the job entails more than just that, but details aren't available at this second. However, I can't imagine a stronger team than Broussard and Sherwood.

★ ★ ★
Proof of the power of Radio-TV Job Mart? Got a tape addressed to Billboard Magazine, Radio-TV Job Mart, Box B-268. That
(Continued on page 30)

Jazz & Blues Spark Regrowth of WHAT

PHILADELPHIA — WHAT, owned by William Banks, is experiencing a regrowth in listener excitement with its two-month-old jazz and blues format. "We haven't seen a ratings report yet, but we're very happy with the format," said Banks. The station was for a long time a key exposure for soul records. Banks said he changed to the new format because "WFIL and WIBG here, the two rockers, were playing the same records we were playing . . . and giving away automobiles and money. Those giveaways are murder. I just didn't have that much money," he said. He expects to change the format of WWDB-FM, an easy listening station, within the next few weeks.

The new WHAT format hinges heavily on albums. Mostly old albums. Mary Mason, air personality and promotion director of the station, said, "We're aiming strictly for a mature, adult audience." She spoke of playing, for example, "Prisoner

of Love" by Billy Eckstine as part of the programming's aim toward achieving mature listeners.

Banks pointed out that the sound of the station, however, is contemporary. New hits are blended into the programming. "Coloring Book" by Aretha Franklin was broken by WHAT, according to Mary Mason.

No record is repeated too often in the schedule. Air personalities meet once a week with program director Les Anderson to formulate a playlist. Air personalities of the station include Billy Foxx, Mary Mason, Les Anderson, Sonny Hopson, Champ Haggins, Mel Butler, and Lloyd (Fatman) Smith. Miss Dollie Banks is station manager.

One thing for sure, the flow of record promotion men has dropped to a dribble. Mary Mason said she used to see five or six every time she came in the front door of the station, but that now you were lucky to see one.

Selling Sounds

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

WEEK OF 16-20 FEB.

Laurie Productions, Inc., 582-2975—**John Mack** reporting: Alberto/Culver—Series of TV spots for "Blondes American Style." **Dick Wold** produced for the J. Walter Thompson Co. of Chicago. . . . First Pennsylvania Bank—Four radio spots, composed and arranged by **Dave Mullaney**. Produced by **Phil Shulman** of N. W. Ayer, Phil. It was recorded at Aura Studios. . . . Ideal Toy "Baby Love" was a TV spot produced by **Ira Lassman** of Grey Advertising. It was recorded at Aura Studios. . . . Neet (American Home Products)—One radio spot & one TV spot. Song written by **Lou Zarata**; arranged and conducted by **Dave Mullaney**. **Don Krakouer** was creative director for Grey Advertising. . . . Howard Johnson—Three radio spots. **Peter Schwartz** produced for Grey Advertising. It was recorded at Aura Studio. . . . Dupont Acrylic Paints—Three radio spots. **Elliott Greenberg** composed and arranged, **Bill Bopp** produced for N. W. Ayer, Phil. It was recorded at Allegro. . . . C&P Telephone—M. **Figenshu** wrote the theme. Produced by **Phil Shulman** and **Gaston Braun**. There will be a series of 12 radio spots. Agency is N.W. Ayer of Phil. . . . Gino's (Hamburger chain)—Radio and TV spots. **Phil Shulman** was the producer and **Ted Reagan**, Creative Director for the N.W. Ayer Advertising Agency, Phil.

Jerry Verbel, Inc., New York, 986-2515, **June Sadowski** reporting: Talkcaster **Jerry Verbel** will be taping material for the April edition of the New Jersey Law Journal Audio Digest. . . . **Jerry Verbel**, together with **Ed Hall**, Executive Director of the National Home Improvement Council, tape the 31-show series "Fix-Up Facts" promoting May as National Home Improvement Month. . . .

NATIONAL RECORDING STUDIOS, INC., New York, PL 7-6440—**Arnold Eidus** of Ted Bates producing music for Colgate, Playtex and Swedish Tanning Lotion. **Steve Karmen** conducting for Nationwide Insurance and Washington Gas. **Warwick & Legler** recording jingles for Sulphin 8. KL Music in with Western Electric. **Dick Wotring** and Cunningham & Walsh producing commercials for English Leather. Stage Rights' **Tony Faillace** producing spots for a Clairrol show. **Ron Bloomberg** of Ron Bloomberg Advertising in from Phil. recording more award winning Spatini spots. McCann-Erickson producing Nabisco and Bahamas commercials. . . .

SPOTS ALIVE INC., New York, FL 5-6486—Working through Diener/Hauser/Greenthal, Spots Alive has completed a new broadcast campaign for "The Magic Christian." The **Terry Southern** film, starring **Peter Sellers & Ringo Starr**, is currently playing at three New York first-run theatres. **Herb Harting** handled V.O. chores for the broadcast advertising firm on the motion picture assignment, through National Recording Studios, with **Malcolm Anderson** as engineer. . . .

LOU HEMSEY JOINS GARRY SHERMAN-STANLEY KAHAN ASSOCIATES—**Lou Hemsey**, arranger and classical/rock guitarist, has joined Garry Sherman-Stanley Kahan Associates, New York as a writer, arranger and producer. . . .

CINEMA-AUDIO INCORPORATED, Rizal, 7-47-14—**Pedro Galvez, Jr.** did the dubbing with blips for the "San Miguel Corporation S.M.C. soundtracks" for the Philippine Advertising Counselors. **Ed Mojica** of Ideas Inc., was also here for the voicing and mixing of Johnson's Wax "Carnu & Holiday". . . . Manprom Advertising did the voicing and mixing for "Pretzel's," radio & TV commercials. . . . Instrumental recording for **Edgar Mortiz & Merci Milina** for release through Victor Records was also done. McCann-Erickson, Inc. did the tape dubbing for Del Monte products. . . . **Rik Lipana** of McCann-Erickson, Inc. was supervising the voice recording for Coca-Cola I.R.T. presentation. **Linda Alcidi** was dubbing later for a single release. Releasing will be done by **Luis Lee** on Playtex Records. . . .

FARRELL TAPS WEINBERG—**Weinberg** has, through Farrell's Commercials Management Group Inc. headed by **Steve Bedell**, made television commercials for such clients as the Association of Full Service Banks, Buick, and Beech Nut. Several new projects are in the works as well, according to **Bedell**, and will be announced shortly. . . .

VARDI-HAMBRO PRODUCTIONS INC. New York, 765-4635—**Vardi** and **Hambro** Productions are expanding. There's **Lenny Hambro**, the jazz great, and **Leonard Hambro**, the piano virtuoso—the latter heading up the new V & H office at 6335 Homeward Ave., Hollywood, Calif. The two Hambros are not related, but they do share one common denominator—music. Making it, creating it, arranging it—for TV spots, radio, industrial films and exciting feature films.

In fact, Vardi & Hambro Productions have just completed two 20 min. industrial films for TWA and Eastman Kodak. **Larry Revitz** is the agency. They've done TV spots for Hilton International Hotels (McCann-Erickson), U.S. Treasury and a second Westinghouse logo.



GRACE MARKAY, new talent on the United Artists label, snapped here with Roger Flagler, Liberty/UA Cincinnati salesman. Photo was shot in the office of Bob Braun, WLW-T personality. The dog was a gift to Braun from Disneyland.

Prod Firm By Blacks

SAN DIEGO—Black Video Syndication—a firm which will syndicate not only the music television shows produced by Chuck Johnson, but the works of other black TV producers—has been launched here. Johnson, president of the new firm, is also general manager of XEGM, soul station which transmits from Mexico into the San Diego market. First production to be handled by Black Video Syndication is a new TV special called "Soul Time U.S.A." which features record artists.

NATRA Parley On Aug. 13-16

NEW ORLEANS—The annual convention of the National Association of Television and Radio Announcers will be held here Aug. 13-16 at the Jung Hotel, reports executive secretary **Lucky Cordell**, assistant general manager of WVON, Chicago. Soul personalities in radio and TV will convene from all over the nation.

WCLV-FM Show for Cleveland Orchestra

CLEVELAND — WCLV-FM, classical music station here, will present a weekend marathon Friday-Sunday (13-15) to raise \$10,000 towards the Cleveland Orchestra Sustaining Fund Drive. Any listener who makes a pledge to the orchestra during the marathon may request any of the selections included in the master tape library of the orchestra's broadcast series, which numbers over 600 selections.

Participating in the marathon, which will feature only the Cleveland Orchestra, will be guest masters of ceremonies such as Robert Finn, music critic for the Cleveland Plain

Dealer; Frank Hruby, music critic for the Cleveland Press; Wayne Mack of WDOK-FM; Henry Pildner of WGAR; Don Robertson, columnist for the Cleveland Press; Klaus G. Roy, program annotator for the Cleveland orchestra; plus WCLV-FM personalities Bob Conrad, Martin Perlich, and Tony Bianchi. Angel Records, Philips Records, and Columbia Records have donated albums which will be given callers who pledge money to the cause. In addition, listeners who pledge \$10 or more will receive also a specially pressed album of performances of the orchestra conducted by George Szell, Louis Lane, and Pierre Boulez.

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HOT 100

WATS, Sayre, Pa., music director Lee Potter reporting; BP: "But You Know I Love You," Evie Sands, A&M; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy. . . . WSGA, Savannah, Ga., music director/personality Jerry Rogers reporting; BP: "Get Ready," Rare Earth, Rare Earth; BH: "Timothy," Buoy, Scepter; BLP CUT: "American Woman" (American Woman), Guess Who, RCA. . . . WRNV, Annapolis, Md., personality Double Oog reporting; BP: "Celebrate," Three Dog Night, Dunhill; BH: "Why Should I Cry," Gentrys, Sun; BLP CUT: "No Sugar Tonight," Guess Who, RCA. . . . WVBR-FM, Ithaca, N.Y., music director/personality George Hiller reporting; BP: "Rocky Top," Dillard & Clark, A&M; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Waiting for the Sun" (Morrison Hotel), Doors, Elektra. . . . WTRY, Troy/Albany, personality Jay Clark reporting; BP: "Instant Karma," John Ono Lennon; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. . . . WALL, Middletown, N.Y., program director Larry Berger reporting; BP: "The Rapper," The Jaggerz, Kama Sutra; BH: "My Baby Loves Love," Joe Jeffrey, Wand. . . . WDCR, Hanover, N.H., music director Mark Dillen Stitham reporting; BP: "Time To Get It Together," Country Cotillion, Bluesway; BH: "Instant Karma," John Ono Lennon, Apple. . . . WPTS, Pittston, Rick Shannon reporting; BP: "Renee," Glass Prism, RCA; BH: "Timothy," Buoy, Scepter.

. . . WNIU, De Kalk, Ill., music director Curt Stalheim reporting; BP: "Black Hearted Woman," Allman Brothers Band, Capricorn; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. . . . WSUA, Albany, music director/personality Eric Lonschein reporting; BP: "Love Me or Let Me Be Lonely," Friends of Distinction, RCA; BH: "Gotta Get Back to You," Tommy James & the Shondells, Roulette. . . . WLBK, De Kalk, Ill., music director/personality Jerry Halasz reporting; BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Love Grows," Edison Lighthouse, Bell; BLP CUT: "Happy Whistler" (Groovy), Sandy Nelson, Imperial. . . . WAIR, Winston-Salem, N.C., music director/personality Mike Craft reporting; BP: "Come Into My Life," Jimmy Cliff, A&M; BH: "Didn't I," Delfonics, Philly Grove.

EASY LISTENING

WBCM, Bay City, Mich., music director/personality Jack Hood reporting; BP: "Brighton Hill," Jackie DeShannon, Imperial; BH: "New World Coming," Mama Cass, Dunhill. . . . WSPR, Springfield, Mass., program director Budd Cain reporting; BP: "Nothing Succeeds Like Success," Bill Deal & the Rhondells; BH: "Lay Lady Lay," Ferrante & Teicher. . . . KTTS, Springfield, Mo., music director Ray Shermer reporting; BP: "Baby Make It Soon," Flying Machine, Congress; BH: "Six White Horses," Tommy Cash, Epic; BLP CUT: "Happy Whistler," Sandy Nelson, Imperial. . . . KBOS-FM, Tulare, Calif., music director/personality Steve Behar reporting; BP: "Rainy Night in Georgia," Brook Benton, Cotillion; BH: "Waitin' for Charlie to Come Home," Nancy Wilson, Capitol. . . . KSPR, Springdale, Ark., music director Dave Sturm reporting; BP: "Everyday I Have a Cry," Phil Flowers, A&M; BH: "Nothing Succeeds Like Success," Bill Deal, Heritage; BLP CUT: "My Special Angel" (The Burbank Philharmonic), Bravo. . . . WGR, Buffalo, N.Y., music director Larry Anderson reporting; BP: "Add Some Music to Your Day," Beachboys, Capitol; BH: "Temma Harbour," Mary Hopkin, Capitol. . . . WSB, Atlanta, music librarian Chris Fortson reporting; BP: "New World in the Morning," Roger Whitaker, RCA Victor; BH: "Brighten Hill," Jackie DeShannon, Imperial. . . . WAYB, Waynesboro, Va., music director Carolyn Bleam reporting; BP: "Brighton Hill," Jackie DeShannon, Imperial; BH: "Nothing Succeeds Like Success," Bill Deal & the Rhondells, Heritage.

COLLEGE

WQMC, Queens College, music director & personality Ted Goldspiel reporting; "Let It Be," Beatles, Apple; "Spirits in the Sky," Morman Greenbaum, Reprise; "Road House Blues" (Morrison Hotel), Doors, Elektra. . . . WBCR, Brooklyn College, music director & personality Lenny Bronstein reporting; "Get Ready," Rare Earth, Rare Earth; "People Gotta Be Free," Fifth Dimension, Bell; "Our House," Crosby, Stills, Nash & Young, Atlantic. . . . WNUR, Northwestern University, music director Dave Loebel; "Instant Karma," John Ono Lennon, Apple; "Country Road," James Taylor, Warner Bros. . . . WTBU, Boston, Mass., music director Rob Gold reporting; "Black Hearted Woman," Allman Bros., Capricorn;

(Continued on page 47)

Michaels: Virtuoso Planner

• Continued from page 26

on Sunday nights on WIL called "St. Louis University." At that time, he said, WIL was the god of radio. "Dan Ingram was on the station, along with Ron Lundy, Dick Clayton, Bob Osborne, and Robin Scott. A pretty heavy lineup. When I sent out a resume, it really helped having the call letters WIL on it. So, in a sense, I lied my way into my first job on KWHK in Hutchinson, Kan., for \$63 a week. Worked there six weeks. Then I worked on KUSN in St. Joseph six weeks. Then I decided I'd better go back to college to graduate."

While attending St. Louis University, he worked as a promotion man for Record Merchandisers in the city. "Al Chotin taught me how to respect the deejays . . . taught me the responsibility one should have to the manufacturers of records." He said he knew program directors today who should have more appreciation for the value of those records on their desks. Chotin also helped him acquire a "pretty good ear" for picking out the potential hits. And Michaels worked closely with the program director — Lee Sherwood, who has just become a programming consultant to WKNR in Detroit — and Jay Cook in determining the WFIL playlist.

Went to WRIT

After graduating in 1962, Michaels went to WRIT in Milwaukee. Lee Rothman was program director of the station then; Michaels became music director. He stayed there from the summer of 1962 until the summer of 1964, becoming a No. 1 personality. Then John Box lured him back to WIL in St. Louis "but KXOK had already taken over the market." Art Wander was program director of the station during Michaels' August 1964 to Jan. 23, 1965 stay. At that point, Michaels became program director of KBTR, a station that had just gone rock in an effort to knock off KIMN in Denver. The closest the station came to KIMN was in September 1965. Except for some good jocks like Dave Diamond and Ted Atkins, KBTR was a "hodgepodge of nothing," said Michaels. "We had the 'Breakfast Club' and an hour and 40 minutes of news. The job just couldn't be done. Yet, the KBTR job and the job with WIL taught me a lot which has helped me be a good jock today. I've learned that you've got to have the 'equipment' in order to win."

Mike Joseph, the programming consultant who put WFIL on the air with a rock format, called Michaels on Labor Day 1966. "He said: 'Danny Davis said you were interested in leaving. How would you like to come to Philadelphia?' I flew up the next day."

Michaels only returned to Denver long enough to persuade Mullins Broadcasting to let him out of his contract there.

"I had re-evaluated the loss in St. Louis — and it was a hard loss — so I knew what we were going to do at WFIL and how to do it. I had been a No. 1 jock and then gotten beat. So, knowing how we'd won and how we'd lost, I knew what we had to do to win."

WFIL has a format, he said, "but it's the extras that win. I had salary figure, for example, on my last contract and the station gave me more than I'd asked for." He wondered how many stations would do the same for their deejays.

At WFIL, his job entails more than just helping pick the music and doing his radio show. He's highly involved in community activities. In fact, he's so busy that Wednesday is almost a full day of paperwork (aside from his on-the-air stint) to keep track of the nine basketball games he attended during the week, the two pep rallies, and the convocation speech he delivered at a local high school. All this, plus his late evening show on WFIL six nights a week adds up to a full week's work.

Vox Jox

• Continued from page 29

happens to be a box number in another magazine's classified section. But it was sent to Billboard.

Herb Kneeland has rejoined WDIA in Memphis after a two-year hitch in the Army. . . . Mac McGarry, 2-6 p.m. personality on WRC in Washington, is the narrator of the NBC-TV special "Three Boys on Safari." . . . Jerry Goodwin, who worked with WKNR in Detroit since 1963, has joined WABX-FM, Detroit. He attends Wayne State University. . . . John David Anderson has left KYSN in Colorado Springs, Colo., to form his own talent agency in New Mexico. . . . Jay Albright is now with WAVI and WDAO-FM, Dayton. . . . The lineup at KHOW, Denver, includes general manager H. J. (Hal) Davis, who does a 6-9

(Continued on page 37)

Top 40 Profiles

• Continued from page 26

modern rock midnight-6 a.m. WLYV dominates the metro area with No. 1 ratings reflected in Pulse and ARB.

KBAB
Box H
Indianola, Iowa 50125

General manager is Jim Spoerl. Air personalities include Rich (Ron O'Brian) Walls, rock program director, 19-year-old, and with the station for one year; Steve Mathews, 18-year-old, and with the station since December; Jim (Ron Martin) Beam, with the station two years; Mike Lee, 21-year-old, and with the station a year. Easy listening personalities include Mel Moyer, Jim Spoerl, Keith Rasmussen and Butch Gibbs. KBAB is on the air from 6 a.m.-midnight to 1 a.m. on the weekends. Programming is MOR and rock oldies from 6 a.m.-3 p.m.; 3 p.m. to signoff is rock with hard rock accented. The station is located at 1490 on the dial and operates at 500 watts during the day and 250 watts at night.



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-Memphis Commercial Appeal

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TIJUANA BRASS"

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through the hour."
-Los Angeles Times

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POSITIONS OPEN

I'm interested in as many airchecks as I can lay my hands on. I'm not looking for any particular time segment, but will listen to everything that comes in as long as it's good. Interested jocks can air special airchecks to me. Mel Phillips, program director, WRKO, RKO General Bldg., Government Center, Boston, Mass. 02114.

Wanted: First phone announcer with MOR and easy rock exp. Good career opportunity, excellent pay and fringe benefits. Write Bill Schaaf, WCVL, Crawfordsville, Ind. 47933.

Immediate opening for announcer with professional sound, tight board, production on music, talk show. Top pay, new facilities, religiously oriented 5,000-watt AM. Permanent with advancement. Age 25-35 preferred. Modern country and gospel programmed in advance. Send resume, tape to KKOW, P.O. Box 579, Hot Springs, Ark. 71901.

First ticket Top 40 personality for late night slot. Pretty good salary in congenial atmosphere. Call program director Lee Arbuckle, WLEE, 703-288-2835, or write WLEE, Box 847, Richmond, Va. Hurry!

KLWW, contemporary station, seeks good morning personality who's capable of keeping a show moving and being entertaining. Good pay. Stability. But we want a man who can think. Willing to consider a small market man wishing to move up. Tape and resume immediately to program director John Long, KLWW, P.O. Box 876, Cedar Rapids, Iowa 52402.

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

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

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

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

Immediate opening for a top-flight announcer in a bright, MOR format. 5,000-watt, 24-hour station in central Virginia. First ticket preferred, but not required. Excellent working conditions. Top salary to the right man. Contact Pete Jason, Evans Communication Systems Inc., Box 531, Charlottesville, Va. 22902 or call 703-295-5121.

News man needed immediately for WPOP, Hartford, Conn. Call program director Dan Clayton.

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

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

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

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

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

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

WJNC—Bright morning man needed. Has to be pretty good to fit sophisticated format. \$150-\$160 per week to start. Call 919; 455-2202, Jacksonville, N.C.

Want to hear from aircheck collectors having station tapes from the 1950's and 1960's. Write: Box 0227, Radio-TV Job Mart, Billboard.

William Banks, owner of WHAT and WWDB-FM in Philadelphia, reports fantastic response from Radio-TV Job Mart ad... many times the response of a job ad in another radio publication.

POSITIONS WANTED

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

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

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

I would like to work in the Carolinas, Virginia, or most of all in Tennessee. 23. Draft free. Have done production, drive time air work, music director duties. Murray Eugene Crawley, 919-273-6698, or write 3432 H. Wichita Place, Greensboro, N.C. 27405.

In these days of inflation, isn't it a nice feeling to know that your money still can go a long way? For example, one week's salary gets you a newsman, DJ, production man, plus experienced 1st phone. Immediately available. The only catch: Your station must be located in Metro New York (Jersey, Conn., suburbia), Larry Kay, 516-791-6557, 58 Fairview Ave., Valley Stream, L.I., N.Y. 11581.

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

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

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

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

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

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

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

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

Let's get together. Now! Young, creative top 40 DJ available immediately. Four years' experience in half-million market. 3d ticket. Military service just completed, now ready to get back in action. Excellent knowledge of pop and progressive rock music. Former music director. Call: 212; 545-6800 between 4-6 p.m. or write: Bob Thomas, 250 Nagle St., Bound Brook, N. J. 08805.

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

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

I've 5 yrs. exp. as DJ in a small market. Would like to now move into a medium market. Info and audition tape available upon request. If I may be of service, please contact Randy Galiber at 904-771-2908 or write me at 3907 Angol Place, Jacksonville, Fla. 32210.

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

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

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

One of America's top pop music programming authorities is looking for job as announcer and/or music director. Former editor of national broadcast music weekly publication. Major market sound. 3rd. Looking for challenging opportunity. Good chance to catch man on the way up. Write Tom Roberts, 7016 N. Kenton, Lincolnwood, Ill. 60646, or call 312; 675-7084.

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

Shane. Married. Two children. Stable. Professional dependable. Successful as a programmer in six markets— took five stations to No. 1, another to No. 2. Background includes Top 40 and country music. Seeking program director position, but willing to consider air personality position in medium or large market. Call Shane at 801; 383-1048 or write: 1480 W. Gillespie, Salt Lake City, Utah 84104.

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

Aha! Now you've reached the ad you've been waiting for! Well, don't just stare—call or write or something! Five years' rock background; wild mind; production; oldie nut; audience pleaser. Write copy. FCC 3rd. Medium markets and up only, please. Mike Jarmus, RD No. 2, Box 172, Englishtown, N. J. 07728. Phone 201; 462-2784.

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

First phone personality seeks contemporary AM or FM stereo deejay position with production duties in one of the major 50 markets. Six yrs. exp. as dj, md, pd in 400,000-plus market. 25. Draft free. Excellent ratings and references. Call Don B. Williams, 316-942-3500.

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

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

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

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

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

Nine-year radio veteran with experience as personality, music director, and program director. Married, college graduate, 25 years old. Stable, loyal, dependable. Excellent in all phases of production. Good voice. Seeking medium market position. Call Russ Thompson, 304-525-4577. Or write me at: 2509 Third Ave., Huntington, W. Va. 25703. Contact Claude Hall for references.

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

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

WKNR's Broussard Makes Programming All-Day Job

Continued from page 26

a black person requesting a record by a white, it makes me feel good. And the same goes for a white requesting a soul record."

Broussard got his start in radio in 1961 part time working on KSIG in Crowley, La., while attending the University of Southwest Louisiana at Lafayette. He later worked part time on KALB in Alexandria, La., then became program director full time at KKKW, Lafayette while still attending school. In 1966, he joined WLCS in Baton Rouge, but after a year was called into the army reserves for six months. Then he returned to WLCS for a year before joining WTIK in New Orleans as music director under program director Buzz Bennett. He was there two years and admitted learning "a lot from Buzz Bennett."

But after joining WKGN in Knoxville as program director, he took graduate courses in market research and the psychology of mass communications which also shaped his present theories on researching for programming.

There are environmental factors in any market which stimulate and influence the people living there, he said. "And these generally relate to music. In Memphis, there's a heavy black population and it's the home of the blues—these factors have influenced the whites toward blues. A southern white animosity counteracts this slightly. But you'll still find 50-60 percent of the records on WDIA's playlist selling to whites, which indicates that some of their listeners are white. "WDIA," he said, "was playing such artists

as the Beatles, the Led Zeppelin, and Dusty Springfield at one time. I admire them for that. I don't know who was responsible, but he was thinking big." An unusual factor about Memphis was that soul record companies provided poor record service to the pop stations, Broussard said. "Stax Records didn't really work the white stations. Same with Motown Records. And it's unfortunate. I wanted to play their records. These companies were missing the boat. Not just in record sales alone, but something much more important."

Pioneer FM's 1st Meeting Set

CHICAGO — Pioneer FM broadcasters will hold their first annual meeting, a breakfast event, April 5, during the annual convention of the National Association of FM Broadcasters here. Further information may be obtained by contacting the NAFMB, 665 Fifth Ave., New York, N.Y. 10022. Phone 212-755-9330.

OFFERS POLKA TAPES FREE

HAZLETON, Pa. — Free half-hour and hour polka music radio shows for broadcast use are available from Joseph J. Holan, 703 Hayes St., Hazleton, Pa. 18201. Holan, who says he's trying to promote polka on radio, offers the tapes free; "all I ask is that the tapes be returned to me after broadcast."

JAMES BROWN

RED HOT
new instrumental single

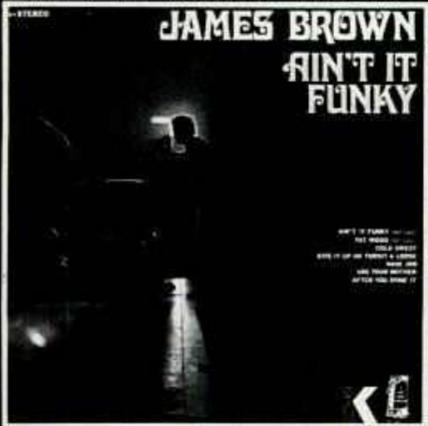
FUNKY DRUMMER

PART 1 and PART 2
KING 6290

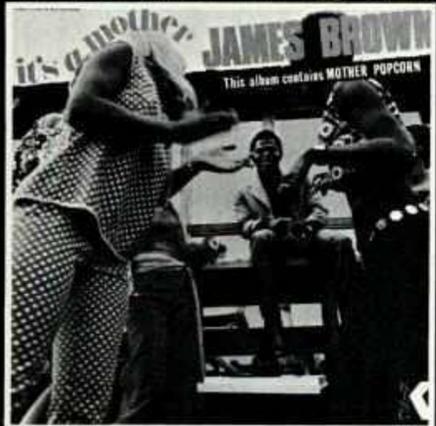


ALBUM ACTION

AIN'T IT FUNKY KS 1092



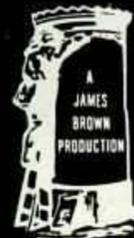
IT'S A MOTHER KS 1063



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Campus News

Crewe's Cooper Underscores Campus as a Buying Power

NEW YORK—If the campuses were used to their fullest extent when promoting a record, Perry Cooper of Crewe Records estimates that a record company could reach about 10 or 15 percent of the people in the nation. "There is no doubt about it. Much of the record buying public is on the campus." And statistics will bear him out. The most recent survey of 3,200 students in a dormitory at the University of Wisconsin showed that \$220,000 was spent on records during the last year. "You cannot just slough the college student off any more. He is definitely a big chunk of the record-buying public," said Cooper, director of special promotions for Crewe Records.

Recently, Crewe sent out a set of four records dealing with theater music to various

campuses around the country. The firm asked for a response from people at the campus stations. "I really didn't know what would happen. This was not rock music and I was not sure what type of response, if any, we would get. But we received replies from many of the stations. We got many letters of approval from station music directors." Cooper sends all campus correspondence to station music directors. "We use the title rather than a name because of the turnover at a college station. Everyone changes jobs and people graduate. Blanket mailing works best for us."

Format Diversity

One of the theories Crewe Records has proven is that a campus station has great format diversity. "These people

rarely use a playlist. Most of the air personalities pick out the music as they go along. They play all types of music. Since there is no 'type cast' of a station's format, all products are exposed. We can get response on almost any record we send to a station." Crewe operates with a mailing list of over 600 stations on college campuses.

Cooper also finds that "professional ability at a college is often better than at a small commercial station. I have heard jingles that make me very surprised. The stations even tie in and monitor commercial station news." He also mentions that college radio, by nature of the free format, is "getting away with a lot."

"The reason these stations are becoming such a major factor to record companies is their built-in audience—the college student. These people cannot hear the music they want on commercial radio. At a college station, everything is played and everything is listened to. People should be made more aware of college radio and the college student in general. He has a great deal of buying power. But no one believed in FM either."

In the future, Cooper predicts that the college radio personality "may find it easier to get a job in radio. With FM coming of age, more jobs will be made available. The people who get hooked on college radio and learn its methods, will be able to adapt to FM quickly. They won't have to learn to slow down and sound relaxed. They already have these two qualities."

Clemson U. Plays Host to 9,000 at Rock Festival

CLEMSON, S. C. — Seven bands, led by Pacific Gas & Electric and Steppenwolf, presented a rock concert recently at Clemson University. The show was put together by the Clemson Dance Association run by Randy Bazemore. Also helping was Beach Club Management Inc. of Myrtle Beach, S.C. More than 9,000 people from 13 colleges paid \$5 each for the privilege of listening to over 10 hours of music.

With the two headliners were Truth, Willie T & the Hot Rain, Steam, Mouse & the Boys, and the Flaming Embers. The audience showed its new enthusiasm for hard rock rather than soul, when they responded with wild cheers to the Steam set. PG&E was the highpoint. They drew a standing ovation that lasted through their encore. An audience which was largely unfamiliar with their work gave PG&E and their lead singer, Charlie Allen, a deserved response. Steppenwolf performed cuts from their new album as well as "Pusher" and "Born to be Wild," which spotlighted John Kay. The

audience was with the group for the entire set.

Hard rock fans in the south have lived through too many years. In spite of the success of the Atlanta Pop Festival in 1969, promoters, agents and bookers have been slow to take advantage of the change in musical tastes that has been evident in increased hard rock record sales and play time on college radio stations. Hopefully, the success of the pop festival at Clemson should go a long way towards opening the deep south to other rock events.

Karen Sundstrom
University of South Carolina

Hall Cites Both Sides of the Coin in Jukebox Servicing

HOLYOKE, Mass.—"Servicing jukeboxes in the campus community is both hazardous and rewarding," according to Leslie Hall of Russell-Hall, a company which services the jukeboxes on four campuses and the Holyoke area. "The rewards come from knowing that we are a vital industry to campus unions, campus area eating spots and fraternity houses. These people love music. They probably could listen to music 24 hours a day. They are up on the latest happenings and sometimes they are ahead of them."

Hall finds that the most popular type of music in jukeboxes on campus is the kind heard on the local radio stations, Top 40 and rock. "The Top 40 type of music is common to almost every jukebox. The rock is not." Hall finds a slight difference in preference to music when dealing with jukeboxes off the campus. "The off-campus listeners prefer a more adult type of song. They seem to have made up their minds musically. The students have not." There is no distinguishable difference in the amount of time spent servicing jukeboxes on campus and off. Each box is serviced about the same amount of times. Hall is dismayed at the high amount of

vandalism occurring with his jukeboxes on campus. "In the dorms and the fraternity houses, there seems to be a very high amount of breakage and vandalism. We often find that someone has tried to pilfer records or tried to get a free play or simply just broken the glass on the machine. I cannot think of any way to prevent this, short of making an all steel box with no glass and strong locks. Of course, this might limit use because showing the product seems to be important to the customer."

Hall is dismayed that the "future leaders of America," as he puts it, are disposed to vandalizing his equipment. "I guess a lot of it has to do with the fact that a student is neither an adolescent or an adult. I'm no psychiatrist, but this fact probably causes a great deal of the frustration which is taken out on the machines." Most of Hall's machines still play three songs for 25 cents, but the trend is to two songs for 25 cents. "I'm sorry that our prices are rising and we have to pass it on to the customer, but that is the way. I do not think it will really hurt business." Hall feels that the college market "is fun to work in. I hope to continue dealing in this field for a long time."

What's Happening

Washington State University is beginning construction of a multi-purpose coliseum designed to accommodate athletic, cultural, and entertainment events. The structure will have a capacity of about 12,000 people, and will also be able to accommodate 1,100 people for intimate concerts. There will also be a special electro-acoustical system which "permits tuning of the auditorium for optimum delayed reflections and envelopment," according to the designers John Graham and Co.

★ ★ ★

Mike Karpinsky, a sophomore at Eastern Kentucky University is preparing a thirty minute radio documentary tape on Black Comedy of the sixties. He has included Bill Cosby, Flip Wilson, Richard Pryor, Moms Mabley, Godfrey Cambridge, and Redd Foxx. He could use information on these people plus information on anyone he has left out. Send all to Karpinsky at 109 Brockton, Richmond, Ky.

★ ★ ★

Received a letter from Bill Blankenstein, station manager of WNIU. He disagrees with Jim Hoffman's article in the Feb. 28, issue. "When comparing the surveys of WPGU and WNIU," Hoffman said, "I maintain that you can't put Tom Jones next to 'Draft Resister' without motivating the dial changers into action." Blankenstein sees two oversights in the comparison. "WPGU operates on a broadcasting signal whereas we operate on carrier current. Therefore, WPGU must go for the Champaign audience as well as the college students. Our (WNIU) audience makeup is comprised of 73 percent females. They prefer Tom Jones to 'Draft Resister!'" Blankenstein used to work at WPGU and remembers their method of survey. "Salinger relies on the telephone and does get calls from high school students. We rely on the Billboard Hot 100, telephone requests and the music director's intuition. What I'm trying to say is that our survey is more representative of the college market." The letter is edited but you get the idea. What else is happening in this area?

A few more people to be added to the list of Campus representatives. Si Dunn is Billboard's representative at the University of Texas. We also welcome John Gray of the University of Michigan and publisher of "Big Fat," a new Ann Arbor Underground paper. Tom Basham will be covering the University of Maryland scene from College Park. At Berkeley, Miss Carol Matzkin is busy preparing articles to be read in this section at a future date. Power to the people.

The time is drawing near for the Associations of College Unions—International Meeting in Houston. Hope to see many of you down there on March 23. One of the speakers at the conference will be Whitney Young.

Campus Dates

Blood, Sweat & Tears of Columbia appear at the University of Indiana, Bloomington, Saturday (14); University of Missouri in Columbia, Sunday (15); and New Mexico State, Las Cruces, Friday (20).

Rhinoceros, Elektra recording artists, will appear at St. Joseph High School in Trumbull, Conn., Friday (13), and Southern Connecticut College, Friday (20).

Appearing at the University of Massachusetts is the **Dave Brubeck Trio** with **Gerry Mulligan**, Friday (13); **University Symphony Band**, Sunday (15), and **Charles Lehrer**, oboist, Wednesday (20).

The **Frost** of Vanguard will appear at the University of Bridgeport, Connecticut, Sunday (15), and New Paltz at the State University of New York, Sunday (22). **Josh White Jr.** of UA appears at Guilford College, Greensboro,

N.C., Saturday (14). **Sam & Dave**, Atlantic artists, appear at Florida State University, Jacksonville, Friday (20).

The **Fifth Dimension**, Bell recording artists, will appear at Iowa State University Thursday (19). **Paul Geremia**, Folkways artist, will perform at the State University of New York, Cortland campus, Friday (20).

The **Pharaohs**, Three Star Records recording artists, will appear at Goldey Beacon College, Wilmington, Del., Wednesday (11), and Pennsylvania Military College, Chester, Pa., Saturday (14).

The **Queens Symphony Orchestra** will perform an all-Russian program at Queens College, N.Y., Saturday (21).

The **Orbits**, who recently signed with Shelby-Singleton Corp., will appear at Wisconsin State University, Oshkosh, Friday (13).

Best LP's

A list of the 15 best selling albums at the Sam Goody Record Store, located in Stoney Brook, N.Y., State University of New York. Dominick Follo, manager.

1. "Bridge Over Troubled Water," Simon & Garfunkel, Columbia KCS 9914.
2. "Led Zeppelin II," Led Zeppelin, Atlantic SD 8236.
3. "Abbey Road," Beatles, Apple SO 383.
4. "Willie and the Poor Boys," Creedence Clearwater Revival, Fantasy 8397.
5. "Raindrops Keep Falling on My Head," B.J. Thomas, Scepter 580.
6. "Live Peace in Toronto," Plastic Ono Band, Apple 3362.
7. "Easy Rider," Various Artists, Dunhill 50063.
8. "Santa," Santana, Columbia CS 9781.
9. "Funny Girl," Soundtrack, Columbia BOS 3220.
10. "Crosby, Stills & Nash," Crosby, Stills & Nash, Atlantic SD 8229.
11. "Joe Cocker!" Joe Cocker, A&M SP 4224.
12. "Hey Jude," Beatles, Apple SW 385.
13. "The Band," Band, Capitol STAO 132.
14. "Let It Bleed," Rolling Stones, London MPS 4.
15. "Monster," Steppenwolf, Dunhill DS 5006.





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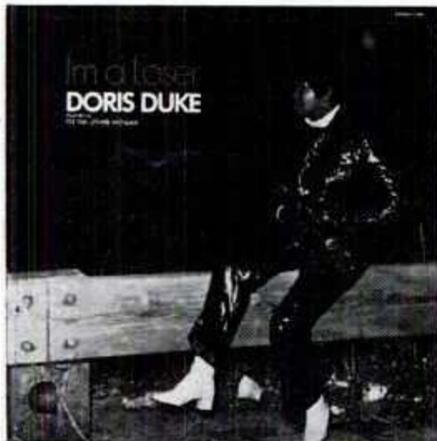
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Soul Sauce

BEST NEW RECORD OF THE WEEK:

"I Can't Get Along Without You"

MAXINE BROWN
(Commonwealth United)



By ED OCHS

SOUL SLICES: Cissy Houston split from the Sweet Inspirations and will record a single and an album for Commonwealth United. The group still hasn't become the big pop group they were supposed to be, and Atlantic's March 2 bulletin doesn't mention the Sweet Inspirations anywhere. The girls' latest disk, "Gotta Find a Brand New Lover," was written by **Kenny Gamble & Leon Huff**, who are trying to get themselves and **Jerry Butler** back on the hit track with his "I Could Write a Book." Cissy's first for CUR will be a medley of "He" and "I Believe." . . . GWP's Grapevine label has hit immediately with the **Persians'** "Detour." . . . Black gospel groups of hit stature in their field should look into the first "International Gospel Festival" set for the Municipal Auditorium in Nashville, July 10-11. Billed as the first integrated gospel session in this area, as Billboard reported last week, the show will feature all the name groups in North America. So far, one black gospel group has been contracted—the **Harmonizing Four**—while almost 20 white groups or artists are listed. . . . **Harvey Fuqua**, long-time Motown producer-writer, will open his bag of tricks for RCA. In a move vaguely reminiscent of Stax' successful "Boy Meets Girl" match-up, Motown's togetherness and the general untogetherness in the rock field Fuqua has merged five different acts who will record for the RCA label, perform in person as individual artists, as well as making up a part of the mother group, **New Birth**. The first single in the independent production deal Fuqua signed with RCJ will be the New Birth's "It's You or No One" b-w "Pretty Words Don't Mean a Thing." New Birth is made up of eight musicians known as the **Nite-Lighters**; four female singers, the **Mint Juleps**; four male singers, the **New Sound**; and one male singer, **Alan Frye**. The soul circus has come to town. . . . A new record company, Perception Records, will feature **J.J. Jackson's** new album, "J.J. Jackson's Dilemma," featuring Jackson's 10-piece British soul band. . . . **Fore** recording secretary **Cynthia Badie Dashiell** has been named Western promotion director of Motown's independent label division. . . . Polydor is pushing the **Flamingo's** "Buffalo Soldier" disk to the breaking point. It's go pop. . . . An upcoming album on the Pickwick-distributed Douglas label, "Last Poets," features a group of black poets close to the late **Malcolm X**, a great magician with words himself. A cut from the album, "Niggers Are Scared of Revolution," has been selected for possible inclusion in "Performance," a film starring **Mick Jagger**. . . . Which brings to mind our quote of the week, reported in Feb. 27's New York Post. Speaking of America's revolutionary youth and the need for action by parents to control them, Chicago Seven prosecutor **Thomas A. Foran** said, "Our kids don't understand that we don't mean anything by it when we call people niggers. They look at us then like we were dinosaurs when we talk like that."

★ ★ ★

FILLETS OF SOUL: Little Richard, the **Drifters**, the **Coasters** and **Chantels** are some of the groups which will be reincarnated at the latest rock 'n' revival show, set for the Felt Forum here March 20-21. . . . Silver Fox Records, one of **Shelby Singleton's** soul labels cooking with **Gloria Taylor** and **George Perkins'** "Crying in the Street," has splintered off Blue Fox Records, a blues label ready to debut with **Calvin Leavy's** "Cummins Prison Farm." . . . In another jail break that didn't come off, **Bobby Womack's** "Arkansas State Prison" will be flipped. . . . **Dave King**, who works "as a jock on a very conservative lily white Top 40 station (WSBA, York, Pa.)," writes that "there is no such thing as a backlash in music" and adds that "soul is the exclusive property of blacks. Even taking the issue on a race basis," says King, "then 35 percent black artists on the pop chart is far from a backlash! That's one-third, baby, and blacks are only 10 percent of the country's population." The true backlash, he claims, is against the whites. . . . The **Jackson Five** will do it again with "ABC." . . . **Aretha Franklin's** album of goldies, "Aretha's Gold," still hasn't earned a gold record of its own yet. It's dropped off the pop charts and is still on the soul LP chart after 34 weeks. . . . The **Jackson Five's** "I Want You Back" is the oldest record on

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	9	26	22	I'M JUST A PRISONER Candi Staton, Fame 1460 (Fame, BMI)	11
2	1	THANK YOU (Falettin' Me Be Mice Elf Agin) Sly & the Family Stone, Epic 5-10555 (Stone Flower, BMI)	10	27	—	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BMI)	1
3	6	CALL ME Aretha Franklin, Atlantic 2706 (Pundit, BMI)	5	28	23	IF YOU'VE GOT A HEART Bobby Bland, Duke 458 (Don, BMI)	8
4	7	IT'S A NEW DAY James Brown, King 6292 (Dynatone, BMI)	4	29	29	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol 2698 (Zawinu, BMI)	10
5	4	PSYCHEDELIC SHACK Temptations, Gordy 7096 (Jobete, BMI)	8	30	30	24 HOURS OF SADNESS Chi-Lites, Brunswick 755426 (Dakar/BRC, BMI)	5
6	3	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove 161 (Nickel Shoe, BMI)	9	31	27	MESSAGE FROM A BLACK MAN Whatnauts & the Whatnauts Band, A&I 001 (Jobete, BMI)	6
7	12	THE BELLS Originals, Soul 35069 (Jobete, BMI)	5	32	32	IF I LOSE YOUR LOVE Detroit Emeralds, Westbound 156 (Bridge Port, BMI)	8
8	15	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars, Soul 35070 (Jobete, BMI)	3	33	—	DEEPER (In Love With You) O'Jays, Neptune 22	1
9	5	DO THE FUNKY CHICKEN Rufus Thomas, Stax 0058 (East/Memphis, BMI)	9	34	35	CRYING IN THE STREETS (Part I) George Perkins & the Silver Stars, Silver Fox 18 (Singleton, BMI)	2
10	16	TO THE OTHER WOMAN Doris Duke, Canyon 28 (No Exit/Wally Roker, BMI)	4	35	41	THE CAT WALK Village Soul Choir, Abbott 2010 (Arden, BMI)	7
11	9	THE THRILL IS GONE B. B. King, BluesWay 61032 (Grosvenor House, ASCAP)	11	36	37	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7365 (Wright Grestl/Tamerlane, BMI)	2
12	11	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board, Invictus 9074 (Gold Forever, BMI)	8	37	40	YOU SAY IT Al Green, Hi 2172 (Jec, BMI)	6
13	13	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191 (Jobete, BMI)	5	38	—	GONNA GIVE HER ALL THE LOVE I GOT Marvin Gaye, Tamla 54190 (Jobete, BMI)	1
14	8	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	15	39	—	LAUGHIN' & CLOWNIN' Ray Charles, ABC 11259 (Kags, BMI)	1
15	24	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BMI)	3	40	48	MY SOUL'S GOT A HOLE IN IT Howard Tate, Turntable 508 (Cissi, BMI)	2
16	14	I WANT YOU BACK/WHO'S LOVING YOU Jackson 5, Motown 1157 (Jobete, BMI)	17	41	—	TO LIVE IN THE PAST Percy Mayfield, RCA 74-0307 (Ninandy, BMI)	1
17	17	GOOD GUYS ONLY WIN IN THE MOVIES Mel & Tim, Bamboo 109 (Cachand/Patchal, BMI)	6	42	44	TIME Edwin Starr, Gordy 7097 (Jobete, BMI)	3
18	19	KEEP ON DOIN' Isley Brothers, T-Neck 914 (Triple 3, BMI)	6	43	46	CONCRETE RESERVATION Syl Johnson, Twinight 129 (Midday, BMI)	3
19	10	OH WHAT A DAY Dells, Cadet 5663 (Last Go Round, BMI)	8	44	47	(LORD) SEND ME SOMEBODY Green Berets, Uni 55186 (June 16, BMI)	2
20	21	CALIFORNIA GIRL Eddie Floyd, Stax 0060 (East/Memphis, BMI)	4	45	—	TENDER Intruders, Gamble	1
21	25	COME TOGETHER Ike & Tina Turner, Minit 32087 (Maclen, BMI)	6	46	42	CALL ME LATER Foxy, Double Shot 145 (Big Shot, ASCAP)	5
22	18	MOON WALK, PART I Joe Simon, Sound Stage 7 2651 (Cape Ann, BMI)	11	47	43	GROUNDLED Gloria Taylor, Silver Fox 19 (McLaughlin, BMI)	3
23	26	THE GHETTO Donny Hathaway, Atco 6719 (Don-Pow, Peer, BMI)	10	48	50	EASY AS SAYING 1-2-3 Timmy Willis, Jubilee 5690 (Jubilant/Inta-Somthain, BMI)	2
24	20	LOVE BONES Johnny Taylor, Stax 0050 (East/Memphis, BMI)	14	49	49	I THINK I'M GONNA WRITE A SONG Darrow Fletcher, Congress 6011 (Murlei, BMI)	2
25	31	FUNKY CHICKEN Willie Henderson & the Soul Explosions, Brunswick 755429 (Dakar/BRC, BMI)	4	50	—	WAN-TU-WAH-ZUREE George Tindley, Wand 11215 (Double Diamond, BMI)	1

the charts. It has been there for four whole months. . . . Muscling up the charts: **James Brown's** "It's a New Day." . . . Shooting up the charts: **Supremes'** "Up the Ladder to the Roof." . . . Breaking big: "You're the One," by **Little Sister** on Stone Flower." . . . Atlantic has confidently pegged **Tyron Davis'** "Turn Back the Hands of Time" a smash likely to become one of the biggest hits of 1970. . . . Flying Dutchman Records has added another fine **Bob Thiele** production on **Eddie (Cleanhead) Vinson** to join other recent Dutchman blues from **Harmonica Slim**, **Otis Spann**, a "Super Black Blues" jam featuring T-Bone Walker, Otis Spann and **Joe Turner**, plus the best of the recent T-Bone Walker releases, "Everyday I Have the Blues." . . . From A&M's "River Deep Mountain High" album comes a single, "A Love Like Yours." . . . Epic thinks it has a soul winner with the **Steelers'** "I Can't Take This Pain." . . . **Hank Ballard & the Midnighters**, with five gold disks to their credit, have signed with Silver Fox Records. . . . Responding to criticism against **Sly & the Family Stone** for the recent Washington misadventure that resulted in an abbreviated performance, **Dave Kapralik** writes, "The group went on stage, performed for 45 minutes professionally and enthusiastically. However, by the end of the set the pain (intestinal) was intense and Sly went directly to the dressing room." According to Kapralik, Sly has canceled all engagements for one month on doctor's orders, and the Washington ban on Sly's Epic and Stone Flower product has been lifted.

The charts tell the story —
Billboard has THE CHARTS



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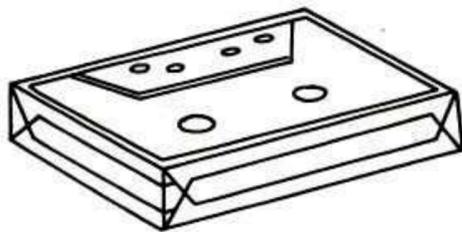
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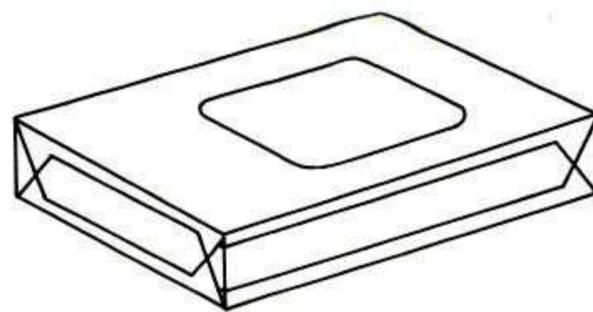
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The Livingston Story Dominant & Competitive

By **DARRELL SCHOLTEN**
President, Livingston Audio

The saga of Livingston Audio is a modern day rags to riches story which began 18 years ago in the non-descript Livingston, N.J., basement of an electronics visionary named Ched Smiley. Smiley always fascinated by new and untried electronic concepts, was intrigued by the high fidelity system which was still very much in its experimental stages at that time.

He saw unlimited potential for this new concept, and while most other people in the consumer electronics business were content to concentrate on technical improvements of the system, Smiley took two jumps ahead and began experimenting with multi-channel recordings.

His first breakthrough into the world of stereo came with his development of a dual arm record system. However, the present system, because of less critical manufacturing tolerances, later obsoleted this product.

Smiley later turned his attention to magnetic tape which offered the best in fidelity and a practical synchronization of the stereo channels. The Livingston Audio Products Corp. was officially formed in 1952 under the name Audiophile. This was later changed to Audiosphere and the present name was introduced in 1954.

Headed by Smiley, the company, along with other industry pioneers began the job of creating the technology and standardization of prerecorded stereo tapes. As time passed, tape configuration progressed through staggered, stacked, open reel, RCA Cassette, 4-track CARtridge, 8-track and the Philips cassette configurations.

And Livingston grew. We were still a few years away from the revolutionary Sixties and stereo masters were all but non-existent. Reprocessed monaural was finding its way on to the consumer market but it lacked depth of sound.

Livingston Audio went into prolific production of stereo masters amassing one of the largest stereo libraries in the business at the time. This lead was held until 1958 when other recording companies switched to stereo and introduced the stereo record.

Our own mobile recording unit traveled throughout Europe amassing a classical library. We made favorable arrangements to "piggyback" the recording sessions of several record companies. At these sessions Livingston would record stereo with separate equipment, while the record companies recorded in mono.

Up to this time magnetic tape was still to be used as a configuration for prerecorded music, even though it had completely established itself in higher technology areas like computer, instrumentation, studio recording and video.

Changed Hands

In 1960 Livingston Audio changed hands, and our first facilities for custom duplicating were set up; and a whole new era began. We retained the extensive library which had been developed during the early years and continued marketing open reel tapes as a separate operation.

Came 1964 and a tape revolution began taking place. Interest developed in the continuous loop cartridge concept invented by Bernie Cousino and refined by George Eash, and suddenly, tape had the ingredients for a market with seemingly limitless horizons.

We knew that to survive we had to stay on top of this new revolution, and the following year we embarked on a rebuilding program that is constantly being updated.

Meanwhile, we continued working on new designs for duplicating equipment and techniques more suitable for tape cartridge processing. Following extensive research, the continuous loop basket system and deck which would permit continuous recycling of the master tape, were developed.

This unit permits each of the multiple slave units to record as many as 24 copies on a supply hub without stopping the duplicating equipment. This inno-



DARRELL SCHOLTEN, Livingston's president checks his schedule of calls and conferences with his secretary as he prepares for a busy work day.

vation helped reduce duplicating expenses to a mere fraction of its original cost.

Enter Sidewinder

The next problem to command our attention was getting the large hubs reduced and wound on to the individual cartridge hubs which are required for the final consumer product. Eventually we developed a simple technique, the Livingston Sidewinder, which winds an entire supply hub, while duplicating, without having to stop between copies. This resulted in another cost reduction and further automation of the duplication process.

But we did not relax our efforts. There were still many kinks in the over-all system of custom duplication to be ironed out, and Livingston wanted to remain ahead of the innovators. It was not long before we were deeply involved with the problem of trimming and splicing both ends of the cartridge. This had been a long and tedious manual operation since the advent of tape, and we wanted to automate the process. We have since developed a process of automatic trimming and splicing and are now involved in producing equipment for that purpose.

Livingston Audio also uses automatic equipment to close the cartridge, and label, box and shrink wrap the package. We can, therefore safely say that our firm has developed the technology to automate tape cartridge processing on a mass production basis.

While great emphasis was placed on efficient, low cost duplicating, much research and development went into improving quality. Since cartridges used slower speeds, and 8-track cartridges operated on narrower tracks and tighter tolerances, many quality improvements had to be designed into the duplicating system.

New techniques were required to evaluate raw tape for both mechanical and electrical characteristics. After years of concentrated research and development

in cooperation with magnetic tape manufacturers and tape head manufacturers, we were able to improve our consumer product quality to a point comparable with original master tapes of a few years ago.

Quality Control

Our rigid quality control procedures at every stage of the duplication process have resulted in less than a dozen reject tapes out of several hundred thousand processed in the last six months. This is a record that no other duplicator can match. Our reputation for quality is now recognized throughout the industry.

Much of the early cartridge equipment imported from Japan was far from satisfactory, and many firms retained Livingston to help with design and quality control problems. Control of the Japanese imports was not an easy problem, and eventually we were forced to institute a 100 percent inspection procedure on these products. Finally with the increased release of U.S. manufactured product, this problem abated somewhat.

When the Lear Jet 8-track cartridge system appeared on the market in competition with the Fidelipak 4-track system, Livingston conceived and produced a compatible player that would play either configuration. Our Audiosphere Dual Galaxy 84 was a quality and reliable product at a competitive price.

Many other products and services also came into our product line, such as power supplies converting 115 vac to 12 vdc, with which we have supplied a major portion of the market, head demagnetizers, industrial belt degaussers, guitar amplifiers, home cartridge players, portable cartridge players, contract electronic assembly, audio-visual equipment and custom design and production.

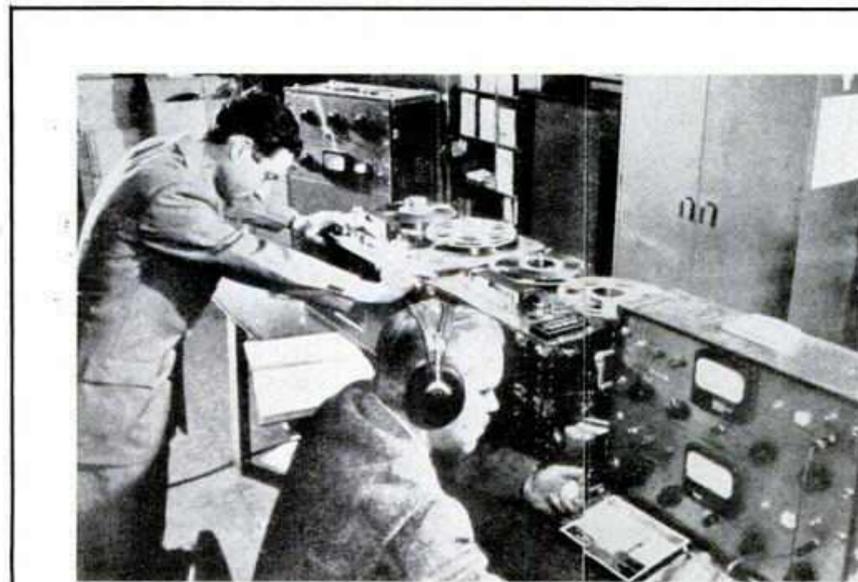
Livingston has now set up a consumer marketing program for prerecorded tapes, equipment and accessories and has a national distribution of about 100 major distributors.

The Livingston library has about 100 hours of classical and popular standards, as well as an exclusive license with Savoy Records a major jazz and black gospel line. We also have production and marketing arrangements with such music libraries as EMI, Gema and Prestige. At present we are actively pursuing additional arrangements with other record companies.

The Livingston Sidewinder has patents pending, and because of enthusiastic response by virtually all the tape duplicating plants in the country, we have decided to make this equipment available on a lease basis. The present market potential is at least 1,000 units, a figure which we expect will be doubled in about 18 months.

One of the most significant research and development projects now in the concept stage is a high density record-store-reproduce system for analog and digital information. According to our research engineers, the concept is technically feasible and would be revolutionary compared to present systems.

When completed this new system would apply to audio, video, computer and instrumentation. With this advanced technology, Livingston is assured of a dominant and competitive position in the industry in the years ahead.



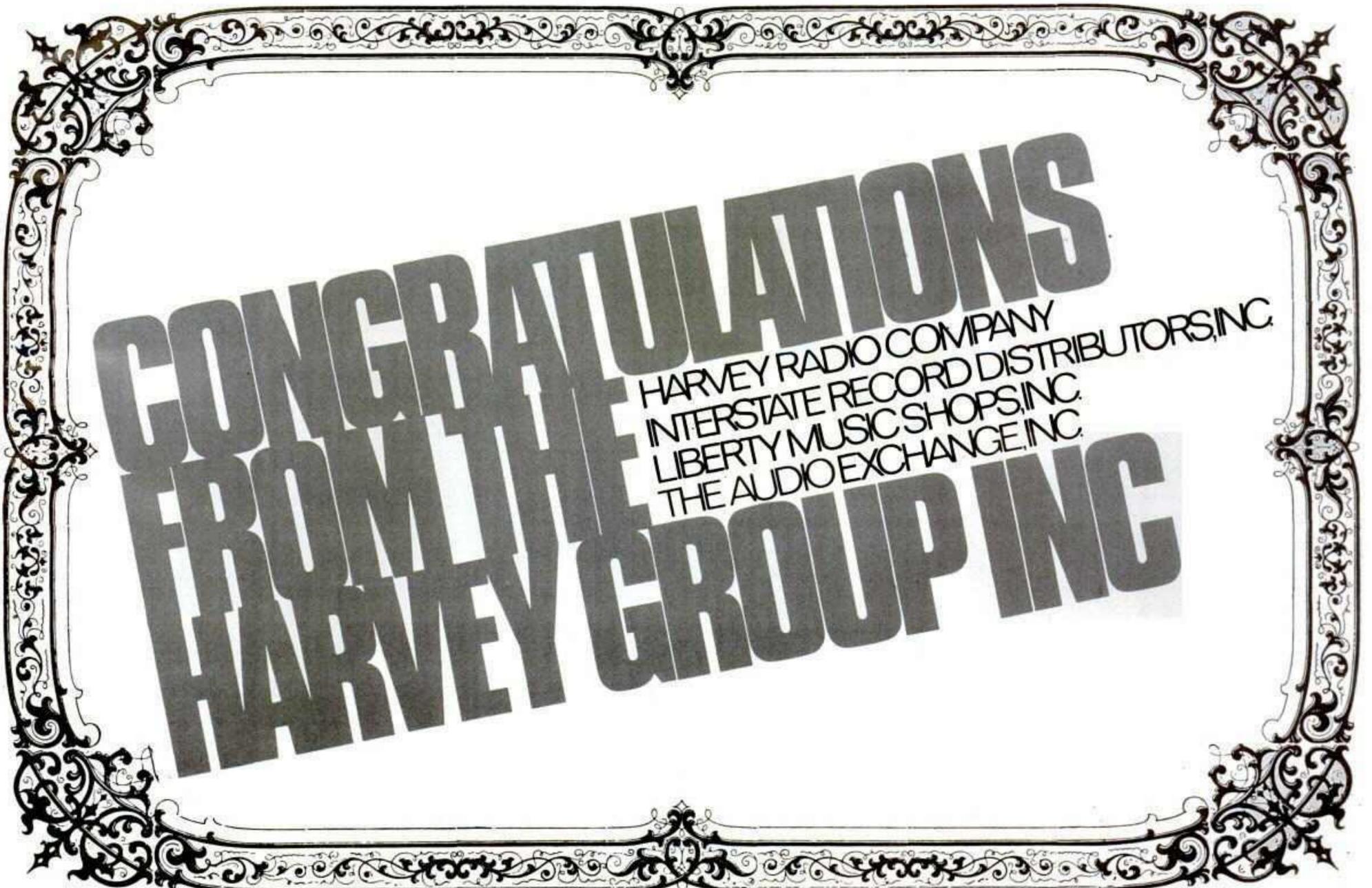
CHED SMILEY, founder of Livingston Audio, creates history as he carefully times the first prerecorded stereo tape session. Assisting him is Hans Wolf.

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Profile: Darrell Scholten

Darrell D. Scholten, president of Livingston Audio Corp., has been in the tape business for close to 15 years. He joined Livingston shortly after his discharge from the U. S. Navy in 1955.

At Livingston he was responsible for the development of the first continuous loop basket system for automatic high speed tape duplication, and the first quality tape duplicating plant designed for tape cartridges.

Scholten was appointed to his present post after the company changed hands in 1964. He has been primarily responsible for its growth to the present time. Since Scholten's appointment, Livingston has developed many new concepts for tape manufacture. They include the continuous loop tape basket, and the Sidewinder, which are used extensively throughout the industry.

Under Scholten's leadership the company has become well established as a leading contract tape duplicator, supplier of industrial equipment for tape duplication, technology innovator with unique research and development capability and producer of music product which it markets in tape cartridge formats.

Scholten, who was born in Armour, S. D., holds a BA degree from Upsala College in East Orange, N. J. He is married and is the father of four children.

Profile: Tom Hofbauer

Tom Hofbauer's involvement with the tape industry is as long and colorful as Darrell Scholten's. The executive vice president of Livingston Audio, joined Bell Telephone laboratories shortly after his discharge from the Air Force in 1956. He worked with this company on a number of projects, and developed a process for completely reactivating underground telephone cables which had stopped functioning because of flooding or similar environmental conditions.

During his stay with Bell Telephone, Hofbauer was also responsible for the development of central supply equipment to pressurize and dehumidify aerial cables that previously were subject to deterioration and malfunction because of their hygroscopic nature.

During the 1950s Hofbauer acted as consultant to the tape industry, a capacity in which he helped to build the business through technical expertise. Under his direction, high speed tape duplication with high quality standards and constancy were developed. He achieved these standards through detailed analysis of frequency response, distortion, signal to noise ratio, prevention maintenance, and quality control procedures.

Along with Darrell and Frank Scholten, he formed Creative Developments, Inc., in 1964. The company functioned to research new applications and markets for audiotape, and to complement product development for Livingston Audio Products.

Hofbauer worked with Frank Scholten on the development of the Livingston Sidewinder. He has worked with Livingston in the roles of general manager, vice president sales, and his current position as executive vice president.



CARMEN GRAZIANO, controller, Livingston Audio.



THE FIRST stage of a new release begins when Byron Hawley inspects the color transparencies that will be used for the album cover.



LIVINGSTON'S RECORDING ENGINEER, Bill Steinhauser, monitors master tapes prior to preparing a dubmaster and label copy information.

The Growth of Tape

By DARRELL SCHOLTEN

It all began in the 1950's when the concept of high fidelity was still very new and untried. Many industry leaders were involving themselves improving the technical aspects of the system, while Chet Smiley, Livingston's founder, intrigued and excited by the potential of high fidelity, began experimenting with the concept of multi-channel recordings.

About the time he developed his now-legendary dual arm record system, attention was turning to magnetic tape which offered the best in fidelity and practical synchronization of the stereo channels.

Livingston, along with other industry pioneers, began the long job of creating the technology and standardization of prerecorded stereo tapes. Configurations progressed through staggered, stacked, four track, RCA Cassette, four track cartridge, eight track cartridge, and Philips Cassette.

It was, however, a long time before magnetic tape was used commercially as a configuration for prerecorded music, even though it quickly established itself in higher technology areas, like computer, instrumentation, studio recording and video.

The 1958 introduction of a practical stereo record with a full scale promotion by the major record companies, and a system contest between the Ampex four track open reel and the RCA cassette, left the smaller independent tape companies at a distinct competitive disadvantage.

Around 1964, interest developed in a continuous loop cartridge concept, invented by Bernie Cousino and refined by George Eash. By utilizing lubricated tape, and splicing the ends of the tape together, the cartridge would play continuously by automatically winding back on itself. Originally it was used for educational, background music, and radio station purposes.

Tape suddenly had the ingredients for a market with seemingly unlimited horizons. The record industry had for years attempted, unsuccessfully, to develop portable and mobile record playing equipment. The open reel tape system was also cumbersome for portable and mobile operation. But a self contained cartridge, with durability, fidelity and life, and a compact cartridge tape player, which is relatively unaffected by motion, was the answer.

Earl Muntz, and several others, grasped the concept and started to work. Realizing that a small percentage of the average North American's time is spent in the home and much of that is dominated by television, two basic markets existed, the automobile, in which considerable time is spent, and the leisure time locales, such as the boat, the beach, etc. If these markets could be secured, the consumer would readily consider the superior tape system for his home.

At first there were many problems to be overcome. The development of reliable equipment took several years and many heartaches. Installation was initially quite complex and required simplification and training. Music was not readily available and many of the majors refused to produce or license, so unauthorized copying was widespread.

Both the consumer and automotive distributors were unfamiliar with the tape cartridge, its concepts or operation. Initial quality and reliability were poor.

In spite of the problems, the consumer who heard or bought the stereo tape cartridge responded almost fanatically, and stereo tape spread rapidly by word of mouth, as normal advertising initially seemed unable to inspire the consumer. However, the industry, while minute, was firmly entrenched and growing.

Bill Lear, during this period, became interested in the stereo tape cartridge, and realized several things were required to catapult stereo tape into automobiles. He refined the design to an 8-track stereo tape with the rubber drive roller internal to the cartridge, with better packaging for the cartridge and the player.

He then convinced Ford, RCA, and Motorola to cooperate with Lear Jet to sell the public and the industry on stereo 8 cartridges. The industry now had a quality equipment manufacturer, a major source of prime music, factory installed equipment, and quality after market equipment.

Larry Finley formed International Tape Cartridge Corporation, which eventually licensed music rights for tape from some 50 record companies and offered some 3,000 catalog items available to the stereo tape cartridge market.

Using the licensing formula, Ampex, GRT, Muntz and several others made most all of the recorded music then available only on disk, available on tape. The few other majors soon followed with the release of their product on tape. This trend has continued and today most music product is being released simultaneously on disk, 8-track and cassette.

Cassette Redesign

Meanwhile, Philips of Holland had made drastic redesigns into what is presently known as the Philips cassette. What are the differences between cassette and cartridges? Cassette uses non-lubricated tape about half as wide and about half as thick as conventional tape.

It plays at half the speed and is about one-quarter the size of a cartridge. It uses a two reel system, but completely enclosed within the plastic case. It is not continuous play and must be turned over at the end of each side (which is a disadvantage as a music playback system), unless played on special reversible equipment. It is capable of fast forward and rewind (which is a distinct advantage when recording) while the cartridge can only be fast forwarded.

Recording units are available for both cassette and cartridge, though most cassette units sold have both record and play, while most cartridge units are play back only. While the cost of the 8-track and cassette are similar, the cassette potentially has a lower cost in plastic, tape and labor. While the 1 7/8 speed of the cassette saves tape, certain fidelity aspects are decreased and the price of the tape has not actually been reduced, such that the disadvantage exists without the advantage. Technology improvements should recover the fidelity to the present level of cartridge, though the cartridge quality should improve at the same time. The cost of cassette tape should eventually be reduced so that it is proportional to the cartridge tape.

Average Purchase

Most of the cassette units sold have been low priced record-play units which are monaural. While they will mix stereo cassettes for monaural playback, the equipment is of poor audio quality and poorly suited as a prerecorded stereo playback unit. It appears they are mostly used as inexpensive dictation or home recording units. The more expensive cassette equipment seems to be for education, business and home use, to record from radio, TV, record, and tape. Present information indicates an average cartridge machine purchaser buys in the first year an average of 20 prerecorded stereo cartridges and two blank cartridges, while the average cassette machine purchaser buys in the first year, three prerecorded stereo cassettes and 7 blank cassettes. This is confirmed in the fact that while there are twice as many cassette units in the market, prerecorded cassette sales are less than one-fourth of the cartridge sales.

The final comparison of the cartridge and cassette is their position in several markets. The automobile market is almost exclusively cartridge with little evidence of the cassette breaking in unless it so dominates the portable and home markets that consumer demand would force the issue. The need to manually turn over the cassette after playing each side is probably a safety factor in the automobile of considerable impact.

As for the portable market, it is almost exclusively cassette, though at present what impact that has on the sale of prerecorded music is questionable. While there are a number of cartridge portable playback units on the market, no substantial volume has presently been obtained. The home market continues to be dominated by the record with the cartridge making slow but steady inroads.

At present the cassette has made no major impact on the home market, but, reportedly, the number of companies, the variety of equipment and the money commitments for home cassette equipment is much greater than for 8-track. If successful the impact of cassette on the home market could be substantial.

What is the prognosis for magnetic tape in the 1970's? It will control the mobile, portable and recording markets with increasing usage in education and industry. It will continue to gain in the home market at rate which will be determined by the time, effort, money, equipment, and promotion of the tape companies, and prerecorded tape should have half of the prerecorded music market by 1973. Will prerecorded tape eliminate records? Possibly, but experience shows it takes years to replace a system as well entrenched as records so that any possibility of that is at least 10 years away. By then our technology will probably have created audio systems far superior to the present day 8-track and cassette. We will have seen a number of proposed systems come and go. By then it will probably take another 10 years to replace 8-track and cassette. One thing is certain, tape is here and will continue substantial growth for the next five years. Beyond that is optimistic but the crystal ball begins to fade.

Marketing—Livingston Style

By RAY RAND
Director, marketing and sales



RAY RAND, Livingston's director of marketing and consumer sales.

The tape industry, when it eventually slipped into the lucrative market of prerecorded music, found a natural spawning ground in the automobile. It was in Detroit that the 8-track configuration was born and nurtured. Cassette followed later and slipped easily and naturally into the portable market.

The portable tape market has tremendous potential. Here tape is competing for a share of the transistor radio market. Unlike radio, tape offers selectivity, it puts music into action, giving it more awareness and creating the same general, personal selectivity the phonograph record allows.

Tape's music "on the go" now gives the consumer the music he wants, and the portability factor has become the bridge between the car and the home, introducing 8-track and cassette into the parlor. The question now is, "Where does tape go from here?"

Racks opened up new markets for phonograph records, still, they fall short of tape's obvious potential. They give the dealer and distributor the opportunity to reach the impulse buyer through food outlets, and drug, camera and other stores, as well as helps to expand outlets for the Top 50 concept, but they are limited by their own restrictions.

In an industry like music where product availability is so vast and resourceful, product exposure is limited in depth. The result of a transition from many former well-stocked stores to the availability in rack outlets has increased exposure, but it has in proportion limited product availability. Much of this responsibility at the manufacturing level is due to the inherent nature of the music business with its multiplicity of product catering to the varied consumer tastes and requests. Unlike food commodities, for example, which are basic staples and which we need to survive, we do not need music to survive, but we do need it to sustain our moods and tastes.

It is the cheapest art form and the most subject to change—much like our own moods. As part of human nature and philosophy, music can either change or sustain our moods. It is an entertainment vehicle—a communication vehicle by which, and with which we move in today's society. When we limit our product in racks, we literally limit the major portion of our potential market by relying too easily on the Top 10 type exposure concept. We are limited by space and personnel. We are then forced to ask ourselves these questions:

1. How can we expand?
2. What new methods, can we enjoy, such as—special order forms?
3. What new type outlets, can we entertain for example—Music supermarkets?
4. How do we improve in-store-sales personnel?

Communication Phase

Tape presents additional marketing problems, since we go into potential fields such as mass "on the go," educational and informative material. Therefore we must find additional outlets never before used in record marketing or merchandising. The record marketing norm, is in vital need of revision with the advent and progress of tape.

Livingston's Contribution

Livingston, as a large and experienced independent custom duplicator with advanced production techniques and a quality conscience awareness, decided approximately two years ago to enter the consumer tape arena. With little more than an adequate library, product and direction had to be planned. Most major catalogs had already been acquired by major licensors, leaving Livingston, at the time, running last. Another determining factor to be considered, was the calculated position of the major catalogs. Once direction was established and favorable market penetration achieved, most catalogs would be taken back by their proprietary owners. This was obvious during my ITCC days and I then made provisions to compensate for such future loss position.

Savoy's Gospel

With reasonable working capital available we decided to make an outright lease of our first catalog which had strong potential but which had a specialized market appeal. This turned out to be Savoy, which is a strong catalog if directed properly. The plan paid off to the extent of earning Savoy tape more exposure and outlets than Savoy Record. Savoy, being a specialized marketable product presented not only a valuable challenge but determined the nucleus of a pattern. From there, we worked out a program with Prestige Records which complemented Savoy and at the same time took us into new fields.

With that, the building block progress began. Following this we entered our Livingston Private Stock

catalog as a well rounded semi-budget line. The next step entailed a consideration of adding contemporary music product and at that point we acquired the rights to Carnival and Gamble. Our next move was to consider and evaluate a contemporary Spanish line and we were rewarded by getting the rights to Spanish World-Montilla representing a popular contemporary Spanish catalog.

A move into the novelty field paid off handsomely on the use of sound effects designed and applicable for use in cars. This line we called Sound-In. Then, the availability of avant-garde aroused our interest because of its relationship to today's generation and their religious attitudes. The rights to the DBI line was our next step since this represented a realistic approach to a golden oldies catalog.

Foreseeing market attitudes and dollar values, we realized the immediate necessity for the inclusion of a leader-promotional, traffic builder, bargain-basement product line. With this, we introduced the Tape House International line with name talent included. Being readied now is the Conversa-phone line, available in positive price form and marketing desirability—being second to none in language learning. At this point, we needed for balance a country and western line which we are now in the process of acquiring. Our main effort in contemporary music is being developed for late summer exposure. Meanwhile, our efforts for additional catalog continue. We are constantly searching for new product in our current program with resourcefulness and premeditation.

Our recent cassette release announcement is synonymous with our patience and our ability to create and maintain quality. Aware of the quality and production problems our industry faced, we tested and experimented with cassette until we can proudly say we now have the finest cassette product.

From the beginning with ITCC, as my first major tape cartridge move, it became apparent that contrary to record marketing philosophy and practice, tape needed multiple distribution outlets in most markets. It became apparent that even in records, dealer accounts were being serviced by specific distributors. Therefore, without multiple distribution, tape would have only lingered and not made the inroads in such a short period of time. This practice is beginning to develop now in records. Exclusivities in name may exist, but not in practice.

With the record industry as a reference point, and my early experience in introducing and developing reel to reel tape product to photographic distributors, electronic distributors, etc., tape, since my experience with it beginning in 1948, became a personal as well as an industry challenge. The question was how to introduce this product and apply basic sales techniques to this new medium and to achieve new markets.

Building and operating a sales program is similar in effect to coordinating and moving a corps of men in military maneuvers. Required are an analysis and a series of flexible plans. Required are an introductory phase as simple as mailing and telephoning. Required are the simplicity and effectiveness of creating and building front line field men. Required are constant planning, moving and changing to meet market exigencies. Required are a constant assault without creating a nuisance factor. Required are the creation of advertising and promotional programs to develop "need fulfillment" for the distributor-acquainting him with the value of the product in his particular market place.

Pilfer Free

It turned into being a program of taking old wine and putting it into new bottles—creating designed advertising programs and developing new product displays. With the help of our advertising agency, we created a simple compact counter display holding 12 assorted tapes and held by a very strong adhesive. This display became commonly known as a giant bubble pack bringing our product out from inside cases—from the back of counters and into the hands and

eyes of consumers, and most importantly, proving to be pilfer resistant. Much of the program was knowledgeably borrowed from industries who know the value of exposure, display, etc. This came as a result of my extensive field trips around the country working and meeting with automotive manufacturers, distributors, and sales personnel. We studied the methods employed also by the pharmaceutical industry and others for comparative purposes. This accounts for our decision to soon introduce our blister type pack, which will be part of a counter and floor merchandiser. The versatility of this package can be measured after its introduction. The effectiveness of this program through planning and stages could very well settle the packaging confusion currently existent in our industry.

The current sales program with built-in incentive includes the front line forces or field men to penetrate and engage the accounts. We have 42 resident field men covering designated geographic areas as well as specific types of accounts. In addition, we have four roving field specialists assigned to special accounts. Each of these men has been oriented and trained in our product line and methods. For coordinate effectiveness, we have split the country into six sectors or coordinates, employing six people internally to relate and report daily actions in the field—to complement each assigned group of field men, fulfill their requirements, expedite their orders and service their accounts on a constant follow-up program. No stone is left unturned.

We can anticipate every advantage we have or any problem arising and can notify our customer instantaneously. Constantly on tap in any emergency and ready to jump in, is our national sales manager, Benvenuto von Halle, capable of swinging into any situation. When the occasion arises, I cover direct or go into the field. Our far West Coast territory is covered from our Hollywood office by a complete sales oriented staff headed by our West Coast manager, John Anderson.

Operation Locust

We have successfully tested a new sales technique during the last two months known as Operation—Locust. Either I, or our sales manager and an individual sales coordinator take off and swarm in with the field man on any account warranting this action. Each man is familiar with the account potential and introduces his technique for a fully effective program. In certain market instances it becomes necessary to perform a special sales technique known as forced distribution.

SOS Program

In order to satisfy the needs of some who prefer controlling their own production and direct sales to their record distributors, we introduced our SOS plan otherwise known as "Supplement Our Sales," 18 months ago. In practice it gives a record company the dollar control flexibility of drawing from our inventory as well as the opportunity to participate in our sales program without any conflict of interest. This has proved successful and profitable to a number of catalogs.

Advertising Program

Our advertising dollars have been carefully directed. For example, we have bought space in several gospel journals effectively increasing our Savoy output. Our trade advertising is frequent and well planned. We have also done cooperative advertising locally and regionally with several of our product lines in both space and radio. We are currently using radio on the West Coast.

Livingston Promotion

Our awareness to the effectiveness of the use of promotion took shape, for example, at NARM in Dallas last September in the launching of our Livingston Private Stock Line. This still talked about promotion was created by our agency, Gilroy & Hayes.

Livingston Shipping

Our inventory control and shipping methods enable us realistically to ship orders within 48 hours of receipt with an actual average of a 90 percent fill.

These programs which were started modestly in 1967, doubled in 1968, tripled in 1969 and are expected to reach 40 percent of our total 1970 sales volume.

To help us meet and beat this goal we plan, among other things, new catalog acquisitions. In addition to current production commitments, we also plan a program to develop new contemporary product. We contemplate the creation of a phonograph record effort in conjunction with our present programs.

TAKE THIS SHORT "REASON QUIZ" TO DETERMINE IF YOU HAVE EVERY REASON TO BE HAPPY WITH YOUR PRESENT TAPE DUPLICATING PROGRAM.



- | | YES | NO |
|---|--------------------------|--------------------------|
| 1. Do you presently have the engineering assistance that you require to solve all your technological problems? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Do you presently have the fastest delivery of finished product ever offered in the tape industry? | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Do you presently have the services of a duplicator that has the capability to duplicate in EVERY configuration? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Do you presently have the services of a duplicator that has the built-in flexibility to offer duplicating in minimum and maximum quantities, from 200 to 2,000,000? | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Do you presently have the services of a duplicator with such stringent quality control standards to be able to deliver one and one-half million cartridges without as much as one defective return? | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Do you presently have the services of a duplicator that offers trained sales assistance from both East Coast and West Coast Sales Offices? | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Do you presently have the services of a duplicator that offers warehousing of your inventory, plus drop-shipment of your product to your customers? | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Do you presently have the services of a custom duplicator that offers complete graphic and packaging services, including label design and printing? | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Do you presently have the services of a custom duplicator that offers an optional SOS sales assistance program that lets you use their vast national network of dealers and distributors to distribute your product? | <input type="checkbox"/> | <input type="checkbox"/> |

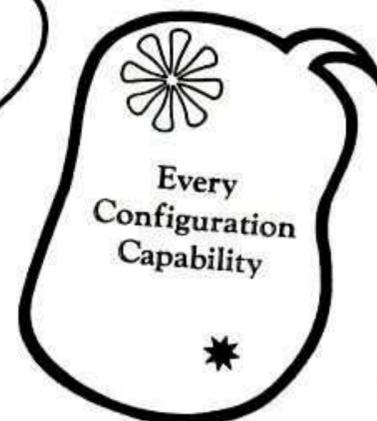
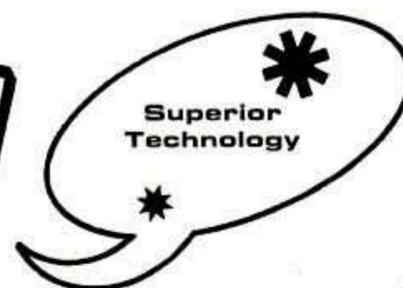
Score 10 points for every YES answer.

You should score 90 points . . .
If you score less than 80 points,
You should call Livingston Audio
Products Corporation RIGHT NOW!

"LET US REASON TOGETHER"

(from a famous quote)

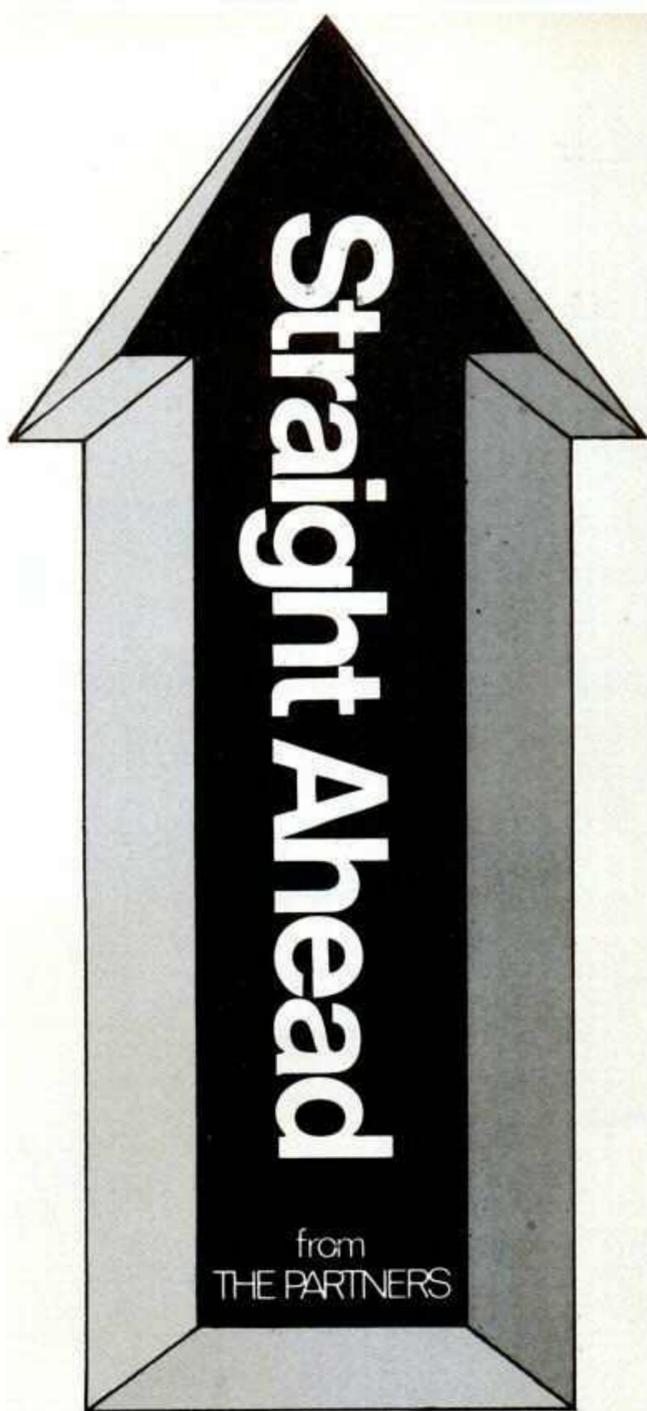
**pick a reason . . .
any reason . . .
why you should be using
Livingston's 9 point custom
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art craft press

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228-2884

Automation — A Prime Goal



By **JOE VITO**
Livingston's General Manager

Automation has always been one of the prime goals of Livingston Audio Products, and in the fall of 1964 we embarked on a research and development program that has been so extensive and far-ranging it has virtually changed the manufacturing methods of the tape industry.

The goal of the program was to automate the entire tape duplicating process, and, at the same time, achieve the most critical quality control standards possible.

Automation at Livingston began in our tape duplicating section, with the implementation of our endless loop tape bin, which functions as a continuous loop operation. This basket method of duplicating was invented and developed by Livingston Audio Engineers, and has proven to be the fastest and most efficient way to transport and reproduce pre-recorded tape. This method is now used by every major tape duplicating plant.

To further automate and expand our duplicating capability, we tackled the complex problems involved in winding tape on individual cartridge hubs. The solution to these problems was the Livingston "Sidewinder." This unique innovation virtually eliminates the time required to wind tapes on reels and into cartridges by combining the recording and winding process into one high-speed, sequentially automatic operation.

Operating at maximum efficiency, 10 Livingston Sidewinders, will produce 9,600 copies in an eight-hour period with the assistance of one operator, compared to conventional winders, which require 10 operators to achieve 7,200 copies in the same eight-hour period.

By duplicating and winding simultaneously, the entire subsidiary winding department is eliminated including the labor, floor space, handling, coordination and scheduling.

The major cause of defects which is due to improper tensioning is reduced to virtual insignificance. This is accomplished by the elimination of the acceleration and deceleration common to individually wound cartridges. The Sidewinder does not require starting and stopping after each cartridge and, it feeds the tape into the cartridge hub under servo-controlled constant tension throughout the entire wind.

The Sidewinder, a patented invention of Livingston Audio, is being used under leasing arrangements by the largest duplicating companies in the country. Cartridge hubs wound in such a manner can be automatically dispensed into conveyor-fed cartridge bases on the way to the splicing station.

At present, our splicing operations are semi-automatic stations, incorporating electrically operated cutters, which are made available to other duplicators.

However, we are in the final stages of perfecting an automatic splicing machine which will be capable of splicing up to 50 tapes simultaneously. This will be operational with our plant in about a month, and will be available to other manufacturers within four months.

The next step in our automated assembly lines is speed winding, which achieves a proper settlement of the tapes within the cartridge. For this important operation we have developed machinery that will run in the cartridge at high speed and automatically stop the tape at the metallic splice and eject it from the machine.

This unit will also detect cartridges that are too tightly wound, or cartridges that do not have sufficient slack, and will automatically send these pieces down a separate chute to a manned repair station.

After the speed winding operation, the cartridge remains on the conveyor and travels to one of many quality control stations throughout our plant. If the product passes stringent audio and mechanical checks at this quality control station, it is returned to the conveyor and is sent on its way to our automatic labeling department.

In our labeling department, the cartridges are labeled at the rate of 60 a minute, and if the product requires a sleeve, this operation is also accomplished automatically, without leaving our conveyor line.

Shrink-wrapping is the final operation on the finished cartridge. In this department we have the capacity to shrink wrap 120 pieces of product every minute without compromising the finished appearance. The product is inspected again for packaging quality and is then prepared for shipment, either to the customer or to our own finished stores warehouse.

Here, at Livingston, quality control is taken very seriously, we never stop preaching it to our people, it's a way of life and it pays off in many ways. Our last 1½ million cartridges have not resulted in a single defective return.

Our present capacity is already in excess of 70,000 finished cartridges a day and we intend to continue our R & D programs so that in the 1970's we can continue to be a leader in the tape duplicating industry.

Challenge of Research and Development

By **CARL VOLPE**



Livingston Audio is influenced greatly by a engineering oriented management, therefore allowing a broad scope of engineering activity.

The activities are categorized into three divisions. Chief among them is involvement into the automation aspects of production equipment.

The key to tape cartridge success is in the retention of the inherent quality that magnetic tape makes pos-

sible, and the cost reduction methods which have to be devised in the processing of the product. A simple statement—a tremendous challenge which had to be met and resolved.

Every phase through which the CARtridge passed challenged the then accepted state of the duplication and manufacturing art. The archaic manner by which masters were loaded and duplicated was a paradox to the cost reductions needed for this new product.

Duplicating speeds had to be increased substantially, the speed of winding duplicated copy had to be synchronous with faster duplicating speeds, and above all quality—quality had to be retained throughout the processes involved. Livingston engineering successfully met these challenges.

Electronic technology is the second category in which engineering is divided. The duty of being aware of today's developments in audio electronic technology is programmed as a daily maintenance schedule.

These techniques had to be substantiated by the electronic counterparts, such as newly designed equalization circuits, necessary to comply with duplicating speeds beyond those that were common. The specifying of standards in components, such as playback and recording media, exercised the initiative of component manufacturing to a point beyond that which was thought commonplace.

No catalog listed the equipment needed, it had to be designed or modified. Head track configurations, gap dimension, and bias characteristics had to be altered and refined to meet the demands of multi-track tape cartridge production.

In a short space of time we were confronted with reel to reel, four track, eight track, and finally cassette. Each configuration demanding new electronic technology. We are happy to say that we met the configuration challenge with gratifying results in the production of quality product at competitive cost.



BUSY FINGERS are helped by electronically operated splicing equipment as tape CARtridges make their way along the 8-track assembly line. These units developed by Livingston Audio are available to the industry.



LIVINGSTON'S SIDEWINDERS are carefully checked before shipment to buyers. Here, engineer Bob Swenderman checks indexing alignment.

California: Amazing Growth

The tape marketing firm of Lynch & Associates was only recently appointed as Livingston's Audio's West Coast representative, but already the company reports an "amazing growth" of sales from the Livingston catalog in the California market.

Gail Lynch, the firm's president, attributes the growing demand for gospel and jazz product from the Livingston line to today's changing moods and tastes. He added that the catalog has built-in strength and longevity because it does not depend on current hits which may be short-lived.

Gail Lynch began his music business career in 1955 as a sales representative for the B & K Distributing Co. in Oklahoma City. Moving to Los Angeles in 1956, he worked for Diamond Record Distributing Co. as a sales representative in the southern California and Arizona areas until 1962 when he joined Record Merchandising Co. of Los Angeles.

In 1964, Lynch was appointed sales manager of Music Merchandisers of America, a southern California based rack jobbing organization, where he remained until he rejoined Record Merchandising Co. as sales manager in 1965.

He was instrumental in forming Tape Merchandising Co. of Los Angeles in the summer of 1968 for Sid Talmadge. He managed the Los Angeles and San Diego branches of Tape Merchandising until December 1969, at which time he formed Lynch & Associates, an independent sales representative organization, and was selected to represent Livingston Audio Products Corp. in the California market.

Plant Specifically Designed for Tape Processing

By THOMAS J. HOFBAUER

When the concept of housing tape in a CARtridge emerged on the music scene in 1964, Livingston Audio was among the first companies to welcome its arrival. Our company had been preparing for this event since 1952, and had built a storehouse of tape technology.

Capitalization on this during the ensuing years resulted in unprecedented growth. After five expansions in four years, we decided to build a plant specifically designed for the processing of tape and its attendant by-products.

Livingston dedicated its new plant on Feb. 13, 1970, at a grand opening ceremony which was attended by executives of all facets of the tape and record industries.

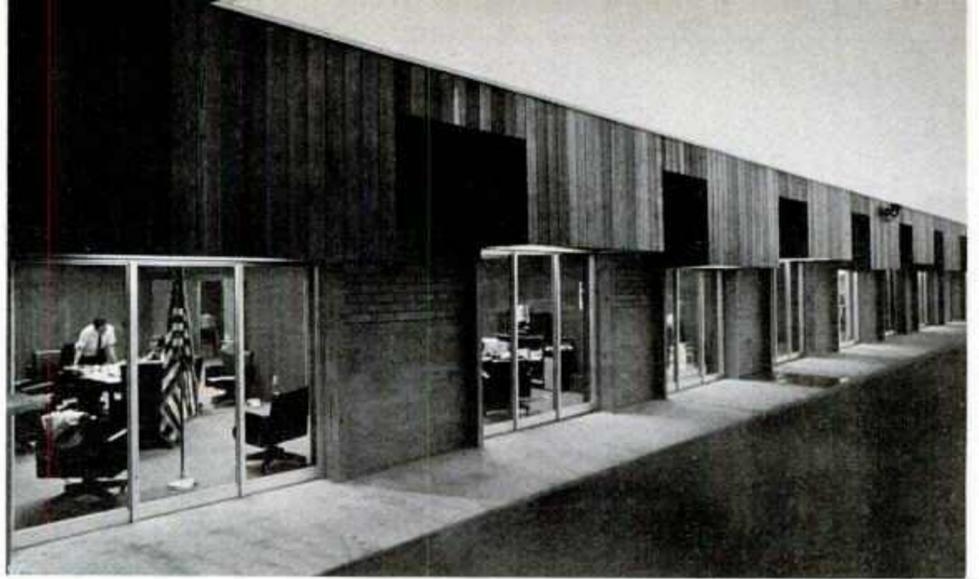
The new facility, located in Fairfield, N.J., benefits from its proximity to New York City without the associated disadvantages. Fairfield enjoys one of the best labor markets in the U.S. and is within minutes of major air, rail and sea ports. Presently, at 36,000 square feet, it has expansion capability to double its size.

The architecture immediately strikes the observer not so much for its gracious appointments as its obvious efficiency.

Tape processing was the theme for plant layout, and this process is so highly automated that materials handling has been reduced to an absolute minimum in concert with maximum control.

Raw materials unloaded at the receiving dock need only trace one semi circle before they are ready at the shipping dock as finished product. The efficiency obtained in such a flow certainly reduces costs, but more important it provides the fastest possible service for our customers.

Highlighted among the various departments are a fully equipped mastering facility capable of auditing,



A FRONTAL VIEW of the elegant new quarters at Fairfield, N.J., into which Livingston Audio recently moved. The building, on a sprawling industrial estate, houses the company's plant and executive offices.

editing and recording virtually all possible configurations. An environmentally controlled vault is also provided for the storage of masters.

A tape duplicating capacity of over 70,000 copies a day is provided by finely tuned recording equipment. Livingston's endless loop tape bin presides over the slaves providing copies which are in exact sympathy with the dubmaster. Dubmasters are changed for new programs within seconds by use dual tape bins which slide on tracks such that while one is in use the other may be loaded or unloaded with a new master.

The most striking effect is the winding department. Sidewinders attached to the duplicators have already wound the tape into the cartridges simultaneously during the recording process.

Final assembly is completed, after splicing, on a non-stop basis as the cartridge makes its way on conveyors through final loading, labeling and packaging equipment.

All finished goods then move to an enclosed storage area where they are recorded and stored for bulk or drop shipments. Quality Control rooms are strategically stationed to monitor the product as several stages

of production. Livingston feels that the bitterness of poor quality lingers long after the sweetness of a cheap-price is forgotten.

No tape duplicating plant is complete without adequate degaussing equipment. Livingston has designed and built the first industrial degausser utilizing an "air core" design which conveys raw tape or other product to be degaussed through the core such that all of the flux passes through the tape for maximum erasure at maximum speed. The degausser has also been supplied to majors in the industry such as Ampex, Memorex, Columbia and General Recorded Tape.

Electrical and mechanical laboratories and a complete machine shop combine to provide complete support for our research and development functions. Futures begin here with concept, prototyping and testing. Typical is the work now progressing on the industries first completely automatic tape splicer, capable of assembling over 50 cassettes or cartridges in about the time that it now takes to assemble one.

Additional facilities include a recording studio, modern cafeteria, employee rest and locker rooms, visitors overnight facilities and modern offices.

Company Image: The Importance of Publicity

The success story of Livingston Audio reads like the fantasies of a midsummer night's dream.

The company has done very much in very little time, and most of what it touches has turned to gold, but Darrell Scholten, the company's president, will not take all the laurels.

Instead he credits Gilroy and Hayes, Livingston's advertising agency for the last two years, as being responsible for helping to develop and maintain his company's present image.

"The contributions that the creative talents of Gilroy and Hayes have made to our company will be felt by us for many years," said Scholten.

Chuck Gilroy, founder and co-owner of Gilroy and Haynes, added: "Contributions have been made by both sides. Livingston was willing to go along with us in the

beginning when we had no experience in the music industry.

"We had a great deal of learning to do in a short period of time. There was those times of trial and frustration which one encounters in learning any new industry, but Livingston was always there with a sympathetic ear and encouraging voice."

Gilroy and Hayes is responsible for generating Livingston Audio's national advertising publicity and marketing campaigns. The company also serves all of Livingston's graphic needs by the creation and execution of CARtridge labels and point of purchase displays.

Gilroy and Hayes Advertising is located at 98 Clinton Road, Fairfield, N.J., and has a wide range of clients in other tape related fields. Its principals are Charles Gilroy and Joseph Hayes.



LIVINGSTON'S ENERGETIC management group gather to plan their activities to assure coordination between all departments: Sales, Finance, Production and Engineering.

Plain Jane Stretch Pak, Total Design—Packaging & Graphics

By BYRON HAWLEY

Livingston's Purchasing Agent

We do not depend upon the telephone and a verbal description to do a job which requires visual inspection and personal attention. When we approve art or printing we see it, and it is usually processed within minutes after approval. We at Livingston do not wait for action, we create it.

Giants come in all sizes and believing we are the biggest little giant around, we have never been afraid of trying something new. Our 8-track CARtridge label, for instance, is a one piece wrap around that covers the top, spine and back. The total label is a four-color creation, not black and white on part as some. We have four-color printing on the top, spine and back. There is attractive color outside and beautiful sound on the inside.

Not long ago Livingston became the first tape duplicator to have a Scandia wrapping machine for its production. We have a package without the beaded seal and without the uneven stretch. We have the

neatest, clearest package, from the best, fastest and most efficient machine on the market.

Along with Continental Can, we made Livingston the first tape duplicator to offer the market a stretch pak. This will allow us to display on walls, hangers, or in browser racks. The contents will be completely visible with more added visual aid available to enhance the sale than any cartridge or cassette has ever had before. The product, though touchable, is big enough to defeat theft.

Livingston walks in no ones tracks when it comes to concept and initiating the concept of putting a beautiful product in a beautiful package.

Due to the frequency of in transit thefts, Livingston uses a "Plain Jane" carton for shipping its product. We do not believe in asking the thief to steal our merchandise, so we have a plain brown corrugated carton with our dealer's address and our address and the result is very few claims for stolen merchandise.

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for
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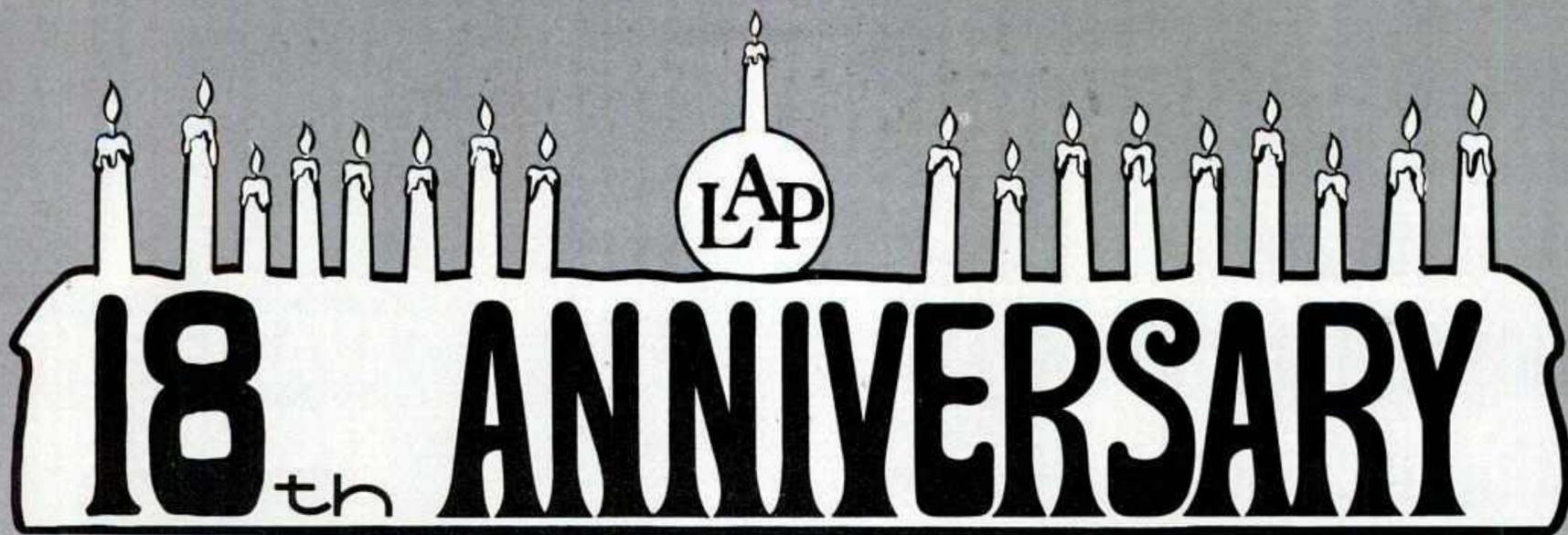
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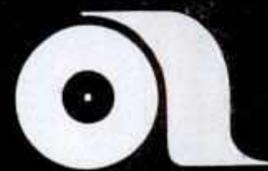
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L-105	Intimate Interlude	L-112	Here's Looking at You
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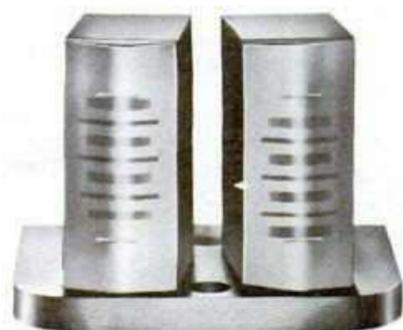
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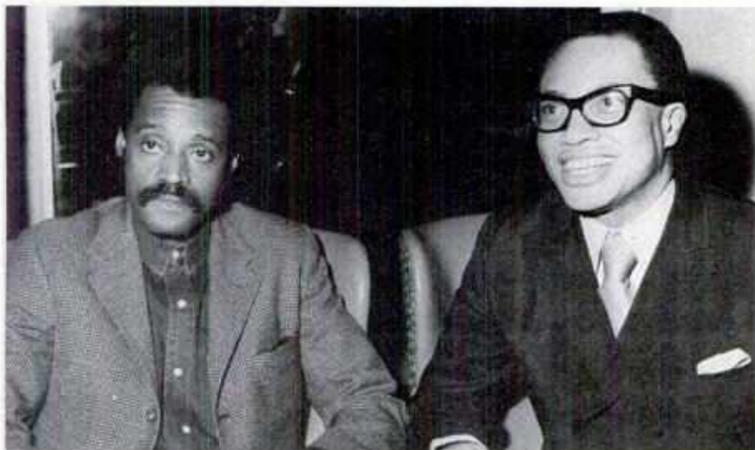
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MELVIN VAN PEEBLES, left, composer of "Brer Soul," last year's brightest innovation in soul music, celebrates the release of his new A&M album, "Ain't Supposed to Die a Natural Death," with host Del Shields at a recent reception. Van Peebles is also the author of a novel, "Bear for the BMI," and director of the upcoming Columbia movie "Watermelon Man."



HANK BALLARD, seated, gets a lesson in hit making from Shelby Singleton, left, who is now recording the veteran rock 'n' soul swinger on his Silver Fox label. Henry O'Neil and Lelan Rogers, right, look on as five-time gold winner Ballard prepares to wax his first for the Nashville label.

Vox Jox

• Continued from page 30

a.m. show with operations manager **Buzz Lawrence**, program director **Hal Moore**, music director **John Lanigan**, **Tim Kenney**, music coordinator **Alan Silverman** and **Dave Winter**, **Mike Alpert** is production director.

★ ★ ★

Lineup at KRYS in Corpus Christi now includes **Drew Howard**, music director **Dave Harper**, **Ed Sharpe**, who has just joined the station; **Jimmy Louis**, program director **Joe Ethridge**. **Roger (Roger Corkill) Ramsey** has moved into sales. . . . Lineup at five-year-old, 5,000-watt WANV in Waynesboro, Va., includes program director **Mark Troy**, **Bob Long**, **Pat Banks**, **Gary (The R) Ratcliff**. . . . **Gary Meadows** is now at WFHG in Bristol, Tenn.; he'd been with WAIR in Winston-Salem.

★ ★ ★

Marv Henry, morning man on WCVU in Norfolk, is producing a syndicated radio show called "Backlash La True, Frontier Hairdresser" which he bills as a funny satire. Write him for free demos at Studio Center, 200 West 22nd St., Norfolk, Va. 23517. . . . Old buddy **Louis (Ramblin' Lou) Schriver** is purchasing WMMJ, Lancaster, N.Y., a station located in the suburbs of Buffalo. Schriver, a top notch promoter of shows as well as a country radio personality for several years on WWOL, Buffalo, will be president of Dome Broadcasting; attorney **Edward Mattioli** is vice-president. . . . **Bill Horn**, formerly of WJPS, Evansville, Ind., has joined KGGF in Coffeyville, Kan.; he'll handle the music and do a nightly rock show. Lineup now also includes **Bob McBride**,

operations manager **Bill Miller** (who'd been known as **Bill Kelly** on KELI in Tulsa), **Rodney Lay**, **Larry Kraft**, and **Dave Coyle**. . . . **Phil Robbins** has been promoted

to operations manager at WKDA, Nashville; he'd been in sales at the station, which is due to go to a country music format any second now.

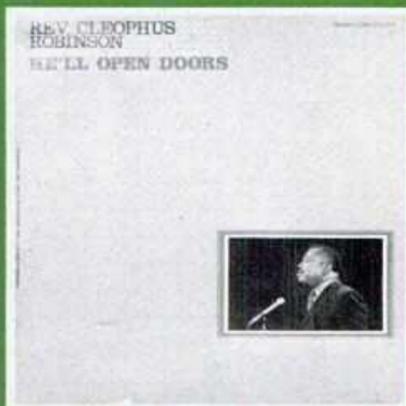
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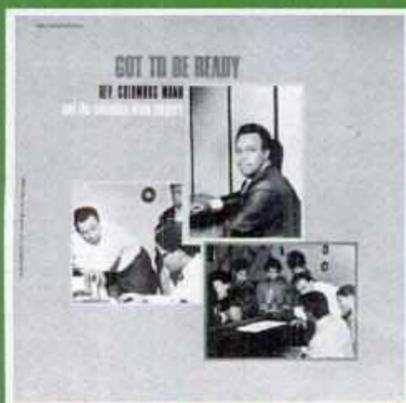
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This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	I WANT YOU BACK Jackson 5, Motown MS 700	9	26	39	LIKE IT WAS Dells, Cadet LPS 837	3
2	3	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	5	27	24	LET IT BLEED Rolling Stones, London NPS 4	8
3	2	PUZZLE PEOPLE Temptations, Gordy GS 949	23	28	21	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031	17
4	4	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	36	29	29	GOLDEN HITS, VOL. II Dionne Warwick, Scepter SPS 577	20
5	6	AIN'T IT FUNKY James Brown, King KS 1092	5	30	28	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	9
6	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	14	31	35	LOVE IS BLUE Dells, Cadet LPS 829	30
7	9	STAND Sly & the Family Stone, Epic BN 26456	46	32	30	HURT SO BAD Nancy Wilson, Capitol ST 353	14
8	11	TODAY Brook Benton, Cotillion SD 9018	4	33	33	ON BROADWAY Diana Ross & the Supremes & the Temptations, Motown MS 699	14
9	10	COMPLETELY WELL B. B. King, BluesWay BLS 6037	12	34	34	FIRST TAKE Roberta Flack, Atlantic SD 8230	7
10	18	DELFOINCS' SUPER HITS Philly Groove PG 1152	17	35	37	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	43
11	7	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. III Motown MS 702	9	36	32	NITTY GRITTY Gladys Knight & the Pips, Soul SS 713	21
12	12	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	12	37	36	TOGETHER Diana Ross & the Supremes with the Temptations, Motown MS 692	21
13	8	WALKING IN SPACE Quincy Jones, A&M SP 3023	14	38	38	LOOK-KA PY PY Meters, Josie J05 4011	6
14	19	I LOVE YOU Eddie Holman, ABC ABCS 701	7	39	41	BEST OF THE IMPRESSIONS Curtom 8004	4
15	15	SANTANA Columbia CS 9781	13	40	40	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	7
16	14	ICE ON ICE Jerry Butler, Mercury SRS 61234	25	41	31	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227	35
17	17	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	9	42	—	IF WALLS COULD TALK Little Milton, Checker LPS 3012	1
18	20	GET READY Rare Earth, Rare Earth RS 507	8	43	44	BLACK GOLD Nina Simone, RCA Victor LSP 4248	2
19	13	FEELIN' GOOD David Ruffin, Motown MS 696	11	44	—	PHILOSOPHY CONTINUES Johnny Taylor, Stax STS 2023	6
20	23	BABY I'M FOR REAL Originals, Soul SS 716	9	45	47	MY CHERIE AMOUR Stevie Wonder, Tamla TS 296	23
21	22	DOWN HOME STYLE Brother Jack McDuff, Blue Note BST 84322	14	46	46	KOOL & THE GANG De-Lite DE 2003	5
22	27	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	6	47	42	LED ZEPPELIN II Atlantic SD 8236	11
23	25	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	16	48	50	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	2
24	26	R. B. GREAVES Atco SD 33-311	10	49	49	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	3
25	16	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	15	50	—	GOODNESS Houston Person, Prestige PR 7678	1



HEAVYWEIGHT CHAMP Joe Frazier, right, "spars" with soul heavyweight Eddie Floyd during a recent visit to the Walden offices in Macon, Ga. Frazier, a soul singer for Capitol when he's not defending his newly won title, performed Floyd's "Knock on Wood" on the "Ed Sullivan Show." Floyd, a Stax artist, is on the charts with his "California Girl" disk.

The charts tell the story —
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Coin Machine World

DISCUSS MERGER

Fla. Music Vending Groups Plan Joint State Convention

WINTER HAVEN, Fla.—The jukebox operators' and vending machine operators' organizations in this state are planning a joint convention that could lead to a possible merger of the two groups, according to R. S. Bob Rhinehart, new executive director of the Florida Amusement and Music Association (FAMA).

FAMA and the Florida Automatic Merchandising Council (FAMC) are planning a series of joint and separate meetings and seminars at the Miami Beach Plaza Hotel May 8-10. "There's a chance this could lead to a marriage of the two groups," said Rhinehart.

Rhinehart, whose association management firm represents eight various state groups, said: "Our situation is unique because the Florida legislature meets every year—bills are reported out of committees the year

round. Many bills affect both music and vending operators, such as one last session that would have put a \$2 tax on every type of coin operated machine.

Rhinehart said more details would be available following a meeting of FAMA and FAMC joint committees.



WILLIAM FINDLAY, Rock-Ola's field service manager, conducted a service seminar in Jacksonville, Fla., recently. Those attending were: Bob Sellers, Fred Sellers and Tom Tesmacher of Joe E. Sellers & Sons Amusement Co., Melbourne; David Rockwell and Woody Pate of Allens Amusement Co., Merrett Island; Ed Plumtree of Accurate Count Phonograph Co. in St. Petersburg; James Sapp, Ray Still and William Otto of Lively Music Co. in Orlando; Robert Pell of Frank Pell Amusement Co. in Orlando; Al Lively and Ed Sherwood of Al Lively Amusement Co. in Winter Haven; Ed Dubray of Atlas Amusement Co. in Jacksonville; Jim Kemp of Jim Kemp Music Co. in Tampa; Wayne Daniel Jr. of Plant City; J. Goldberg and Mitch Zaret of United Service Co. in Jacksonville; Herb and Montine Gorman, Dick Putman, J. B. Whitaker and Buddy Fortenberry of Eli Ross Distributors in Jacksonville.

MOA Leaders Air New Dues For Vendors

SAN FRANCISCO—Among several major topics to be discussed here (12-14) at the Music Operators of America (MOA) directors meeting will be a new dues membership classification for large vending firms that have acquired music routes and a separate membership category for manufacturers. MOA expects a nearly 100 percent attendance and will invite members and non-members alike to a reception Thursday night at 6 p.m. The meeting will be at the Mark Hopkins Hotel.

Other agenda items include a possible public day at MOA's annual convention, furnishing decals for jukeboxes, establishing classification for foreign membership, a "brainstorming" session on public relations and a full gamut of association business and convention planning subjects.

"All our newly elected directors will attend," said Fred Granger, executive vice-president. "Our special guests will be founding MOA president George Miller and our second president Harry Snodgrass." A full program for the ladies is planned.

Additionally, the opening day luncheon will be followed by an address by MOA counsel Nicholas Allen and Perry Patterson, counselor for the four U. S. jukebox manufacturers, who will report on the jukebox copyright issue.

Nicastro From Bank's Mail Boy to Carrying CUC Mail

• *Continued from page 3*
into motion pictures, music publishing, record-tape manufacturing, musical instruments, home stereo systems, hearing aids and automated leisure devices such as jukeboxes, amusement games and vending machines.

• To move the corporate headquarters of the Beverly Hills, Calif.-based conglomerate to Chicago—the new firm would still maintain a satellite office in Beverly Hills.

Nicastro said these plans are *(Continued on page 40)*

License Law Hit

AUSTIN, Tex.—Charles W. Horan Jr., of Fort Worth, president of the Texas Restaurant Association, claims that a vending machine law passed by the last Texas Legislature is hurting those who use the machines.

The TRA recently passed a resolution urging amendment of the law in 1971. The bill requires all restaurants, private clubs, drugstores and others who own vending machines to pay a \$300 annual fee.

No Set Program Format At Conn. Jukebox Firm

By GEORGE KNEMEYER

NEW LONDON, Conn.—Most jukebox programmers have some sort of formula they use in order to put the best records

in the right locations which result in top earnings. But if you ask for a formula or a pattern from Paul Messore, programmer for Frank Marks Music Inc. here, you will find he has none.

"It's really wierd around here," he said. "This is primarily a navy town and there is a high rate of turnover in personnel. Therefore, a record that may be a good play one week is a dud the next. We make money but if a submarine leaves it's going to cut into our business until another comes in."

"It is really hard to predict what will be big here," Messore pointed out. "I put on the new Simon and Garfunkel song, 'Bridge Over Troubled Water' about two weeks ago. The song is number one in the nation now, but people haven't even heard the song around here. The radio stations around here are all adult oriented but people still haven't heard the song." Messore said most of the jukeboxes are adult or country and western oriented.

Another programming problem for Messore is the names of some of the groups. "I'm pushing 'Love Grows,' by Edison Lighthouse, in some of the adult spots because I think they will like it. But people take one look at the name of the group and

(Continued on page 42)

PLUG JUKEBOX IN BIG STORY

WASHINGTON — When writer William Holland approached Allied Vending here about a possible story on the jukebox, the local operating firm "bounced on the idea," according to Buddy Erdman, vice-president. "The Beloved Jukebox," appearing in the March (1) issue of the Washington Star's Sunday magazine section, dominated the cover and turned out to be a very favorable and interested look at the jukebox in the nation's capital.

Holland's article discusses jukebox programming, several local operating firms, the pro and con of jukebox sound, two for a quarter play pricing and the so-called "bad" image of the jukebox industry.

"Holland was sitting in a Georgetown area bar and talking to the owner about the jukebox. Then Holland approached us and asked if a story about the jukebox had merit," Erdman said. "We're very pleased with the way it turned out."

JUKEBOX FIRMS MEET WITH MOA

CHICAGO — Representatives of the four U. S. jukebox manufacturers and counselor for the firms Perry Patterson invited Music Operators of America (MOA) executive vice-president Fred Granger and MOA counselor Nicholas Allen to a meeting here recently to discuss a common approach to the pending copyright bill now before the Senate judiciary committee.

"The phonograph manufacturers have promised to help MOA in every way," said Fred Granger, executive vice-president. "Through the manufacturers we hope to obtain support from the distributors." MOA is opposing the parts of the bill that would call for a performance royalty, a periodic review of copyright payments and a registration fee for all jukeboxes.

Here representing manufacturers were R. C. Roling and Morris Bristol, Wurlitzer, David Rockola, Rock-Ola and William Adair and Ed Blankenbecker, Seeburg.

OPERATOR POLL

Tell Shift to 2-for-25c Jukebox Play

CLEVELAND

By JANE SCOTT

About half of the jukeboxes in Greater Cleveland have been switched to two plays for 25-cents, five for 50-cents and 12 for a dollar, according to

Charles C. Comella, president of the Phonograph Merchants Association.

Comella, head of Cadillac Music and Amusement Co., had some two for a quarter machines three years ago. Another operator, L&N Music, *(Continued on page 41)*

MILWAUKEE

By BENN OLLMAN

Operators and distributors here are convinced that two for a quarter jukebox play is definitely on its way to wide acceptance. But even the most enthusiastic proponents of the new price trend admit there is considerable laxity.

A check of this market reveals that fewer than 25 percent of the total number of music locations have moved to the two for a quarter play level. A few of the big volume operators claim they

(Continued on page 41)

U.K. STUDY

Hit Kids' Use of Fruit Games

By MIKE HENNESSEY

LONDON — The mushrooming growth of amusement arcades in major cities throughout Britain is causing concern in some quarters that children from the age of seven upwards are being encouraged to gamble.

A recent report published by the North Manchester Rotary Club quotes a survey in which more than 7,000 people were questioned and observations kept on bingo halls and amusement arcades. The report is being sent to all members of Parliament in the hope that legislation will be introduced to ban children under a certain age using amusement arcades in which there are fruit machines.

Rotary Club members who carried out the survey made a spot check of one arcade in Manchester and found six young children playing fruit machines out of a total of 14 people in the arcade.

In addition to this independent

survey, the Home Office has asked all local councils to make *(Continued on page 40)*



PROUD JUKEBOX MEN. Grouped around the new Rowe Trimount phonograph on the occasion of the opening of the El Camino bar in Hannover are (from left) Jochen Dickhaus, manager of Wulff-Automaten GmbH and Co. Handels KG, Hannover; H. Waue, Jr.; Paul Hunger, managing director of Amiro S.A., Geneva; H.J. Waue, a leading Hannover operator; and Rudi Seitz, manager of the Amiro branch in Offenbach, West Germany.

U.K. STUDY

Hit Kids' Use of Fruit Games

Continued from page 39

a survey of arcade usage in their locality to determine the extent to which young children patronize these establishments.

A.P. Willis, secretary of the Amusement Trades Association, told Billboard: "Certainly no one in our industry wants to encourage children to gamble, but, on

the other hand, legislation to keep children out of arcades could be disastrous, particularly in seaside arcades.

"In any case, it is very difficult to keep children out—they can sometimes be very determined. And I don't think the problem is as big as some people imagine."

New Study of Game Players

FRANKFORT — The West German coin machine industry at a joint meeting of manufacturers representatives, distributors and operators, has decided to sponsor a further survey and analysis of the behavior patterns of machine users.

The survey which will cost an estimated \$11,000, will be undertaken by Dr. Edeltraut Meistermann-Seeger, who is a professor of psychology at Cologne University.

The first analysis of this kind was carried out four years ago by Dr. Rene Koenig, a professor of sociology at the same University.

Nicastro From Bank's Mail Boy to Carrying CUC Mail

Continued from page 39

his goals, but since approval from the Securities and Exchange Commission (SEC) is necessary, to say nothing of approval from stockholders, he cannot comment directly on them. CUC's financial problems are well known. Additionally, there are a number of lawsuits filed by minority stockholders—primarily contesting the CUC acquisition of Seeburg in the fall of 1968. Nicastro seems to thrive best amid this kind of super-charged atmosphere. I love a fight, he said.

"In this era of conglomeration, many people have come to the realization that companies should concentrate on what they do best. Seeburg is a total entertainment and leisure oriented company with a great history and solid reputation. I intend to put together a management team that will bring all of the corporate entertainment division under one umbrella. Actually, if there is such a word, it would be 'deconglomeration.'"

His new strategy has the blessing of CUC's board, which recently reelected him chief executive officer and bought his idea of concentrating in the di-

rection of entertainment. Thus, the "fight" Nicastro refers to is really the task of reshaping the organization and establishing viable lines of credit. He calls it "sculpting." Some of his sculpture will include bringing back certain former Seeburg executives, though he did not mention names.

A move in this direction was his appointment of William (Bill) Adair as president of the Chicago division, Seeburg Corp. of Delaware. Adair joined Seeburg in 1962 and for 15 years before that was involved in distributor organizations. Adair remains as president of Seeburg Sales Corp., a position he has held for over three years.

Mid-January Move

The move to make CUC a total entertainment company took shape in mid-January when the board decided not to sell off the entertainment division. Disposal of the entertainment divisions has been suggested by Robert and George Friedlander, outgoing CUC president and son, and outgoing CUC chairman and father respectively. The Friedlanders head Exeter International Corp., a financial management firm in Boston, which will now jointly with CUC be engaged in a separate real estate operation.

"There will be no diminution of Seeburg," Nicastro said. "If there is any expansion it will be internally with Seeburg. Over the years Seeburg has established a solid reputation. We are actually a total supplier, for example, for the coin-operated leisure industry. We have the strongest network of distributors both foreign and domestic of any manufacturer in the coin-operated leisure field."

Asked if Seeburg had more factory owned distributors than it would prefer, he said: "We only have seven. And it's significant, that we never bought one outright. Yet, by coming in the back way in taking over financially troubled distributors, we have seen sales increases in these branches of as much as 500 percent."

High on Seeburg

Nicastro is high on Seeburg, the firm he knows best among all of CUC's varied interests. He said the new Apollo jukebox featuring a radical selection system similar to the push button telephone was enjoying unprecedented acceptance. He is also enthusiastic about the Tobacco Counter cigarette machine being adapted to vend pre-recorded cassette tapes. As for innovations in the direction of audio visual machines, he said: "We will be ready when the market warrants it. After all, we are already an important film producer."

Commonwealth United Entertainment, a film distribution wing, and Commonwealth United Producing, he said, are involved in nearly a dozen promising films. These include "Viva Max," with Peter Ustanov, and "Magic Christian," with Peter Sellers and Ringo Starr. Others in various stages of production or being filmed: "Julius Caesar," with Charlton Heston, John Gielgud, Jason Robards, Richard Chamberlain, Richard Johnson, Robert Vaughn and Diana Rigg; "Tim Lim," with Ava Gardner, Ian McShane and Stephanie Beacham; "The Battle of Neretva," with Yul Brenner, Orson Welles, Sylva Koscina, Franco

(Continued on page 41)

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25¢ V2 Jewelry, 100 per box ..	10.00
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OPERATOR POLL

Tell Shift to 2-for-25c Jukebox Play

CLEVELAND

• *Continued from page 39*

Inc., has changed about one-third of his machines.

"We find least resistance to change when we're in there servicing a machine," Comella reports.

L&N sends a service mechanic in to the present locations to change the pricing. With a new part or two and the labor charge, this could amount to \$12 a machine or more.

"It depends upon the machine. Some have the adaptor in already. Costs on some could be as high as \$20," estimates Comella.

At a base cost of \$12, this could cost operators here a minimum of \$42,000. There are approximately 3,500 jukeboxes in the Greater Cleveland area, 10,000 in Ohio.

Revenue increases amount to about 25 percent, Comella believes. Another operator, L&N, placed it at 10 percent. Some locations have dropped in revenue however, Comella reports.

Operators figure they are doing all they can now to program successfully. "We go by that popularity meter in the machine, keep giving what people want, study sales and yank the poor players," Comella said.

If the machine brings in more money, we'll spend more, says Nate Pearlman, head of L&N.

It's becoming increasingly hard to stay in business here.

"We just took over F&T Music which has been in the business since 1935. But the small operator can't cut it. If he doesn't have a full-time mechanic and has to go 'outside' for service help he's in trouble. And help is harder and harder to get," said Comella.

MILWAUKEE

• *Continued from page 39*

have been having success. One of the top firms here reports having upgraded at least 50 percent of its locations. At the other end of the price spectrum is the sizable group still clinging to the three for a quarter and straight dime play setup.

Milwaukee Amusement Co.'s route manager, Bob Karius, reports "We insist on two for a quarter play for every new machine we put out. Once they try it they don't want to go back to the old price."

Roughly 25 percent of Milwaukee Amusement's music route is currently on two plays for a quarter. Karius notes that the firm instituted the price tag in some locations as far back as a year and a half ago, inspired by their experience with Rowe Phonovues.

In each instance, Karius says, jukebox receipts have increased when locations adopted the higher price. Boosts in takes have averaged "10-15 percent, and even higher, in some locations," when the move was made.

The proper way to gain approval for two for a quarter play is by discussing the need for the price increase with location owners, according to Karius. "You can sell a large percentage of them on the idea if you (1) cite some successful figures obtained in other locations that moved up to two for a quarter play; (2)

give them a goal to shoot for, either a dollar or percentage increase in receipts in a test period, and (3) offer them better equipment."

Stepping up the price structure has not required larger outlays for new records, Karius adds. "We have always stressed good programming and the importance of putting the latest hit records on our machines. Our locations are pleased with the programming we provide. It isn't the number of new records you put on periodically—it's their quality that counts."

Seeburg distributor manager, Nate Victor, of S. L. London Music Co., report moving a "substantial" number of two for a quarter play jukeboxes. "They come from the factory that way," he explains. "We find very little resistance. Interestingly, however, most of the operators who are skeptical about moving up to two for a quarter play are in the metropolitan Milwaukee area. Operators in the Madison, Green Bay, La Crosse, Racine and Kenosha areas are showing more enthusiasm over two for a quarter play. Nearly all of our machines that go into these outlying towns feature the new price."

Games, Too

According to Victor, the fact that most guns and novelty games are also set at two for a quartet, makes the upped price tag easier to sell.

Likewise, he says, the hardship being caused by the recently imposed statewide 4-percent sales tax has encouraged two for a quarter play. Operators are being forced to absorb the tax levy, since there is no practical way to pass it on to the consumer.

Wisconsin Novelty Co., one of the area's major music, games and cigaret vending firms reports. "Only a few music machines are out at two for a quarter." Vice-president and route manager Art Manske said that within the past six months several locations have reverted to previous, lower prices.

"People just won't accept it around here," says Manske. "And the location owners don't like it, either. The only time we're able to put in two for a quarter music play is when we install a new jukebox in a nice cocktail lounge. As a rule the location will experience a slight volume increase when the price is raised. But most tavern keepers don't want to handle the complaints about raising music prices. Business hasn't been so good in taverns around here lately and they aren't about to antagonize any of their paying customers."

Taxes

Manske agrees, however, that the need exists for two for a quarter jukebox play: "It will have to come about. Especially here in Wisconsin where the 4 percent sales tax comes right off the top and we can't pass it on. We need some extra revenue to help us overcome the tax as well as higher operating costs caused by inflation. But there is too much price resistance building up now. I think that it will have to take a while before two for a quarter music play becomes generally accepted."

Walter Bohrer, new head of

Hastings Distributing Co., notes that all of the firm's new music machines with dollar bill acceptors are going on location with two for a quarter price tags. "We haven't had a great deal of experience with it as yet. But it's the direction we'll have to take in the future to stay in business."

Rowe Record, Film Pairings

WHIPPANY, N.J. — New pairings of recordings and Rowe jukebox PhonoVue movies for March consist of:

Red replacement, film "Key Hole," No. L-2922Y, time 2:28, to be paired with "Makin' Good Time," Tommy James and the Shondells, Roulette Records or "Please, Please, Please," by Ike and Tina Turner, Kent Records; "Noisy Neighbor," L-2922Z, 2:36, "Tonight," MGS, Atlantic Records, or "Lucifer," Bob Segar System, Capitol Records; "Screen Test," L-2923A, 2:30, "Was It Good to You," Isley Brothers, T-Neck Records or "River Boat Annie," Dale Ward, Paramount Records; "Beauty Parlor," L-2923L, 2:11, "Easy Come, Easy Go," Bobby Sherman, Metromedia Records or "Hook and Sling No. 2," Eddie Bo, Scram Records.

Blue replacements: "Her Honor," L-2922U, 2:37, "What Kind of Fool Do You Think I Am," Bill Deal and the Rhondells, Heritage Records, or "Baby Make It Soon," the Flying Machine, Congress Records; "Paris in Spring," L-2923C, 2:35, "La La La," Bobby Sherman, Metromedia Records or "You Keep Tightening Up on Me," Box Tops, Bell Records; "Coney Island," L-2923E, 2:50, "Going Out of My Head," Frank Sinatra, Reprise Records, or "Gotta Get Back to You," Tommy James and the Shondells, Roulette Records; "On Stage," L-2923N, 2:32, "I Can't Get Next to You," Mongo Santamaría, Atlantic Records or "Love Grows," Edison Lighthouse, Bell Records. Soul replacements: "Beauty Parlor," same as above; "On Stage," same as above.

Nicastro From Bank's Mail Boy to Carrying CUC Mail

• *Continued from page 40*

Nero, Curt Jurgens, Hardy Kruger; "The Cannibals Among Us," with Britt Eklund; "Dorian Gray," with Helmet Berger and Herbert Lom; "Venus in Furs," with James Darren and Barbara McNair; "Futz," starring the LaMama Troupe, a New York theatrical group; "Freelance," with McShane, Gail Hunnicut; "The Visitor," to be filmed in Rome and starring Patricia Neal, and "The Chill," to be directed by Sam Peckinpah.

Nicastro touched upon many other subjects amid brief telephone calls to distant parts of the country. Yes, he had purchased a New York home but he definitely will headquarter in Chicago. "I'm not a poor man. I could buy homes in many areas." No, he was not sure when the next stockholders

meeting would be scheduled (a brief and stormy meeting was recently postponed). The experienced financier who resigned as CUC's head in April, 1969, said he did not think the minority stockholders had a good case. "I could be subjective about this, but I don't think they have a good case. At the time when CUC acquired Seeburg the stock of both companies was at a record high. Most stockholders sold their holdings to CUC."

The disappointment of minority stockholders who did not sell in the fall of 1968 is spelled out in one lawsuit filed locally:

"... Because of the extraordinarily large losses experienced by Commonwealth in the first six months of 1969 (over \$22,000,000), because of the pre-

(Continued on page 42)

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Programmer's Format Varied Nicastro Now Carrying CUC Mail

• *Continued from page 39*

figure it is an acid rock group," he pointed out.

As a result of the instability of the population, Messore has to rely on request of locations. "We try to honor every request. The requests come in handy on the c&w music locations since I'm not a big country music fan," he said. The reason for the appeal of country music in his area is that many of the navy personnel are from southern or western states, Messore said.

He also relies on the advice of Globe Record Distributing Corp., the one-stop in East Hartford. "I try to get the new records on the jukeboxes by the second week on the charts. You can usually tell if the record is going to hit it big by the second week. I take the record into the location and play it after I put it on. This introduces the record to people who may

not have heard it before," he said.

Marks Music does a lot of business with the standards, such as recordings by Glenn Miller, Tommy Dorsey and others. "I usually won't give our adult locations a new record. I'll go with a Glenn Miller oldie. It may not get great play over six months, but it does have good play for at least a month," Messore pointed out. He is also getting good response from songs on Airtown Records, especially the ones by Dumpy "Piano" Rice. He also reports artists such as Bobby Vinton, Bobby Vinton and Glenn Campbell are getting good play.

Messore has been a programmer for a little over a year, and is gradually starting to program by location, something Frank Marks Music has not done in the past. "I program records specif-

(Continued on page 54)

• *Continued from page 41*

ipitous decline in the market value of Commonwealth's common stock (approximately \$5.00 per share just prior to the Securities and Exchange Commission and American Stock Exchange suspension of trading in July, 1969, in the stock of Commonwealth, as compared with \$20.00 per share in October, 1968), and because of the suspension in trading by the SEC and ASE in all of Commonwealth's securities (which suspensions have continued to the present), the value of the securities issued to Seeburg for the purchase of Seeburg's assets and business in March, 1969, and to be issued to Seeburg's minority stockholders pursuant to the proposed dissolution of Seeburg is a small fraction of the value of said securities in October of 1968."

10% to Public

Roughly 10 percent of original

Seeburg stock remained in the hands of the public. Subsequently, a new Seeburg Corp. of Delaware was formed and minority stockholders are contesting the dissolution of the older Seeburg Corp. One suit filed here charges among other things, that the transfer was an attempt to "freeze out" minority stockholders. There are other suits, even one involving patents on a jukebox.

Meanwhile, the almost continuous plane trips go on as Nicastro labors, much like a sculptor as characterized in his own words. "I'm not a lawyer—I'm a financier. This has been my life."

He joined Seeburg in 1965 as financial vice-president in May and was appointed executive vice-president four months later. In July, 1966, he was named president and chief operating officer. In September, 1968 he was elected chairman and chief executive officer, replacing Delbert W. Coleman who resigned.

Nicastro rose to senior auditor of the Bowery Savings Bank, N. Y., from mail boy and for 10 years was with Inland Credit Corp., N. Y., where he attracted the attention of Coleman. Among his achievements at Seeburg are the acquisitions of King Musical Instruments and Gulbransen Co., both manufacturers of musical instruments. Earnings when he joined Seeburg were 26 cents per share; during the nine months prior to the sale of Seeburg to CUC, they reached \$1.19 per share. During his initial tenure, Ni-

castro pointed the firm in the direction of consumer products with the development of a home stereo music system that plays 50 long-play albums stacked vertically and never touched by human hands. The machine can be operated by remote control from any point in the home.

Coming Events

March 12-14—Music Operators of America directors meeting, Mark Hopkins Hotel, San Francisco.

March 20-21—Alabama Automatic Merchandising Council/Mississippi Vending Association joint meeting, Broadwater Beach Hotel, Biloxi, Miss.

April 3-5—National Automatic Merchandising Association Conference, Anaheim Convention Center, Anaheim, Calif.

April 10-11—Wisconsin Automatic Merchandising Council annual meeting, Quality Court Motel, Madison, Wis.

April 17-18—Tennessee Automatic Merchandising Council annual meeting, River Terrace Motel, 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 8-10—Florida Amusement and Music Association and Florida Automatic Merchandising Council, Miami Beach Plaza Hotel, Miami.

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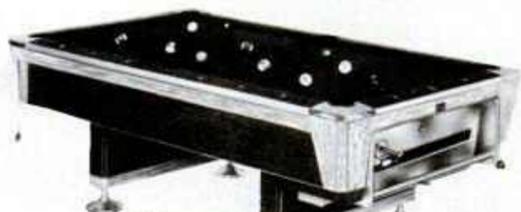
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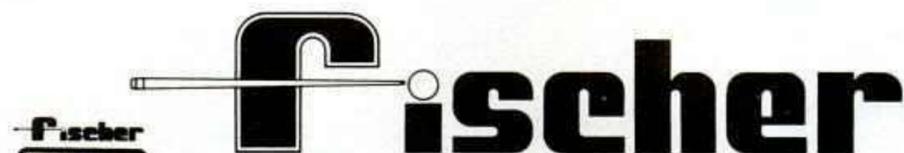


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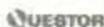
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THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		

1	1	1	4	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079 (Charing Cross, BMI)	5
2	2	5	5	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	10
3	10	15	26	KENTUCKY RAIN Elvis Presley, RCA 47-9791 (Presley/S-P-R, BMI)	4
4	8	14	30	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	4
5	6	12	15	I CAN'T HELP FALLING IN LOVE WITH YOU Al Martino, Capitol 2746 (Gladys, ASCAP)	5
6	16	23	34	EASY COME EASY GO Bobby Sherman, Metromedia 177 (Screen Gems-Columbia, BMI)	5
7	7	16	32	TEMMA HARBOUR Mary Hopkin, Apple 1816 (Major Oak, ASCAP)	4
8	4	4	7	NEW WORLD COMING Mama Cass Elliot, Dunhill 4225 (Screen Gems-Columbia, BMI)	7
9	12	13	17	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	5
10	9	9	11	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	8
11	3	3	9	ALWAYS SOMETHING THERE TO REMIND ME R. B. Greaves, Atco 6726 (Blue Seas, ASCAP)	7
12	5	2	1	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273 (Blue Seas/Jac/Morris, ASCAP)	11
13	13	8	8	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	10
14	14	18	21	IF I NEVER KNEW YOUR NAME Vic Dana, Liberty 56150 (Diamond, BMI)	7
15	11	7	6	HONEY COME BACK Glen Campbell, Capitol 2718 (in litigation)	9
16	15	6	2	WITHOUT LOVE (There Is Nothing) Tom Jones, Parrot 40045 (Tro-Suffolk, BMI)	11
17	18	19	22	PETER & THE WOLF Charles Randolph Grean Sounde, Ranwood 864 (Brookhaven, BMI)	5
18	20	34	39	UNTIL IT'S TIME FOR YOU TO GO Neil Diamond, Uni 55204 (Gypsy Boy, ASCAP)	4
19	19	24	24	EVIL WAYS Santana, Columbia 4-45069 (Oleta, BMI)	6
20	33	36	—	BRIGHTON HILL Jackie DeShannon, Imperial 66438 (Unart Music, BMI)	3
21	24	—	—	THEME FROM "Z" Henry Mancini & His Orchestra, RCA 74-0315 (Blackwood, BMI)	2
22	—	—	—	LET'S GIVE ADAM & EVE ANOTHER CHANCE Gary Puckett & the Union Gap, Columbia 4-45097 (Press, BMI)	1
23	—	—	—	LOVE GROWS (Where My Rosemary Goes) Edison Lighthouse, Bell 858 (January, BMI)	1
24	34	35	36	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings/Rivers, BMI)	4
25	—	—	—	LAY LADY LAY Ferrante & Teicher, United Artists 50646 (Blackwood, BMI)	1
26	—	—	—	LIFE GOES ON Margaret Whiting, London 132 (Blackwood, BMI)	1
27	—	—	—	EASY TO BE FREE Rick Nelson, Decca 732635 (Hilliard, BMI)	1
28	30	—	—	SOUL DEEP Eddy Arnold, RCA 47-9801 (Barton, BMI)	2
29	40	—	—	SHILO Neil Diamond, Bang 575 (Tallyrand, BMI)	2
30	28	31	—	CAN'T HELP FALLING IN LOVE WITH YOU Andy Williams, Columbia 4-45094 (Gladys, ASCAP)	3
31	32	—	—	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191 (Jobete, BMI)	2
32	31	25	33	CONVERSATIONS Florence Henderson, Decca 732619 (Maribus, BMI)	7
33	35	—	—	I'LL BUILD A BRIDGE New Establishment, Colgems 66-5009 (Colgems, ASCAP)	2
34	36	37	—	NORWEGIAN WOOD Sergio Mendes & Brasil '66, A&M 1164 (Maclen, BMI)	3
35	—	—	—	DECLARATION Fifth Dimension, Bell 860 (Mocart/ Fifth Star, BMI)	1
36	—	—	—	SILLY SILLY FOOL Dusty Springfield, Atlantic 2705 (Assorted, BMI)	1
37	—	—	—	FREE AS THE WIND Brooklyn Bridge, Buddah 162 (Kaskat, BMI)	1
38	—	—	—	MOODY O. C. Smith, Columbia 4-45098 (Richbare, BMI)	1
39	—	—	—	BUT YOU KNOW I LOVE YOU Evie Sands, A&M 1175 (TRO-First Edition, BMI)	1
40	—	—	—	WAITING Nilsson, RCA 74-0310 (January, BMI)	1

*In litigation

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Classical Music

Billboard SPECIAL SURVEY For Week Ending 3/14/70

BEST SELLING Classical LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	68
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	17
3	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	83
4	4	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435	10
5	7	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783	110
6	6	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	206
7	5	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	23
8	9	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	40
9	14	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic Orch. (MacKerras), Westminster WST 323 (S)	10
10	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	85
11	20	STRAVINSKY: LE SACRE DU PRINTEMPS Cleveland Orchestra (Boulez), Columbia MS 7293	5
12	12	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	83
13	16	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606	31
14	8	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	15
15	15	MOZART: COMPLETE PIANO MUSIC (11 LP's) Walter Gieseking, Seraphim 6047/9	6
16	11	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	34
17	10	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	20
18	19	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	66
19	17	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	19
20	34	MAHLER: DES KNABEN WUNDERHORN New York Philharmonic (Bernstein), Columbia KS 7395	3
21	21	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	38
22	26	MOONDOG Columbia MS 7335	21
23	23	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Boult), Angel SB 3739	30
24	25	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA LSC 2252	41
25	22	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504	8
26	18	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	39
27	38	BRAHMS: DOUBLE CONCERTO Oistrakh/Rostropovitch/Cleveland Orchestra (Szell), Angel SFO 36032	2
28	28	BIZET: CARMEN BALLET SUITE Boston Pops (Fiedler), RCA LSC 3129	3
29	32	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	21
30	31	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	76
31	—	MORTON SUBOTNICK: TOUCH Buchla Electronic Music System, Columbia MS 7316	1
32	36	IVAN REBROFF Troika Balalaika Ensemble, Columbia MS 7373	8
33	33	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CSA 6609	34
34	30	STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	19
35	35	VERDI HEROINES Leontyne Price, RCA VCS 7063	2
36	24	SONART PRODUCTIONS PRESENTS MOOG STRIKES BACH Hans Wurman, RCA LSC 3125	19
37	37	RIMSKY-KORSAKOV: SCHEHERAZADE/BORODIN: POLOVTSIAN DANCES Chicago Symphony (Ozawa), Angel S-36034	2
38	40	RAVEL'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orchestra (Ormandy), Columbia MS 7512	3
39	27	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	15
40	—	ZANDONAI: FRANCESCA DA RIMINI (SELECTIONS) Olivero/Del Monaco/Monte Carlo Opera Orchestra (Rescigno), London 26121	1

Angel Issues First Recording In Stereo of Janacek's 'Jenufa'

LOS ANGELES — Angel Records is issuing this month, the first stereo recording of Janacek's "Jenufa." Bohumil Gregor conducts soloists, chorus and orchestra of the Prague

National Theater in the two-record package.

Another two-LP set has a continuation of Sir John Barbirolli's Mahler symphonic series as he conducts the New Philharmonia Orchestra in "Symphony No. 5" and the five "Songs From Rueckert," the latter with contralto Janet Baker as the soloist.

David Willcocks conducts soloists, the Bach Choir and the New Philharmonia in Vaughan Williams' "Five Tudor Portraits," while Carlo Maria Giulini conducts the same orchestra in a Beethoven set.

Soprano Victoria de los Angeles continues her recordings of songs of Spain with music from Catalonia. Completing the Angel titles is an Elgar recital by pianist John Ogden.

Gennadi Rozhdestvensky con-

tinues his Prokofiev series on Melodiya/Angel with the "Symphony No. 5" with the Moscow Radio Symphony. He conducts the Moscow Philharmonic in Ippolitov-Ivanov, which is paired with Yevgeny Svetlanov and the Moscow Radio Symphony in Glazounov. Svetlanov conducts the Moscow Radio Symphony in a Rachmaninoff album, also.

Giulini conducts the Philharmonia Orchestra in a Seraphim program of Verdi and Rossini overtures. Karl Forster conducts the Berli Philharmonic in a Bach cantata pairing with Dietrich Fischer-Dieskau, Lisa Otto, Joseph Traxel and St. Hedwig's Cathedral Choir.

Forster also conducts the Berlin in a coupling of cantatas of Bach and Telemann with Fischer-Dieskau, Fritz Wunderlich and Erika Koeth.

Phonogram's Beethoven Set

MILAN — Phonogram, representing Philips and Deutsche Grammophon, is planning important batches of releases in celebration of the Beethoven bicentenary this year.

The company is releasing a collection of 49 albums on the Philips and Fontana labels, including the complete Beethoven violin sonatas by David Oistrakh; Phonogram is also releasing the massive DGG Beethoven edition with 12 albums to be added to the four published last year.

Phonogram is also highlighting a series of world-premiere classical recordings including Berlioz' "The Trojans" conducted by Colin Davis, which will be part of the complete Berlioz cycle. Phonogram is also releasing the first stereo recording of Mozart's "Idomeneo" conducted by Davis, and other "firsts" include two concerti for violin and orchestra by Saint-Saens, with Ivry Gitlis as soloist, and Liszt's mass for organ and chorus, with Cochereau as soloist.

Davis Shows His Mastery

NEW YORK—Colin Davis was the masterful conductor of the Boston Symphony at Philharmonic Hall, Feb. 27. The program included Michael Tippett's "Symphony No. 2," which had received its New York premiere two days earlier with Davis and the Boston.

The symphony, which Davis has recorded for Argo Records with the London Symphony, is surprisingly conventional, but

has interesting sections, especially in the last two movements. It was played beautifully.

Tchaikovsky's "Symphony No. 4," which the orchestra has recorded under its RCA Records contract, was excellently played as was the opening "Scherzo a la ruse" of Stravinsky. Davis, who now records primarily for Philips, also was boosted in a L'Oiseau Lyre Records program ad by London Records.

FRED KIRBY

Mainstream's 13-LP Set in Avant-Garde Main Stream

NEW YORK—The high avant-garde recording interest has gained a welcome boost with a 13-LP release from Mainstream Records. Included are three albums recorded especially for the series under a&r of Earl Brown, himself a noted contemporary composer. The other nine sets originally were on the Time label, where they were milestones. This material contains pieces by such noted composers as John Cage, Karlheinz Stockhausen, Luciano Berio, Charles Ives, Luigi Nono, Olivier Messiaen, Brown, Toshiro Mayuzumi, Morton Feldman, Bruno Maderna, Mauricio Kagel, Henry Cowell and Lou Harrison.

The new disks include a sterling album by Yuji Takashi, one of the foremost of today's pianists specializing in avant-garde material. This fascinating disk, exceptionally played, includes his own "Metaheses," as well as Iannis Xenakis' "Herma," Roger Reynolds' "Fantasy for Pianist," and Brown's "Corroboree."

The reissue pressings also contain a brilliant piano disk as Aloys Kontarsky performs Ives' "Concord Sonata," a recording made before the recent interest in Ives. Kontarsky also is featured in a fine set with flutist Severino Gazzelloni, one side of which has the two musicians in fine interpretations of Niccolo Castiglioni's "Gymel," Messiaen's "Merles Noir," and Maderna's "Honey-reves," while the other side has Gazzelloni in remarkable performances of Franco Evangelisti's "Proporzioni," Berio's "Sequenza" and Yoritsune Matsudaira's "Somaksah."

Electronic music is "in," which bodes well for a new disk entitled "Live Electronic Music Improvised." This inventive LP has one side by MEV (Musica Elettronica Viva) of Rome, while the flip is from London's AMM, which was recorded at a concert for the Crypt Programme in Notting Hill Gate, London. Participants in the AMM concert were Cornelius Cardew, Lou Gare, Christopher Hobbs, Edwin Prevost, and Keith Rowe, while the MEV participants were Alan Bryant, Alvin Curran, Frederic Rzewski, Richard Teitelbaum and Ivan Vandor.

The third new set has interesting "New Music

From London." The Pierrot Players conducted by the composer perform Peter Maxwell Davies' "Antichrist"; soprano Mary Thomas, clarinetist Alan Hacjer and percussionist Barry Quinn perform Harrison Birtwistle's "Ring a Dumb Carillon"; soprano Jane Manning and pianist John Tilbury in Davis Bedford's "Come in Here Child" and Richard Orton, piano, percussion, and Moray Welsh, cello, in "Cycle, for 2 or 4 Players."

The reissued sets include one with the superb performance of soprano Cathy Berberian with electronic works: "Circles of Berio" and E.E. Cummings with harpist Francis Pierre and percussionists Jean Pierre Drouet and Boris de Vinogradov, Sylvano Bussotti's "Frammento" with Berio on piano, and Cage's "Aria With Fontana Mix."

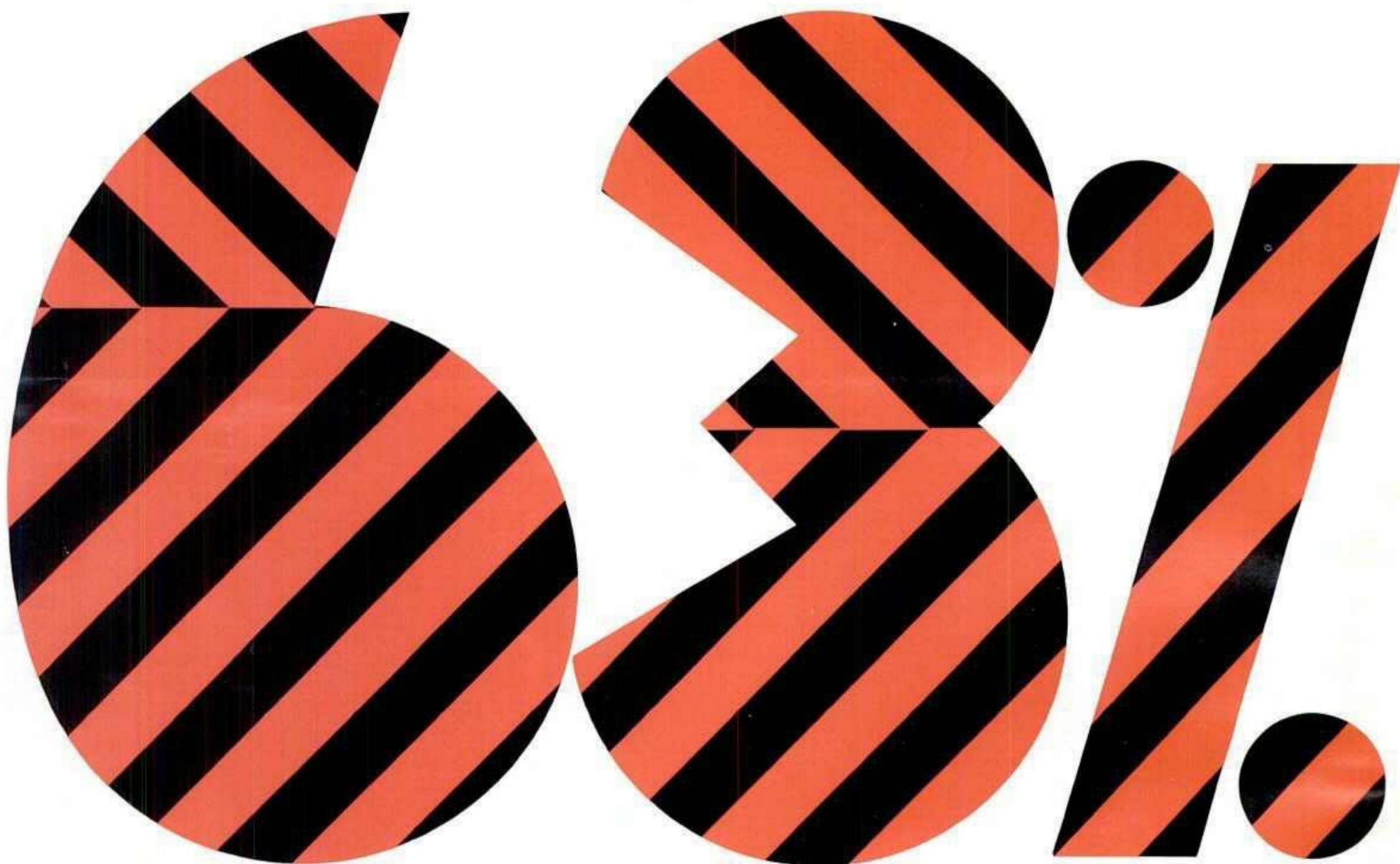
A Top Reissue

Cage and Paul Price conduct the Manhattan Percussion Ensemble in another topnotch reissue, which contains Amadeo Roldan's "Two Ritmicas," Harrison's "Canticle No. 1," William Russell's "Three Dance Movements" and "Three Cuban Pieces," Cage's "Amores" and the Cage-Harrison "Double Music."

Pianist David Tudor and percussionist Christopher Caskell are featured in a tape work by Kagel, "Transicion II," which is paired with two Stockhausen pieces, "Zyklus" with Caskell on percussion, and "Refrain" with Kontarsky on piano, Caskell on percussion, and Bernhard Kontarsky on vibraphone, cowbells and glockenspiel. William Schuechter admirably conducts the NHK Symphony and chorus in Mayuzumi's "Nirvana-Symphonie."

Maderna and Berio conduct a chamber music program of Nono's "Polifonica-Monodia-Ritmica." Maderna's "Serenata No. 2," and Berio's "Differences." Maderna conducts the English Chamber Orchestra in the first two works, a marvelous collection. Francis Travis conducts the Hamburg Chamber Soloists in a fine disk of Milko Kelemen's "Etudes Contrapuntiques," Cas-

(Continued on page 47)



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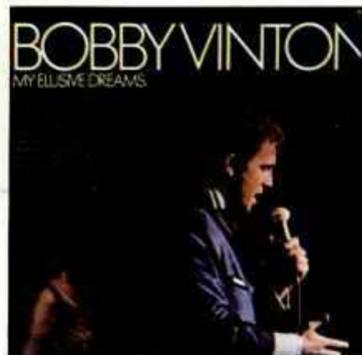
Billboard Album Reviews

MARCH 14, 1970



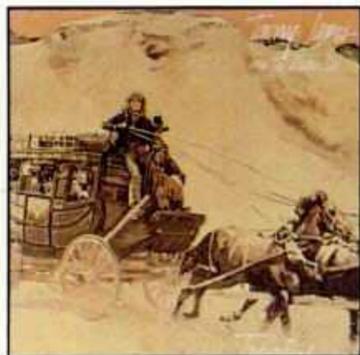
POP
JOHNNY MATHIS—
Raindrops Keep Fallin'
On My Head.
Columbia CS 1005 (S)

Mathis' latest LP includes his current single, "Odds and Ends," as well as his previous Easy Listening hit single, "Midnight Cowboy." The remaining cuts, all stylishly performed, range from "Watch What Happens" to the red-hot Simon and Garfunkel song, "Bridge Over Troubled Water," with "Everybody's Talkin'," one of the best cuts. Chart appearance should be immediate.



POP
BOBBY VINTON—
My Elusive Dreams.
Epic BN 26540 (S)

With his current singles hit, "My Elusive Dreams" spotlighted for additional sales strength, Vinton has a sure fire chart winner in this top commercial package. Along with the hit, he turns in strong readings of "Something," "Leaving on a Jet Plane," "Traces," and "Raindrops Keep Falling On My Head." He's also tops with "I Will Follow You," and swings gently through "Baby Take Me in Your Arms."



POP
TOMMY JAMES & THE SHONDELLS—
Travelin'.
Roulette SR 42044 (S)

Chalk up another hot chart item for James with this package of originals, loaded with sales appeal. Highlights include his current hit single "Gotta Get Back to You," and the recent hit "She." Program is filled with solid beat rockers, plus a compelling ballad, "Kelly Told Anne" which is delivered in top form.



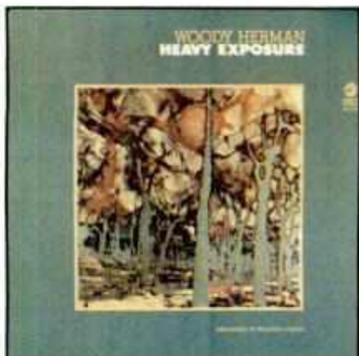
POP
HOLLIES—He Ain't Heavy,
He's My Brother.
Epic BN 26538 (S)

Currently riding in the Top 10 on the best selling singles charts with their "He Ain't Heavy, He's My Brother" hit, the Hollies will soon equal that success on the LP charts with this powerful album followup. Here they offer such exciting items as "Do You Believe in Love," "Why Don't You Believe" and "Please Let Me Please."



POP
TOKENS—
Both Sides Now.
Buddah 5059

Group made a strong chart comeback with "She Lets Her Hair Down" and continued with "Don't Worry Baby," both included in this initial package for the label. Loaded with sales and chart potential, they have also included a re-doing of their "Lion Sleeps Tonight," and top treatments of "Both Sides Now," and Melanie's "Beautiful People."



POP
WOODY HERMAN—
Heavy Exposure.
Cadet LPS 835 (S)

Mr. Herman continues his travels along the same route taken earlier by Buddy Rich and his big band—using chart/youth themes ("My Cherie Amour," "Aquarius," etc.) and giving them the big band treatment with some rock flourishes. This album should have the same success as earlier explorations by the Herman herd, "Light My Fire." Standout soloist in the band is Bill Chase, heavily featured on trumpet.



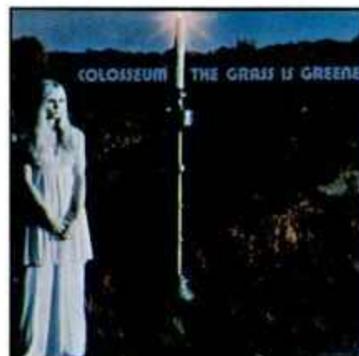
POP
ANDRE KOSTELANETZ—
I'll Never Fall in Love Again.
Columbia CS 9998 (S)

Maestro Andre Kostelanetz comes up with another beautiful and lush collection of recent pop hits that's a must for programming. His smooth interpretations of "Jean," "Early in the Morning," "Raindrops Keep Fallin' on My Head" and "Leaving on a Jet Plane" will soon have this LP riding high on the charts.



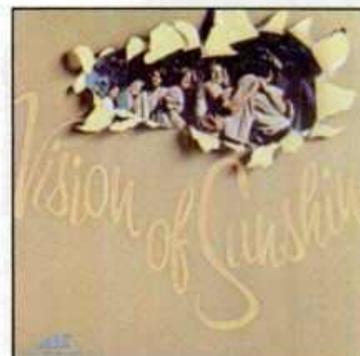
POP
BURBANK PHILHARMONIC—
Bravo B 35504 (S)

The name of this instrumental group may tend to mislead fans of good Dixie-oriented music, but there's a wealth of programming fare here, and it should quickly bring about top sales. They offer rousing treatments of "Big Noise From Winnetka," "Hey Jude" and the Don Robertson favorite, "The Happy Whistler."



POP
COLOSSEUM—
The Grass Is Greener.
Dunhill DS 50079 (S)

Featuring that heavy British sound first mounted by Cream, the five-man Colosseum are creative interpreters of the Jack Bruce-Pete Brown school of hard rock and innovators on their own "Los Angeles," "Elegy" and "The Machine Demands a Sacrifice." John Hiseman on drums rhythmizes the group with Dave Heckstall-Smith and Dave Clempson on guitar.



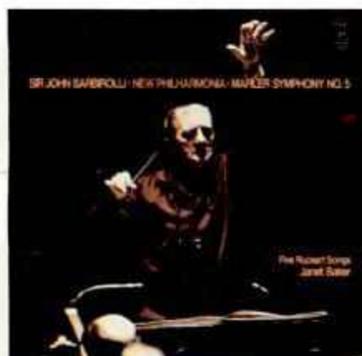
POP
VISION OF SUNSHINE—
Avco Embassy AVE 33007 (S)

The five regulars known as Vision of Sunshine have come up with a unique sound on their debut LP for Avco Embassy. The use of such unfamiliar instruments as flute, celeste, callope and harpsichord in a rock context, together with Jane Ballinhouse's haunting soprano produces an ethereal sound that is not only different but pleasing. "She Said" and the title song are the best cuts.



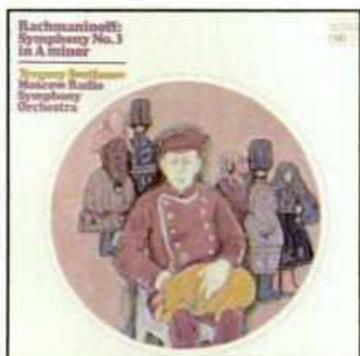
CLASSICAL
VAUGHAN WILLIAMS: FIVE TUDOR PORTRAITS—
Bainbridge/Carol Case/Bach Choir/New Philharmonia Orch. (Willcocks).
Angel S 36685 (S)

Contralto Elizabeth Bainbridge, John Carol Case excel in this well-produced, expertly executed LP of the choral suite on poems by John Skelton. The Bach Choir, the orchestra and David Willcocks' conducting make it all moving throughout.



CLASSICAL
MAHLER: SYMPHONY No. 5—
Sir John Barbirolli/New Philharmonia/Five Ruckert Songs Janet Baker.
Angel SB 3760 (S)

Here's a resourceful, resounding two-LP set that is full of excellent things by conductor and orchestra. Sir John is a driving, unrelenting force, giving a sparkling performance. Included in the set is a distinguished performance by Janet Baker.



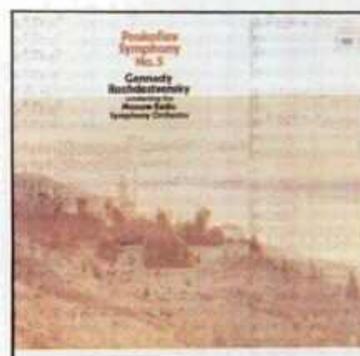
CLASSICAL
RACHMANINOFF: SYMPHONY No. 3—
Moscow Radio Symphony (Svetlanov).
Melodiya/Angel SR 40117 (S)

Svetlanov's sharp, knowledgeable conducting give this work much impetus and strength. He lifts, is poetical, and conveys the contrasting elements with sure mastery. The Allegro vivace is tenderly treated and is never static.



CLASSICAL
JOHN OGDON PLAYS ELGAR—
Angel S 36686 (S)

Classical buffs will enjoy this material. The repertoire is away from the usual warhorse genre. It is Edward Elgar's "Quintet in A Minor" played superbly by John Ogdon. An enjoyable listening experience.



CLASSICAL
PROKOFIEV: SYMPHONY No. 5—
Moscow Radio Symphony (Rozhdestvensky).
Melodiya/Angel SR 40126 (S)

Prokofiev's Symphony No. 5 of which the composer once said, "I intended it as a symphony of the grandeur of the human spirit," is a vital and formidable recount of Russia's colorful history. On this album, the mood of the era is artfully recaptured by Gennady Rozhdestvensky conducting the Moscow Radio Symphony Orchestra.



CLASSICAL
JANACEK: JENUFA—
Various Artists/Prague National Theater (Gregor).
Angel SBL 3756 (S)

This first stereo recording of Janacek's "Jenufa" is a real beauty and on only two LP's. In the original Czech, this package has a fine performance conducted by Bohymil Gregor, whose cast includes sopranos Lubise Domaninska and Nadezda Kniplova, and tenors Vilem Pribyl and Ivo Zidek. Zidek appeared in the first New York performance of the work.



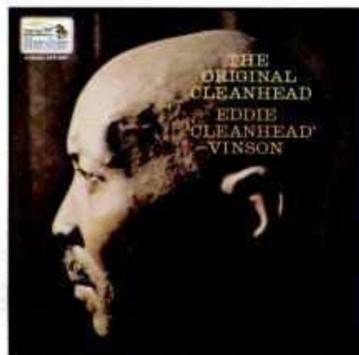
LOW-PRICE CLASSICAL
VERDI & ROSSINI OVERTURES—
Philharmonia Orch. (Giulini).
Seraphim S 60138 (S)

Giulini interpreted both composers in a form that established him well above others. And in this LP, it's quite easy to comprehend why. In the "La Forza" work, for example, he shows a wide range and a spark that shines clear and far and true.



JAZZ
DIZZY GILLESPIE—
Cornucopia.
Solid State SS 18061 (S)

The impeccable trumpet of Gillespie darts and flurries its way through familiar chart items such as "Windmills of My Mind," "Oh Happy Day," "Romeo and Juliet." It is cushioned by sets of strings and other brass instruments, arranged tastefully for a wider market than the out-and-out jazz fan by conductor Don Sebesky. Certainly an album that illuminates the horn of plenty.



BLUES
EDDIE (CLEANHEAD) VINSON—
The Original Cleanhead.
BluesTime BTS 9007 (S)

Welcome back, Cleanhead. Vinson is a fine blues shouter who recorded a decade ago regularly for King and Crown. He appears to have lost none of his strength. The vocal style belongs right in there with B.B. King and (especially) Joe Turner which means it should appeal to today's knowledgeable blues fans. Try "Juice Head Baby" as a sample track. Fine jumping blues that should appeal also to jazz people.



GOSPEL
WILLA DORSEY—
You Stand Tall.
Word WST 8473-LP (S)

Willa Dorsey is undoubtedly one of the most original singers ever to emerge on the gospel scene. With a voice that has not only classical tones but an almost unbelievable range, she can do things to a song that few other gospel artists have been able to achieve. Listening to Miss Dorsey is an unforgettable experience, and it is unquestionable that she'll win many new friends for gospel.

Album Reviews Continued

SPECIAL MERIT PICKS

POP

IT'S LULU—Epic BN 26536 (S)
Currently riding high on the Hot 100 via her Atco outing, "Oh Me O My," Lulu comes on strong with some potent rock material of the past. Standouts include her treatments of "Mighty Quinn," "Gimme Some Lovin'" and "Cry Like a Baby." Her delivery of ballads such as "Why Did I Choose You," and "I Started a Joke" is exceptional.

MEL TORME—Raindrops Keep Fallin' on My Head, Capitol ST 430 (S)
In his second LP for Capitol, Torme continues to interpret contemporary pop songs, and introduces some fine new material. "Raindrops," "Spinning Wheel," "You've Made Me So Very Happy" are among the revivals Torme tackles, while the new material includes his current single, Jim Webb's "Requiem: 820 Latham" and two Randazzo-Pike songs, "Catch a Robber by the Toe" and "Hung Up Being Free" and his own ballad "Into Something."

THE BEST OF MASEKELA—Uni 73051 (S)
The best of naturally contains his million seller, "Grazin' in the Grass" and the rest reveals the interesting fusion that Masekela effected between the music of his native South Africa and jazz. Masekela's spiky and quite distinctive trumpet style carries the whole album and it is fascinating to hear his style grafted on to Jim Webb's "Up Up and Away."

BOSSA RIO—Alegria Blue Thumb BTS 17 (S)
Sergio Mendes turns producer here, and comes up with a winning sextette, much in the bag of his own Mendes group. A delightful jazz flavor as well as strings is added to the Latin beat and the group comes into their own with originals such as "Zazueira" and "What a Pity." Adding much commercial appeal are their fine treatments of the Beatles' "Eleanor Rigby" and "Blackbird."

ELLY STONE—Columbia CS 9960 (S)
Miss Stone has gathered an intense group of worshippers as a result of her superb performance in the legit "Jacques Brel Is Alive and Well. . ." Brel, Mort Shuman, Bob Kessler, and husband Eric Blau have contributed some superb art songs for her solo album and the songs' complexities provide a challenge well met by her demanding, beautifully eerie voice.

THE RICHARD HARRIS LOVE ALBUM—Dunhill DS 50074 (S)
Here's a package of some of Richard Harris' most memorable recorded performances and it should be very welcome to his many fans. Included is his now-classic "MacArthur Park," the sensitive "Didn't We," and his most recent single "What a Lot of Flowers."

SID SELVIDGE—Portrait, Enterprise ENS 1003 (S)
His "Ballad of Otis B. Watson" scored in several markets as a single, and his country-folk sound is beautifully suited to the sensitive songs of Don Nix, among them "Portrait," "Children's Suite," and "Ballad." Two traditional songs, "Hushabye" and "Cotton-Eyed Joe" are highlights. Selvidge is a newcomer with big potential, given deserved radio exposure.

IRELAND'S OWN RUBY MURRAY—UA International UNS 15564 (S)
One of the top sellers of England in the 50's, the fine stylist returns to the disk scene with a delightful program of compelling Irish folk ballads and spirited rhythm numbers. Miss Murray is in top vocal form with the material, which includes "Irish Eyes Are Smiling," and should once again prove a strong disk seller, especially for the Irish market. Fine package.

LONDON SOUND 70 ORCH. & CHORUS—The Best of Songs of Our Lives, Decca DED 7-6 (S)
Twenty-five tunes from the twenties to the sixties are displayed here in fine orchestral form. Whatever your taste, "Charleston," "Cheek to Cheek," or "Small Hotel," it's bound to bring back those good old days and some of the new ones, too. A five-LP set.

PEDDLERS—Birthday, Epic BN 26529 (S)
Their sound verges on blues, but with an updated difference. "The Little Red Rooster" is closest to blues, while "Girlie" is a distinguished variation on the form (although one of the longest, it is the most interesting cut on the album). Roy Phillips' vocal leads are masculine, and together with other members Trevor Morais and Tab Martin, he produces intelligent instrumental sounds.

STREET NOISE—Evolution 2010 (S)
Blending contemporary pop sounds with soul, Street Noise looks like a group to keep an eye on. Tina Newkirk, the lead singer, spearheads the excitement on "Run or Die," and "If Jesus Was Alive Today," two of the juiciest cuts on the LP. The other asset is the group's instrumental strength.

BEAD GAME—Welcome, Avco Embassy AVE 33009 (S)
This New England quintet has an auspicious disk debut here with soft rock well done. All of the material here is original and it's all good, including the opening rocker, "Judy" and a good blended folk rock "Country Girls." "Slipping" also is in the latter vein. "Lady" is a good soft number.

NEW APOCALYPSE—Stainless Soul, MTA MTS 5017 (S)
The New Apocalypse is an instrumental sextet worth reckoning with judging by this

fine album. All instrumentalists shine in rock and jazz styles. The title song gets the set off to a rousing start. The other nine cuts also rate highly, including "Eleanor Rigby," "Wichita Lineman," and "Three Shades of Gray."

JAZZ

DUKE ELLINGTON'S MY PEOPLE—Flying Dutchman FDS 112 (S)
Considering the plaudits and awards given during Ellington's 70th birthday year, it is surprising that the record companies were so lax in bringing out fresh Ellingtonia. Therefore this reissue of an Ellington Show, conceived, written and staged by the Duke, is doubly welcome. Many familiar Ellington artists are present with Joya Sherrill and Lil Greenwood walking away with vocal honors. Standout track is "Come Sunday" which goes into an uptempo version under the title "David Danced" and features Bunny Briggs, tap dancer. An impressive work now seen in context.

JIM CULLUM'S HAPPY JAZZ—Zacatecas. Happy Jazz HJ 201 (S)
An album like this is a rarity these days—straight forward traditional jazz played by a white band with obvious affection for the music, nothing tricky, none of that straw-hat Dixieland. The members of the band, from San Antonio, Tex., are ex-professionals, now playing three times a week which means their lips are in and the playing is strong and virile. They confine themselves mainly to jazz standards ("Savoy Blues," "Georgia Brown," etc.) and the results are indeed happy jazz.

MARK MONTGOMERY—It's Never Too Late, Chisa C 008015 (S)
The Montgomery name in jazz means music, and brother Monk Montgomery debuts along with the Motown-distributed Chisa label, another reason for giving this "first" a second look. A pioneer on the electric bass, Montgomery lays down both a rhythm line and some improvised bass solos. With direction by Wayne Henderson and Stewart Levine, Montgomery explores new possibilities for the relatively new electric bass for a brand new label.

SOUL

ROY GLOVER—What's a Man Supposed to Do, Evolution 2008 (S)
Roy Glover has an earthy nitty-gritty tone to his voice that delivers with special impact such standards as "By the Time I Get to Phoenix" and "A Time For Us." The soul feeling is extra strong on "The Feeling's Mu-to-oo-al," "What's a Man Supposed to Do," and "Gonna Break It on Down."

FREDDIE NORTH—The Magnetic North, A-BET ABET 403 (S)
Freddie North is no stranger to records, but the last few years the smooth resonant singer has been doubling as a national promotion man for Nashboro Records. Producing Jack Williams' easy-going arrangement, North tries his soul on Brook Benton's "Rainy Night in Georgia" hit, as well as "Get to See If I Can Get Mommy" and "Thank That Woman."

RELIGIOUS

GEORGE HARRIS—Roots, Superior ZLP 7865 (S)
Though digging heavily into the pop field through such tunes as "Dock of the Bay," the trend of this album is basically religious in message. However, even on tunes like "My God Is Real," the spirit is funky blues. An excellent album well-designed for today's market.

COMEDY

LENNY BRUCE—To Is a Preposition; Come Is a Verb, Douglas DOUGLAS 2 (S)
Lenny Bruce left an important tape legacy and Alan Douglas is an excellent executor of this formidable estate. Bruce's life style as revealed in his comic and pointed vignettes are modern-day gems, and the audience for them continues to grow.

Action Records

Singles

★ NATIONAL BREAKOUTS

ABC . . .
Jackson 5, Motown 1163 (Jobete, BMI)

★ REGIONAL BREAKOUTS

LITTLE GREEN BAG . . .
George Baker Selection, Colossus 112 (Legacy, BMI) (Boston)

TIME TO GET IT TOGETHER . . .
Country Coalition, BluesWay 61034 (Pequod/E.P.I., ASCAP) (Los Angeles)

Albums

★ NATIONAL BREAKOUTS

MORE OF THE BEST OF BILL COSBY . . .
Warner Bros.-Seven Arts WS 1836

JAMES TAYLOR . . .
Sweet Baby James
Warner Bros.-Seven Arts WS 1843

TOM RUSH . . .
Columbia CS 9972

MOTHERS OF INVENTION . . .
Burnt Weeny Sandwich
Bizarre RS 6370

JOHN MAYALL . . .
Empty Rooms
Polydor 24-4010

★ NEW ACTION LP's

PATTY DREW . . .
Wild Is Love
Capitol ST 408

CATFISH . . .
Get Down
Epic BN 26505

RAMSEY LEWIS . . .
The Piano Player
Cadet LPS 836

THE VERY BEST OF THE LOVIN' SPOONFUL . . .
Kama Sutra KSBS 2013

JOAN BAEZ . . .
One Day at a Time
Vanguard VSD 79310

DAMNATION OF ADAM BLESSING . . .
United Artists UAS 6738

SRC . . .
Traveller's Tales
Capitol SKAO 273

VANITY FARE . . .
Early in the Morning
Page One 2502

NANCY WILSON . . .
Can't Take My Eyes Off You
Capitol ST 429

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Land Raiders, Beverly Hills BH5 21 (S)

POPULAR ★★★★★

SCREAMIN' J. HAWKINS—Philips PHS 600-336 (S)

FORT MUDGE MEMORIAL DUMP—Mercury SR 61256 (S)

ILLUSTRATION—Janus JLS 3010 (S)
March 3-2:45 PM TTS

STEPHEN MILLER—Philips PHS 600-335 (S)

THE MAIN INGREDIENT L.T.D.—RCA Victor LSP 4253 (S)

HANS JORGENSEN ORCH.—Moments Before Midnight, Murbo MCS 6013 (S)

VAUGHN MONROE SINGERS—Town & Country Party, Swampfire SF 204 (S)

VARIOUS ARTISTS—Forever Gold Groups/Original Hits/Volume 1, Forever FR 102 (S)

VARIOUS ARTISTS—Forever Gold Groups/Original Hits/Volume 2, Forever FR 103 (S)

SKIP ROSE—Young Man With a Song, Stallion SRLP 7635-7332 (S)

CLASSICAL ★★★★★

IPPOLITOV-IVANOV: CAUCASIAN SKETCHES/MUSIC OF GLAZUNOV—Moscow Philharmonic (Rozhdstvensky) / Moscow Radio Symphony (Svetlanov/Gauk), Melodiya/Angel SR 40119 (S)

MAHLER: SYMPHONY No. 2—Mathis/Proctor/Bavarian Radio Symphony (Kubelik), DGG 139 33233 (S)

ENGLERT/FELDMANN/ZACHER/CAGE—Gerd Zacher, DGG 139 442 (S)

MOZART: QUARTETS Nos. 21 & 23—Amadeus Quartet, DGG 139 437 (S)

LOW PRICE

CLASSICAL ★★★★★

BACH: COFFEE & PEASANT CANTATAS—Fischer-Dieskau/Otto/Traxel/St. Hedwig's Cathedral Choir/Berlin Philharmonic (Fors-ter), Seraphim S 60139 (S)

JAZZ ★★★★★

BUD SHANK/BOB ALCIVAR—Let It Be, World Pacific Jazz ST 20170 (S)

OLIVER NELSON—Black, Brown and Beautiful, Flying Dutchman FDS 116 (S)

SMILEY WINTERS—Smiley Etc. Arhoolie 8004/5 (M)

RON JULIAN & THE SANCTUARY—Little Boy, Circo SLP 2114 (S)

FOLK ★★★★★

SLIM CRITCHLOW—Cowboy Songs/The Crooked Trail to Holbrook, Arhoolie 5007 (M)

PART SONGS OF THE COLONIAL PERIOD—Williamsburg Singers, Colonial Williamsburg WS 102 (S)

GOSPEL ★★★★★

SERGIO BROTHERS & NAOMI—Happy Day! Heart Warming HWS 3056 (S)

GOSPEL AS WRITTEN BY THE CASSETTS—Cassett 691104 (M)

JENNINGS TRIO & JAMES ATWOOD—We'll Keep Singing, NRS NRS 522 (S)

LAYMEN'S CHORUS, EBENEZER BAPTIST CHURCH—My Prayer, Rae-Cox 1122 (S)

CHILDREN'S

DO-RE-MI CHILDREN'S CHORUS—Children's Greatest Hits, Kapp KS 3621 (S)

TRAVERS: MARY POPPINS AND THE BANKS FAMILY—Smith/Stephen/Various Artists, Caedmon TC 1270 (S)

LOW PRICE

CHILDREN'S ★★★★★
FESS PARKER—Cowboy and Indian Songs, Disneyland DQ 1336 (M)

SPOKEN WORD ★★★★★

JOHN GIMENEZ—Pick Up on This, Kid, Word W 3456-LP (M)

End Four Stars album reviews

Programming Aids

• Continued from page 30

"Mississippi Queen," Mountain, Windfall. . . . WMCB, Lehman College, station manager & personality **Harris Semigram** reporting; "Black Hearted Woman," Allman Brothers Band, Capricorn; "Instant Karma," John Ono Lennon, Apple; "Good To Me," Forever More, RCA. . . . WVBU, Bucknell University, "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; "You Keep Tightening Up On Me," Box Tops, Bell; "25 Or 6 To 4" (Chicago), Chicago, Columbia. . . . WCDE, Davis & Elkins College, manager **Diane Weese** reporting; "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; "I Want You Back," Jackson Five, Motown. . . . WUNH, University of New Hampshire, music director **John Graham** reporting; "Mighty Joe," Shocking Blue, Colossus; "The Rapper," The Jaggerz, Kama Sutra; "Roadhouse Blues" (Hard Rock Cafe), Doors, Elektra. . . . WWKS-FM, Western Illinois University, **Tim McCartney** reporting; BP: "The Rapper" The Jaggerz, Kama Sutra; "He Ain't Heavy He's My Brother," Hollies; "Living Loving Maid," Led Zeppelin II, Led Zeppelin. . . . WUVI, Virginia Polytechnic Institute, music director & personality **Melissa Burgett** report-

ing; "Love Grows Where Rosemary Goes," Edison Lighthouse, Bell; "Celebrate," Three Dog Night, Dunhill; "No Sugar Tonight" (American Woman), Guess Who, RCA. . . . WCWP, Brookville, N.Y., music director & personality **Mike Riccio** reporting; "Mighty Joe," Shocking Blue, Colossus; "Instant Karma," John Ono Lennon, Apple; "Why Don't You Write Me" (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WOOR, Oswego College, program director **John Krauss** reporting; "Baby, Make It Soon," Flying Machine, Congress; "Keep On Searching," Flirtations, Deram; "Hard Rock Cafe" (Morrison Hotel), Doors, Elektra. . . . WNFT, Slippery Rock State College, assistant program director **Mark Barton** reporting; BP: "Celebrate," Three Dog Night, Dunhill; "A Change Is Gonna Come and People Gotta Be Free," Fifth Dimension, Bell.

COUNTRY

WHSL, Wilmington, N.C., music director **Jack Ames** reporting; BP: "Billy Loves Bread," Paul Richey, Columbia; BH: "Night They Drove Dixie Down," Don Rich, Capitol. . . . KBBQ, Burbank-L.A., music director & personality **Corky Mayberry**, BP: "July 12, 1939," Charlie Rich, Epic; BH: "Is Anybody Goin' to San Antone," Charley Pride, RCA; BLP CUT: "It's Just a Matter of Time," Sonny James, Capitol. . . . WUBE, Cincinnati, Ohio, music director & personality **Bob Tiffin** reporting; BP: "That's the Way I See It," Jack Reno, Dot; BH: "Kentucky Rain," Elvis Presley, RCA. . . . WTCR, Ashland, Ky., Huntington, W. Va., program/music director **Gregg Elliot** reporting; BP: "Love Is a Sometimes Thing," Bill Anders, Decca. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "One Bar Stool at a Time," James O'Gwynn, Stop; BH: "Where Grass Won't Grow," George Jones, Musicor; BLP CUT: "Billy (Continued on page 70)

Mainstream's 13-LP Set in Avant-Garde Main Stream

• Continued from page 44

tiglioni's "Tropi," Virrotio Fellegara's "Serenata," and Isang Yun's "Musik" for seven instruments.

Fascinating LP

Another fascinating reissue has Cage and Tudor in Cage's "Cartridge Music," paired with Christian Wolff's "Duo for Violinist and Pianist" with Kenji Kobayashi and Tudor, "Summer" with violinists Matthew Raimondi and Kobayashi, violist Walter Trampler and cellist Davis Boyer, and "Duet II" with Tudor and horn Howard Hillyer.

Completing the excellent avant-garde reissues are a pairing of Feldman and Brown. One side has Feldman's "Durations" with Don Hammond, alto flute; Don Butterfield, tuba; Tudor; Philip Kraus, vibraphone, Raimondi and Soyer. The Brown aide contains "Music for Violin, Cello and Piano" with Raimondi, Soyer and Tudor, "Music for Cello and Piano" with Soyer and Tudor, and "Hodograph I" with Tudor, Hammond, flute, and Kraus, orchestra bells, vibraphone and marimba. This series places Mainstream squarely in today's avant-garde field. **FRED KIRBY**

Country Music

ESCFMI to Reorganize After Lack of Leadership Charge

NEWBURGH, N.Y.—A complete regrouping of the Eastern States Country Music, Inc., was scheduled at a meeting at the Golden Nugget club here Saturday (7) by Dusty Miller and Johnny Brewer.

Miller, an artist member of the board of ESCMI, and Brewer, treasurer of the organization, said the meeting was necessary to keep country music alive in the northeastern part of the United States.

"We were left like a boat drifting without oars," Miller said. His reference was to the resignation of George Arnold as chairman of the board, and a "lack of leadership" on the part of other officers.

"We have an organization of close to 650 members but we have no leader," Miller charged. He said he had nothing but respect for Lou Casella, president, and Rod Harris, vice president, but said both had become so busy and so involved that neither had time to preside over the group.

Brewer said he anticipated as much as 150 in attendance at the club, which he owns. He also is a disk jockey and has a television show.

"Country music means too much to the people in this part of the nation to let a strong organization slide backward," Brewer said. "We want to hold a spring convention, probably in early April, and would like to move it back to Wheeling, W. Va."

The group, once known as the Northeast Country Music

Association, moved out of Wheeling last year for the first time and held its meeting at Providence, R.I. The gathering was something less than successful.

"I have talked with Quentin Welty and Gus Thomas at WWVA," Brewer said, "and they are anxious for it to move back to Wheeling, too. With what is happening at the 'Jamboree,' it could be the biggest thing that could happen to the

industry in this section of the nation."

Brewer was successful in getting Casella to issue a proclamation calling on the group gathered here to organize a convention this year.

"With leadership again the organization will come to life," Miller said. "There will be newsletters again, and we'll serve our main purpose of bringing country music people together."

Nashville Scene

By BILL WILLIAMS

Chart's **Connie Eaton** has fared well again in her steady climb to the top. She has appeared on the "Lawrence Welk Show" and has been on the "College Show" with **Arthur Godfrey**. . . . **Johnny Carver** of Imperial is preparing for his third annual trip to Germany and Holland to entertain the troops. . . . **Pretty Peggy Little** has moved to Clarksville, nearly 50 miles from Nashville. Asked to explain the move, she replied that it's considerably closer than Texas, just an hour's drive from Nashville, near a huge military base, and it's where her babysitter lives. Peggy has been on three "Mike Douglas Show" programs and is slated for at least four more. She also makes the Hawaii tour in April and May, and is booked at the Golden Nugget in Las Vegas in August and September. Her new LP is due out soon, along with a duet with **Tommy Overstreet** called "Good Day, Sunshine."

Jim & Jesse make their first appearance at the Lake-In-Park Inn in Chicago beginning Saturday (21).

. . . **Lawanda Lindsey** will be at Jacksonville, Fla., for the WQUIK Shower of Stars. . . . Multitalented **Roy Clark** is in for another recording session, doing both a single and an LP. . . . **Archie Campbell** taped the "Mike Douglas Show" and the "David Frost Show" back-to-back. . . . **Wanda Jackson** goes to Hawaii for a week on the 20th, playing both civilian and military clubs. . . . **Jim Halsey** is spending a couple of weeks on the West Coast. . . . **Junior Samples** will do the senior citizens week annual program in Willamantic, Conn., April 18. He'll do one of the "Hee Haw" skits. . . . **Red Tuck** has a new release on Happy Tiger records titled "Hobo Don't Ride This Train to the Yard" produced by **Richie Marino** for Dunwich Productions. . . . **Tokyo Matsui**, in town to tape the "Bill Anderson Show," has a new single on Plantation titled "Mom & Dad Waltz."

The Shelby Singleton corporation has signed still another black country artist, **Eddie Burns**. This brings to four the number of such singers in Shelby's group. The first session will be produced by **Clark**

Bentley for Singleton productions. . . . **Jacquelyn Monaghan**, formerly with **Dub Albritton**, has been named public relations coordinator for the Shelby Singleton corporation. . . . **Sumpter Records** (another of Shelby's enterprises) sponsored a hockey team which won the local championship, and the benevolent one rewarded his youngsters and coaches with colorful jackets. . . . **Dolly Denny**, whose competence is matched only by her cuteness, was named the individual who has done the most for the Nashville ice hockey team. She received a trophy and numerous well wishes. The Cedarwood executive has done a great deal for the sport here. . . . **David Allen Coe**, of Akron, Ohio, says the salary he is receiving now (from Shelby Singleton again) is the first time anyone has shown any faith in him. The blues singer spent 21 of his 30 years behind bars of various penal institutions. His new LP is titled, appropriately, "Penitentiary Blues."

Charlie Louvin has had it again. The man who almost daily faces some form of adversity now has had his music shop broken into at Franklin, Tenn., with many instruments destroyed. Just before this happened, the home of his sister-in-law burned down. A week or so earlier, Charlie's bus was demolished in an accident. . . . **Jim Rupe** of the "Country Crossroads" radio show, featuring **Leroy Van Dyke** and **Bill Mack**, was back in town for more taping. . . . **Van Dyke**, by the way, has just done a concert tour of Detroit; Waterloo, Ia., and Springfield, Mo. . . . **Lester Flatt**, **Wilma Lee & Stony Cooper** and **George Morgan** will perform for the Arthritis Foundation Benefit April 19 at the Nashville War Memorial. . . . **Jack Haynes** of Buddy Lee Attractions is giving KCKN, Kansas City, a helping hand with its "Jon Merritt Memorial Fund Drive" by having artists tape promotion spots. Proceeds will be used to build a sheltered workshop for the mentally retarded. **Charlie Louvin**, **Tommy Cash & Merle Kilgore** have cut spots for the drive. . . . **Beth & Lane Palmer** have presented **George Morgan** with a grandson. . . . A special pat-on-the-back to **Roger Schutt** for the fine work he is doing on the "Thursday" newsletter for the people of Nashville through the benevolence of **Robert L. Holladay**.

Del Reeves, counting new stations weekly on his "Country Carnival" TV syndicated for Show Biz, now is working out details for a Hollywood TV special planned for late fall. The United Artists artist will be Grand Marshall of the 43rd Apple Blossom Festival parade in Winchester, Va., in late April. . . . Traveling from Middleburg, Fla., to Toronto, **Slim Whitman** started on train, continued on bus to the Canadian border, rented a car, and later took a plane on to a date in Washington. His new Imperial release will be out soon, and producers are excited about it. . . . **Bill Anderson** returns



PROMOTERS AND MANAGERS of the San Antonio Livestock Show pause with the artists who played to capacity crowds there. Left to right are A. B. Johnson, general manager, Dolly Parton, Porter Wagoner, promoter Billy Deaton and Speck Rhodes.

Miss Country Music Contest

SAN ANTONIO — Applications are being mailed to radio stations programming country music seeking participation in this year's Miss Country Music, USA contest, staged by station KBER here.

Owner A.V. Bamford staged a contest last year, selecting a winner from entries submitted by the various radio stations.

The local stations pay all expenses, but the winner of the finals is sent to Nashville during the annual "Grand Ole Opry" birthday celebration at the expense of KBER.

Girls between the ages of 18 and 25 are selected on the basis of "beauty, charm, poise and personality," for consideration in the finals.

Folk Fest of Smokies To Roll May 28-30

GATLINBURG, Tenn.—The second annual Folk Festival of the Smokies will be held at the Civic Auditorium here May 28-30, under the sponsorship of the Folk Life Center of the Smokies, Inc.

The announcement was made by the directors of the event, Jean and Lee Schilling of Cosby, Tenn.

In addition to the entertainment, workshops will be held teaching the fundamentals of playing the dulcimer, guitar, banjo, fiddle, mandolin and autoharp.

This year the festival performers will include, from Virginia, **Janette Carter**, daughter of **Sarah and A.P. Carter** of the original Carter Family; from Arkansas, **Glen Ohrlin**, a singer of authentic Western songs; from West Virginia, the **Highland Dancers**, **Frank George**, and **David and John Morris**; from North Carolina, **Frank Proffitt Jr.**, the **Blue Ridge Mountain Dancers**, the **Pisgah View Ranch Square Dance Team** and the **Golds Marionettes**; from Kentucky, **Jim Cope** and the **Parkers**; from New York, the

Berger Family; from Georgia, **Anne Romaine**; from Alabama **Rick Neyhen**, and from Tennessee such artists as **Roger Bellows**, **Sparky Rucker**, the **Pinnacle Mountain Boys**, **Andy King**, **Danny Brown**, the **LeFevre Family**, **Red Rector**, and the **Schillings**.

There will be no electronic instruments or drums at any of the performances.

The Festival will feature country music, gospel music, Bluegrass, Old-time mountain music, blues of the South, and folk dancers.

ASCAP Picks 33 Members

NASHVILLE — A record number of writers and publishers from the Nashville-Memphis area have been selected to the American Society of Composers, Authors and Publishers at the latest monthly membership meeting.

A total of 33 writers and publishers in the ASCAP-South region, or handled through the Nashville regional office, is an all-time record, according to **Ed Shea**, executive director of the Nashville office.

The figure includes 25 writers, five publishers and three associate members. The total of 25 writers compares with nine elected in January, seven in December and six in November.

Shea commented, "We expect even bigger months ahead. We are now processing a record number of applications and are almost to the point of being swamped with new writer and publisher applicants."

to play the "Opry" on Saturday (14) and 28, with a heavy schedule built around both those times. . . . **David Rogers** worked a package show for **Dick Blake** in St. Louis, then flew to Phoenix to work at **McGoos**. He'll have both a new single and his first LP out on Columbia soon. . . . **Mary Kathryn Wright**, wife of the head of the Charles Wright Agency, died at a Dallas hospital of a heart attack complicated by pneumonia. . . . **The Compton Brothers** have had their first exposure on the West Coast. **Bill & Harry**, now singing as a duo minus a third brother, also spent time at the Dot headquarters. . . . **Bobby Gregory**, in between writing songs, has painted more than 225 American Indian history (Continued on page 52)

WATCH FOR
New Release by
PAULA FOWLER
"A Day in the Life of a Drinking Man's Wife"
b/w
"This Time's the Next Time"
VARSITY 1111

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

- Brite Star's Pick Hits**
- I Heard Our Song—Dottie West (RCA)
 - One More With Feeling—Jerry Lee Lewis (Smash)
 - Secretly—Cliff Ayers (Roulette)
 - Land of the U.S.A.—Jennie Baxter (Green Valley)
 - Bigger Man Than Me—West Potts (K-Ark)
 - Sandy Castle's—The Clouds (Northland)
 - Whistle for Happiness—Peggy Lee (Capitol)
 - Dallas Is the City for Me—Melus Bradley (Pod Records)
 - What's My Name—Henson Cargill (Monument)
 - Old Lonesome Me—Jan Hurley (Opossum)
 - Country Girl—Jeanie C. Riley (Plantation)
 - After All These Years (LP)—Carmine Gagliardi (Cambray)
- For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class, Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. 615 244-4064.
- Brite Star's Pick Hits**

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .



'Love is a Sometimes Thing'

DECCA 732643

...But Bill Anderson's Hits
are an everytime thing!

And Don't Miss
Bill and Jan's New LP



DECCA DL 75184



HUBERT LONG INTERNATIONAL

P. O. Box 46, Nashville, Tennessee

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/14/70

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	3	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	6
2	4	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	7
3	2	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	8
4	1	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	9
5	5	HONEY COME BACK Glen Campbell, Capitol 2718 (In litigation)	8
6	6	WELFARE CADILLAC Guy Drake, Royal American 1 (Bull Fighter, BMI)	10
7	7	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	6
8	8	COUNTRY GIRL Jeannie C. Riley, Plantation 44 (Singleton, BMI)	7
9	9	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack, BMI)	6
10	12	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BMI)	4
11	13	MY WOMAN MY WOMAN MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	4
12	20	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	4
13	24	TOMORROW'S FOREVER Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	5
14	29	WE'RE GONNA GET TOGETHER Buck Owens/Susan Raye, Capitol 2731 (Blue Book, BMI)	4
15	15	A LOVER'S QUESTION Del Reeves, United Artists 50622 (Progressive/Eden, BMI)	6
16	17	I'VE BEEN EVERYWHERE Lynn Anderson, Chart 5053 (Hill & Range, BMI)	5
17	11	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32599 (Tree, BMI)	11
18	21	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BMI)	7
19	18	THEN HE TOUCHED ME Jean Shepard, Capitol 2694 (Gallico, BMI)	11
20	16	CHARLIE BROWN Compton Brothers, Dot 17336 (Tiger, BMI)	8
21	10	A WEEK IN A COUNTRY JAIL Tom T. Hall, Mercury 72998 (Newkeys, BMI)	13
22	19	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2072 (Sawgrass, BMI)	9
23	23	BIG MAMA'S MEDICINE SHOW Buddy Alan, Capitol 2715 (Blue Book, BMI)	6
24	64	IS ANYBODY GOIN' TO SAN ANTONIO? Charley Pride, RCA Victor 47-9806 (Tree, BMI)	2
25	14	I'LL MAKE AMENDS Roy Drusky, Mercury 73007 (Lowery, BMI)	9
26	36	HUSBAND HUNTING Liz Anderson, RCA 47-9796 (Greenback, BMI)	5
27	25	I'M A LOVER (Not a Fighter) Skeeter Davis, RCA 74-0292 (Crestmoor, BMI)	14
28	22	TAKE A LETTER MARIA Anthony Armstrong Jones, Chart 5045 (Stellar, BMI)	10
29	51	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	3
30	74	I KNOW HOW Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	2
31	27	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (Hi Lo/Gold Dust, BMI)	16
32	42	A GIRL WHO'LL SATISFY HER MAN Barbara Fairchild, Columbia 4-45063 (Champion, BMI)	5
33	33	SHE CHEATS ON ME Glenn Barber, Hickory 1557 (Acuff-Rose, BMI)	10
34	34	ANGEL OF THE MORNING Connie Eaton, Chart 5048 (Blackwood, BMI)	6
35	32	PUT A LITTLE LOVE IN YOUR HEART Susan Raye, Capitol 2701 (Unart, BMI)	10
36	60	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Barton, BMI)	3
37	37	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca 32608 (Sure-Fire, BMI)	7

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	57	ROCK ISLAND LINE Johnny Cash, Sun 1111 (Hi-Lo, BMI)	3
39	26	HELLO I'M A JUKEBOX George Kent, Mercury 72985 (Newkeys, BMI)	14
40	40	DADDY COME AND GET ME Dolly Parton, RCA Victor 47-9784 (Owepar, BMI)	7
41	41	I'M GOING HOME Bobby Lewis, United Artists 50620 (Tuff, BMI)	9
42	28	WINGS UPON YOUR HORNS Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	16
43	44	THE CHICAGO STORY Jimmy Snyder, Wayside 009 (Newkeys, BMI)	5
44	66	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45095 (Tree, BMI)	2
45	45	I HEARD OUR SONG Dottie West, RCA 47-9792 (Tree, BMI)	6
46	68	RUNNING BARE Jim Nesbitt, Chart 5052 (Yonah, BMI)	3
47	31	THEN SHE'S A LOVER Roy Clark, Dot 17335 (Russell-Cason, ASCAP)	8
48	62	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	2
49	61	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-P-R, BMI)	3
50	—	PULL MY STRING & WIND ME UP Carl Smith, Columbia 4-45086 (Milene, ASCAP)	1
51	58	THIRD WORLD Johnny & Jonie Mosby, Capitol 2730 (Melrose, ASCAP)	3
52	53	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Hill & Range/Blue Crest, BMI)	4
53	—	DON'T TAKE ALL YOUR LOVIN' Don Gibson, Hickory 1559 (Acuff-Rose, BMI)	1
54	73	TALK ABOUT THE GOOD TIMES Jerry Reed, RCA Victor 47-9804 (Vector, BMI)	2
55	—	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor 47-9802 (Central Songs, BMI)	1
56	59	HONKY TONK WOMEN Charlie Walker, Epic 5-10565 (Gideon, BMI)	4
57	—	LORD IS THAT ME Jack Greene, Decca 32631 (Blue Crest, BMI)	1
58	43	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol 2703 (Blue Book, BMI)	9
59	49	SITTIN' IN ATLANTA STATION Nat Stuckey, RCA Victor 47-9786 (Atlantic, ASCAP)	10
60	—	TOM GREEN COUNTY FAIR Roger Miller, Smash 2258 (Combine, BMI)	1
61	—	POOL SHARK Dave Dudley, Mercury 73029 (Newkeys, BMI)	1
62	—	LOVE IS A SOMETIME THING Bill Anderson, Decca 32643 (Stallion, BMI)	1
63	70	HONEY DON'T Mac Curtis, Epic 5-10574 (Hi-Lo, BMI)	3
64	71	PLEASE BE MY NEW LOVE Jeannie Seely, Decca 32628 (Tree, BMI)	2
65	54	GET TOGETHER Gwen & Jerry Collins, Capitol 2710 (Irving, BMI)	9
66	65	HEY THERE JOHNNY Mayf Nutter, Reprise 0882 (Setter/Redbone, ASCAP)	5
67	56	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	5
68	—	ONCE MORE WITH FEELING Willie Nelson, RCA Victor 47-9798 (Campbell, BMI)	1
69	—	WHERE GRASS WON'T GROW George Jones, Musicor 1392 (Glad, BMI)	1
70	72	MAMA, COME 'N GET YOUR BABY BOY Johnny Darrell, United Artists 50629 (Viva, BMI)	5
71	67	WHO WILL THE NEXT FOOL BE Charlie Rich, Sun 1110 (Knox, BMI)	3
72	75	BETTER DAYS FOR MAMA Stonewall Jackson, Columbia 4-45075 (Contention, SESAC)	2
73	69	MARRY ME Ron Lowry, Republic 1409 (Jewel, ASCAP)	3
74	—	WAX MUSEUM Dave Peel, Chart 5054 (Sue-Miri, ASCAP)	1
75	—	IF GOD IS DEAD (Who's That Living in My Soul) Nat Stuckey & Connie Smith, RCA Victor 47-9805 (Wilderness, BMI)	1

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 3/14/70

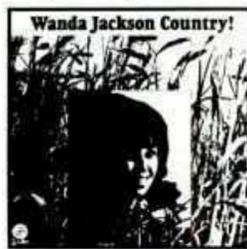
★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	20
2	2	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	8
3	3	HELLO, I'M JOHNNY CASH Columbia KCS 9943	5
4	4	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 389	6
5	6	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	37
6	15	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	4
7	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	28
8	8	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	5
9	16	BIG IN VEGAS Buck Owens, Capitol ST 413	8
10	11	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SRS 67128	5
11	12	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	5
12	5	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	15
13	14	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	9
14	10	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	14
15	9	TALL DARK STRANGER Buck Owens, Capitol ST 212	19
16	13	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	24
17	19	JOHNNY CASH'S GOLDEN HITS, Vol. II Sun SUN 101	25
18	18	GLEN CAMPBELL "LIVE" Capitol STBO 268	26
19	17	WHERE GRASS WON'T GROW George Jones, Musicor 3181	11
20	22	WAYLON Waylon Jennings, RCA Victor LSP 4260	6
21	21	SWITCHED ON NASHVILLE: COUNTRY MOOG Gil Trythall, Athena 6003	12
22	20	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	12
23	25	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	6
24	24	MOVING ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	14
25	23	SHOWTIME Johnny Cash & the Tennessee Two, Sun SUN 106	16
26	30	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	5
27	27	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	23
28	28	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	40
29	26	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	23
30	34	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	5
31	33	HOME COMING Tom T. Hall, Mercury SR 61247	6
32	32	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists UAS 6735	7
33	36	ROGER MILLER 1970 Smash SRS 67129	5
34	29	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson, Chart CHS 1022	15
35	40	GREAT HITS Mel Tillis, Kapp KS 3589	8
36	31	JIM REEVES' GREATEST HITS, Vol. 3 RCA Victor LSP 4187	33
37	39	COUNTRY SPECIAL Various Artists, Capitol STBB 402	9
38	—	THE FAIREST OF THEM ALL Dolly Parton, RCA Victor LSP 4288	1
39	42	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	3
40	—	COOKIN' Jerry Reed, RCA Victor LSP 4293	1
41	38	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	19
42	43	LOVE AIN'T NEVER GONNA BE NO BETTER Webb Pierce, Decca DL 75168	5
43	—	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	1
44	44	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol ST 416	2
45	45	FINAL FLING Lester Flatt & Earl Scruggs, Columbia CS 9945	2

WANDA JACKSON
"A WOMAN LIVES FOR LOVE"
2761



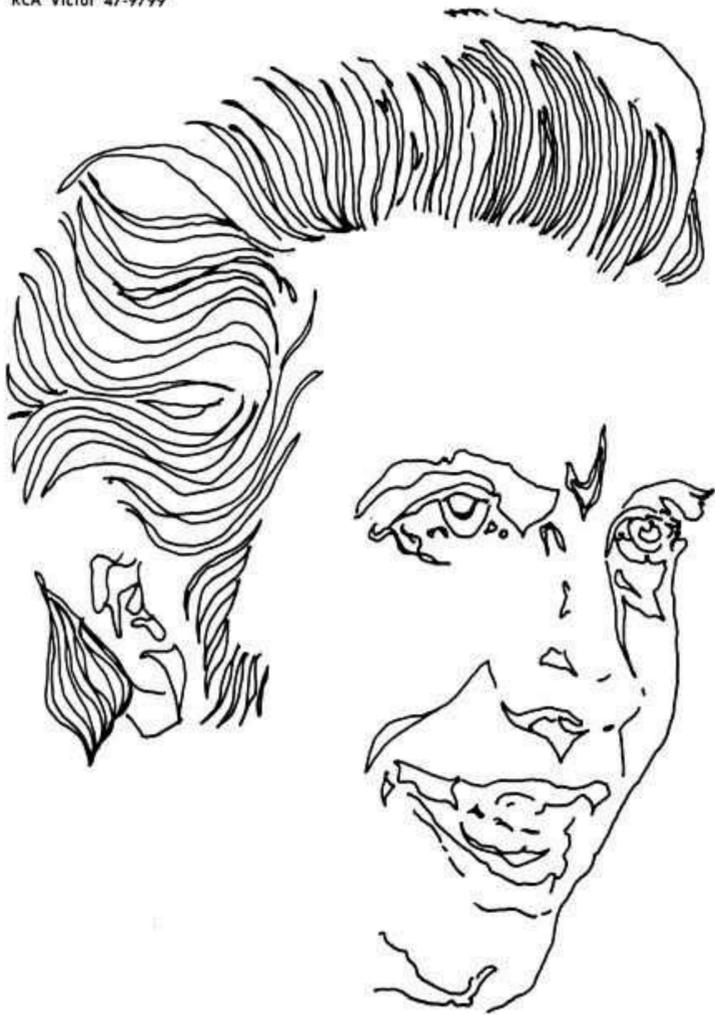
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"Hey, Dolly, jocks everywhere are really giving 'TOMORROW IS FOREVER' a big spin, Ain't we havin' a good time!"

RCA Victor 47-9799



Country Music

Nashville Scene

• Continued from page 48

works. . . West Wind Records has announced the national release of "Tearin' Up My Mind" by **Johnny Dot**. The song has had some regional success in the upper Midwest.

Set for sessions at Sumet Sound Studio in Dallas for this month and April are **Al Lowden** and **Kay Foush** for the Blackbird Label, **Tommy Ritter**, **Jack Hale**, **Tom Fuller**, **Billy & Alice Cates** for Danrite and **Phil York** for Landmark.

. . . **Alice Creech** of the North Side Label, and her band **The Creatures** entertained at the Charleston Air Force Base in South Carolina, and followed with a performance in Wilmington, North Carolina, the following day. The package was headed by **Jack Greene**, **Jeannie Sealey**, **The Jolly Green Giants**, & **The Osborne Brothers**. . . **Faron Young** is just back from the Lockheed Aircraft plant in Marietta, Ga., and a trip to Biloxi, Miss., where he filmed another series of commercials for the BC headache powder firm. . . **Jim McCoy**, disk jockey and sales manager at WHPL, Winchester, Va., will head the department of Country Music for the Shenandoah Apple Blossom Festival. . . **Jack Greene's** customized bus was in a collision with a Tennessee Walking Horse in South Carolina. **Noel Stanley**, bass player with the Jolly Giants, was driving.

. . . **Loretta Lynn** and her band went to Louisville to tape for a WHAS-TV syndicated special titled "Nashville! Nashville! Nashville!" . . . Key Talent's singing group, **The Harper Valley PTA**, is in Las Vegas for a month engagement at the Mint. The group first recorded for Mercury in Nashville.

Tom T. Hall's new Mercury single will be another self-written rhythm piece "Shoe Shine Man." It's lifted from his current LP. . . **Bobby Bare**, who is in the process of moving into **Charlie Lamb's** old office on Broadway (across the street from the Nashville Billboard office), went to Toronto for a guest shot on a CBC-TV network variety show pilot with **Ian & Sylvia**. . . **Dave Dudley** joins the long line of victims. While appearing with his **Road Runners** in St. Louis, someone broke in their trailer and stole the uniforms and instruments. . . **Conway Twitty & The Twitty Birds**, who appeared on the bill at Houston's Astrodome in February, played a return engagement there six days later. . . **Nova Fitzgerald** has signed an exclusive writers contract with Blue Lake Music, a Terrace affiliate. . . **Hank Williams Jr.**, **The Cheatin' Hearts** and **Lamar Morris** played the South Carolina juke box operators' gathering at Columbia, S.C. . . **Stan Gunn** has spent several days here recording an album of songs written by **Alex Zanetis** at the **Jack Clement Studio**. . . **Tex Clark** reports that he may co-produce a low budget TV show in Memphis this fall. The show, according to the Brite-Star owner, is set for seven markets so far.

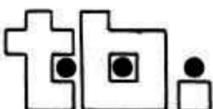
Brenda Burns into Nashville for some guest spots, then to Ohio for show dates. . . Up to 100 radio stations a week now are taking advantage of the "Inside Nashville" report done by **Biff Collie** at Liberty-VA each week. He does a sponsored five-minute special country music news feature. . . **Tex Fenster** now visiting in Miami, has done a series of broadcasts, performing some of his tunes and quipping his way through the conversations. . . The new **Waylon Jennings** release, "Singer of Sad Songs," is out on RCA. . . **Judy Lynn** opened to SRO crowds at Harrah's "Casino Cabaret" in Reno. . . **Jim Harper**, program director of WKMF, Flint, Mich., has a new release on the Stop label. Jim is connected with Country Lane Enterprises at Box 25 in Flint. . . **Dick Rich** has had to cancel a number of personal appearances due to a fall off a ladder which resulted in a broken ankle. . . **Mack Byrd** has signed on as lead guitarist for Opossum artist **Jan Hurley**.

"Well, Porter, when you're hot, you're hot."



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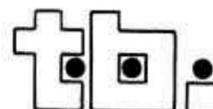


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MARCH 14, 1970, BILLBOARD

Copyrighted material

Musical Instruments

Music In Print

By ALAN STOLOWITZ

(The numbers following the titles refer to current chart positions.)

Hansen says to watch for "Spirit in the Sky," by Norman Greenbaum; "Stir It Up and Serve It," by Tommy Roe; and "Who's Your Baby," by the Archies. All are available. Special note: "My Wife, the Dancer," by Eddie & Dutch, will be a big seller. Also available is the Beatles' "Let It Be," destined to go where all their releases go . . . and the Lennon/Ono "Instant Karma."

Big 3 reports that sheets are ready on "Gotta Get Back to You," by Tommy James and the Shondells and "Free as the Wind," by the Brooklyn Bridge. Both are climbing on the Hot 100.

Plymouth has the No. 1 sheet in Simon & Garfunkel's "Bridge Over Troubled Water." Also the Hollies' "He Ain't Heavy, He's My Brother" and Tom Jones' "Without Love" are both high on the charts.

New Folios

Big 3 has just issued the first compilation of material by Rev. Gary Davis.

Plymouth's "Bridge Over Troubled Water" folio is also No. 1. The Rolling Stones' "Let It Bleed" is a solid favorite. Both are destined to be around for a while.

Hansen has out this week "Oh Me Oh My," by Lulu; "Honey Come Back," by Glen Campbell; "It's Just a Matter of Time," by Sonny James; and "I Know How," by Loretta Lynn. Also released, from the 20th Century-Fox film, "The Scilian's Clan," is "I Have Felt the Fire."

Newly Available Hot 100's

HOT 100: Big 3 is represented on the charts this week by "The Thrill Is Gone" (27), "Venus" (28), "Walk a Mile in My Shoes" (33), "If I Were a Carpenter" (50), and "Welfare Cadillac" (65). . . . **Plymouth** has "Bridge Over Troubled Water" (1) and "He Ain't Heavy, He's My Brother" (9). . . . **Hansen** has "Evil Ways" (10), "Instant Karma" (15), "House of the Rising Sun" (18), "Spirit in the Sky" (29), "Walking Through the Country" (45), "Temma Harbour" (52), "To the Other Woman" (71) and "My Woman My Woman My Wife" (92). . . . **NOTE:** If you've got music that's fit to print . . . It's getting better all the time.

NAMM Miami Program Set

CHICAGO—The preliminary program has been announced for the 69th National Association of Music Merchants (NAMM) Con-

vention and Music Exposition in Miami Beach June 6-9.

There will be a Beer Stube Party at 9 p.m. June 5 in the Hotel Fontainebleu, while the convention officially opens at 10 a.m. the following day. A full band will march through the Miami Beach Exposition Hall, site of the convention exhibits. From 1 to 2:15 p.m. there will be four separate and simultaneous "How To" mini-sessions which will stress how dealers can sell full potential in band instruments, organs, pianos, and guitars.

On Sunday, June 7, the first general session will be held at 8 a.m. at the Fontainebleu. The session features a panel discussion of industry leaders on "Are We Selling All of Our Market—Child, Youth, Adult?" From 1 to 2:15 p.m. there will be a repeat of the mini-sessions.

At 8 a.m. Monday the second general session will feature a discussion on the "Youth Music Market." At 8 a.m. Tuesday, the session will be concerned with "The Consumer vs. the Music Industry." The exposition will close with a dinner and dance at 7 p.m. at the Fontainebleu.

The exhibits can be viewed from 10 a.m. to 5 p.m. daily at the Exposition Hall.

Player Piano Owners' Manual

NEW YORK—New individualized owner's instruction manuals have been released for shipment with each of Aeolian American Corp. player piano line. The manuals are designed to provide purchasers with full information and instruction on proper playing techniques. Manuals are included with each piano on delivery, or used as a follow-up tool by the dealer shortly thereafter.

Notable Publishes Tune From 'Cities'

NEW YORK — "In Our Time," a tune slated for the off-Broadway production of "Cities," is being rushed into sheet music by Cy Coleman's Notable Music. The song is gaining popularity via the recording by Andrea Marcovicci on Bell Records. Miss Marcovicci has been also signed to sing the tune over the title credits to the movie "Mora-torium."

130 Exhibit at Paris Festival

PARIS — The 12th French Festival International du Son at the Palais d'Orsay, Paris, recently attracted 130 equipment manufacturers, record producers from 11 countries and devoted a major section of the show to musical instruments.

The exhibition featured all types of reproduction equipment with more than 400 units on display.

Co-promoted by the ORTF, the French state radio and television corporation, the festival was backed by leading European broadcasting networks which relayed live concerts and recitals. Countries represented were Belgium, Italy, Switzerland, Germany, Sweden and Denmark and there is also strong participation from East European countries—Yugoslavia, Czechoslovakia, Poland and Hungary.

Recitals and concerts were given each afternoon and evening with classical artists including Aldo Ciccolini, piano, Michel Dintrich, guitar and Maxence Larrieux, flute, with the ORTF Quartet, the Polyphonic Ensemble and Ars Nova. Jazz was also featured daily, with Paris based American trumpet player Bill Coleman and his quintet.

Also during the festival, the Charles Cros Record Academy awards for 1969 were presented, together with the Festival's own musical composition grand prix.

There were daily technical lectures and conferences on acoustics, stereophony, orthophony, new equipment and techniques, computers and audio-visual equipment by a panel of experts.

WB Music Folio On 'Hee-Haw'

NEW YORK — Warner Brothers Music is issuing a folio of songs heard on the CBS-TV "Hee-Haw" television show which features Buck Owens and Roy Clark. Other products keyed to the show which have been licensed by Jack Arbib, director of licensing for CBS Enterprises, includes everything from tee shirts to "Hee-Haw" albums by Capitol and Pickwick Records. CBS-TV claims the show is seen by 33 million viewers.

MusiConics' Portable Organ Puts Firm Into Mass Market

• Continued from page 1

the firm is convinced electrified musical instruments will share importantly in the leisure time products field.

Formed nine months ago primarily as a marketing company for a specialized Guitorgan invented by Bob Burrell, MusiConics decided a few months later to become involved as a manufacturer as well. This decision in October, 1969, coincided with S. Chester Jones' appointment as president and the acquisition of Burrell Electronics, a local manufacturer of custom equipment.

Jones, who once had his own high school dance band and who was with Texas Instruments, another electronics firm, for 13 years, said that Burrell's invention has to be seen and heard to be believed:

"The sounds are produced by touching the guitar strings to the frets, which are wired into the organ amplifier assembly. The musician can create many more chords than would be possible on any guitar—every other fret is amplified."

MusiConics is marketing the Guitorgan two ways. The Model 200 consists of a guitar and separate electronic package connected by a cable (the organ stops are built into the package) and the Model 350 has the organ electronics built right into the neck of the guitar adding only four pounds to the weight and allowing the musician easy access to the organ control panel adjacent to the pick guard.

The Guitorgan is now priced to retail at \$995 and is available with 16-, 8- and 4-foot flute and reed voice stops. Jones explained that the guitars are Japanese imports of a very high quality. "We hand pick them. But we can adapt any brand of guitar to the concept. As our volume increases we're hopeful of bringing the retail price down."

Volume is the key to reducing the price of the other two organs too. The march organ is priced at \$495, features 16-, 8- and 4-foot flute and reed voice stops, a three octave keyboard, two 6-in. by 9-in. oval speakers and an amplifier generating 70 watts of music power. The unit weighs 22 pounds, is strapped on and has a rechargeable battery power pack called a "stadium kit."

"We believe this is the first time the organ has been adapted

for outdoor concerts such as half-time performances at football games. It could very easily appeal to rock musicians.

The hush organ also features a three octave keyboard but has only a four watt output. "It's aimed for the person who wants to practice without making a lot of noise," Jones said. The retail price is \$250.

Also on the drawing boards are a new amplifier, a new rhythm generator and a pedal

(Continued on page 54)

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BEST SELLING
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Folios
POPULAR SHEET MUSIC

Title—Publisher

- AQUARIUS (Big 3)
- BRIDGE OVER TROUBLED WATER (Plymouth)
- I'LL NEVER FALL IN LOVE AGAIN (Hansen)
- IMPOSSIBLE DREAM (Fox)
- JEAN (Hansen)
- LEAVING ON JET PLANE (Big 3)
- RAINDROPS KEEP FALLING ON MY HEAD (Hansen)
- SOMEWHERE MY LOVE (Big 3)
- A TIME FOR US (Hansen)
- VENUS (Big 3)



THE ST. LOUIS Music Division, Inc., a division of Hansen Publications, is rolling out the St. Louis Music Wagon, a buggy stocked with sheet music of pop hits featuring "Raindrops Keep Fallin' on My Head," from the 20th Century-Fox film, "Butch Cassidy and the Sundance Kid." The song, by Burt Bacharach and Hal David, has been nominated for an Academy Award.

Jazz Fest Catering in Boston

• *Continued from page 24*
 some members of the audience found it difficult to relate to his avant-garde approach. Lighthouse, (RCA Records) displayed ability to involve itself deeply in its performance. The Canadian act, fresh from other music festival triumphs, captivated its audience with

its impressive display of togetherness. From B.B. King, undisputed monarch of the blues scene, came a performance that reached new heights of blues achievement. King, one of the finest artists in his field, wowed his audience, both young and old, with a repertoire of tunes,

that ran the gamut of the blues bag. Erroll Garner (Octave Records) and Sarah Vaughan (Mercury) added a touch of nostalgia to the event, while Herbie Mann, (Atlantic) and Buddy Rich (World Pacific), turned in performances that were enthusiastically received.

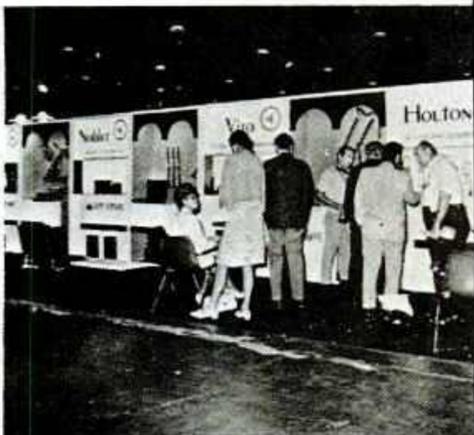
MusiConics' Portable Organ Puts Firm into Mass Market

• *Continued from page 53*
 bass unit. "We're going to produce quality instruments—not gimmicks," Jones said. "We're convinced that music is a form of self expression that will have wide appeal to the mass con-

sumer market as leisure time continues to increase." MusiConics will exhibit at spring trade shows both in Las Vegas and Miami and will soon move into a new 10,500 square-foot facility here. Marketing plans are centered on direct to the dealer sales. Farther down the road Jones see the possibility of the company going public. "A lot of things are coming together," he said.

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Coming Events

- March 22-23—NAMM regional seminar, Marriott Motor Inn, Chicago.
- April 12-14—NAMM Western Seminar, Century Plaza Hotel, Los Angeles.
- April 26-29 — American Music Dealers Industry Exhibit (AMDIE), Las Vegas Convention Center, Las Vegas.
- June 6-9—NAMM annual convention and exhibit, Miami Beach Convention center, Miami Beach.
- June 28-July 1—Consumer Electronics Show, Americana and New York Hilton Hotels, New York.

EMI Promotion

HELSINKI — The Finnish branch of EMI has organized a seven-day sales promotion tour to boost sales of Marshall amplifiers, Rose Morris drums and Gemi organs. Tied in with the tour are three competitions for amateur combos which will be held in Kokkola, Oulu and Kuopio. The overall winner of these contests will be offered a chance to record for an EMI label. The tour is being managed by EMI directors Reino and Risto Backman.



SEVERAL executives of the Aeolian American Corp. gather around one of the player pianos the company is merchandising. Aeolian recently held intensive one-day sales indoctrination sessions at its Chicago office. Surrounding the piano are (from left): H. C. Lembke, executive vice president; E. J. Sampson, general merchandising manager; M. H. Frey, T. G. O'Neill and George Gray, all district managers, and Robert Hoyman instructor at the sessions.

Programmer's Format

• *Continued from page 42*
 ically for teen and soul spots, which is something we haven't done in the past. These spots used to get the same songs as the adult and c&w spots. The soul places are getting James Brown records for the first time." He recently started using colored strips to point out new records on the jukeboxes and says this has helped increase play on all 100 machines he programs. "The two-for-a-quarter pricing is also going pretty well. We have used it on 40 percent of the machines, and the business in these locations has not fallen off," he said.

AMERICAN MUSIC DEALERS INDUSTRY EXHIBIT APRIL 27, 28, 29, 1970

Canadian News Report

No Disk Chosen in New Voting System

By RITCHIE YORKE

VANCOUVER—For the first time since the Maple Leaf System began activities nine months ago, no record was chosen for national airplay by the 12-station network during the Feb. 19 conference call. The failure of the seven disks submitted is attributed to a new voting procedure set up by member stations prior to the conference.

Under the new arrangement, all disks submitted for review which have been charted by member stations automatically receive 10 points from that station, and records which are on the station's playlist automatically receive seven points or better. Roy Hennessey, MLS chairman, claimed that the new procedure is "to ensure that records which warrant charting and airplay in one area are properly promoted to other members."

Record companies expressed little surprise or concern when they heard of the new voting setup. Most companies feel that with the Canadian Radio-Television Commission's 30 percent Canadian content ruling only months away from becoming a reality the MLS as it exists today seems doomed.

Alarmed over the results of

the Feb. 19 call, MLS members held a discussion immediately after the voting to study what the network called "an apparent lack of interest in the production of Canadian product."

Members noted that only seven records were submitted for review, and that two of these were resubmissions. The small disk representation, plus the fact that none of the records received a high enough voting average prompted the MLS to issue a statement that questions "whether the Canadian recording industry can provide the quantity necessary for a 30 percent regulation let alone improve or even maintain the quality."

Canada Executive Turntable

Frank Gould, former music director of CFOX, Montreal, appointed label chief of U.S. product for Polydor Records. . . . Doug Byrne, Montreal salesman for Phonodisc, upped to Eastern Division Manager for the company. . . . John Desjardins promoted from sales representative to RCA's Quebec district sales manager. . . . Wayne Langton, one time RCA sales representative, now Vancouver district sales manager for the company. He will supervise sales in Alberta and British Columbia. . . . Richard Schmidt is RCA's new French product promotion director in Quebec and John Donaldson is the company's new marketing manager.

From The Music Capitals of the World

TORONTO

Central Canadian Broadcasters Association held an emergency meeting to discuss Canadian content quotas, Feb. 25. Meeting was a closed session. No representatives

would comment on the talks. . . . One of the most popular radio shows here is Terry David Mulligan's underground music and interview show, "Open Lid" on CKFH. The late evening show is believed to be the only AM radio show in Canada programming underground music. . . . As of last month, Capitol is releasing all their Canadian product on 8 track cartridges and cassettes. . . . The Travellers with Pamela Fernie, formerly of the Courriers, will give a concert at St. Lawrence Centre, Sunday (8), prior to the group's trip to Expo '70 the next day.

Rhonda Silver, guest singer on a recent CBC-TV Boss Brass special, has just cut an album for the (Continued on page 58)

WB of Canada Execs to Paris

MONTREAL—Mike Doyle, national merchandising manager of Warner Bros. Records of Canada Ltd., and Jacques Chenier, newly appointed Quebec branch manager, left for Paris March 1 to visit the offices of Vogue International. Warner Bros. distribute the Vogue line in Canada. On their return voyage, Doyle and Chenier will also visit the London headquarters of Warner Bros. U.K. operation.

Doyle said: "Our main purpose is to introduce our new Quebec manager to the Vogue people. Ninety percent of our Vogue product is sold in Quebec."

A&M BACK TO INNER SLEEVES

TORONTO—A&M Records plans to revive the use of inner sleeves to package disks in album jackets. Additional cost factor of the protective sleeves forced record companies here to drop usage of the envelope almost four years ago. Classical LP's from Columbia, Angel and RCA are believed to be the only records currently being packaged in the sleeves. A&M plans to use their four-color sleeves as a promotional sales tool for the company's product.

'Lucky' Single RCA's Sole Release for the Week

TORONTO—RCA is scheduling no other records for release next week to draw attention to the Tuesday (17) release of "If You're Lucky" by the Tranquility Base. The single is also being simultaneously released in the U.S.

RCA is planning one of the company's most extensive promotion campaigns to help launch the disk, which is reported to be one of their most expensive pop music productions in recent years.

RCA in the U.S. was so impressed with their first single that the company ordered immediate production on an album. Sessions for the LP begin here Tuesday (10).

The group recently returned from Memphis where they were the only Canadian act represented at the U.S. College Booking Conference. Close to 100

U.S. college dates have been scheduled for the group along with an appearance on a major CBC-TV variety special.

CKEY Eyes Disk Entry

TORONTO — Easy Listening station CKEY is investigating entering record production later this year. The station, which has been looking into the move for almost a year, is nearing the end of its marketing, production cost and distribution research before announcing entry plans.

Although a final decision has yet to be reached, Doug Trowell, CKEY vice president and general manager, feels that the proposed move will probably become a reality.

"CKEY has invested almost \$20,000 into researching its present programming policy," claimed Trowell. "This research, combined with the station's current investigation of the record field, will help us determine audience preferences of the product that we will produce."

According to Trowell, the initial objective of the station is to produce MOR product with the intention to expand into other music styles after the record company is launched.

Hind, Marcotte Set Pub, Record Firm

TORONTO — Producer Harry Hind has formed International Talent Associates in partnership with Bob Marcotte, also of Toronto. Two publishing firms have already been set up — Redgate Music Co. a BMI (Continued on page 61)

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079	3
2	1	TRAVELIN' BAND/WHO'LL STOP THE RAIN Creedence Clearwater Revival, Fantasy 637	4
3	8	MA BELLE AMIE Tee Set, Colossus 107	3
4	4	WALK A MILE IN MY SHOES Joe South, Capitol 2704	6
5	13	THE RAPPER Jaggerz, Kama Sutra 502	2
6	6	HONEY COME BACK Glen Campbell, Capitol 2718	5
7	11	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057	3
8	3	THANK YOU (Falettin Me Be Mice Elf Agin)/EVERYBODY IS A STAR Sly & the Family Stone, Epic 10555	5
9	7	ARIZONA Mark Lindsay, Columbia 45037	9
10	9	I WANT YOU BACK Jackson 5, Tamla/Motown 1157	9
11	16	GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board, Invictus 9074	2
12	—	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191	1
13	5	VENUS Shocking Blue, Colossus 108	10
14	—	COME & GET IT Badfinger, Apple 1815	1
15	10	HE AIN'T HEAVY, HE'S MY BROTHER Hollies, Epic 10532	5
16	14	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273	7
17	—	KENTUCKY RAIN Elvis Presley, RCA 47-9791	1
18	—	EVIL WAYS Santana, Columbia 45069	1
19	—	HOUSE OF THE RISING SUN Frijid Pink, Parrot 341	1
20	20	OH ME OH MY Lulu, Atco 6722	2

Billboard SPECIAL SURVEY For Week Ending 3/14/70

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic SD 8236	17
2	2	ABBEY ROAD Beatles, Apple SD 383	21
3	3	LET IT BLOOD Rolling Stones, London NPS 4	12
4	5	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	11
5	6	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold THS-1	8
6	4	THE BAND Capitol STAO 132	20
7	8	EASY RIDER Soundtrack, Reprise 2026	15
8	7	SANTANA Columbia CS 9781	17
9	15	UMMAGUMMA Pink Floyd, Harvest ST BB 38	3
10	9	ENGELBERT HUMPERDINCK Parrot PAS 71031	9
11	16	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter SPS 580	4
12	10	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71030	16
13	14	HELLO, I'M JOHNNY CASH Columbia KCS 9943	2
14	—	I WANT YOU BACK Jackson 5, Tamla Motown MS 700	1
15	12	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50068	11
16	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia KCS 9914	1
17	18	TOUCHING YOU, TOUCHING ME Neil Diamond, Uni 73071	10
18	11	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW-389	4
19	17	LIVE PEACE IN TORONTO 1969 Plastic Ono Band, Apple 3362	4
20	20	AMERICAN WOMAN Guess Who, RCA LPS 4266	2

Billboard SPECIAL SURVEY For Week Ending 3/14/70

International News Reports

May Ask Ban Of Nord See

LONDON—The British and Norwegian government may ask the Dutch authorities to ban the new offshore pop radio station, (Continued on page 61)

'Don't Make Love,' Winning Tune, Takes Drab San Remo Festival

• Continued from page 1

the Beretta-Del Prete-Celentano song, "Chi Non Lavora Non Fa l'Amore" (Those Who Don't Work, Don't Make Love). The tune was sung by Clan artists Adriano Celentano and Claudia Mori.

The song, published by Clan, was awarded 344 points—beating by 35, the second-placed "La Prima Cosa Bella," written by Giulio Rapetti and Nicola Di Bari, published by RCA and sung by RCA artist Nicola Di Bari and Apollo's group, I Richi E Poveri.

Third with 296 points was

the Sergio Endrigo song "L'Arca Di Noe" (Noah's Ark) published by Usignolo and sung by Cetra's Endrigo and last year's winner, Iva Zanicchi of Ri-Fi.

Fourth was the most stylish and musically satisfying song of the festival, the powerful ballad "Eternita" (Eternity) written by Bigazzi and Cavallaro, published by April Music-Ariston, and sung by CBS group I Camaleonti, and Ariston singer Ornella Vanoni.

Of the 52 artists competing in the festival, only four acts were of foreign origin—Sandie Shaw, Antoine, Rocky Roberts

and Mal. And of these only one, Sandie Shaw, can truly be regarded as an international artist, while Rocky Roberts (U.S.) and Mal (U.K.) are in any case, Italian based.

The effect of this severe restriction on foreign participation, which was imposed following pressure from the Italian Artists Union, was to render still more parochial an event which had already lost its international status as an industry market place. Only a tiny contingent of foreign publishers and record men were present and most were lukewarm in their enthusiasm for the songs.

The Italian papers were almost unanimous in remarking upon the lack of excitement generated by the festival and it is clear that if San Remo is to continue to rank as an international event, some important changes will have to be made for its coming-of-age. The big international names will have to come back.

In general, the songs were either uninspired or inspired far too blatantly by such existing standards as "Vaya Con Dios," "Hindustan" and "I Love You and Don't Forget It."

The winning song, unremarkable piece based predominantly on one chord, was given a great lift by the popular Celentano, indulging in a bit of good-natured scene-stealing from his colleagues. It was Celentano's first San Remo victory, although he has been the most popular singer in Italy for the last decade.

The second song has an appealing "hook" in the melody—but not much else. The third with its catching, sing-a-long chorus, would seem to have considerable commercial potential.

During the festival, Billboard's sister publication, Discografia Internazionale, conducted a survey of retailers in 12 Italian cities to discover which San Remo songs were scoring the best sales. The survey, carried out before the San Remo result was known, was prophetic in showing the Celentano song as the top seller, but placed the Endrigo song third and the Nicola Di Bari song seventh.

Undoubtedly, San Remo maintains its importance for the Italian record industry—sparking between three and six million (Continued on page 59)

FABBRI BOWS A NEW SERIES

MILAN — Fratelli Fabbri, publishers of the "Great Musicians" book and record part works, has this month started a new series of publications called "Italian Songs." The songs span a period from the early nightclub days to the era of Domenico Modugno and each issue of the book will include a four-track EP recording featuring originals of the period, mostly derived from the Fonit-Cetra and EMI catalogs.

The series will be issued weekly in about 50 installments, each selling at 80 cents.

GUANABARA IN RIO MAY 9-22

RIO DE JANEIRO — The Second Guanabara Musical Festival for classical compositions is scheduled to be held in Rio, May 9-22. Sponsoring the affair is the Brazilian secretary of education and culture.

Entrants include eight by Argentinian composers, five by Brazilians, two from U.S. composers, three by Chileans and one from Uruguay. Prizes total \$15,000 and will be awarded by an international group of judges.

EMI Club Prices Stay

LONDON — World Record Club will not follow the lead of its EMI parent and increase prices of its albums sold through retail outlets from the existing \$3.59 level.

The mail order subsidiary will, however, subscribe to EMI's other innovations in relation to abolition of 5 percent returns and an increase in discount to "as close as 36 1/3 percent as possible."

What Is Beat Music Is W. Germany's \$64 Query

BERLIN—Is beat music cultural or purely commercial?

A court case to decide this weighty question has been in progress in West Germany for five years and has still to be settled.

Bastei Hot on The Pub Scene

BERGISCHE GLADBACH, W. Germany—The publishing company Bastei Verlag which launched the Fabbri series of part works, "The Great Musicians," consisting of a magazine and a 10-inch record album, has sold 520 million albums in two years of operation.

The part works are sold through 60,000 newspaper stands and kiosks through Germany. This year, Bastei launched a second series and is now claiming a 13 percent share of the West German classical record market. The part works sell at five marks—or eight marks if two LP's are included.

Simonal Film Ready in Rio

RIO DE JANEIRO—A film based on the career of singer Wilson Simonal and featuring the artist, is scheduled for Brazilian release later this month. The film is directed by Domingos De Oliveira.

Simonal, who records for Odeon, is one of the most successful artists in Brazil. He was a success at the recent MIDEM.

HMV TO MAKE CASSETTES

WELLINGTON, N.Z.—New Zealand HMV will manufacture prerecorded cassettes here, using the widest possible selection of material available to them in the country.

This was revealed during a New Zealand visit—part of a world tour—by EMI executive, J.G. Stanford. He also stated that HMV New Zealand would expand during the year.

The case began after a Rolling Stones concert in Munich in 1965. Munich demanded 20 percent entertainment tax from the promoters. But the concert agency claimed that beat music concerts were not liable to the tax because beat music was an art form and therefore excluded from tax liability.

At the first hearing of the case, the Munich Administration Court ruled that the concert was a musical performance and therefore not subject to entertainment tax. The municipal tax department, however, appealed against the decision claiming that a musical concert must be defined as "an ordered series of tunes perceived by the human senses."

The next step was for the judges themselves to attend a beat concert and this experience caused them to rule that such a presentation "could not be regarded as a concert or musical performance."

The Bavarian court refused an appeal application from the promoters, but now the Federal Administration Court in Berlin has overruled this decision and the case—like the beat—goes on.

Lib/UA to Bow Stereotape Line

LONDON — Liberty/UA will launch its Stereotape line throughout Europe in June, company general manager Martin Davis said, following an inter-company meeting in Munich Feb. 19-20.

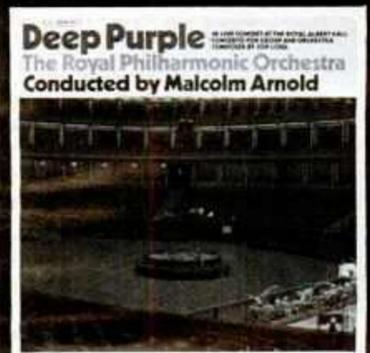
"We had a long and fruitful meeting, and made plans for an initial launch in June," Davis said. "It's now a matter of presentation of the whole release to licensees, and we are now finalizing titles."

Heading the Munich meeting was Earl Horowitz, head of the Liberty/UA Tape Division in Los Angeles. Accompanying Davis from the London office was marketing manager Dennis Knowles and the newly appointed company tape chief in this country, Richard Jakibowski.

Other Liberty/UA representatives attending were Eddie Adamis from France, Siegfried Loch from Germany and Tony Cassetta from Italy.



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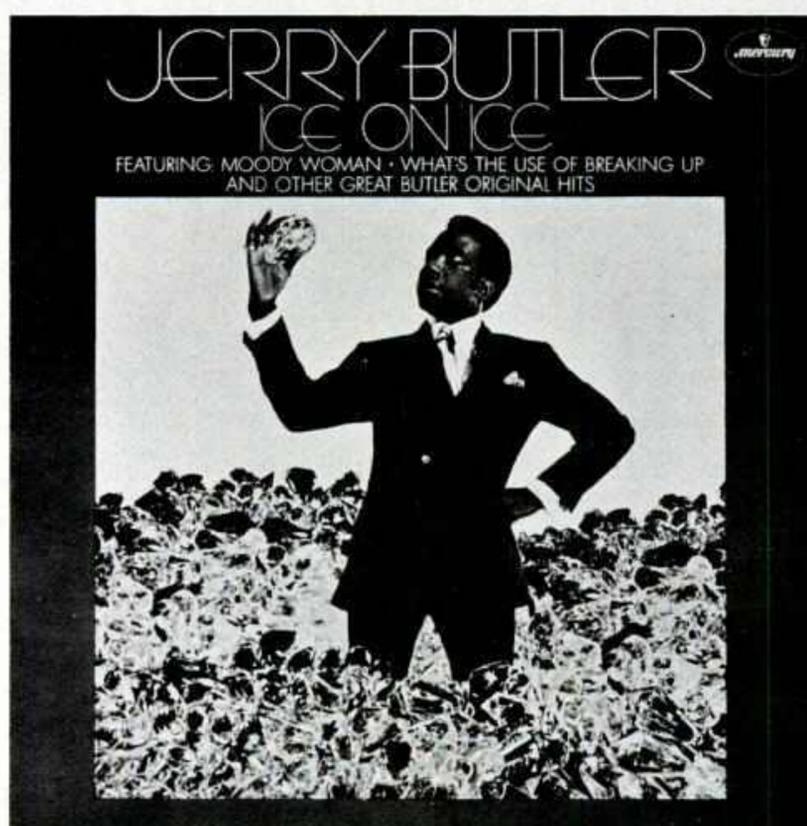
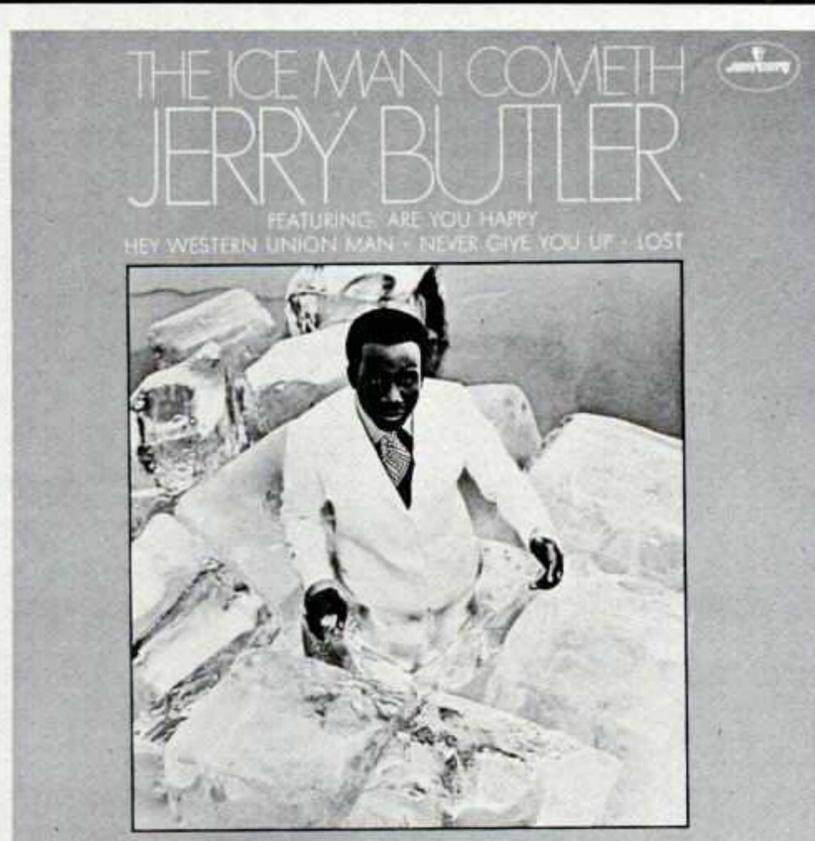
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TO COME BACK HOME"



U.S. Is Child's Play as Pirates Run Rampant in Asian-Pacific

• Continued from page 1

area which remains the real world trouble-spot for the nefarious pirate record industry, so much so that in some regions legitimate record firms are being forced out of business.

In Far East markets, with the exception of Singapore where disk piracy has all but been eradicated, it is estimated that pirate records outsell legitimate product by up to five to one.

In Taiwan (the Republic of China), where most illicit records are manufactured, there are estimated to be at least 45 pressing plants churning out product which in some cases copies the original in minute detail, including the label, sleeve and copyright notice!

Product is exported to other oriental nations from Taiwan at a rate of some 200,000 units each month.

Because the pirate producers avoid payment of royalties to artists and publishers, and in many cases avoid paying taxes, pirate product can be sold for a fraction—often a quarter or one-fifth—of the list price of the originals from which they are copied.

Straight Cash

Imagine the heartbreak of legitimate company executives such as Derrick Coupland, managing director of Decca Orient Limited in Singapore, when he walks into a retail shop and sees bootleg copies of Decca product selling in high volume as the legitimate records—often imported—sleep on the shelves. The injury is compounded when you consider that it is necessary for legitimate record companies to offer long-term credit arrangements to dealers.

Piracy is a straight cash operation.

Coupland, in London recently, outlined the efforts of several companies in cooperation with the International Federation of the Phonographic Industry (IFPI) in wiping out the pirate traffic.

The Decca executive has been working in the Orient for the past 25 years, at first with EMI. He said piracy has been rampant in the area for many years, and recalled a visit to Taiwan ten years ago when he saw a Chinese national pressing albums one at a time on a hand press. But today the pirate industry has equipped it-

self with the most modern methods and machinery.

Decca was the first international company to appoint a licensee in Taiwan, eight years ago. Little or no revenue has resulted in that area, but the primary intent is to combat piracy, and in this some progress is being made. The licensee, with backing from Decca head office, has convinced Taiwan authorities that protection in Britain on Chinese product and compositions can be provided if their government agrees to take action against pirates in Taiwan.

This kind of bilateral protection is envisaged in the Rome Convention of 1961. It was signed by 25 nations, none of them in the Far East, and has been ratified by 12.

Trade Spreads

The pirate record trade has spread to Korea, Thailand, Malaysia, the Philippines, Singapore and Hong Kong, although recent legislation in Singapore has been a very effective deterrent. Decca is the only international firm to have a Korean licensee, the Eun Sung Trading Company in Seoul, which was also established with the initial aim of fighting piracy.

Coupland is campaigning to convince other international disk companies to appoint Far East licensees. This, he claimed, would have the effect of solidifying the market, making it easier for companies to collect royalties. It would also strengthen the forces opposing piracy.

The IFPI, founded in 1933 with headquarters in the U.K. to safeguard the rights of record manufacturers, reacted to the dangerous increase in piracy traffic by calling a meeting of member representatives of the Orient. They came to Hong Kong in November 1968, at which time the Asian-Pacific committee of IFPI was formed.

At that meeting, it was reported pirate LP's were selling in Hong Kong at about 72 cents, and that there was evidence of illegal pressing operations in the territory.

It was also disclosed that a proposal was before the government to adopt the 1956 U.K. Copyright Act, together with an ordinance permitting search of premises without warrant and imposing more severe penalties on convicted piracy fel-

ons. Two years later, the act has still to be adopted. Ian Thomas, an IFPI barrister working on the campaign, said: "There's been a stall in Hong Kong's administrative machinery, but we hope to see the new copyright ordinance brought into effect within the next few months."

Delegates at the conference requested that the IFPI consider establishing a regional office in the area to coordinate company efforts, and decided to request through the IFPI and its affiliate RIAA in the U.S. that governments of the U.K., Holland, Germany, India, and the U.S. make political and diplomatic representations to the governments of Singapore, Hong Kong and Malaysia to speed up the passage of protective legislation.

A second meeting of the IFPI Asian-Pacific committee was held last November in Singapore, and Adrian Sterling, IFPI's deputy director general, told delegates that the IFPI Board had approved establishment of a regional office in the area. The committee urged that action be taken as soon as possible. The final decision to establish the office in Hong Kong was made at an IFPI board meeting in London, Dec. 3 of last year, and preparations for its opening are now almost completed. The office will be headed by New Zealand barrister John West.

Delegates at the second meeting also learned that in Taiwan, companies could now secure protection on disk product by registering each record on an individual basis. But unless a record was registered, it could not be protected by the statutes. Registration could be an easy procedure provided Taiwan licensees were appointed by the record firms. The Taiwan Government had also issued strict warning notices, it was reported, about the illegality of exporting copied records. Still, said Coupland, pirated copies flow easily past Taiwan customs inspectors.

It was also reported that in Malaysia a copyright act had been passed under which protection was offered to recordings made in Malaysia. Provision was made for protection of foreign (non-Malaysian) records by means of reciprocal orders, but no such orders had been made so far.

Of necessity, the first theater of combat against piracy must be involved in securing strong legislation in all countries. Said IFPI's Thomas: "Without legislation, our task is very difficult. Therefore, getting that legislation is the first step, and it may be the only one necessary."

Major Step

Certainly the Copyright Act passed by the Singapore government December 27, 1968, is a major first step in the battle. The act stipulates that first offenders when convicted of piracy are liable to fines of up to 1,000 Singapore dollars (roughly \$360 American) and up to \$2,000 Singapore and a year's imprisonment for a second offense.

Further, the police were given the right to arrest without warrant anyone suspected of trafficking bootleg records and could obtain from any magistrate a warrant entitling

(Continued on page 59)

From The Music Capitals of the World

• Continued from page 55

Canadian Talent Library. . . . RCA postponed the release date of **Dave Bradstreet's** new single. . . . Modern Tape releasing "Living on a Wishbone" by Toronto singer/composer **Bobby G. Griffith**. . . . **Light-House** set to perform with the **Toronto Symphony**, April 4. . . . **Guess Who** replaced **Sly & The Family Stone** at the Montreal Forum when illness forced the U.S. act to cancel their concert. Even with just one day to publicize the Guess Who concert, the group pulled 5,000 to the arena. A reception was held after the show at the Laugh-in discotheque. . . . CTV taped a pilot show for a proposed variety series featuring a number of pop acts. **Ian Tyson** hosted the show which featured **Bobby Bare**, **Anne Murray**, **Anthony Green** and **Barry Stagg**, and the **Great Speckled Bird**.

Life's new Polydor LP includes their hit single from last summer, "Hands of the Clock." . . . **Norrie Paramour**, producer of the London original cast recording of "Hair," set to visit Montreal, April 17. . . . **Meadow's** "Oh Darling" single was broken on CFRA, Ottawa. . . . **Tiny Tim** pulled capacity crowds to the Hook and Ladder Club, Feb. 23-28. Illness forced the singer to cancel appearances on a score of major TV shows. . . . "Select," CBC's new programming booklet, devoted almost exclusively to the network's AM and FM radio shows. . . . **Buddah's** "Little Green Bag" by the **Syndicate of Sound** being introduced to radio stations in a novel promotion campaign launched by Quality Records. Using a "you can't judge a book by its cover" theme, the company distributed the disk in perfume scented plastic garbage bags.

Steppenwolf slated to perform at the University of Waterloo Sunday (15). . . . Most Top 30 stations beginning to play **Andy Kim's** "You," the B side to his current single, "A Friend in the City." . . . **Tony Sandler** and **Ralph Young** drew close to 500 to a special autograph session at Eaton's Yorkdale store recently. . . . Polydor in the U.S. repackaging the **Beatles'** "Very Together" LP that was released nationally here late last autumn. . . . Besides being scheduled for concerts at Expo '70, the **Marshall Soup Group** is slated for a return visit to Lima, Peru later this year. . . . **John Driscoll**, Modern Tape's promotion director, set for a tour of the western provinces late this month to promote the **Natural Gas LP** and the group's single, "All Powerful Man."

Yvan Deschenes, RCA's Quebec promotion director, accompanied the four winners of a recent **Elvis Presley** contest on **CJMS** and **CFOX**, Montreal to Las Vegas to see the singer at the International Hotel, Feb. 21-23. . . . A rock concert billed as the "first major peace platform, statement and benefit concert" was held at the Electric Circus and at the University of Toronto's Convocation Hall, March 1. **Lighthouse**, **Mother Tuckers Yellow Duck** the cast from "Hair," and peace crusader **Rabbi Abraham Feinberg** were on hand for the concert at the latter spot. Another peace festival is being scheduled at Varsity Arena later this month. . . . Based on strong sales in the province of Quebec, RCA is releasing **Alan Nicholls'** "Goin' Down" in the U.S. . . . **Toni Yamane**, Phonodisc's national promotion director, hosted an opening night reception for **Barbara McNair** at the Hook and Ladder Club, March 2. . . . Both **Ronnie Hawkins'** LP and "Down in the Alley" single garnering strong sales nationally. . . . **Carlton Showband** scheduled to perform at Eaton's downtown store on Tuesday (17). **Lighthouse** will take part in the store's "Salute to Youth" drive March 23-28. . . . **Ruby and The Romantics** booked into the Friars, April 29-May 9. . . . "Ticket to Ride" by the **Carpenters** starting to get chart action across the country. . . . CBC inter-

national radio celebrating its 25th year this month.

RITCHIE YORKE

LONDON

LONDON — The drawn-out battle for complete control of Northern Songs by the Associated Television complex is drawing to a close. It is understood that there are now only 507 shareholders controlling 32,408 shares in the company. After Saturday (7), the earliest date, ATV will send out notices to the remaining shareholders of its intentions. In accordance with the ATV offer, members of the Northern Songs board does not intend to recommend the payment of any final dividend. **Dick James**, managing director of Northern Songs, said last week that most of the shareholders remaining are worldwide. . . . **Sharpiro-Bernstein** has secured U.K. representation to the No Exit music firm — the publishing off-shoot of the U.S. Capricorn label. First copyrights are now in the hands of Shapiro's London executive **Geoffrey Heath**. . . . **Les Reed** has been named as the musical director and conductor for this year's Ivor Novello awards. The event is being staged live from London's Talk of the Town restaurant on May 10. The event is being produced for television by **Jack Lynn** of the Television Recordings Company and will be shot in color and will last 90 minutes. The program will be screened live to the U.S. and seen on a closed circuit via 20 major outlets. The company screening the event in the U.S. is Colormedia Communications.

Larry Page has signed a three-year lease tape deal with **Fred Foster's** Monument label, for three acts, **Lincoln Black**, **Judd** and the **Larry Page orchestra**. Material will be issued on the Monument logo with a special Penny Farthing Production credit. Monument will also have the record rights for the three acts in Japan. Page is due to go to the U.S. in three weeks time on a promotion visit to Monument's Nashville office. . . . **Hemdale**—the company launched by actor **David Hemmings** has signed a lease tape deal with Capitol. The deal is for one year, with four yearly options. The music publishing arm of Hemdale has also signed a five year deal with Capitol's publishing firm **Beechwood** and a collection deal with **Stuart Reid** at Chappells for the U.K. and Eire. Among the artists who will be produced by Hemdale for the Capitol deal are **Jack Wild** and **Mark Lester** who appeared in the recent film, "Oliver."

Mary Hopkin has formed her own publishing company with Leeds Music with the tentative name, **Merton**. The deal is for the world. Leeds Music has recently appointed two managers for its German and Paris offices, **Horst Muller** and **Bernard Chalbert** respectively. . . . Another artist **Robin Gibb** has formed a publishing company — who has launched his own company with **Lupus Music**. **Gibb's** deal is for three years. **Lupus** has already set overseas deals in the Benelux countries, Scandinavia, France and Italy for **Robin Gibb Music**. . . . **Mervyn Conn** is promoting a special five-day tour of the U.K. and Ireland next month called "The Capitol Carvan Tour." The tour which will visit dates in London, Glasgow and Liverpool includes **Wanda Jackson**, **Tex Ritter** and **Merle Haggard**.

Mike Dallon's Young Blood label has signed a record and publishing deal for the U.S. market with **MCA**. Four **Young Blood** LP's are being rush released in the U.S. including albums by **Don Fardon** and **Jimmy Powell**.

Chris Wright and **Terry Ellis** of the **Chrysalis** company have signed the **Procol Harum** to a management contract. The pair have also made a deal whereby **Chris Thomas** will produce the act for **AIR** London. . . . **Johnny Gregory** who records for **Philips** under the name, **Chaquito**, has signed a three year

MARCH 14, 1970, BILLBOARD

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AD DEADLINE: MARCH 20

exclusive deal with the company. His contract calls for two albums a year under his pseudonym and also from his other orchestra, the Cascading Strings.

SANTO DOMINGO

Cuban singer Lupe Victoria appeared here for nightclub work and on RTVD channel 4. Victoria records for Tico Records. . . . "This is Tom Jones" is now being shown weekly on channel 4. . . . Argentinian singer Sandro (CBS) and Tom Jones (Parrot) are listed as top selling artists by La Guarachita, retail and wholesale record store. La Guarachita distributes CBS, London, Peerless, Musicor, Sonolux, Sonus, Discomoda, La Flor, Parnaso, Suarito Remo, Maseda, Mary Lou, Mayra and Dorada. . . . Most popular Latin song of last year was "Por Amor" by Rafael Solano, and the most popular Dominican singer was Nini Caffaro (Gada). Most popular Latin disk was "O Quizas Simplemente" by Leonardo Favio (CBS). . . . Currently "Venus" by Shocking Blue is the top English language disk and Caffaro is selling extremely well with "Palabras." **FRAN JORGE**

COPENHAGEN

Scandinavian publishing rights for the massive Swiss success "Gruezi wohl frau Stirnamaa" has been acquired by Dacapo. Dacapo chief Sven Jorgensen concluded the deal with Edition Coda and the song will be recorded by a Nordisk Polyphon singer. . . . Moerks Musikforlag has acquired representation in Denmark of the un-

derground label, Dawn and is introducing the label with two albums — "John Kongos Confusion About a Goldfish" and "2 oz. of Plastic" by the Man. . . . Bendix Music, the publishing, management and booking firm, has moved to new premises in Axeltorv 9, 1609, Copenhagen 5., Tel: (1). 12.50.50. . . . Nordisk Polyphon is mounting a powerful campaign for its classical Decca repertoire, using the slogan "Decca Stereo sounds best on your hi-fi equipment" in an eight-week advertising schedule. N.P. is backing up press advertising with special window display material for record and audio dealers. **ESPEN ERIKSEN**

AMSTERDAM

Hearts of Soul an all-girl trio, will represent Holland in the 1970 Eurovision Song Contest to be held

in Amsterdam at the RAI Congress Center Saturday (21). The group will sing "Waterman" by Pieter Goemans, published by Basart. . . . Dutch impresario John de Crane is planning to produce the American musical "Salvation" in Holland. . . . Increase in the popularity of domestic productions was reflected in the Dutch Top Ten published Feb. 13 when Dutch records had seven places. International success of Venus by Shocking Blue has reactivated the record in Holland where it regained the No. 1 spot; the group's follow-up disk, "Mighty Joe," reached the No. 4 spot. . . . Dutch soprano Christina Deutekom will appear in the Rome Opera production of Mozart's "Cosi Fan Tutte" Sept. 30 to Jan. 15, 1971. . . . Following 180,000 sales of the James Last album "Op Klompen", Polydor has released a second last album, "Onder Moeders Paraplu."

'Don't Make Love,' Winning Tune, Takes Drab San Remo Festival

• Continued from page 56

lion sales each year; but as an international event its significance, which has diminished over the years, has been still further eroded this year by the drastic restrictions imposed on foreign participation.

Sandi Shaw's song, "Che Efecto Me Fa," which she shared

with Pino Donaggio, was eliminated on the first night of the Festival. Only Antoine and Mal of the foreign artists reached the final, their songs finishing respectively 8th and 9th.

Points awarded on the final night were:

1. "Chi Non Lavora Non Fa l'Amore"—Adriano Celentano/Claudia Mori 344; 2. "La Prima Cosa Bella"—Ricchi e Poveri/Nicola Di Bari, 309; 3. "L'Arca Di Noe"—Sergio Endrigo/Iva Zanicchi, 296; 4. "Eternita"—Ornella Vanoni/I Camaleonti, 233; 5. "La Spada Nel Cuore"—Little Tony/Patty Pravo, 133; 6. "Romantico Blues"—Gigil-

ola Cinquetti/Bobby Solo, 96; 7. "Pa' Diglielo A Ma"—Nada/Rosalino Cellamare, 70; 8. "Taxi"—Antoine/Anna Identici 61; 9. "Sole Pioggia e Vento"—Mal/Luciano Tajoli, 54; 10. "Tipitipiti"—Orietta Berti/Mario Tessuto, 51; 11. "L'Amore e' Una Colomba"—Marisa Sannia/Gianni Nazzaro, 48; 12. "Hippy"—Fausto Leali/Carmen Villani, 36; 13. "Canzone Blu"—Tony Rensi/Sergio Leonardi, 29; and 14. "Re Di Cuori"—Caterina Casselli/Nino Ferrer, 24.

For publishing and record companies, see chart page 62, BB Feb. 28 issue.

(Continued on page 60)

U.S. Is Child's Play as Pirates Run Rampant in Asian-Pacific

• Continued from page 58

them to enter suspected premises by force if necessary. Anyone with more than five copies of a pirated edition of any original record is seen by law as a pirate. And owner of copyright can establish this by swearing an affidavit, admissible as evidence in court.

At the same time, the Singapore act stated that the Government does not infringe copyright on a record when it causes the work to be heard in public by means of a radio or TV broadcast. In other words, the nationalized broadcasting system does not have to pay performance fees on records. This situation represents yet another challenge to the IFPI.

The economy in the Orient is rapidly expanding; more and more people are spending more and more money on leisure activities and entertainment. Considerable revenue is at stake. And tape is becoming an essential part of the industry in this area, too.

Pirate Tapes
Naturally, "record thieves," realize the profitability of pirate tapes and are working overtime in that area.

Decca's Coupland recalled entering the back room of a Singapore record shop and finding eight tape recorders working all day long duplicating tapes for consumers who just do not realize the implications of their actions.

In many record shops in the Far East, a customer can select several albums, have preferred tracks taped by the proprietors, and pick up the tape later the same day. A cassette recorded

in this manner can be sold at 12 to 15 times the cost to the dealer of a blank cassette.

But a crackdown has been made on the tape pirates in Singapore as well. On Jan. 13 of this year, police raided a pirate tape producer and confiscated 400 tapes. The offenders were fined \$180 but more important, the raid established that tapes are to be considered to come under the protection of the 1968 statute.

Coupland stressed that the record companies in the area find such raids highly distasteful, and would rather not have to seek this kind of enforcement. Three days after the raid, record company executives held a meeting and agreed to circularize a statement among the Singapore dealers reporting the raid and requesting that the trade refrain from illicit tape traffic.

Notices will soon be published in the Singapore press informing the public of the situation and advising that in ordering pirate tape product, they are condoning a criminal offense.

The struggle continues, not only in the Far East but in Iran as well, where pirate records are manufactured and filtered into Pakistan. There seems little doubt that piracy can be wiped out. After so many years and so much corporate loss, the industry can't afford to allow this flagrant abuse to go unchecked.

And the IFPI is determined to bring the whole weight of its national and international connections into the fight to exorcise the evil.



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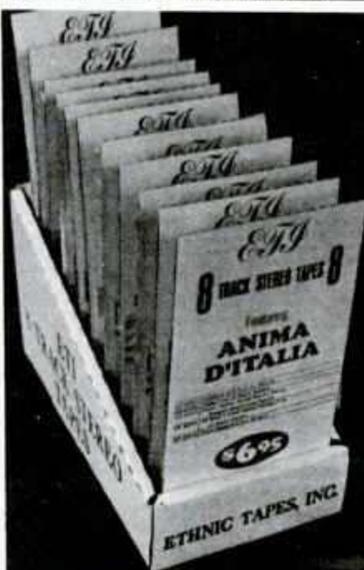
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ETI 600
Let's Sing Yiddish/Orig. Cast Album
At Home With Barry Sisters/The Barry Sisters
Sholom/The Barry Sisters
The Barry Sisters in Israel/The Barry Sisters
Favorite Jewish Folk Songs/Sung by Tova Ven Tsvi

POLSKIE MELODIE

ETI 700
(MELODIES OF POLAND)
It's Happy Polka Time/Kenny Bass
The Top Million Polka Sellers/Kenny Bass
Polish Songs Mama Never Taught Me/Ray Butzilek
More Polish Songs Mama Never Taught Me/Ray Butzilek
Polka Spectaculars/Kenny Bass

ETI 800
(MELODIES OF POLAND)
Polka-Polka-Polka/Kenny Bass
Old Country Polka/Kenny Bass
Polka Memories/Kenny Bass
Favorite Wedding Polkas and Waltzes/Kenny Bass



DEUTSCHE HEIMATS LIEDER

ETI 900
Der grosse Volksmusikschatz/Various Artists
Caruso Der Berge/Sepp Viellechner Alfons Bauer
In Einem Kühlen Grunde/Der Werkchor, Leitung Bux Lille
Kameraden der Berge/Franzi, Lang, Leitung C. Diernhammer
Urlaub im Schwarzwald/Various Artists

ETI 1000
Du Wunderschöne Rhein/Orchester Simon Krapp
Auf Weidersh'n in Tirol/Das Schrolli Trio
Ein Abend mit der Engel-Familie/Eine Auswahl
Oktoberfest-Oktoberfest/Various Artists
Urlaub in Bayern/Various Artists

ANIMA D'ITALIA

ETI 1200
Italiano U.S.A./Lori Monti
Italy Vol. 2/The Di Mara Sisters
More Italian Songs Mama Never Taught Me/Nicola Pajone
50 Best Loved Italian Songs/The Di Mara Sisters
Enzo Stuarti/Enzo Stuarti

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From The Music Capitals of the World

• Continued from page 59

"Lions Love," Jerry Ragni and Jim Rado were presented with an Edison award by CCGC president Piet Beishuizen for their part in the original Broadway cast album of "Hair." The duo also received a gold disk for 25,000 sales of the album in Holland.

Negram signed the re-formed Dutch pop group Q65 which split up two years ago after scoring ten successive hits. . . . Hispavox artists Los Pyos visit Holland March 16 and 17 to appear on the KRO-TV program "Saturday Night." . . . CNR tied in with the 10th anniversary of the Dutch Grand Gala du Disque by releasing a special series of 23 Grand Gala albums featuring, among others, Mireille Mathieu, Heintje and the Edwin Hawkins Singers. . . . The Royal Dutch Union of Musicians and the Dutch Society of Musicians which together represent 3,400 members, will work together under the name of the Union of Dutch Musicians. **BAS HAGEMAN**

HAMBURG

Metronome is launching Swedish artist Tommy Koerbert in Germany with the single "Candy," backed by "Ich geb dich niemals." Metronome is to follow up with an LP release, "Spotlight." . . . Led Zeppelin will make appearances in Munich Sunday (8), Frankfurt (10), Hamburg (11) and Duesseldorf (12) on their German tour. The group's album "Led Zeppelin 2" is currently heading Metronome's best-seller lists. Next comes "In a Gadda da Vida" by Iron Butterfly. . . . Francoise Hardy has recorded the song "San Salvador," published here by Sikorski for Philips. . . . Metronome reports 50,000 orders for the 12.80 mark sampler "Soul Machine." . . . France's Jacques Loussier Trio made a two-week tour of 22 German cities and were presented with gold disks for sales of their "Play Bach" albums by Teldec. . . . Metronome is releasing the Atlantic/Atco albums "Back in the USA" by MC 5, "This Girl's in Love With You" by Aretha Franklin, "Ride On" by Wilson Pickett, "Open" by Blues Image, plus LP's by Iron Butterfly, Crosby, Stills and Nash and Herbie Mann. . . . The opera "Phaedra 70" by French composer Maurice Ohana will premiere in Dortmund May 20.

Metronome is launching a series of 30 new low-price cassettes (10 marks) in the spring. . . . Phonogram staged a 10-day campaign to promote Yugoslavian singer Tereza in Germany with press presentations in Cologne, Baden-Baden, Hamburg and Brunswick. The promotion tour will be followed by release of her first German language single, "Vorbei, Vorbei"

backed with "Der Himmel ist Weit." . . . Metronome released albums by Joseph Schmidt, Richard Tauber and Beniamino Gigli in its Historia budget series. . . . Teldec is launching Manuela's new single "Wenn du liebst" with a promotion campaign which spotlights her 22 single recordings, five LP's, four million record sales, one gold disk award, five Otto awards from the pop magazine Bravo, and two golden lion awards from Radio Luxembourg. . . . George Alexander Albrecht has signed a three-year contract to conduct the Paris Concert Lamoureux Orchestra several times a year. . . . The 2nd German Music Festival, organized by the Association of German Music Teachers and Concert Artists, was held in Hanover Feb. 1-9.

WALTER MALLIN

STOCKHOLM

Goran Hellsten of Young Music of Scandinavia acquired Scandinavian rights of the Lynn Music catalog at MIDEM. . . . Jan Malmstjoe (CBS), Ulrik, Ulla and Michael Neumann (Odeon) and pianist Gunnar Svensson left for a tour of Liberia. . . . Singer Gunilla Thorn returned after a tour in Vietnam, bringing with her Filipino artist Feliciano Manola, who will do a TV date with her. . . . EMI has prolonged the subscription offer for 11 classical albums because of the big demand for the recordings. . . . Toniton has released its first album featuring a group called Bib Set. . . . Dexter Gordon is making a tour of Swedish colleges with Gunnar Nilsson.

Metronome is giving strong promotion to French product on the Barclay label. . . . Metronome followed up David Ackles' appearance on Swedish TV with the release of the album "Subway to the Country." . . . Arne Qvick has followed up his 100,000-selling "Rosen" for Karusell with "Minnen stad." . . . The Spotnicks (Polydor) have recorded a Swedish version of Peter Sarstedt's "Take Off Your Clothes." . . . The Atlantic "Soul Together" package with Sam & Dave, Joe Tex and Arthur Conely, got poor reviews here with critics suggesting that soul is dying. . . . Polydor launched a strong retailer-directed campaign for James Last. . . . Sonet's Lars Olof Helen is giving strong promotion to the Chess Vintage series.

KJELL E. GENBERG

RIO DE JANEIRO

Brazilian Walter Wanderley's U.S.-made A&M album, including Jim Webb's "When It Was Done" has been released in Brazil by Odeon. . . . Altemar Dutra, Odeon artists, has started a two-month Venezuelan tour. . . . French artist Deny Delmin arrived in Rio for

Philips & Polydor Tie On Mail-Order Club

LONDON — In a joint venture, Philips and Polydor are forming their own mail-order club operation.

The company, Audio Club of Britain, is part of the drive by GPG (Grammophon-Philips Group) to develop sales through non-retail outlets. It will fire its first mailing shot on Tuesday (10).

Initially, it is envisaged as an experimental project aimed at assessing potential consumer acceptance of a further extension of mail-order trading, estimated to account for one-in-eleven of all records sold in the U.K.

On the results of next week's mailing, a decision will be taken during the summer on whether the club will become a permanent feature of GPG activities in this country.

"This is very much a test operation," emphasized general manager John Hollander. "Nothing else will happen until I see the results and even then, there will be no further releases before the autumn. Direct mail does not work during the summer." He declined to disclose the extent of the first mail shot or the projected membership target.

However, Hollander explained that the test mailing will be on a nationwide basis, with potential customers receiving a lavishly illustrated brochure giving details of the introductory offer.

This invites customers to select five albums, each costing 30 cents, from a list of 38 titles. Among these will be LP's by Dusty Springfield, Chuck Berry, Bee Gees, Cream, Jimi Hendrix, James Last, as well as classical albums featuring the music of Chopin, Haydn, Strauss and Tchaikowsky. The albums will be either deletions or special compilations.

To register with ACB, it will be necessary to agree to accept a further six records at full price during the ensuing 12 months. In effect future albums will be offered at the current

recommended retail price and will consist of existing catalog material.

As a bonus, club members will be able to select one half-price record from a special list of non-catalog material, for every full price record purchased.

For the time being, Hollander is working with a small staff from Philips Edgware Road premises, but a successful launch could lead to a move to larger accommodation. Warehouse and shipping facilities are being provided by Phonidisc in Ilford.

Sega's Single For Jukeboxes

TOKYO—The Sega Co. has produced a special disk, on the Sega label, for distribution to the company's jukebox locations throughout Japan.

One side of the single announces closing time with an accompanying narration wishing patrons goodnight and thanking them for patronizing the establishment.

Reverse side of the disk is the "Navy March," a rousing song frequently used throughout Japan to signal the start of business.

Sega service department chief, Shinichiro Ogasawara, said that the disk had been well received so far. Plans were to issue different renditions of the material from time to time, he added.

CROSS OF MERIT CITATION TO TELEFUNKEN'S LIEBER

HAMBURG—Hans Lieber, general manager of Telefunken-Decca, Hamburg, became the first member of the German record industry to be awarded the Bundesverdienstkreuz-Erster Klasse (First Class Cross of Merit), when he was presented with the decoration by the Schleswig-Holstein Prime Minister Dr. Helmut Lemke.

In his tribute to Lieber, Lemke recalled his 32 years of distinguished work in the record industry.

Born in 1899, Lieber joined the record division of Telefunken in 1937, and in 1950 was appointed head of Teldec, the joint firm founded by Telefunken, Berlin, and Decca, London.

Wearing the award, Lieber, right, is congratulated by Dr. Lemke.



AT LEFT IS EMI RECORDS managing director Ken East, with, standing, left, newly appointed manager, market planning services division, Ron Dunton, and newly appointed general manager, sales and distribution division, Cliff Busby. Seated, right, is director of popular repertoire and marketing services, Ron White.

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HITS OF THE WORLD

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This Week

- 1 VENUS—Shocking Blue (Polydor)
- 2 I'VE BEEN HURT—Bill Deal (Polydor)
- 3 MY PLEDGE OF LOVE—Joe Jeffrey (Top Tape)
- 4 YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Ebrau)
- 5 A NAMORADA QUE SONHEI—Nilton Cesar (RCA)
- 6 LOOKY, LOOKY—Giorgio (Fermata)
- 7 THE COLOUR OF MY LOVE—Jefferson (Musidisc)
- 8 PENA VERDE—Abilio Manoel (Odeon)
- 9 SE EU PUDESSE CONVERSAR COM DEUS—Antonio Marcos (RCA)
- 10 UMA LAGRIMA—Paulo Henrique (RCA)

BRITAIN
SINGLES
(Courtesy Record Retailer)
*Denotes local origin

This Week

- 1 2 WANDERIN' STAR/I TALK TO THE TREES—Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)
- 2 4 I WANT YOU BACK—Jackson 5 (Tamla/Motown)—Jobete Carlin (Corporation)
- 3 3 LET'S WORK TOGETHER—Canned Heat (Liberty)—United Artists (Skip Taylor/Canned Heat)
- 4 1 LOVE GROWS—*Edison Lighthouse (Bell)—Schroeder Ltd. (Macaulay & Mason)
- 5 5 INSTANT KARMA—*John Ono Lennon (Apple)—LA Northern (John Lennon)
- 6 6 LEAVIN' ON A JET PLANE—Peter, Paul and Mary (Warner Bros.) Harmony (A. Grossman/M. Okun)
- 7 13 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)—Pattern (S. and G./Hales)
- 8 11 YEARS MAY COME YEARS MAY GO—*Herman's Hermits (Columbia)—Cyril Shane (Mickie Most)
- 9 9 MY BABY LOVES LOVIN'—*White Plains (Deram)—Cookaway (Greenaway/Cook)
- 10 7 TEMMA HARBOUR—*Mary Hopkin (Apple)—Rak/Major Oak (Mickie Most)
- 11 10 UNITED WE STAND—*Brotherhood of Man (Deram)—Mills (Tony Hiller)
- 12 8 VENUS—*Shocking Blue (Penny Farthing)—Page Full of Hits (Rob Van Leeuwen)
- 13 21 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)—United Artists (Paul Leka)
- 14 23 ELIZABETHAN REGGAE—*Byron Lee (Duke)—Chappell (Byron Lee)
- 15 16 RAINDROPS KEEP FALLING ON MY HEAD—Sacha Distel (Warner Bros.)—Blue Seas/Jac (Jimmy Wisner)
- 16 28 SOMETHING'S BURNING—Kenny Rogers & the First Edition (Reprise)—Carlin (Jimmy Bowen/K. Rogers)
- 17 14 BOTH SIDES NOW—Judy Collins (Elektra)—Essex (Mark Abramson)
- 18 30 DON'T CRY DADDY—Elvis Presley (RCA)—Carlin (Mark Lipskin)
- 19 27 THAT SAME OLD FEELING—*Picketty Witch (Pye)—Schroeder Welbeck (John MacLeod)
- 20 15 TWO LITTLE BOYS—*Rolf Harris (Columbia)—Darewski (C. M. Clarke)
- 21 12 WITCH'S PROMISE—*Jethro Tull (Chrysalis)—Chrysalis (Terry Ellis/Ian Anderson)
- 22 19 COME AND GET IT—*Badfinger (Apple)—Northern
- 23 18 I'M A MAN—Chicago (CBS)
- 24 20 RUBY DON'T TAKE YOUR LOVE TO TOWN—Kenny Rogers & the First Edition (Reprise)—Southern
- 25 33 JOY OF LIVING—*Cliff and Hank (Columbia)—Shadows (Norrrie Paramor)
- 26 22 HITCHING A RIDE—*Vanity Fair (Page One)
- 27 32 ALL I HAVE TO DO IS DREAM—Bobbie Gentry/Glen Campbell (Capitol)—Acuff-Rose (Kelly Gordon/Al De Lory)
- 28 — EVERYBODY GET TOGETHER—*Dave Clark 5 (Columbia)—Essex (Dave Clark)
- 29 35 SYMPATHY (LP)—*Rare Bird (Charisma)—Stratsons (John Anthony)
- 30 49 MY WAY—Frank Sinatra (Reprise)—Shapiro Bernstein (Don Costa)
- 31 34 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
- 32 50 FAREWELL IS A LONELY SOUND—Jimmy Ruffin (Tamla Motown)—Jobete/Carlin (Dean Weatherspoon)
- 33 44 BUT YOU LOVE ME DADDY—Jim Reeves (RCA)—Burlington (Chet Atkins/Danny Davies)
- 34 25 WEDDING BELL BLUES—5th Dimension (Liberty)—20th Century (Bones Howe)
- 35 26 REFLECTIONS OF MY LIFE—*Marmalade—Walrus (Marmalade)—Decca
- 36 24 TRACY—Cuff Links (MCA)—Van Lee & Emily M

- 37 29 SUGAR SUGAR—Archies (RCA)—Don Kirshner Music
- 38 37 BE YOUNG BE FOOLISH BE HAPPY—Tams (Stateside)—Lowery (Joe South)
- 39 17 I CAN'T GET NEXT TO YOU—Temptations (Tamla Motown)—Jobete/Carlin (Norman Whitfield)
- 40 42 RAINDROPS KEEP FALLING ON MY HEAD—Bobbie Gentry (Capitol)—20th Century
- 41 39 FRIENDS—*Arrival (Decca)—Carlin/Enquiry (Alex Murray)
- 42 48 RAINDROPS KEEP FALLING ON MY HEAD—B.J. Thomas (Wand)—Blue Seas/JMC (Bacharach)
- 43 47 LEAVIN' DURHAM TOWN—*Roger Whittaker (Columbia) Meyolico (Dennis Preston)
- 44 31 TIL—Dorothy Squires (President)—Chappell (Nicky Welsh)
- 45 41 THE LIQUIDATOR—*Harry J. All Stars (Trojan)—B and C (Harry Johnson)
- 46 — WHO DO YOU LOVE—*Juicy Lucy (Vertigo)—Jewel (Gerry Gron)
- 47 45 LIGHT FLIGHT—*Pentangle (Big T) Carlin (Shel Talmy)
- 48 38 YOU'RE SUCH A GOOD LOOKING WOMAN—*Joe Dolan (Pye)—Shaftesbury (Geoffrey Everett)
- 49 36 SOMEDAY WE'LL BE TOGETHER—Diana Ross & the Supremes (Tamla Motown) Jobete/Carlin (Johnny Bristol)
- 50 46 VIETNAM—*Jimmy Cliff (Trojan)—Island (Kong/Fallon)

DENMARK
(Courtesy Danish Group of IFPI)
*Denotes local origin

This Week

- 1 1 HER KOMMER PIPPI LANGSTROMP—Inger Nilsson (Philips)
- 2 2 DU BURDE KJOEBE DIG EN TYROLERHAT—*Johnny Reimar (Philips)—Sweden Music
- 3 5 HVIS JEG BARE FAAR TID—*Ole (Polydor)—Sonet
- 4 3 TAKE OFF YOUR CLOTHES—Peter Sarstedt (United Artists)—Stig Anderson
- 5 4 DEN GULE FLYVER—*Bjorn & Okay (Polydor)—Dacapo
- 6 — KALLE TEODOR—Inger Nilsson (Philips)
- 7 10 WHOLE LOTTA LOVE—Led Zeppelin (Atlantic)—Superhype
- 8 6 DON'T CRY DADDY—Elvis Presley (RCA)—Presley Music
- 9 — JEG RINGER PAA FREDAG—*Keld & Donkeys (HMV)—Imudico
- 10 7 SUGAR SUGAR—Archies (RCA)—Stig Anderson

HOLLAND
(Courtesy Radio Veronica and Plateneuws)
*Denotes local origin

This Week

- 1 1 MIJN GEBED—*D.C. Lewis (Philips)—Dayglow
- 2 5 WHO'LL STOP THE RAIN—Creedence Clearwater Revival (Liberty)
- 3 2 SEASONS—Earth & Fire (Polydor)—Dayglow
- 4 3 VENUS—*Shocking Blue (Pink Elephant)—Dayglow
- 5 8 ROOM TO MOVE—John Mayall (Polydor)
- 6 4 MIGHTY JOE—*Shocking Blue (Pink Elephant)—Veronica
- 7 — DEAR ANN—*George Baker Selection (Negram)
- 8 7 OUR FATHER—*Unit Gloria (Imperial)—Anagon
- 9 10 TRAVELING IN THE USA—*Bintang (Decca)—Veronica
- 10 6 STOOLIED—*Ed & Willem Bever (Philips)

ISRAEL

This Week

- 1 VENUS—Shocking Blue—(Pink Elephant)—BIEM
- 2 BEN YAFFE NOLAD/HAMETOFEF Hakatan—Rivka Zohar (CBS)—BIEM
- 3 JINGLE JANGLE—*Archies (RCA)—Kirschner
- 4 NA NA HEY HEY KISS HIM GOODBYE—Steam (Phonodot)—MRC
- 5 ADIEU JOLIE CANDY—Jean Francois Michael (Vogue)—Baboo
- 6 WHOLE LOTTA LOVE—Led Zeppelin (Atlantic)—Superhype
- 7 ABRAHAM & SARAH—Arik Einstein (Phonodot)—ACUM
- 8 BELINDA—Gianni Morandi (RCA)—Laurence Ent.
- 9 GOOD OLD ROCK-N-ROLL—Dave Clark Five (Columbia)

ITALY
(Courtesy Discografia Internazionale)
*Denotes local origin

This Week

- 1 VENUS—Shocking Blue (Joker)—SAAR
- 2 MA CHI SE NE IMPORTA—*Gianni Morandi (RCA)—RCA Interlanco
- 3 SE BRUCIASSE LA CITTA—*Massimo Ranieri (CGD)—Adriatica/Apollo

- 4 QUESTO FOLLE SENTIMENTO—*Formula Tre (Numero Uno)—Acqua Azzurra
- 5 MI RITORNI IN MENTE—*Lucio Battisti (Ricordi)—Acqua Azzurra
- 6 COME HAI FATTO—*Domenico Modugno (RCA)—RCA Interlanco
- 7 GOING OUT OF MY HEAD—Frank Sinatra (Reprise)—Ed. Resolute
- 8 MEZZANOTTE D'AMORE—*Al Bano (La Voce del Padrone)—La Voce del Padrone
- 9 UN'OMBRA—*Mina (PDU)—Fono. Film PDU
- 10 MAMMA MIA—Cameleonti (CBS)—Acqua Azzurra
- 11 UNA MINIERA—*New Trolls (Cetra)—Ed. Usignolo
- 12 UNA BAMBOLA BLUE—*Orietta Berti (Polydor)—Arion/Alfiere
- 13 COME TOGETHER—Beatles (Apple)—Ritmi e Canzoni
- 14 OCCHI NERI, OCCHI NERI—*Mal (RCA)—Amici del Disco Egason
- 15 BELINDA—Gianni Morandi (RCA)—RCA Ed. Amici del Disco
- 16 LA MIA VITA CON TE—I Profeti (CBS)—Melodi
- 17 E' TANTO FACILE—*Coro Antoniano (RiFi)—Ital. Carish/Southern
- 18 LO STANIERO—George Moustaki (Polydor)—Alfiere
- 19 SUGAR SUGAR—Archies (RCA)—Kirshner Music Italiana
- 20 EHI, EHI CHE COSA NON FAREI—*Supergroup (Ricordi)—Alfiere
- 21 NOI CI AMIAMO—I Protagonisti (RCA)—Survini Zerboni
- 22 AGATA—*Nino Ferrer (Riviera)—Cioffi
- 23 IL DUBBIO—I Nuovi Angeli (Durium)—Ritmi e Canzoni
- 24 LIRICA D'INVERNO—Adriano Celentano (Clan)—Margherita
- 25 L'ANELLO—Nada (RCA)—Amici del Disco

JAPAN
(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week

- 1 1 AWAZUNI AISHITE—*Uchiyama Hiroshi & Cool Five (RCA)—Ai Pro.
- 2 7 SHIROI CHO NO SAMBA—*Moriyama Kayoko (Denon)—Pacific
- 3 2 DRIF NO ZUNDOKO-BUSHI—*Drifters (Toshiba)—Watanabe
- 4 3 KURONEKO NO TANGO—*Minagawa Osamu (Philips)—Suiseisha
- 5 6 KOKUSAISEN MACHIAISHITSU—*Aoe Mina (Victor)—Fuji Shuppan
- 6 5 SHIROI IRO WA KOIBITO NO IRO—*Betzy & Chris (Denon)—Pacific
- 7 4 KOIBITO/OMOIDE NO GREEN GRASS—*Moriyama Ryoko (Philips)—Shinko/Shogakukan
- 8 8 WATASHI GA SHINDARA—*Hirota Miko (Columbia)—Watanabe
- 9 11 SHINJUKU NO ONNA—*Fuji Keiko (RCA)—Nippon Geino
- 10 9 THE TRAIN—1910 Fruitgum Company (Buddah)—Aberback Tokyo
- 11 14 AI NO BIGAKU—*Peter (CBS Sony)—S&T
- 12 12 HANA TO NAMIDA—*Mori Shin-ichi (Victor)—Watanabe
- 13 10 WAKARE NO SAMBA—*Hasegawa Kiyoshi (Philips)—Shinko
- 14 15 NAGEKI NO BOIN—*Tsukitei Kacho (Teichiku)—Mirika
- 15 16 DOYO NO YORU NANIKA GA OKIRU—*Mayuzumi Jun (Capitol)—Ishihara
- 16 — KOI GURU—*Okumura Chiyo (Toshiba)—Watanabe
- 17 13 KENKA NO ATO DE KUCHIZUKE O—*Ishida Ayumi (Columbia)—J&K
- 18 21 ASA GA KURU MAE NI—Chiaki Naomi (Columbia)—Muse
- 19 19 IKEBUKURO NO YORU—*Aoe Mina (Victor)—Zen-On
- 20 18 COME TOGETHER/SOMETHING—Beatles (Apple)—Toshiba

MEXICO
(Courtesy Radio Mil)

This Week

- 1 1 LA NAVE DEL OLVIDO—Jose Jose (RCA)
- 2 2 VENUS—Shocking Blue (Polydor)
- 3 3 UNA LAGRIMA—Estela Nunez (RCA)
- 4 4 PALOMA NEGRA—Cesar Costa (Capitol); Marco Antonio Muniz (RCA)
- 5 6 YO TE AMO... YO TAMPOCO (Je T'Aime... Moi Non Plus)—Jane Birkin & Serge Gainsbourg (Gamma); Ray Conniff (CBS)
- 6 5 AZUCAR, AZUCAR (Sugar, Sugar)—Archies (RCA)
- 7 — BANDA VIAJERA/QUIEN DETENDRA LA LLUVIA (Travelin' Band/Who'll Stop The Rain)—Creedence Clearwater (Liberty)
- 8 10 Y TU QUE ME DAS—Carlos Lico (Capitol)
- 9 7 EL AMOR ES PARA LOS DOS—Los Baby's (Peerless)
- 10 — ORGULLOSA MARIA (Proud Mary)—Creedence Clearwater (Liberty)

NEW ZEALAND
(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week

- 1 2 NATURE—*Formyula (HMV)

- 2 1 COME AND GET IT—Badfinger (Apple)
- 3 3 RAINDROPS KEEP FALLIN' ON MY HEAD—B. J. Thomas (Scepter)
- 4 6 TRACY—Cuff Links (Festival)
- 5 5 DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)
- 6 8 HOLLY HOLY—Neil Diamond (MCA)
- 7 — ALL I HAVE TO DO IS DREAM—Bobbie Gentry and Glen Campbell (Capitol)
- 8 7 (CALL ME) NUMBER ONE—Tremeloes (CBS)
- 9 10 TAKE A LETTER MARIA—R. B. Greaves (Atlantic)
- 10 4 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)

NORWAY
(Courtesy Verdens Gang)
*Denotes local origin

This Week

- 1 1 RAINDROPS KEEP FALLING ON MY HEAD—B.J. Thomas (Scepter)—Sonora
- 2 2 YESTER-ME YESTER-YOU YESTERDAY—Stevie Wonder (Tamla-Motown)—Bendiksen
- 3 3 VENUS—Shocking Blue (Metronome)—Amigo
- 4 4 DON'T CRY DADDY—Elvis Presley (RCA Victor)—Belinda
- 5 8 GULL OG GRONNE SKOGER—*Ingjerd Helen (Nor-Artist)—Norway Music (Philips)—Air Scandinavia
- 6 5 MELTING POT—Blue Mink (Philips)—Air Scandinavia
- 7 7 VI VIL GI—*Gluntan (Odeon)—EMI Norsk
- 8 9 REFLECTIONS OF MY LIFE—Marmalade (Decca)
- 9 — ALL I HAVE TO DO IS DREAM—Bobbie Gentry & Glen Campbell (Capitol)—Bendiksen
- 10 6 SUGAR SUGAR—Archies (RCA Victor)—Sweden Music

PANAMA
(Courtesy RPC Radio)

This Week

- 1 VEXAMAO—Pele (Philips)
- 2 BLACK SOUL—Beachers (Loyola)
- 3 VENGO—Piero (CBS)
- 4 POEMA DE AMOR—Joan Manuel Serrat (Odeon)
- 5 MONSTER—Steppenwolf (Dunhill)
- 6 VENUS—Shocking Blue (Disc AZ)
- 7 ACUARIO—Beachers (Loyola)
- 8 AGUA FLORIDA—Kontiki (Taboga)
- 9 NO TIME—Guess Who (RCA)
- 10 EL MANIQUI—Sandro (CBS)

RIO DE JANEIRO
(Courtesy IBOPE)

This Week

- 1 YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Ebrau)
- 2 VENUS—Shocking Blue (Philips)
- 3 EVERYBODY'S TALKING—Nilsson (RCA)
- 4 SE EU PUDESSE CONVERSAR COM DEUS—Antonio Marcos (RCA)
- 5 A CIGANA—Nelson Ned (Copacabana)
- 6 A NAMORADA QUE SONHEI—Nilton Cesar (RCA)
- 7 NA NA, HEY HEY—Steam (Philips)
- 8 SUGAR SUGAR—Archies (RCA)
- 9 YOU'VE GOT YOUR TROUBLES—Jack Jones (Chantecler)
- 10 LOOKY, LOOKY—Giorgio (Fermata)

SOUTH AFRICA
(Courtesy Springbok Radio, EMI)

This Week

- 1 2 RAINDROPS KEEP FALLING ON MY HEAD—B.J. Thomas (Scepter)—Laetrec (Gallo)
- 2 1 PRETTY BELINDA—Chris Andrews (Pye)—Laetrec (Teal)
- 3 4 ALL I HAVE TO DO IS DREAM—Bobbie Gentry/Glen Campbell (Capitol)—Kelly Gordon & Al De Lory—Acuff Rose (JHB) (EMI) (President)—Shocking Blue—Sedrim (Teal)
- 5 5 WITHOUT LOVE—Tom Jones (Decca)—Duchess Music (Gallo)
- 6 3 DON'T CRY DADDY—Elvis Presley (RCA)—Belinda (JHB) (Teal)
- 7 8 LIQUIDATOR—Harry J. All Stars (Fontana)—Harry J. Recording—Biem (Trutone)
- 8 — SOMEDAY WE'LL BE TOGETHER—Diana Ross & The Supremes (Tamla Motown)—Johnny Bristle—Laetrec (Teal)
- 9 — WHOLE LOTTA LOVE—Led Zeppelin (Atlantic)—Jimmy Page—Superhype (Teal)
- 10 — HOLLY HOLY—Neil Diamond (MCA)—Tom Catalano/Tommy Cogbill—Stone Ridge (Gallo)

SWEDEN
(Courtesy Radio Sweden)

This Week

- 1 1 MONIA—Peter Holm (Riviera)—HB Artist/Young Music of Scandinavia
- 2 2 VENUS—Shocking Blue (Metronome)—Action Music

- 3 3 DROMMEN OM ELIN—Tommy Koerberg (Sonet)—Edition Odeon
- 4 4 TAKE OFF YOUR CLOTHES—Peter Sarstedt (United Artists)—United Artists
- 5 — BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)
- 6 7 YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Tamla-Motown)—Reuter & Reuter
- 7 5 AT SAN QUENTIN (LP)—Johnny Cash (CBS)
- 8 — ALL I HAVE TO DO IS DREAM—Bobbie Gentry & Glen Campbell (Capitol)—Reuter
- 9 6 MAXWELL'S SILVER HAMMER—George Howe (MCA)—Edition Odeon
- 10 9 MONIA—Peter Holm (Sonet)—HB Artist/Young Music of Scandinavia

SWITZERLAND
(Courtesy Radio Basel)

This Week

- 1 1 NA NA HEY HEY KISS HIM GOODBYE—Steam (Fontana)—MRC/Little Heather
- 2 3 IL ETAIT UNE FOIS DANS L'QUEST—Ennio Morricone (RCA Victor)
- 3 4 DEIN SCHOENSTES GESCHENK—Roy Black (Polydor)—Carlton
- 4 2 HOPP DE BAESE—Die Minstrels (Columbia)—Minstrels
- 5 6 LES CHAMPS-ELYSEES—Joe Dassin (CBS)
- 6 9 MIGHTY JOE—Shocking Blue (Metronome)—Pink Elephant Master
- 7 10 IT'S FIVE O'CLOCK—Aphrodite's Child (Mercury)
- 8 8 HEYA—J. J. Light (Liberty)—Rhombus
- 9 5 ONE MILLION YEARS—Robin Gibb (Polydor)
- 10 7 VENUS—Shocking Blue (Metronome)—Pink Elephant Master

May Ask Ban
• Continued from page 56

Radio Nord See International, because they claim that the station's programs interfere with coastal ship-to-shore messages.

However, since the Dutch government has for years tolerated the existence of Radio Veronica, no immediate action is likely to be taken against the station, at least until after the elections.

Radio Nord See broadcasts from the ship Mebo II anchored 25 miles west of Radio Veronica.

Staffers Not Sold
• Continued from page 16

15, all have cassette players and come in for blank cassettes. The kids 16 and up can afford 8-track and want the better sound."

Another echoed the line about "going back to 4-track" when asked about cassette. "With 8-track there's no fiddling around. You just shove it in and that's it."

Lenore Piet, working behind tape counter for the first time, offered her views as someone just entering the business. "I find that you don't have to twist people's arms to get them to buy a stereo tape player. Everyone is pre-sold to some extent. Basically they want to have the features explained and want the best price they can get."

"Most of the questions are related to artists. People want to know what's available on tape."

Hind, Marcotte Set Pub, Record Firm
• Continued from page 55

firm and Foresight Music Co. a CAPAC firm.

The new setup will include a record production and artist management company. Several productions are already underway. Hind will produce and Marcotte will handle the business administration. Sessions are being recorded at Sound Canada Recording Studios.

Future plans call for the formation of a label in Canada to support Canadian artists.

HOT 100

FOR WEEK ENDING MARCH 14, 1970

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

WEEKS ON CHART	THIS WEEK			TITLE	Artist (Producer), Label & Number	WEEKS ON CHART
	1	2	3			
1	1	1	3	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (Simon, Garfunkel & Halsey) Columbia 4-45079	6
2	2	3	5	TRAVELIN' BAND/WHO'LL STOP THE RAIN	Credence Clearwater Revival (John Fogerty) Fantasy 637	7
3	7	11	16	THE RAPPER	Jaggerz (Sixxus Prod) Kama Sutra 502	7
4	4	9	10	RAINY NIGHT IN GEORGIA	Brook Benton (Arif Mardin) Capitol 44057	10
5	6	6	14	MA BELLE AMIE	Teo Set (Jerry Ross) Colossus 107	8
6	8	16	18	GIVE ME JUST A LITTLE MORE TIME	Chairmen of the Board (Staff), Invictus 9074	9
7	3	2	1	THANK YOU (Falettin Me Be Mice Elf Agin/EVERYBODY IS A STAR)	Sly & the Family Stone (Sly Stone), Epic 5-10555	11
8	5	4	2	HEY THERE LONELY GIRL	Eddie Holman (Peter DeAngelis), ABC 11240	12
9	10	17	21	HE AIN'T HEAVY, HE'S MY BROTHER	Hollie (Ron Richards), Epic 5-10532	13
10	15	22	24	EVIL WAYS	Santana (Brent Dangerfield) Columbia 4-45069	8
11	13	18	19	DIDN'T I (Blow Your Mind This Time)	Delfonics (Stan & Bell Prod.) Philly Groove 161	10
12	11	7	8	PSYCHEDELIC SHACK	Temptations (Norman Whitfield), Gordy 7096	9
13	20	28	68	LOVE GROWS (Where My Rosemary Goes)	Edison Lighthouse (Tony Macaulay), Bell 858	4
14	9	8	7	RAINDROPS KEEP FALLIN' ON MY HEAD	R.J. Thomas (Burt Bacharach-Nai David), Scepter 12265	20
15	33	65	—	INSTANT KARMA (We All Shine On)	John On Lennon (Phil Spector), Apple 1818	3
16	12	5	6	NO TIME	Geese Who (Jack Richardson), RCA 74-0300	13
17	24	26	40	KENTUCKY RAIN	Elvis Presley (Elvis Presley), RCA 47-9791	5
18	21	25	30	HOUSE OF THE RISING SUN	Frijid Pink (Mike Valvano) Parrot 341	6
19	28	38	52	EASY COME, EASY GO	Bobby Sherman (Jackie Mills) Metromedia 177	6
20	34	48	—	CELEBRATE	Three Dog Night (Gabriel Mekler), Dunhill 4229	3
21	22	24	41	CALL ME	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin) Atlantic 2706	6
22	23	23	27	OH ME OH MY	Lulu (Jerry Wexler, Tom Dowd, Arif Mardin), Atco 6722	12
23	16	14	11	ARIZONA	Mark Lindsay (Jerry Fuller), Columbia 4-45037	15
24	14	13	4	I WANT YOU BACK	Jackson 5 (The Corporation), Motown 1157	18
25	29	31	64	GOTTA HOLD ON TO THIS FEELING	Jr. Walker & the All Stars (Johnny Bristol), Soul 35070	4
26	26	30	37	NEVER HAD A DREAM COME TRUE	Stevie Wonder (Henry Cosby) Tamla 54191	6
27	17	15	15	THE THRILL IS GONE	B. B. King (Bill Szymczyk), BluesWay 41032	12
28	18	10	9	VENUS	Shocking Blue (Robert van Leeuwen), Colossus 108	14
29	39	64	—	SPIRIT IN THE SKY	Norman Greenbaum (Erik Jacobsen), Reprise 0885	3
30	25	19	20	HONEY COME BACK	Glen Campbell (Al DeLory), Capitol 2718	9

31	31	35	46	DO THE FUNKY CHICKEN	Rufus Thomas (Al Bell-Tom Hixon), Stax 0059	6
32	38	41	54	COME AND GET IT	Badfinger (Paul McCartney), Apple 1815	6
33	19	12	12	WALK A MILE IN MY SHOES	Joe South (Joe South), Capitol 2704	11
34	37	44	51	THE BELLS	Originals (Marvin Gaye) Soul 35069	6
35	35	40	55	IT'S A NEW DAY	James Brown (James Brown), King 6292	5
36	41	45	53	ALL I HAVE TO DO IS DREAM	Bobbie Gentry & Glen Campbell (Al DeLory & Kelly Gordon), Capitol 2745	5
37	44	54	73	SOMETHING'S BURNING	Kenny Rogers & the First Edition (Jimm Bowen-Kenny Rogers), Reprise 0880	5
38	36	39	39	JENNIFER TOMKINS	Street People (Paul Vance), Musclar 1345	11
39	57	—	—	UP THE LADDER TO THE ROOF	Supremes (Frank Wilson), Motown 1162	2
40	27	27	33	ALWAYS SOMETHING THERE TO REMIND ME	R. B. Greaves (Ahmet Ertegun-Jackson Howe), Atco 6726	8
41	—	—	—	ABC	Jackson 5 (Corporation) Motown 1163	1
42	42	42	44	NEW WORLD COMING	Mama Cass Elliot (Steve Barri-Joel Sill), Dunhill 4225	7
43	51	61	88	TAKE A LOOK AROUND	Smith (Joel Sill & Steve Barri), Dunhill 4228	4
44	50	56	71	SHILO	Neil Diamond (Jeff Barry-Ellie Greenwich) Bang 575	6
45	49	55	77	WALKING THROUGH THE COUNTRY	Grass Roots (Steve Barri), Dunhill 4227	5
46	48	52	59	MY ELUSIVE DREAMS	Bobby Vinton (Billy Sherrill) Epic 5-10574	6
47	47	53	69	IF I NEVER KNEW YOUR NAME	Vic Dana (Ted Glasser) Liberty 56150	10
48	43	43	45	OH WHAT A DAY	Della (Bobby Miller) Cadet 5663	8
49	54	58	79	GOTTA GET BACK TO YOU	Tommy James & the Shondells (Tommy James, Bob King), Roulette 7071	4
50	46	36	38	IF I WERE A CARPENTER	Johnny Cash and Juna Carter (Bob Johnston) Columbia 4-45064	8
51	55	57	74	I CAN'T HELP FALLING IN LOVE WITH YOU	Al Martino (Wes Farrell) Capitol 2746	6
52	52	79	97	TEMMA HARBOUR	Mary Hopkin (Mickie Most), Apple 1816	4
53	53	70	87	UNTIL IT'S TIME FOR YOU TO GO	Neil Diamond (Tom Catalano), Uni 55204	4
54	40	34	34	BREAKING UP IS HARD TO DO	Lenny Welch (Billy Davis-Helen Miller-Rose Marie) Commonwealth United 3004	10
55	56	62	72	OH WELL (Part 1)	Fleetwood Mac (Fleetwood Mac), Reprise 0883	7
56	45	49	61	GOOD GUYS ONLY WIN IN THE MOVIES	Mel and Tim (Gene Chandler) Bamboo 109	6
57	62	71	78	RAG MAMA RAG	The Band (John Palladino), Capitol 2705	5
58	59	59	63	JE T'AIME... MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Jack Beaverstock) Fontana 1665	9
59	70	83	—	STIR IT UP AND SERVE IT	Tommy Roe (Steve Barri), ABC 11250	3
60	64	69	80	MEDLEY: A CHANGE IS GONNA COME & PEOPLE GOTTA BE FREE/THE DECLARATION	Fifth Dimension (Bones Howe), Bell 860	4
61	82	—	—	LOVE OR LET ME BE LONELY	Friends of Distinction (Ray Cork, Jr.), RCA 74-0319	2
62	63	68	86	VICTORIA	Kinks (Ray Davies) Reprise 0843	7
63	83	—	—	LET'S GIVE ADAM AND EVE ANOTHER CHANCE	Gary Puckett & the Union Gap (Dick Glasser), Columbia 4-45097	2
64	67	86	—	YOU'RE THE ONE	Little Sister (Sly Stone), Stone Flower 9000	3

65	65	76	83	WELFARE CADILLAC	Guy Drake (Don Hoses for Trip Universal) Royal American 1	7
66	85	88	—	LONG LONESOME HIGHWAY	Michael Parks (James Hendricks), MGM 14104	3
67	86	—	—	WHO'S YOUR BABY	Archies (Jeff Barry), Kirtner 5003	2
68	74	81	93	CALIFORNIA GIRL	Eddie Floyd (Booker T. Jones), Stax 0060	4
69	80	—	—	EASY TO BE FREE	Rick Nelson (Rick Nelson), Decca 722635	2
70	71	77	92	TICKET TO RIDE	Carpenters (Jack Dougherty), A&M 1142	5
71	72	84	—	TO THE OTHER WOMAN	Doris Duke (Jerry Williams, Jr.), Canyon 28	3
72	77	73	82	HEARTBREAKER	Grand Funk Railroad (Terry Knight), Capitol 2732	5
73	73	78	85	1984	Spirit (Spirit) Ode 128	6
74	60	60	62	HOW CAN I TELL MY MOM & DAD	Levelites (J. Cameron-C. Johnson), UNI 55181	10
75	81	—	—	GONNA GIVE HER ALL THE LOVE I'VE GOT	Marvin Gaye (Norman Whitfield), Tamla 54190	2
76	78	—	—	COME TOGETHER	Ike & Tina Turner (I. Turner), Minit 32087	2
77	61	63	65	WHY SHOULD I CRY	Gentrys (The Gentrys-Knox Phillips) Sun 1108	6
78	90	90	91	THE CAT WALK	Village Soul Choir (Mike Abbott), Abbott 2010	4
79	79	72	81	SHE'S READY	Spiral Starecase (Senny Knight) Columbia 4-45048	6
80	76	74	75	SUPERSTAR	Murray Head with the Trinidad Singers (Tim Rice-Andrew Lloyd Webber) Decca 722603	7
81	87	95	—	SILLY, SILLY FOOL	Dusty Springfield (U. Dezler & R. Chambers), Atlantic 2705	3
82	100	—	—	RUN SALLY RUN	Coff Links (Paul Vance-Lee Pockross), Decca 32639	2
83	93	—	—	BRIGHTON HILL	Jackie DeShannon (Russell/Hunt), Imperial 64438	2
84	92	98	—	TENNESSEE BIRDWALK	Jack Blanchard & Misty Morgan (Little Richie Johnson), Wayside 010	3
85	89	—	—	ADD SOME MUSIC TO YOUR DAY	Beach Boys (Beach Boys), Reprise 0894	2
86	96	—	—	MIGHTY JOE	Shocking Blue (Shocking Blue-Pink Elephant), Colossus 111	2
87	—	—	—	LOVIN' LIVIN' MAID (She's Just a Woman)	Led Zeppelin (Jimmy Page) Atlantic 2690	1
88	97	97	—	CAN'T HELP FALLING IN LOVE WITH YOU	Andy Williams (Dick Glasser), Columbia 4-45094	3
89	75	80	84	KEEP ON DOIN'	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Week 914	5
90	—	—	—	COME INTO MY LIFE	Jimmy Cliff (Larry Fallon & Leslie Kong) A&M 1167	1
91	—	—	—	GET READY	Rare Earth (Rare Earth) Rare Earth 5012	1
92	—	—	—	MY WOMAN MY WOMAN MY WIFE	Marty Robbins (Bob Johnston) Columbia 4-45091	1
93	—	—	—	FOR THE LOVE OF HIM	Bobbi Martin (Henry Jerome), United Artists 50602	1
94	—	—	—	IS ANYBODY GOIN' TO SAN ANTONIO	Charley Pride (Jack Clement), RCA Victor 47-9806	1
95	95	—	—	DON'T WORRY BABY	Tokins (The Tokins), Buddah 159	2
96	—	—	—	REFLECTIONS OF MY LIFE	Marmalade (Marmalade) London 20058	1
97	98	—	—	MISSISSIPPI MAMA	Owen B (Owen B), Janus 107	2
98	91	91	—	THE GHETTO	Donny Hathaway (Don Rick & King Curtis), Atco 6719	7
99	—	—	—	YOU'VE MADE ME SO VERY HAPPY	Lou Rawls (David Axelrod) Capitol 2734	1
100	—	—	—	LAUGHIN' & CLOWNIN'	Ray Charles (Tangerine) ABC 11259	1

HOT 100—A TO Z—(Publisher-Licensee)

ABC (Jobete, BMI)	41
Add Some Music to Your Day (Brother, BMI)	85
All I Have to Do Is Dream (House of Bryant, BMI)	36
Always Something There to Remind Me (Blue Seas/Jac/Anne Rachel, ASCAP)	40
Arizona (Kangaroo, BMI)	23
The Bells (Jobete, BMI)	34
Breaking Up Is Hard to Do (Screen Gems-Columbia, BMI)	54
Bridge Over Troubled Water (Charling Cross, BMI)	1
Brighton Hill (Unart, BMI)	83
California Girl (East/Memphis, BMI)	48
Call Me (Pundit, BMI)	21
Can't Help Falling in Love With You (Gladys, ASCAP)	88
The Cat Walk (Ardan, BMI)	78
Celebrate (Chardon, BMI)	20
Come and Get It (Maclean, BMI)	32
Come Into My Life (Irving, BMI)	90
Come Together (Maclean, BMI)	92
Didn't I (Blow Your Mind This Time) (Nickel Shoe, BMI)	76
Do the Funky Chicken (East/Memphis, BMI)	31
Don't Worry Baby (Irving, BMI)	95
Easy Come, Easy Go (Screen Gems-Columbia, BMI)	19
Easy to Be Free (Hilliard, BMI)	69
Everybody Is a Star (Stone Flower, BMI)	7
Evil Ways (Oleta, BMI)	10
For the Love of Him (Teeger, ASCAP)	93
Get Ready (Jobete, BMI)	91
The Ghetto (Dan-Pow/Peer, BMI)	98
Give Me Just a Little More Time (Gold Forever, BMI)	6
Gonna Give Her All the Love I've Got (Jobete, BMI)	75
Good Guys Only Win in the Movies (Cachand/Patchal, BMI)	56
Gotta Get Back to You (Big Seven, BMI)	49
Gotta Hold on to This Feeling (Jobete, BMI)	25
He Ain't Heavy, He's My Brother (Nootrac, ASCAP)	9

Heartbreaker (Storybook, BMI)	72
Hey There Lonely Girl (Famous, ASCAP)	8
Honey Come Back (Publisher in litigation)	30
House of the Rising Sun (Gallico, BMI)	18
How Can I Tell My Mom & Dad (Mac-Lah, BMI)	74
I Can't Help Falling in Love With You (Gladys, ASCAP)	51
I Want You Back (Jobete, BMI)	24
If I Never Knew Your Name (Diamond, BMI)	47
If I Were a Carpenter (Falls/W-Virtue, BMI)	50
Instant Karma (We All Shine On) (Maclean, BMI)	15
Is Anybody Goin' to San Antonio (Tree, BMI)	94
It's a New Day (Dynamite, BMI)	35
Je T'Aime... Moi Non Plus (Painted Desert, BMI)	58
Jennifer Tomkins (Moonbeam, ASCAP)	38
Keep On Doin' (Triple Three, BMI)	89
Kentucky Rain (Presley/S-P-R, BMI)	17
Laughin' & Clownin' (Kags, BMI)	100
Let's Give Adam and Eve Another Chance (Press, BMI)	43
Long Lonesome Highway (Hastings/Rivers, BMI)	64
Love Grows (Where My Rosemary Goes) (January, BMI)	13
Love or Let Me Be Lonely (Porpete, BMI)	61
Lovin' Livin' Maid (She's Just a Woman) (Superhype, ASCAP)	87
Ma Belle Amie (Legacy, BMI)	5
Medley: A Change Is Gonna Come & People Gotta Be Free/The Declaration (Mocart/Fifth Star)	40
Mighty Joe (Skimpy, ASCAP)	86
Mississippi Mama (Pocket Full of Tunes, BMI)	97
My Elusive Dreams (Tree, BMI)	46
My Woman My Woman My Wife (Mariposa, BMI)	92
Never Had a Dream Come True (Jobete, BMI)	26
New World Coming (Screen Gems-Columbia, BMI)	42
1984 (Hollenbeck, BMI)	73
No Time (Dunbar, BMI)	16
Oh Me Oh My (I'm a Fool for You Baby) (Nootrac, ASCAP)	22

Oh Well (Part 1) (Fleetwood, ASCAP)	55
Oh What a Day (Las Go Round, BMI)	48
Psychedelic Shack (Jobete, BMI)	12
Rag Mama Rag (Canaan, ASCAP)	57
Raindrops Keep Fallin' on My Head (Blue Seas/Jac/20th Century, ASCAP)	14
Rainy Night in Georgia (Combine, BMI)	4
Reflections of My Life (Walrus, ASCAP)	3
Run Sally Run (Vanlee/Emily, ASCAP)	82
She's Ready (Algeo, BMI)	79
Shilo (Tallyrand, BMI)	44
Silly, Silly Fool (Assorted, BMI)	81
Something's Burning (BB, BMI)	37
Spirit in the Sky (Great Honey, BMI)	29
Stir It Up and Serve It (Low-Twi, BMI)	59
Superstar (Leeds, ASCAP)	80
Take a Look Around (Trousdale, BMI)	43
Temma Harbour (Major Oak, ASCAP)	52
Tennessee Birdwalk (Back Bay, BMI)	52
Thank You (Falettin Me Be Mice Elf Agin) (Stone Flower, BMI)	84
The Thrill Is Gone (Feist/Grosvener House, ASCAP)	27
Ticket to Ride (Maclean, BMI)	71
To the Other Woman (Ho East/Roker, BMI)	70
Travelin' Band (Jondora, BMI)	2
Until It's Time for You to Go (Gypsy Boy, ASCAP)	53
Up the Ladder to the Roof (Jobete, BMI)	39
Venus (Skimpy, BMI)	28
Victoria (Hill & Range, BMI)	62
Walk a Mile in My Shoes (Lowery, BMI)	33
Walking Through the Country (Malicious Melodies, ASCAP)	45
Welfare Cadillac (Bull Fighter, BMI)	65
Who'll Stop the Rain (Jondora, BMI)	2
Who's Your Baby (Kirtner, BMI)	67
Why Should I Cry (Knox, BMI)	77
You've Made Me So Very Happy (Jobete, BMI)	99
You're the One (Stone Flower, BMI)	64

BUBBLING UNDER THE HOT 100

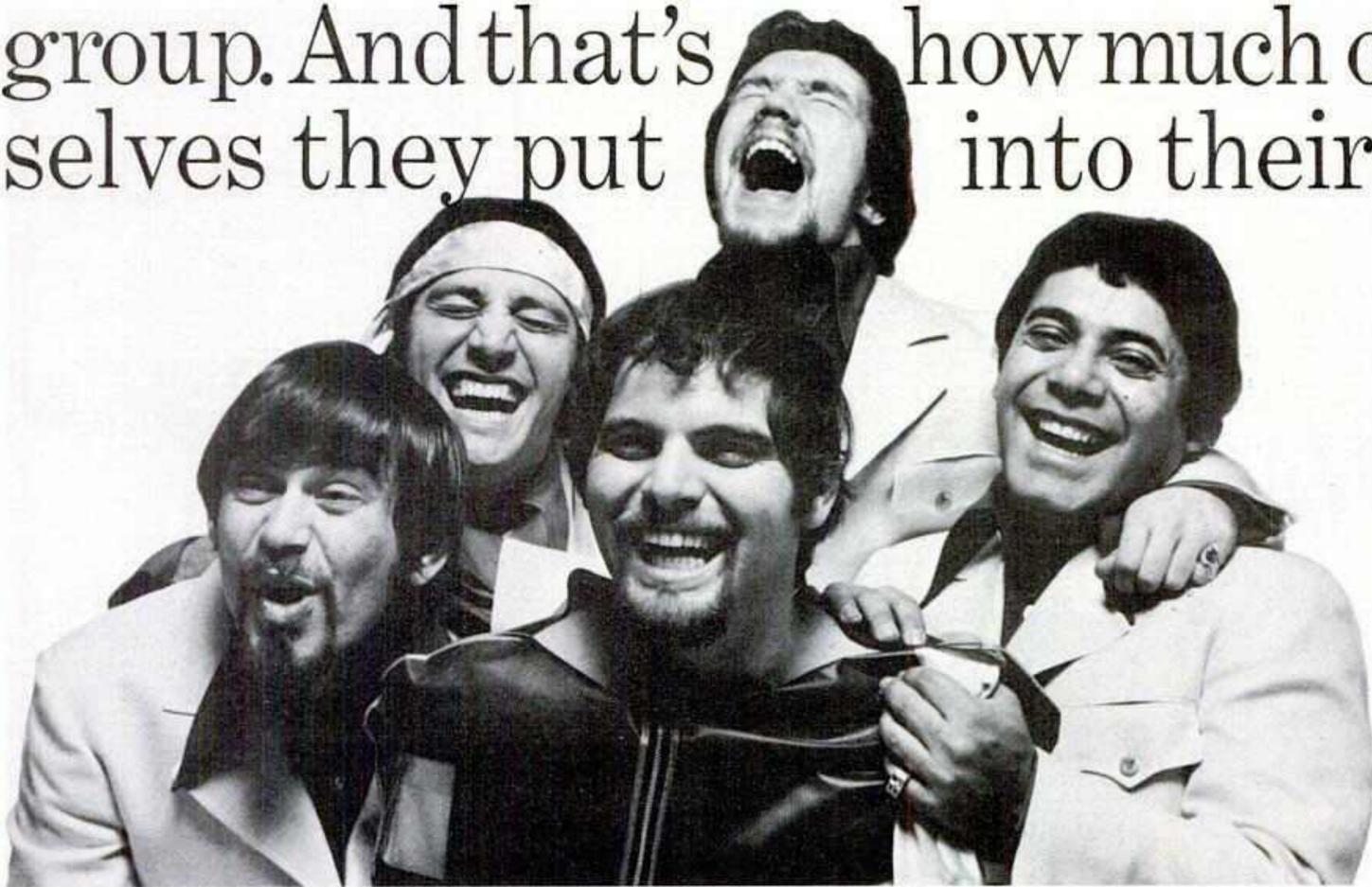
101. LITTLE GREEN BAG	George Baker Selection, Colossus 112
102. TIME TO GET IT TOGETHER	Country Coalition, BluesWay 61034
103. DOES ANYBODY KNOW WHAT TIME IT IS	Copper N' Brass, Amazon 17
104. DEAR PRUDENCE	Five Steps, Buddah 145
105. DIANE	Golden Gate, Audio Fidelity 161
106. FUNKY CHICKEN	Willie Henderson, Brunswick 755429
107. YOU KEEP TIGHTENING UP ON ME	Box Tops, Bell 865
108. I GOTTA THINK	Funkadelic, Westbound 158
109. TURN BACK THE HANDS OF TIME	Tyrone Davis, Dakar 616
110. TRY (Just a Little Bit Harder)	Janis Joplin, Columbia 4-45080
1	

It's Contagious.

Laughter, that is. And laughter, the sound of being glad, is what this new single, "Happy People," is all about.

The single isn't the only thing that's new, either. Both the group, and the label, are making their debuts.

Gazette Records is the label. It's the brainchild of Bob Gaudio, writer for The 4 Seasons. **Lock, Stock and Barrel** is the group. And that's how much of themselves they put into their music.



Lock, Stock and Barrel sing "Happy People." ZS7 8000
A song about feeling good on a label that means good news.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
198

LAST WEEK
130

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

BEATLES—LET IT BE (3:50)

(Prod. George Martin) (Writers: Lennon-McCartney) (Maclen, BMI)—With solo by McCartney, this ballad beauty with compelling lyric is among their finest. Flip: "You Know My Name (Look Up My Number)" (4:40) (Maclen, BMI). Apple 2764

GUESS WHO—NO SUGAR

TONIGHT (2:04)/AMERICAN WOMAN (3:51)

(Prod. Jack Richardson/Jack Richardson) (Writers: Bachman/Bachman-Cummings-Peterson-Kale) (Dunbar, BMI / Dunbar, BMI)—Powerful followup to "No Time" is this double sided rock blockbuster. First is a driving swinger, while flip is the pulsating LP title. RCA Victor 74-0325

GLADYS KNIGHT & THE PIPS—

YOU NEED LOVE LIKE I DO (Don't You) (3:20)

(Prod. Norman Whitfield) (Writers: Whitfield-Strong) (Jobete, BMI)—Here's a swinger that has all the ingredients to rush her up the charts all the way and prove her biggest yet. It's a mover from start to finish, the vocal workout and the beat are wild. Flip: "You're My Everything" (3:00) (Jobete, BMI). Soul 35071

BROTHERHOOD OF MAN—UNITED WE STAND (2:54)

(Prod. Tony Hiller) (Writers: Hiller-Simons) (Belwin-Mills, ASCAP)—Currently in the top 10 of the British chart, this strong production ballad has all that sales and charts potential for the U.S. as well. Top production, it should hit hard and fast! Flip: "Say a Prayer" (3:08) (Belwin-Mills, ASCAP). Deram 85059

ORIGINAL CASTE—MR. MONDAY (2:56)

(Prod. Dennis Lambert-Brian Potter) (Writers: Lambert-Potter) (Cents & Pence, BMI)—Their initial outing "One Tin Soldier" took them high on the Hot 100. This driving rhythm number penned by Dennis Lambert and Brian Potter will fast surpass that success! Top Artie Butler arrangement and performance. Flip: (No Information Available). TA 192

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JAMES BROWN—FUNKY DRUMMER (Part I) (2:36)

(Prod. James Brown Prod'n) (Writer: Brown) (Golo-Dynatone, BMI)—With "It's a Day" currently riding on the charts, Brown rushes out with a top funky blues swinger loaded with discotheque appeal. Flip: "Funky Drummer" (Part II) (2:55) (Golo-Dynatone, BMI). King 6290

ZAGER & EVANS—HELP ONE MAN TODAY (3:08)

Prod. Danny Davis) (Witer: Evans) (Zerlad, BMI)—Solid rock beat backs a top lyric message delivered in a strong vocal workout. This is the one to bring the duo back to a high spot on the chart. Flip: "Yeah 3" (2:47) (Zerlad, BMI). RCA 47-9816

*JOHNNY NASH—

(What a) GROOVY FEELING (2:30)

(Prod. Johnny Nash) (Writer: Nash) (Nash, BMI)—A happy swinger, infectious as all get out, that should spiral Nash right back up the charts in "Cupid" and "Hold Me Tight" fashion. Strong entry. Flip: (No Information Available). Jad 223

THE METERS—CHICKEN STRUT (2:05)

(Prod. Marshall E. Sehorn & Allen Toussaint) (Writers: Nocentelli-Porter-Neville-Modeliste) (Rhinelander, BMI)—They've done it again! More wild dance beat material that will take them right back up the chart with all the sales impact of "Look a Py Py" and more! Flip: No information Available. Josie 1018

PERCY SLEDGE—

TOO MANY RIVERS TO CROSS (3:07)

(Prod. Quin Ivy & Martin Greene) (Writer: Cliff) (Irving, BMI)—The Jimmy Cliff blues ballad serves as potent material for Sledge that will fast return him to the Hot 100 and Soul charts with hefty sales. Flip: "Push Mr. Pride Aside" (3:15) (Quinivy, BMI). Atlantic 2719

PEACHES & HERB—

SATISFY MY HUNGER (2:51)

(Prod. Brad Baker) (Writers: Thomas-Marchand) (MRC, BMI)—Duo comes on strong their first time out for the year. Solid beat rocker will have no trouble spiraling up both the pop and soul chart. Flip: "It's Just a Game, Love" (3:15) (Hastings, BMI). Date 2-1669

MAXINE BROWN—

I CAN'T GET ALONG WITHOUT YOU (2:35)

(Prod. Charles Koppelman, Don Rubin & Bob Finiz) (Writers: Dobyne-Jones) (Chardon, BMI)—Here's a surefire chart topper for her "We'll Cry Together." Funky beat blues ballad is served up in a top vocal workout aimed right at the Hot 100 and Soul charts. Flip: "Reason to Believe" (2:30) (Faithful Virtue, BMI). Commonwealth United 3008

*OSCAR BROWN, JR., SIVUCA, NORMAN SHOBEY—

WHAT IS A FRIEND (2:45)

(Prod. Ernie Altschuler) (Writers: Brown, Jr.-Henrique) (E.B. Marks, BMI)—From the highly successful musical "Joy" comes a strong and commercial rhythm ballad loaded with appeal for all types of programming that will result in heavy sales to drive it up all charts. Flip: "A New Generation" (2:58) (E.B. Marks, BMI). RCA 74-0324

DOROTHY MORRISON—RAIN (2:25)

(Prod. Russ Miller & Lonnie Mack) (Writers: Combs-Morrison) (Nipper, ASCAP)—Exciting gospel-oriented rocker that will fast top the action of her initial solo entry "All God's Children." Wild vocal workout and arrangement. Flip: "John the Rabbit" (3:15) (Nipper, ASCAP). Elektra 45684

*MAC DAVIS—

WHOEVER FINDS THIS, I LOVE YOU (4:27)

(Prod. Jerry Fuller) (Writer: Davis) (BnB, BMI)—Culled from his new LP, the composer comes up with a strong performance of his moving ballad beauty, loaded with sales and chart potential. This one could take him all the way. Flip: (No Information Available). Columbia 4-45117

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

WILSON PICKETT—Cole, Cook & Redding (3:45) (Prod. Jerry Wexler & Tom Dowd) (Writer: Holler) (Samphil-Roznique, BMI)—Pickett picks up on a salute to three music giants set to the music of "Abraham, Martin and John." Another top Pickett performance. Atlantic 2722

***AIRPORT LOVE THEME—(Writer: Newman) (Shamley, ASCAP)—VINCENT BELL (2:58)** (Prod. Tom Morgan) Decca 32659 **PERCY FAITH (2:28)** (Prod. Jack Gold) Columbia 4-45114—Two individual and strong renditions of the current film theme penned by Alfred Newman. Bell offers much for Top 40 with a "Midnight Cowboy" flavored arrangement, while Faith offers a lush string version with appeal for MOR.

THEM—Nobody Cares (2:46) (Prod. Ray Ruff) (Writers: Duncan-Garrett) (Central Songs, BMI)—The winning group of the past moves to the label with a strong commercial rock entry that should bring them back to the Hot 100. Happy Tiger 534

LEON BIBB—The Ballad of the Virgin Soldiers (2:35) (Prod. Jim Foglesong) (Writers: Kusik-Snyder-Davies) (Colgems, ASCAP)—Potent lyric content set to an infectious beat, from the current film "The Virgin Soldiers." Top Bibb performance. Much chart potential here. RCA 74-0322

NEIL YOUNG With CRAZY HORSE—Oh Lonesome Me (3:55) (Prod. Neil Young) (Writer: Gibson) (Acuff-Rose, BMI)—The Don Gibson classic is updated in a hot pop treatment by Young that could easily put him up the Hot 100 with sales potency. Reprise 0898

***HARRY J. ALL STARS—Liquidator (3:14)** (Prod. Harry J.) (Writer: Johnson) (Irving, BMI)—This infectious instrumental rhythm item has been a hit all over Europe and has the same potential for the U.S. Much of the flavor of "Skokiaan" here and it's loaded with jukebox and programming appeal. A&M 1162

ROBERT KNIGHT—I Only Have Eyes For You (3:00) (Prod. Buzz Cason & Mac Gayden) (Writers: Warren-Dubin) (Warner Bros.-Seven Arts, ASCAP)—The standard is revised to fit right into today's market with a top vocal performance and arrangement. Should bring the "Everlasting Love" guy back to the charts. Elf 90037

MIKE CLIFFORD—Broken-Hearted Man (2:45) (Prod. Guy Hemic) (Writer: Upton) (Spiral, BMI)—That "Close to Cathy" guy returns to the disk scene with a strong commercial rock item that has all the ingredients and performance to bring him back to the charts once again. American International 138

PEOPLE—For What It's Worth (3:11) (Prod. Mark Wilder) (Writer: Stills) (TenEast/Springale Toones/Cotillion, BMI)—The Buffalo Springfield hit gets a potent revival via this swinging treatment loaded with commercial appeal. Paramount 0019

***ROGER WHITTAKER—New World in the Morning (2:26)** (Writer: Whittaker) (Arcola, BMI)—Smooth folk flavored rhythm ballad with a compelling lyric line and performance offers much for sales and chart action. Fits all programming and should be heard. RCA 74-0320

GUESS & ABNER—And the World Keeps Spinning (3:00) (Prod. Ron Green) (Writers: Price-Green) (Glen Campbell/Ron Green/7th Note, BMI)—Strong rock item serves as a solid debut for the duo that could easily bring them to the chart their first time out. Kapp 2079

WHY CAN'T I TOUCH YOU?—(Writers: Courtney-Link) (Chappell, ASCAP)—DONNA THEODORE (3:30) (Prod. Herb Bernstein) Jubilee 5693 **LINDA BENNETT (2:32)** (Prod. Bob Morgan) Command 4134—The much recorded rock ballad from the musical "Salvation" is offered here in two equally strong readings and both offer much chart potential.

***LOS INCAS—El Cador Pasa (2:16)** (Writer: Robles) (E.B. Marks, BMI)—Infectious instrumental rhythm item has a haunting melody. It's loaded with programming appeal and could break big on the charts as a left-field winner. Mercury 73027

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

STAN HITCHCOCK—CALL ME GONE (2:41)

(Prod. Glenn Sutton) (Writer: Foster) (Jack & Bill, ASCAP)—His "Honey I'm Home" put him right up there in the Top 20. This top rhythm ballad has all that chart and sales potential and more! It's Hitchcock at his best. Flip: "Your Kind of Man" (3:28) (Hall Clement, BMI). Epic 5-10586

WANDA JACKSON—

A WOMAN LIVES FOR LOVE (2:46)

(Prod. George Richey) (Writers: Richey-Wilson-Sutton) (Al Gallice, BMI)—The fine stylist can't miss with this powerful and moving ballad from the pen of Glenn Sutton, Norris Wilson and George Richey. Strong followup to her "My Big Iron Skillet." Flip: "What Have We Done?" (2:23) (Party-Time, BMI). Capitol 2761

WYNN STEWART & THE TOURISTS—

YOU DON'T CARE WHAT HAPPENS TO ME (2:40)

(Prod. Earl Ball) (Writer: Rose) (Milene, ASCAP)—Following up his "Yours Forever" chart winner, Stewart comes up with still more potential with this fine updating of the Fred Rose ballad classic. Top performance for a potent chart entry. Flip: "Young As Spring" (3:09) (Freeway, BMI). Capitol 2751

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

FREDDIE HART—One More Mountain to Climb (2:39) (Blue Book, BMI). CAPITOL 2768

CLAUDE GRAY—The Cleanest Man in Cincinnati (2:06) (Evil Eye, BMI). DECCA 32648

MAC WISEMAN—Ring of Fire (2:00) (Painted Desert, BMI). RCA VICTOR 47-9814

BILLIE JO SPEARS—Midnight Train (2:50) (Allroads, BMI). CAPITOL 2769

DIANA TRASK—Beneath Still Waters (3:11) (Blue Crest, BMI). DOT 17342

DUANE DEE—Ramblin' Man (2:13) (Central Songs, BMI). CAPITOL 2760

JAMEY RYAN—Holy Cow (2:30) (Marsaint, BMI). SHOW BIZ 232

JACK BARLOW—Child Bride (3:15) (Tree, BMI). DOT 17343

BILLY PARKER—I Get a Happy Feelin' (2:06) (Singleton, BMI). DECCA 32652

SUE RICHARDS—Givin' Out of Givin' Ins (2:20) (Ben Peters, BMI). EPIC 5-10589

JIMMY WAKELY—Any Way You Want Me (2:42) (Anne-Rachel, ASCAP). DECCA 32649

JUDY ALLEN—When He's Really Gone (2:39) (Surefire, BMI). STOP 358

DIANA DUKE—Tonight the Jukebox Plays for Me (2:31) (Newkeys, BMI). MERCURY 73033

RODNEY LAY—Georgia Boy (2:28) (Blue Book, BMI). CAPITOL 2759

RAYMOND A. SMITH—Fifteen Years Ago (2:50) (Peach). SUGAR HILL 003

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

RUBY ANDREWS—EVERYBODY SAW YOU (2:50)

(Prod. B. Eaton & R. Williams) (Writers: Neeko-Williams) (Ric-Wil, ASCAP)—This powerhouse swinger has all the sales and chart potential of her "You Made a Believer Out of Me" smash. This driving rhythm item will take her right up the Soul Chart and spill over to pop as well. Flip: "Can You Get Away" (2:45) (Ric-Wil, ASCAP). Zodiac 1017

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

JIMMY HOLIDAY—A Man Ain't Nothin' Without a Woman (3:16) (A&A, ASCAP). MINIT 32097

PAT LUNDY—Prove It (2:25) (Pronto-14th Hour-Well Made, BMI). DELUXE 118

STU GARDNER—Expressin' My Love (2:45) (Chisa-Cherio). CHISA 8007

SOUL CHILDREN—Hold On, I'm Comin' (3:20) (East/Memphis & Pronto, BMI). STAX 0062

CHUCK BROOKS—Love's Gonna Tear Your Playhouse Down, Part II (3:25) (East/Memphis, BMI). VOLT 4034

LARRY DAVIS—For 5 Long Years (2:55) (Modern, BMI). KENT 4519

CALVIN LEAVY—Cummins Prison Farm (4:20) (Rain/All Roads, BMI). BLUE FOX 100

ANOTHER UNITED ARTISTS RECORDS EXCLUSIVE!

THE SHIRELLES

THEIR NEWEST SINGLE-
"THERE GOES MY BABY/BE MY BABY" #SUA50648
b/w "STRANGE, I STILL LOVE YOU"

Produced by Randy Irwin
For Dav-Mar Entertainment Corp.
Executive producer: Bob Skaff



United Artists Records 
Entertainment from
Transamerica Corporation

Billboard **TOP LP'S**

FOR WEEK ENDING MARCH 14, 1970

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
5	1	1	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914					Ⓢ
19	2	2	LED ZEPPELIN II Atlantic SD 8236					Ⓢ
22	3	3	BEATLES Abbey Road Apple SD 383					Ⓢ
14	4	4	CREEDENCE CLEARWATER REVIVAL Willie and the Poor Boys Fantasy 8397					Ⓢ
5	5	5	CHICAGO Columbia KGP 24		NA			
5	7	6	HELLO, I'M JOHNNY CASH Columbia KCS 9943					Ⓢ
27	10	7	SANTANA Columbia CS 9781		NA			Ⓢ
18	11	8	TOM JONES Live in Las Vegas Parrot PAS 71031					Ⓢ
11	9	9	ENGELBERT HUMPERDINCK Parrot PAS 71030					Ⓢ
9	6	10	JACKSON 5 I Want You Back Motown MS 700		NA			
16	8	11	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068					
2	51	★	DOORS Morrison Hotel Elektra EKS 75007					
6	12	13	GLEN CAMPBELL Try a Little Kindness Capitol SW 389		NA			Ⓢ
28	13	14	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes Reprise & RM 2026)					
11	16	15	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580					
7	14	16	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406		NA			
15	17	17	ROLLING STONES Let It Bleed London NPS 4					Ⓢ
10	22	★	PLASTIC ONO BAND Live Peace in Toronto 1969 Apple SW 3362					
22	18	19	THE BAND Capitol STAO 132					Ⓢ
16	20	20	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227		NA			
10	19	21	MOODY BLUES To Our Children's Children's Children Threshold THS 1					
17	15	22	JOE COCKER! A&M SP 4224		NA			
8	29	★	FRIJID PINK Parrot PAS 71033					
5	24	24	ARETHA FRANKLIN This Girl's in Love With You Atlantic SD 8248					
12	21	25	TOMMY ROE Twelve in a Row ABC ABCS-700					
38	25	26	CROSBY/STILLS/NASH Atlantic SD 8216					Ⓢ
5	30	27	GUESS WHO American Woman RCA Victor LSP 4266		NA			
59	27	28	BLOOD, SWEAT & TEARS Columbia CS 9720					Ⓢ
87	23	29	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250					Ⓢ
12	31	30	COLD BLOOD San Francisco 200		NA			
5	32	31	SHOCKING BLUE Colossus 1000		NA			
47	33	32	SLY & THE FAMILY STONE Stand Epic BN 26456					Ⓢ
37	37	33	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827					
18	28	34	STEPPENWOLF Monster Dunhill DS 50066					
19	39	35	MICHAEL PARKS Closing the Gap MGM SE 4646		NA		NA	

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
20	36	36	BEST OF CHARLEY PRIDE RCA Victor LSP 4223			NA		
14	40	37	KING CRIMSON In the Court of the Crimson King: An Observation by King Crimson Atlantic SD 8245			NA	NA	
36	35	38	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001					Ⓢ
3	62	★	CHARLEY PRIDE Just Plain Charley RCA Victor LSP 4290			NA		
14	43	40	RARE EARTH Get Ready Rare Earth RS 507				NA	NA
23	41	41	TEMPTATIONS Puzzle People Gordy GS 949					
14	42	42	LES McCANN & EDDIE HARRIS Swiss Movement Atlantic SD 1537			NA	NA	
5	53	★	JAMES BROWN Ain't It Funky King KS 1092			NA		
6	45	44	LETTERMEN Traces/Memories Capitol ST 390			NA		
12	48	45	B. B. KING Completely Well BluesWay BL5 6037					
14	50	46	BEST OF TOMMY JAMES & THE SHONDELLS Roulette SR 42040			NA		
27	34	47	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393					
13	49	48	ZEPHYR Command/Probe CPLP 4510				NA	
8	26	49	QUICKSILVER MESSENGER SERVICE Shady Grove Capitol SKAO 391					
44	44	50	CHICAGO TRANSIT AUTHORITY Columbia GP 8			NA		Ⓢ
19	52	51	BOBBY SHERMAN Little Woman Metromedia MS 1014			NA		Ⓢ
2	108	★	MARK LINDSAY Arizona Columbia CS 9986			NA	NA	NA
10	38	53	DIANA ROSS & THE SUPREMES Greatest Hits, Vol. III Motown MS 702					
14	59	★	NEIL DIAMOND Touching You, Touching Me UNI 73071					
85	57	55	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSD 1150 (S)					Ⓢ
8	46	56	MERLE HAGGARD Okie From Muskogee Capitol ST 384			NA		
3	65	★	BARBRA STREISAND Greatest Hits Columbia CS 9968			NA		
4	68	★	BROOK BENTON TODAY Columbia SD 9018			NA	NA	
59	61	59	PETER, PAUL & MARY Album 1700 Warner-Bros.-Seven Arts WS 1700					Ⓢ
9	60	60	JOE SOUTH Don't It Make You Want to Go Home? Capitol ST 392					
23	66	61	JETHRO TULL Stand Up Reprise RS 6360					
42	47	62	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005					Ⓢ
32	63	63	SOUNDTRACK Midnight Cowboy United Artists UAS 5198			NA		
16	56	64	ELVIS PRESLEY From Memphis to Vegas/ From Vegas to Memphis RCA Victor LSP 6020			NA	NA	Ⓢ
21	54	65	SOUNDTRACK Paint Your Wagon Paramount PM5 1001					
36	74	66	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058					Ⓢ
17	64	67	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238			NA		Ⓢ
2	109	★	ANDY WILLIAMS' GREATEST HITS Columbia KCS 9979			NA		
17	69	69	QUINCY JONES Walking in Space A&M SP 3123			NA		
10	67	70	RASCALS See Atlantic SD 8246					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
26	71	71	JOHN MAYALL Turning Point Polydor 4004					
58	73	72	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387					
57	55	73	LED ZEPPELIN Atlantic SD 8216					Ⓢ
12	58	74	DAVID FRYE I Am the President Elektra EKS 75006					
15	81	75	GRASS ROOTS Leaving It All Behind Dunhill DS 50067					
58	76	76	SOUNDTRACK Romeo & Juliet Capitol ST 2993					Ⓢ
16	78	77	DIANA ROSS & THE SUPREMES Cream of the Crop Motown MS 694					
92	72	78	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639					Ⓢ
4	79	79	RICK NELSON IN CONCERT Decca DL 75162			NA	NA	
11	80	80	PINK FLOYD Ummagumma Harvest STBB 388			NA	NA	
15	75	81	DENNIS YOST & THE CLASSICS IV Golden Greats, Vol. 1 Imperial LP 16000					Ⓢ
18	82	82	SOUNDTRACK Hello, Dolly 20th Century-Fox DTC5 5103					
4	88	83	TAMMY WYNETTE Ways to Love a Man Epic BN 26519				NA	
31	70	84	BLIND FAITH Atco SD 33-304 A/B					Ⓢ
23	85	85	GRAND FUNK RAILROAD On Time Capitol ST 307			NA		
87	86	86	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13					Ⓢ
20	77	87	DIONNE WARWICK Golden Hits, Vol. II Scepter SPS 577					
1	—	★	MORE OF THE BEST OF BILL COSBY Warner Bros.-Seven Arts WS 1836			NA	NA	
12	89	89	CHAMBERS BROTHERS Love, Peace & Happiness Columbia KGP 20			NA		
1	—	★	JAMES TAYLOR Sweet Baby James Warner Bros.-Seven Arts WS 1843			NA	NA	
77	98	91	SOUNDTRACK Funny Girl Columbia B05 3320					Ⓢ
4	126	★	EDDIE HOLMAN I Love You ABC S 701			NA		
3	93	93	JOHN MAYALL & THE BLUESBREAKERS Diary of a Band London PS 570					
11	83	94	BEST OF TRAFFIC United Artists UAS 5500			NA		
20	91	95	JAMES GANG Yer Album BluesWay BL5 6034					NA
5	97	96	PERCY FAITH & HIS ORCHESTRA Leaving on a Jet Plane Columbia CS 9983			NA		
23	87	97	JANIS JOPLIN I've Got Dem Ol' Kozmic Blues Again, Mama Columbia KCS 9913					Ⓢ
4	121	★	LORD SUTCH & HIS HEAVY FRIENDS Columbia SD 9015			NA	NA	
10	84	99	STEAM Mercury SR 61254					
1	—	★	TOM RUSH Columbia CS 9972			NA	NA	NA
1	—	★	MOTHERS OF INVENTION Burnt Weeny Sandwich Bizarre RS 6370			NA	NA	
64	107	102	SOUNDTRACK Oliver Colgems CS0D 5501					Ⓢ
34	104	103	BEST OF THE BEE GEES Atco SD 33-292					Ⓢ
6	115	104	SOUNDTRACK On Her Majesty's Secret Service United Artists UAS 5204			NA		
14	102	105	PEGGY LEE Is That All There Is? Capitol ST 386					

Continued on Page 68

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David Porter has got it. Get it!

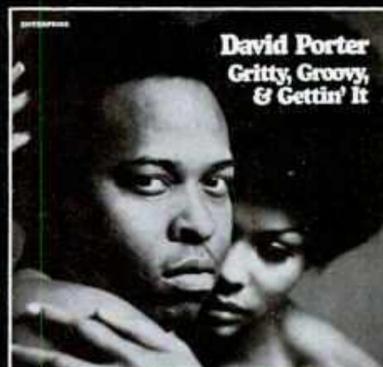
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have sold out. Get it!**

ABC RECORDS—Seattle
TDA—Chicago
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GOLD RECORDS DIST.—Buffalo
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MARNEL DIST. CO.—Philadelphia
SCHWARTZ BROS.—Washington, D.C.
SUPREME DIST. CO.—Cincinnati

**ENTERPRISE
RECORDS
ENS 1009**

AT LAST! AT LAST! A DEDICATED SONGWRITER-PRODUCER HAS BEEN AFFORDED THE OPPORTUNITY TO EXPRESS HIMSELF THROUGH ANOTHER OUTLET OF HIS MANY TALENTS. I WILL NOT BORE YOU WITH A LOT OF WORDS DESCRIBING THIS ALBUM BECAUSE YOU COULD BE USING THIS TIME DIGGING IT. YOU KNOW DAVID PORTER AS THE CO-WRITER AND PRODUCER OF SUCH HITS AS "HOLD ON I'M COMING", "SOUL MAN", "YOUR GOOD THING (IS ABOUT TO COME TO AN END)", AND MANY OTHERS. NOW HE SHARES HIS SOUL WITH YOU IN THE ACTUAL PERFORMANCE AS A VOCALIST. I DARE YOU TO GIVE TEN MINUTES OF YOUR EARS TO THIS ALBUM! IF YOU ARE NOT TURNED ON—THEN—THERE IS NO SUCH ALBUM ENTITLED "GRITTY, GROOVY, AND GETTIN' IT". TAKE IT FROM ME, I KNOW! I'VE HAD THE PLEASURE OF BEING HIS PARTNER FOR THE LAST FIVE YEARS.

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Gritty, Groovy, & Gettin' It

TOP LP'S

CONTINUED FROM PAGE 66

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
42	111	106	WALTER CARLOS/BENJAMIN FOLKMAN Transelectronic Music Productions Inc. Presents Switched-On Bach Columbia MS 7194		NA			
19	96	107	B. J. THOMAS Greatest Hits Scepter SPS 578					
33	100	108	OLIVER Good Morning Starshine Crewe CR 1333		NA			
41	110	109	MOODY BLUES On the Threshold of a Dream Deram DES 18025					
93	99	110	ARLO GUTHRIE Alice's Restaurant Reprise RS 6267					
46	112	111	JOHNNY CASH Greatest Hits Columbia CS 9478					
17	101	112	FERRANTE & TEICHER Midnight Cowboy United Artists UAS 6725		NA			
3	105	113	JAY & THE AMERICANS Wax Museum United Artists UAS 6719	NA	NA	NA	NA	
43	103	114	ENGELBERT HUMPERDINCK A Man Without Love Parrot PAS 71022					
11	123	115	FLEETWOOD MAC Then Play On Reprise RS 6368	NA	NA	NA	NA	
40	127	116	IT'S A BEAUTIFUL DAY Columbia CS 9753		NA	NA		
9	124	117	DELPHONICS' SUPER HITS Philly Groove PG 1152		NA			
57	119	118	CREEDENCE CLEARWATER REVIVAL Fantasy B382					
40	90	119	THIS IS TOM JONES Parrot PAS 71028					
5	95	120	VARIOUS ARTISTS DisinHAIRited RCA Victor LSO 1163		NA			
1	-	121	JOHN MAYALL Empty Rooms Polydor 24-4010	NA	NA	NA	NA	
11	94	122	GRATEFUL DEAD Live Dead Warner Bros.-Seven Arts 2WS 1830					
9	92	123	JR. WALKER & THE ALL STARS What Does It Take? Soul SS 721		NA	NA		
15	114	124	CANNED HEAT Cookbook Liberty LST 11000					
3	165	125	DUSTY SPRINGFIELD Brand New Me Atlantic SP 8249		NA	NA		
27	120	126	ARCHIES Everything's Archies Calendar KES 103		NA			
11	117	127	MASKED MARAUDERS Deity RS 6378					
58	139	128	THREE DOG NIGHT Dunhill DS 50048					
26	136	129	GLEN CAMPBELL "LIVE" Capitol ST80 268					
4	142	130	LULU New Routes Atco SD 33-310		NA	NA		
100	131	131	ENGELBERT HUMPERDINCK Release Me Parrot PAS 71012					
63	133	132	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767					
139	130	133	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WB 1670					
23	118	134	NAZZ SGC 50 5001					
23	134	135	FERRANTE & TEICHER 10th Anniversary Golden Piano Hits United Artists UAS 70		NA			
35	135	136	BEST OF THE CREAM Atco SD 33-291					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
27	137	137	ROLLING STONES Through the Past Darkly (Big Hits, Vol. II) London NPS 3					
30	125	138	ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71026					
53	116	139	TOM JONES LIVE Parrot PAS 71014					
14	138	140	BYRDS Ballad of Easy Rider Columbia CS 9942		NA			
10	113	141	BOOTS RANDOLPH Yakety Revisited Monument SLP 18128				NA	
2	145	142	EYDIE GORME Tonight I'll Say a Prayer RCA Victor LSP 4303		NA	NA	NA	
8	129	143	ROY CLARK The Ever Loving Soul of Dot DLP 25972	NA	NA	NA	NA	
17	147	144	KINKS Arthur (Or the Decline and Fall of the British Empire) Reprise RS 6366					
8	153	145	JIM NABORS Galveston Columbia CS 9817		NA			
4	146	146	MCS Back in the U.S.A. Atlantic SD 8247		NA			
3	154	147	LORETTA LYNN Sings Wings Upon Your Horns Decca DL 75163		NA	NA		
106	160	148	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol ST 2633					
3	177	149	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000		NA	NA		
11	150	150	R. B. GREAVES Atco SD 33-311		NA			
33	122	151	JOE COCKER With a Little Help From My Friends A&M SP 4182					
13	106	152	JOSE FELICIANO Alive Alive-O RCA Victor LSP 6021		NA			
19	156	153	ANDY WILLIAMS Get Together With Columbia CS 9922					
49	140	154	TOM JONES Help Yourself Parrot PAS 71025					
28	155	155	TAMMY WYNETTE Greatest Hits Epic BN 26486					
26	148	156	JUDY COLLINS Reflections Elektra EKS 74055					
14	158	157	SERGIO MENDES & BRASIL '66 Ye-Me-Le A&M SP 4236		NA			
13	168	158	RAY CONNIF SINGERS Jean Columbia CS 9920					
3	159	159	TONY BENNETT Tony Sings the Greatest Hits of Today Columbia CS 9980		NA	NA		
9	143	160	BOBBY GOLDSBORO Muddy Mississippi Line United Artists UAS 6735		NA			
15	132	161	GUESS WHO Canned Wheat RCA Victor LSP 4157		NA			
17	149	162	HERB ALPERT & THE TIJUANA BRASS A&M SP 4228		NA			
28	144	163	LETTERMEN Hurt So Bad Capitol ST 269		NA			
1	-	164	DELLS Like It Is Cadet LPS 837	NA	NA	NA	NA	
3	128	165	VARIOUS ARTISTS Heavy Sounds Columbia CS 9952		NA	NA		
12	175	166	DANNY DAVIS & THE NASHVILLE BRASS Movin' On RCA Victor LSP 4232		NA	NA		
6	141	167	BUCK OWENS Big in Vegas Capitol ST 413		NA			

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
10	151	168	TEN WHEEL DRIVE WITH GENYA RAVAN Construction No. 1 Polydor 24-4008		NA	NA		
3	193	169	NORMAN GREENBAUM Spirit in the Sky Reprise RS 6365		NA	NA	NA	
38	170	170	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153					
6	162	171	FEVER TREE Creation UNI 73067			NA		
45	169	172	BOB DYLAN Nashville Skyline Columbia KCS 9825					
22	161	173	BILL COSBY UNI 73066					
15	174	174	JOHNNY WINTER The Second Columbia KCS 9947		NA	NA	NA	
2	191	175	RARE BIRD Command/Probe CPLP 4514			NA	NA	
24	152	176	A GROUP CALLED SMITH Dunhill DS 50056					
15	173	177	VARIOUS ARTISTS Signs of the Zodiac A&M 4211/22		NA	NA	NA	NA
17	178	178	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS For Lovers Warner Bros.-Seven Arts WS 1795					
56	179	179	DONOVAN Greatest Hits Epic BN 26439					
3	180	180	VARIOUS ARTISTS Astromusical House of ... GWP Astro 1001/1012			NA	NA	NA
8	184	181	RICHIE HAVENS Stone Henge Stormy Forest 6001			NA	NA	
38	176	182	BURT BACHARACH Make It Easy on Yourself A&M SP 4188			NA	NA	
6	157	183	GIL TRYTHALL Switched-On Nashville: Country Moog Athena 6003			NA	NA	NA
2	198	184	FOREVER MORE Yours RCA Victor LSP 4272			NA	NA	NA
43	190	185	HERBIE MANN Memphis Underground Atlantic SD 1522					
1	-	186	MOUNTAIN Climbing Windfall 4501			NA	NA	NA
1	-	187	VENTURES More Golden Greats Liberty LST 8060			NA	NA	NA
1	-	188	VAN MORRISON Moondance Warner Bros.-Seven Arts WS 1835			NA	NA	NA
1	-	189	NINA SIMONE Black Gold RCA Victor LSP 4248			NA	NA	NA
41	181	190	WHO Tommy Decca DXSW 7205			NA	NA	NA
39	164	191	BAND Music From Big Pink Capitol SKAO 2995					
23	-	192	MAMAS & PAPAS 16 of Their Greatest Hits Dunhill DS 50064					
1	-	193	BILLY VAUGHN Winter World of Love Dot DLP 25975			NA	NA	NA
1	-	194	PHIL OCHS' GREATEST HITS A&M SP 4253			NA	NA	NA
1	-	195	ROD MCKUEN New Ballads Warner Bros.-Seven Arts WS 1837			NA	NA	NA
2	196	196	JANE BIRKIN & SERGE GAINSBORG Je T'Aime Fontana SRF 67610		NA	NA	NA	NA
1	-	197	BEST OF RAMSEY LEWIS Cadet LPS 839			NA	NA	NA
1	-	198	ORIGINAL CAST Joy RCA Victor LSO 1166			NA	NA	NA
2	199	199	HERE COMES SHUGGIE OTIS Epic BN 26511		NA	NA	NA	NA
1	-	200	CANNONBALL ADDERLEY QUINTET Country Preacher Capitol SKAO 404			NA	NA	NA

TOP LP'S A-Z (LISTED BY ARTIST)

Cannonball Adderley Quintet 200	Joe Cocker 22, 151	Frijid Pink 23	Jefferson Airplane 67	Sergio Mendes & Brasil '66 157	Rascals 70	Lord Sutch 98
Herb Alpert & the Tijuana Brass 162	Cold Blood 30	David Frye 74	Jethro Tull 61	Mothers of Invention 101	Tommy Roe 25	James Taylor 90
Archies 126	Judy Collins 156	Bobby Goldsboro 160	Quincy Jones 69	Moody Blues 21, 109	Rolling Stones 17, 137	Temptations 41
Association 132	Roy Conniff 158	Eydie Gorme 142	Tom Jones 8, 119, 139, 154	Van Morrison 188	Diana Ross & the Supremes 53, 77	Ten Wheel Drive 168
Band 19, 191	Bill Cosby 88, 173	Grank Funk Railroad 16, 85	Janis Joplin 97	Mountain 186	Tom Rush 100	B. J. Thomas 15, 107
Burt Bacharach 20, 182	Creedence Clearwater Revival 4, 47, 72, 118	Grass Roots 75	Anita Kerr/Rod McKuen/San Sebastian Strings 133, 178	Jim Nabors 145	Santana 7	Three Dog Night 11, 66, 128
Beatles 3, 148	Crosby/Stills/Nash 26	Grateful Dead 122	King Crimson 37	Nazz 134	Bobby Sherman 51	Traffic 94
Bee Gees 103	Danny Davis & the Nashville Brass 166	R. B. Greaves 150	B. B. King 45	Phil Nelson 79	Shocking Blue 31	Gil Trythall 183
Tony Bennett 159	Donovan 179	Norman Greenbaum 169	Kinks 144	Richard Ochs 194	Simon & Garfunkel 1	Various Artists: Astromusical House of 180
Brook Benton 58	Doors 12	Guess Who 27, 161	Led Zeppelin 2, 73	Oliver 108	Sly & the Family Stone 32	DisinHAIRited 120
Jane Birkin & Serge Gainsbourg 196	Bob Dylan 172	Arlo Guthrie 110	Peggy Lee 105	Original Cast: Hair 55	Smith 176	Heavy Sound 165
Blind Faith 84	Percy Faith & His Orch. 96	Merle Haggard 56	Lettermen 44, 163	Hair 55	Soundtracks: Easy Rider 14	Sign of the Zodiac 177
Blood, Sweat & Tears 28	Jose Feliciano 152	Ritchie Havens 181	Ramsey Lewis 197	Joy 198	Funny Girl 91	Billy Vaughn 193
James Brown 43	Ferrante & Teicher 112, 135	Isaac Hayes 38	Shuggie Otis 199	Shuggie Otis 199	Hello Dolly 82	Ventures 187
Byrds 140	Fever Tree 171	Eddie Holman 92	Buck Owens 167	Michael Parks 35	Her Majesty's Secret Service 104	Jr. Walker & the All Stars 123
Glen Campbell 13, 129	Fifth Dimension 62	Engelbert Humperdinck 9, 114, 131, 138	Michael Parks 35	Peter, Paul & Mary 59	Midnight Cowboy 63	Dionne Warwick 87
Canned Heat 124	Fleetwood Mac 115	Iron Butterfly 29	Pink Floyd 80	Oliver 102	Paint Your Wagon 65	Who 190
Carlos/Folkman 106	Forever More 184	It's a Beautiful Day 116	Plastic One Band 18	Shocking Blue 31	Romeo & Juliet 76	Andy Williams 68, 153
Johnny Cash 6, 33, 78, 111	Aretha Franklin 24	Jackson 5 10	Elvis Presley 64	Simon & Garfunkel 1	2001: A Space Odyssey 86	Flip Wilson 149
Chambers Brothers 89		James Gang 95	Charley Pride 36, 39, 170	Sly & the Family Stone 32	Joe South 60	Johnny Winter 174
Chambers 5, 50		Tommy James & the Shondells 46	Quicksilver Messenger Service 49	Smith 176	Dusty Springfield 125	Tammy Wynette 83, 155
Roy Clark 143		Jay & the Americans 113	Boots Randolph 141	Steam 99	Steppenwolf 34	Dennis Yost & the Classics IV 81
			Rare Bird 175	Steppenwolf 34	Barbra Streisand 57	Zephyr 48

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

"SOMEDAY WE'LL BE TOGETHER"

Diana Ross
& The Supremes
did it their
way.
Beautiful.

Now Bert Kaempfert
does it another way.
His way.
Beautiful.
And it's already
getting top-forty play.
Very beautiful.

"Someday We'll Be Together"
is from 732647
"The Kaempfert Touch"



DL75175



On Decca records and tapes.

Cap's Historical Attack on Piracy

• Continued from page 1

war against tape pirates, has won injunctions and restraining orders prohibiting more than 100 companies or individuals from illegally duplicating, advertising or selling Capitol recordings.

The defendants are Louis Anthony and Gloria J. Aiello, Virginia Lucero (also known as Virginia Lucas, Mary Folden and Judy Wilson), Samuel Arnold and John E. Bogart, all of Custom Tapes, Bahama Enterprises, Echo Industries, Echo Tapes, Italia Exporters, and Italia Exporte; Wayne E. Holm, Louis Spilker (also known as Louis Stilker), Joseph Castor, Allan Woods, James Borlaug and Gerald Rogers (also known as Gerald Rodgers, Herald Rogers and Herald Rodgers) all of Hartford Guarantee & Trust Company, Quid Pro Quo, Television Rentals

International, Television Rentals, Checks Welcome, Export Tool & Supply Co. and Clary Enterprises.

Other defendants are Jerry Rodgers Enterprises; Investment Research Company; Peter L. Marshall, Doris Marshall, Irving Lobell, Edward McGinnis, Julie Stroud and Frederick Dunham, all of Century Tool & Supply, Export Tool & Supply Company, Century Enterprises and Nationwide Tool & Supply Company; Donald, Sharon, John, Michael and Lillian Washbrook, Gary Hendrickson, William Richards, Clifford Fiedler and David Hampton, all of Audio Physics (also known as Audiophysics); H.G. Chaffee Company (also known as H.G. Chaffee Company Warehouse); Gary G. Wainwright; and Jim D. Foster of Muntz Stereo-Pak Store (also known as Pomona Tape Town and Jim's Tape Town).

Sales Are Jumping as Jazz Makes Gains in 2 Markets

• Continued from page 1

ground press to be added to the jazz reviewers list. College newspapers, too, are beginning to put in their bid for jazz product.

In view of the current jazz upsurge, Atlantic is gearing its promotional efforts, for the first time, with two national promotion men who'll handle jazz product only. The two new jazz promotion men, who'll work under the direction of Henry Allen, Atlantic's vice president in charge of promotion, are Victor O'Gilvie and Bill Staton. Their efforts will be coordinated with that of Gunther Houer who handles college promotion for the label.

Atlantic is further developing its commitment to jazz with a special jazz promotion month to begin April 15. It will mark the first time that Atlantic will be gearing its promotion and merchandising artillery at jazz product alone. Featured in the "jazz month" will be the release of three more "Best of..." series, which was initiated with the January release.

And a further step into the jazz groove by Atlantic will be the reintroduction of special label on its single releases to denote that it's a jazz release. Ertegun said that Atlantic had stopped marking the singles as jazz product about three years ago because it was felt that the jazz classification hurt the disk's spinning potential on the radio. Now, it seems, the jazz mark is something a lot of programmers are looking for.

Ertegun also contributes the current jazz rise to the willingness of the jazz performers to get out and hustle their disks. They are now making themselves available for disk jockey promotion tours and newspaper interviews. "In the past," Ertegun said, "the jazz performer was known to turn his back on the audience and shun all contact with the outside world."

There are now 25 "important" jazz artists under exclusive contract to Atlantic. They are released on the Atlantic label, the Vortex label, a division of

Atco, and the Embryo label, a division of Cotillion. Most of the jazz product is produced by Ertegun and Joel Dorn, staff producer at Atlantic.

Atlantic's current impact on the jazz market is pointed up by its run of seven LP's on Billboard's March 7 chart of 20 Best Selling Jazz LP's. Herbie Mann led the pack with five LP's, the Les McCann-Eddie Harris LP, "Swiss Movement," was No. 1, and Roberta Flack's "First Take" was No. 15. Three of Mann's LP's were in the top 10, more than any other jazz artist has ever had at one time.

Crewe Will Give Fox Some Spots

NEW YORK—Crewe Records will begin a two-week FM radio spot campaign to promote its new English group the Fox. The spots will be aired on 10 major radio outlets throughout the country including New York, Pittsburgh, Chicago, Detroit, Philadelphia, Boston, San Francisco and Los Angeles. The spots are being coordinated with a promotion at the distributor-dealer level. The promotion includes a special Fox poster, which is included as a tear-off perforated wraparound on the album, and Fox Calendars.

Decca's March Tapes

• Continued from page 17

Spain," his latest release which was recorded in Madrid last December.

Two Bing Crosby classics, "When Irish Eyes Are Smiling," and "Shillelaghs and Shamrocks," have also been released in tape form in time for St. Patrick's Day, Tuesday 17.

Other tapes in Decca's March release are "The Weavers Greatest Hits"; "Earl Grant's Golden Favorites"; "Pete Fountain's Golden Favorites"; "If It's All the Same to You" by Bill Anderson and Jan Howard; "Lord Is That Me," Jack Greene; and "Funky Chicken" by Willie Henderson.

Billboard 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	14
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	35
3	3	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	45
4	4	WALKING IN SPACE Quincy Jones, A&M SP 3023	17
5	5	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	11
6	7	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20168	28
7	6	IN A SILENT WAY Miles Davis, Columbia CS 9857	27
8	9	HERBIE MANN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	15
9	10	BEST OF HERBIE MANN Atlantic SD 1544	3
10	16	BEST OF RAMSEY LEWIS Cadet LPS 839	2
11	11	INSIDE Paul Horn, Epic BNX 26466	10
12	8	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	30
13	13	DIDN'T WE Stan Getz, Verve V6-8780	12
14	12	FANCY FREE Donald Byrd, Blue Note BST 84319	11
15	14	CONCERTO GROSSO IN D BLUES Herbie Mann, Atlantic SD 1540	10
16	18	SPACE Modern Jazz Quartet, Apple STA0 3360	11
17	—	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	1
18	20	STONE FLUTE Herbie Mann, Embryo SD 520	2
19	19	SPINNING WHEEL Howard Roberts, Capitol ST 336	5
20	15	FIRST TAKE Roberta Flack, Atlantic SD 8230	8

Billboard SPECIAL SURVEY For Week Ending 3/14/70

Executive Turntable

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tive advertising manager; Roland Watts to direct catalog and literature disbursement and inventory. . . . Leo Colvin has resigned as general manager of Liberty/UA Tape Duplicating. . . . Gerry Cousins, national sales manager of International Tape Cartridge Corp. (ITCC), has left.

Nick Shrode named Jad Records national promotion director. He has been handling promotion on the West Coast. . . . Gil Friesen, Chuck Kaye and Bob Fead have been promoted to vice presidents at A&M. Friesen, who has been with the company since November, 1964, has been named vice president, director of administration and creative services. He is also currently vice president of Tijuana Brass Enterprises. Kaye, who came to A&M in July, 1966, as general manager of the company's publishing firms, is now vice president, director of publishing and recorded product with responsibility for Irving and Alamo Musics as well as the label's a&r department. Fead, who came to the label in January, 1966, as sales manager, is now director of distribution with responsibility for sales, promotion, advertising and special projects. His most recent title was general manager of A&M Records.

ITCC Registers a Loss of \$1.4 Million for Fiscal '69

FAIRFIELD, N.J.—The International Tape Cartridge Corp. (ITCC) one of the largest tape duplicating companies in the country, has recorded an un-audited loss of \$1.4 million for fiscal year 1969.

Sources close to the company, which was formed in 1965, blame bad debts and redundant prerecorded 4-track inventory (reported to be in the vicinity of 750,000 CARtridges) for the loss which has been rising steadily for the past two years. Current economic trends

in the nation are also blamed for aggravating the situation.

In an urgent bid to reverse the present situation and save the public-owned company from going into liquidation, the company's board of directors has ordered a complete reorganization of the firm's management, the second since James J. Elkins was replaced as president a few short months ago. The board has also ordered a drastic retrenchment of staff, leaving the company with a skeleton crew to continue operations.

An informed source disclosed

WB-Reprise's Hot February

LOS ANGELES — Sales of singles during February set a new sales record for Warner-Reprise, according to WB's President Mo Ostin.

Two singles boosted sales to record proportions: "Leavin' on a Jet Plane" by Peter, Paul & Mary and the Beach Boys' debut Reprise disk, "Add Some Music."

Seven other records helped boost the sales pattern. They were "Something's Burning" by Kenny Rogers and the First Edition; "Spirit in the Sky" by Norman Greenbaum; "Oh Well" by Fleetwood Mac; "Victoria" by the Kinks; "Love Minus One" by Turley Richards; "I Would Be in Love (Anyway)" by Frank Sinatra, and "Just About the Same" by the Association.

Programming Aids

• Continued from page 47

Overcame His Size" (Okie From Muskegee), Merle Haggard, Capitol. . . . WMDN, Midland, Mich., co-music director Ralph Ricks reporting: BP: "Blossom Dear," Guy Marks, Radnor; BH: "I Heard Our Song," Dottie West, RCA; BLP CUT: "Right or Wrong" (Country Special), Wanda Jackson, Capitol. . . . KMCO, Conroe, Tex., music director/personality Keath Heyn reporting: BP: "Love Is a Sometimes Thing," Bill Anderson, Decca; BH: "Pickin' Wild Mountain Berries," L. Lindsey & K. Vernon, Chart; BLP PICK: "George Hamilton IV," RCA.

SOUL

WDIA, Memphis, Tenn., Bill Thomas reporting: BP: "Turn Back the Hands of Time," Tyrone Davis, Dakar; BH: "You Say It," Al Green, Hi; BLP CUT: "Sugar Sugar" (Right On), Wilson Pickett, Atlantic.

Wollensak Adds Units

• Continued from page 17

Vanguard "Surround Sound" sampler tape free with the purchase of its quad units. Featured are Joan Baez, Buffy Sainte-Marie, the English Chamber Orchestra and the Utah Symphony.

Wollensak's own 4-inch diameter speakers have been designed to take 15 watts of power. If an amplifier drives beyond this peak, the added energy is turned into thermal heat and a small light goes on in the front of the cabinet informing the owner to turn down his amplifier. A pair of speakers will sell for \$79.95.

Wollensak began its series of quad dealer demonstrations three and one-half weeks ago in San Diego and Santa Ana. The intention within the next few weeks is to display the quad, cassette and reel units in the audio center series in such major markets as New York, Chicago, San Francisco and Cincinnati.

that the new management group is in the act of formulating new plans for the company, designed to aid it in regaining its place among the country's leading duplicating firms. The source admits that ITCC will be hurt by the present crisis, but added that the reorganizational plans are designed to save the company's image from irreparable damage.

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ditional royalties a given property might have earned had the writer been an ASCAP member at the time. The evidence and a free analysis of the figures is at your disposal for a collect call to Dave Combs—at MU 8-8800—or to either of the two gentlemen listed below. They will convince you that while you're composing figures that are music to the ears, you should make some that are music to yours.

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