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# Billboard

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 70 TO 73

## Met Asks Unions to Share Electronic Pie

By PAUL ACKERMAN and LEE ZHITO

NEW YORK—The Metropolitan Opera Association has proposed a precedential joint participation plan to the American Federation of Musicians and several other unions whereby it will share income with the unions to be derived from an increased

number of electronic reproductions of Met performances. The plan calls for splitting revenue with the unions coming from disks, television, tape cartridge, videotape for theatrical exhibition, and cartridge TV.

According to the Met's proposal now being considered by the unions, "the preeminence of the Metropolitan Opera Company constitutes an asset of great potential value. The only way the large cultural resources of the company can be made available to a broader audience is by expansion of that audience through electronic means."

The participation plan calls for the formation of a committee consisting of representatives of the unions and the Met. The committee will consider various projects which will lend themselves for commercial use. The Met will strive

*(Continued on page 94)*

## B'casters Eye Classical Ties

By ROBERT SOBEL

LENOX, Mass. — Some 40 concert music broadcasters from both major and small markets, meeting at the Holiday Inn from Aug. 6-9, made a dramatic appeal to record labels for closer cooperation in the servicing of promotion records and in supporting the product with ample advertising and promotion.

The conference, a unique dia-

*(Continued on page 47)*

## NATRA's Dixon Promises Better Scene for Labels

By CLAUDE HALL

HOUSTON — Alvin Dixon, president of the National Association of Television and Radio Announcers, promised a more cordial atmosphere to the record industry at this year's convention here Aug. 19-23. He also pointed out that the 15th annual convention, which will be held at the Royal Coach Inn, has more workshops and seminars scheduled than ever before. Most of the seminars slated at past conventions never came off, but "this year, as never before we'll be paying attention to business."

"And there will be record company participation as in con-

*(Continued on page 47)*

## First Elvis Tour Since '58

By JAMES D. KINGSLEY

LAS VEGAS—Elvis Presley is going on tour. It will be Presley's first personal appearance tour since 1958, even though he did play a three-day engagement at the Astrodome in Houston last February.

## B'way Musicals Get Early Start But Disk Deals Lag

By MIKE GROSS

NEW YORK — Five big musicals are warming up for the new Broadway season but only two are reported to have original cast album deals. The Richard Rodgers musical "Two By Two," which stars Danny Kaye, is said to be going into the Columbia Records hopper, and "Cherry," a musicalization of William Inge's "Bus Stop," with a score by Tom Baird and

Ron Millar, has been committed to Motown.

The three uncommitted musicals are "The Rothschilds," "No! No! Nanette" and "Lovely Ladies, King Gentlemen."

Capitol Records had the inside track on "The Rothschilds" the musicalization of the Frederick Morton biography of the same name by Sherman Yellin (book) and Jerry Bock and

Sheldon Harnick (score) to an earlier tieup with producer Hillard Elkins who owes them two musicals for original cast album release. The Capitol deal with Elkins called for three musicals but Elkins thus far has supplied the label only with "Golden Boy." The deal with Elkins hit a snag when a co-producer, Lester Osterman, came into the picture. Capitol hasn't been counted out of the running yet, but the

*(Continued on page 8)*

## Kinney Lists Distrib In Cleveland by Oct.

By ELIOT TIEGEL

LOS ANGELES — Kinney National Services will open a record distributorship in Cleveland in October and is moving swiftly to open a joint venture company in Japan by the fall.

The Cleveland branch will service Kinney's company-owned labels, Warner Bros./Reprise, Atlantic/Atco and Elektra. The new branch follows by over one year the opening here of a company owned branch, which recently took over distribution of the Atlantic family of labels.

The Cleveland branch as

well as the local branch are being mutually administered by Joel Friedman of Warner Bros., Dave Glew of Atlantic

*(Continued on page 93)*

## Realistic Games Sound Out Extra Dollars for 'Centers'

By EARL PAIGE

CHICAGO—America's jukebox operators are bucking the sluggish economy by establishing recreation centers in national department stores where certain of the new amusement games featuring audio effects are grossing over \$100 a week. Store managers are clamoring for games with 8-track tape players built in. Other games feature dynamite explosions and screaming missiles. One motorcycle game has wind blowing in the player's face. The new business in realistic games will be the subject of a seminar at the annual jukebox show here where for the first time the speeches

will be made available on tape recordings.

The realistic games have opened up vistas in huge apart-

*(Continued on page 70)*

## Filmation Again Joins With RCA

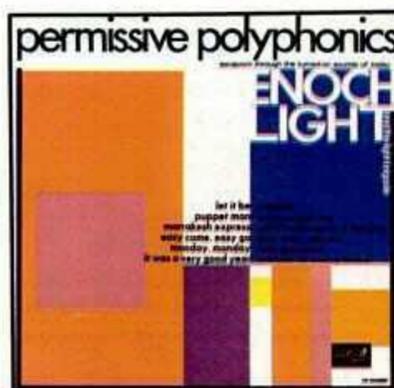
By BRUCE WEBER

LOS ANGELES—RCA and Filmation, producer of animated TV programs, are teaming again to spring another TV-berthed group for the record market.

*(Continued on page 93)*

(Advertisement)

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And that's that.

**RCA** Records and Tapes

## Capricorn Sets Album Deal With Ampex

MACON, Ga. — Capricorn Records, headed by Phil Walden here, has signed a production deal calling for at least four albums a year with Ampex. Ampex will release the product on both records and tape. First release, due in September, will be an album featuring the Sundown, a group composed of musicians from Alabama, Tennessee, and Georgia. Another album will feature the jazz rock group of Bethlehem Asylum. Paul Hornsby of Capricorn produced the Sundown, the Bethlehem Asylum produced themselves. The deal was negotiated by Frank Fenter, managing director of Capricorn's parent organization of No Exist Music, with Larry Harris, president of Ampex Records.

## Kirshner Teams With ATV on Music Firms

NEW YORK—Don Kirshner, president of the Kirshner Entertainment Corp., and Sir Lew Grade of Associated Television Corp. in England, have teamed up to form a worldwide publishing company. The company will incorporate all the music companies owned by ATV, including Welbeck Music, Ltd., but with the exception of Northern Songs, Ltd., and its subsidiaries.

The new company will manage and oversee the interests

## Lib/UA Salutes Ventures' 10th

LOS ANGELES — Liberty/UA celebrates the Ventures 10th anniversary in September with a double pocket LP. There will be 23 songs encompassing the instrumental group's top hits.

The material will also be available in an 8-track and cassette twin packs. The label plans to push eight of the band's catalog LP's during the run of the promotion, starting

(Continued on page 94)

## Allied Launches Subsid Label for Pop Music

LOS ANGELES—Allied Records, custom manufacturer, is going into the pop music field via Allied Creative Productions, a newly formed subsidiary label. Daken Broadhead, Allied's president, has appointed Bob Keene to head ACP. First act signed by ACP is Back Pocket, a three-man rock group.

Working with Keene will be Heidi Robinson as the label's creative director. Keene said first sessions for the act will be in late August. Pat Robinson, one of the members of the group, has composed all-original material for the first LP and will a&r the album along with Keene.

## Atlantic, WB, Exchange Talent; Crossover With Elektra Next

By ELIOT TIEGEL

LOS ANGELES — Atlantic and Warner Bros. have completed their first cooperative creative venture involving Atlantic's Jerry Wexler, Tom Doud and Arif Mardin working on Pet Clark's next LP.

The WB artist was recorded in Miami at Criterion Studios, utilizing a specially put together rhythm section which works on other Atlantic projects in Florida.

"Jerry, Arif and Tom had talked about working with Pet," said Joe Smith, WB's executive vice president, "and she showed a great interest in the idea."

Six sides were cut at the recent session, with two tunes, "The Song Is Love" and "Time and Love" being rushed as a single. Miss Clark will return to Miami in early October to complete the LP.

"It seems we might be able

to cross lines more in the future in terms of producers and artists," Smith said.

WB and Atlantic and Elektra, are all, of course, owned by Kinney National Services. Bill Harvey, Elektra's veteran general manager-art director has met with Smith and Stan Cornyn, WB's creative services vice president to discuss packaging and presentation of new artists—opening still another area for cooperative participation among Kinney companies.

"Elektra has pioneered many techniques in the merchandis-

ing, packaging and promotion of albums, so we want to exchange some ideas with them," Smith added.

WB and Atlantic have already begun discussions about promotional techniques, with Wexler and Henry Allen, Atlantic's promotion chieftain, being credited by Smith with assisting in the exploitation of Little Richard's recent single, "Freedom Blues."

Assisting each other in promotional matters "wouldn't be a regular occurrence," Smith points out, "because we are all capable of promoting our own records."

"We are not one company; we are three individual companies, but certainly a flow of ideas is healthy."

This flow of communication is maintained through a music committee consisting of Smith, Mo Ostin (Warners/Reprise president); Ahmet and Nesuhi Ertegun, Jerry Wexler and Jac

(Continued on page 93)

## Buddah Keys New Product To Sales Meet

NEW YORK—Buddah Records will hold a series of regional sales meetings with distributors to introduce the label's fall product, according to president Neil Bogart. Traveling with Bogart will be Jerry Sharell, head of pop promotion; Joe Fields, director of LP sales and promotion, and Bill Walsh, head of progressive rock promotion. Buck Rheingold will visit distributors on the East Coast, Johnny Lloyd in the South, Jack Hakim in the Midwest, Abe Glaser on the West Coast. Product includes the Impressions, Brooklyn Bridge, Curtis Mayfield, Mutzie, Dennis Coffey & the Detroit Guitar Band, Priscilla, Captain Beefheart & His Magic Band, Edwin Hawkins Singers, Dorothy Morrison, Willie Bobo, Barbara Mason, and Little Richard.

## Flatt Leaves Col; Starts Negotiations for New Deal

NASHVILLE—Lester Flatt, in a quick succession of moves, has quit Columbia after 18 years, recorded an interim album and single with a smaller label, and said he is negotiating with another major label for a long-term contract.

The surprise action, all cul-

minated in a few days, reinforces the break Flatt made more than a year ago with Earl Scruggs, his partner for nearly 20 years, who remains with Columbia.

After submitting his resignation to Columbia, Flatt hurried to the Nugget studios in Goodlettsville, Tenn., and cut an album of "old songs," those he originally recorded with Earl Scruggs in 1949-50. In addition there was one new song which he pulled from the LP and released as a single titled "Drink That Mash and Talk That Trash."

However, there is considerable confusion over the "interim label" and its distribution.

Fred Carter Jr., president of Nugget, said Flatt had recorded his album for Nugget. He said that all his product would be distributed by Pickwick International.

Flatt, however, denied this. "I have signed no contract with anyone," he said, "and this album was recorded for Pickwick not Nugget. We merely used the Nugget facilities."

## Master Deal

The master of Bobby Rydell's "It Must Be Love," produced by the Jaggerz, has been purchased and released by RCA Records.

## COCKER'S LP SHIPS \$1 MIL

NEW YORK—Joe Cocker's A&M album, "Mad Dogs and Englishmen," went into market with an initial shipment in excess of \$1 million, which qualifies it for "instant" gold record.

The album is a two-record set containing "The Letter" and highlights from performances of his recent cross-country tour.

## Records Get New Postal Rates in 5 Yrs.

WASHINGTON—The special book and record mailing rates now in effect will phase out in a five-year period under the new postal structure recently approved by congress and sent to the White House for signature last week. Rates now subsidized by congress for fourth class educational materials will go up by 20 percent each year of the phase-out, until it reaches the self-support level prescribed by the new Postal Service.

Records, books, films and other educational materials are at least assured of uniform rates nationally—there will be no extra zoning charges. Special library rates for nonprofit mailing of educational materials, records and films, will have to reach their self-support level in a 10-year period of annual raises.

## CBS-TV, ASCAP Agree On \$4 Mil Yearly Rate

NEW YORK — An interim blanket licensing rate of \$360,000 per month, or \$4,320,000 per year has been agreed on by CBS-TV and the American Society of Composers, Authors & Publishers. NBC-TV pays the same rate under its interim licensing pact with ASCAP.

The agreement was sealed on Aug. 10 in San Juan, Puerto Rico, where New York Federal Judge Sylvester J. Ryan is vacationing. In 1969, both CBS-TV and NBC-TV paid ASCAP \$6 million.

No decision has been made as yet with respect to Broadcast Music, Inc., which has re-

ceived no network money this year. On the basis of the past performance of its songs, BMI requested the court set its liberal Judge Morris Lasker is expected to be made shortly.

## ITA Adds 3 Companies

NEW YORK—Three recording companies joined the International Tape Association last week — Elektra, Polydor and Project 3—bringing the month-old ITA's label roster to 10. Also, ITA added BASF Systems, Inc. to its membership ranks last week with Tom Dempsey, BASF vice president, to serve on its executive committee.

ITA disclosed a list of industry executives who will address the association's luncheon to be held here at the Plaza Hotel on Wednesday (26) honoring Mrs. Virginia H. Knauer, President Nixon's special assistant on consumer affairs. These include Oscar Kusisto, president, Motorola Automotive Products, who will serve as chairman of the meeting; Tom Bonetti, vice president and general manager, GRT Music Tapes; Alice Donnenfeld, counsel, Time - Life Video; Jim Gall, vice president of marketing, Lear Jet Stereo; Paul Nelson, vice president and general manager, North American Philips Corp.; John Jackson, manager, Technical Services, BASF; Irv Stimler, president, Optronics Libraries.

Those interested in attending should address reservations to Larry Finley, executive director, International Tape Association, 315 W. 70th St., New York, N.Y. 10023, Telephone: (212) 873,5757.

For More Late News See Page 94

# INTRODUCING MISS DIANE KOLBY.

One of the nicest human beings on earth also happens to sing like a bitch. Diane's got one of the funkiest and most powerful voices we've ever heard. We signed Diane last month, as soon as we heard the fantastic range of her talent. Last week we heard her first record and it knocked us out. (And we were somewhat prepared.) While she

works on her album, listen to "Holy Man."

See if you can imagine what she's got in store for us in months and years to come.

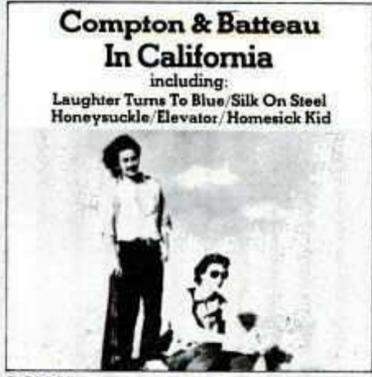
**"HOLY MAN."**<sup>4-45169</sup>  
**DIANE KOLBY'S NEW SINGLE.**  
**ON COLUMBIA RECORDS** ®



# INTRODUCING COMPTON AND BATTEAU.

Only in America, 1970, could an album as quiet and pretty as this one cause so much excitement. (People-coming-in-from-the-halls-to-listen excitement that's the sure sign of a winner around sophisticated Columbia Records.) John Compton sings and plays guitar, Robin Batteau sings and plays violin. Their sound is unique in its own, quiet way. And somehow it touches a nerve in these frenzied times. Be among the first to hear them.

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# Billboard

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036  
Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK  
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## Group A Ent. Markets Col's Kiddie Line

NEW YORK—Columbia Records will market its Children's Books and Records and Lancelot Press through Group A Enterprises. The appointment of Group A stems from Columbia's belief that there is a vast and heretofore untapped potential for the sale of children's books and records through outlets in children's apparel departments and stores. The tieup will begin with Group A Enterprises' marketing of Columbia's "Sesame Street" package.

Group A Enterprises is headed by Ron and Bud Gilbert, who have been prominent in the popular-priced children's merchandise field for the past several years. With Group A Enterprises, they will be specializing in non-apparel items for children's departments and stores.

## Isley's 'Thing' Film Debuts N.Y. Aug. 20

NEW YORK — The Isley Brothers' movie, titled "It's Your Thing" based on their recent hit single, will premiere simultaneously in New York, Chicago, and Los Angeles. Appearing in the full-length film are Kelly, Ronnie and Rudolph Isley, Ike & Tina Turner, the Brooklyn Bridge, the Stairsteps, The Edwin Hawkins Singers, Clara Ward, the Winstons, and Moms Mabley, among others. The Isley's record label, T-Neck Records, will release a soundtrack album from the film. Showing in New York will be Aug. 20 in conjunction with a benefit for the Mayors Commission on Youth Physical Fitness.

## Scott Forms Firm

NEW YORK—Buddy Scott Enterprises, an independent record production and promotion firm, has been opened here by Buddy Scott, former eastern regional manager of Starday-King Records. He'll continue to produce Pat Lundy and the Mannhattans for Starday-King. His first account for promotion is Tangerine Records for Ray Charles Enterprises.

## WOMEN'S LIB ON DECCA DISK

NEW YORK—Discobook has just completed negotiations with Decca Records, for release of the theme of the Women's Liberation movement "Liberation Now," sung by a female group called "Hope of the Future." Decca has rushed the record out to coincide with the Women's Liberation national strike scheduled for Tuesday (25). The song was written by Betty Friedan and Jackie Reinach and is owned by the publishing arm of Rene Enterprises, Claro.

## Executive Turntable

Norman Racusin has been shifted from his post as president of RCA Records to staff vice president of program assessment of RCA Corporate Planning, and Rocco Laginestra has been promoted to president of RCA Records. Laginestra joined the record division in October 1969, as executive vice president. He had been NBC vice president of financial planning and treasury operations. Racusin, who has been the record company's president since October 1969, joined RCA in 1950 as a budget analyst for the record division and then came to the record division in 1960 as vice president in charge of operations. He was named division vice president in January 1967.



LEVINE

Al Levine appointed vice president with responsibilities for supervising rack operations for NMC Corporation (OTC), in New York, Detroit, St. Louis, and California. He was formerly a vice president of ABC and one time owner of New Deal Record Service. Margo Knesz promoted to coordinator of national sales and promotion of GRT Records. She will work directly with the sales and promotion staffs of all GRT Records distributors.

Harlan Kleiman, producer and theatrical consultant, named executive producer of the video cassette division of Teletronics International. He will be responsible for over-all development of video cassette programming material. Jacques R. Chabrier, president and executive officer of Chappell & Co., has been named managing director of Chappell & Co., Ltd., the London-based office of the publishing firm.



KNESZ

Bruce Gedman joined the staff of Rolling Stone Magazine after leaving his associate publisher position at Go Magazine. He will be based in New York. Robert J. Swanson has been named division credit manager for the consumer equipment division of Ampex Corp. He was formerly area credit manager of Motorola Consumer Products Inc. Eldon Gunter named vice president of corporate development of the distribution division, Nitengale-Conant Corp., a producer of motivation and communication programs for business and individuals. He was formerly director of home study courses for Hearst magazines.



MASLAN

Saul R. Maslan named staff auditor for American Guild of Authors & Composers. He was formerly division controller in charge of royalty and accounting functions for Leeds Music (MCA Music). William Firestone named vice president in charge of Gotham Recording Co., a subsidiary of Telegeneral. He was previously a designer and builder of magnetic tape high speed duplicator equipment for A and B Duplicators, a Bell Sound subsidiary.

ASCAP has made the following appointments to managerial posts at the Society's out-of-town offices: Daniel A. Tekulve (formerly manager of the Boston office) to district manager of the San Francisco office; Robert L. Williams, who served as field representative in the Cincinnati and Syracuse offices, to acting manager of the Syracuse office; John P. Klobberg, Jr., formerly manager of the Syracuse office, to district manager of the Boston office.

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# BRAND NEW ONES

WARNER/REPRISE TAPES FROM AMPEX.

**1** **NEIL YOUNG** earned his gold album on the day of release for **AFTER THE GOLDRUSH** (Reprise #6383). A pleasing triumph for the Crosby, Stills, Nash & Young star. Backed by \$40,000 in time buys.

**2** **THE GREATEST HITS** is just what it says: solid gold performances ranging from The Association's "Windy" to Norman Greenbaum's "Spirit in the Sky." 12 smash singles, together for the first time on Warner Bros. #2558.

**3** **DEEP PURPLE** re-enters the hard rock field after their dally with the Royal Philharmonic. **DEEP PURPLE IN ROCK** should give you no rest. It's Warner Bros. #1877.

**4** **SAMMY DAVIS JR.** rings all the right bells on his newest collection of hit-styled singles of "I Gotta Be Me" caliber. The whole show's called **SAMMY STEPS OUT**, on Reprise #6410.

**5** **DEAN MARTIN** breaks through for Reprise with a smash. All-new recordings produced by Dean's long-time hit master, Jimmy Bowen. **MY WOMAN, MY WOMAN, MY WIFE** is Reprise #6403.

**6** **LITTLE RICHARD** walls well, and in his first Reprise album, **THE RILL THING**, he regains his crown as king of Rock & Roll. The album contains his two latest hits, "Greenwood Mississippi" and "Freedom Blues." It's Reprise #6406.

**7** **ROD MCKUEN** continues his winning ways with Volume Two of his **GREATEST HITS**. America's most popular balladeer, in characteristically poignant performances. Warner Bros. #2560 will be backed by large-scale advertising.

**8** **ALTERNATIVES** brings together some of our most valuable players: Hendrix, Joni Mitchell, Grateful Dead, Jethro Tull, Neil Young, James Taylor, John Sebastian, Arlo, Mothers, Van Morrison and more. Warner Bros. #1873 is our first over-the-counter sampler.

**9** **OTIS REDDING AND JIMI HENDRIX** broke up the 1967 **MONTEREY INTERNATIONAL POP FESTIVAL**. Their historic performances at last can be released, thanks to producer Lou Adler. Demand Reprise #2029.

**10** **GLENN YARBROUGH** constantly moves the hearts of young America, both in his arduous string of college one-nighters and his consistently hit LP product. His newest is **JUBILEE**, on Warner Bros. #1876, recorded live at one memorable one-nighter in Louisiana.

**11** **MANCE LIPSCOMB** is so popular his first Reprise album has become an underground classic. Reprise responds to many requests with this ungarbled re-issue, #6404, called **TROUBLE IN MIND**.

**12** **FRANK ZAPPA AND THE MOTHERS OF INVENTION** have brought forth yet another Bizarre treat, this one with the savory title, **WEASELS RIPPED MY FLESH** (Bizarre/Reprise #2028, no less).

**13** **THE SAN SEBASTIAN STRINGS** continue the incredibly popular combination of Rod McKuen's words and Anita Kerr's music with **THE SOFT SEA**. In-store displays to kick this one off. Warner Bros. #1839.

**14** **PEARLS BEFORE SWINE** is mostly lead singer-writer Tom Rapp, and Rapp's newest album, **THE USE OF ASHES**, is already pushing the Pearls into the mass-pop area of appeal. A masterpiece is Reprise's #6405.

**15** **THE VOGUES**, through a remarkable string of singles hits, have established an enormous market for themselves. Producer Dick Glasser leads the quartet through **THE GOOD OLD SONGS** with customary gusto. Reprise #6395.

**16** **THE BEACH BOYS**, after initiating more musical trends than we can remember, present another first, this one their Brother/Reprise debut (#6382) called **SUNFLOWER**.

# B'way Musicals Get Early Start But Disk Deals Lag

• Continued from page 1

final contract has still to be signed despite the fact that the show began its out-of-town tryout in Detroit on Aug. 10. It's scheduled to open on Broadway on Oct. 18. Featured in the cast are Hal Linden, Paul Hecht, Alan Gruet and Timothy Jerome.

Another producer who's weighing original cast album potential is Herman Levin with "Lovely Ladies, King Gentlemen," the musicalization of

John Patrick's "Teahouse of the August Moon" with a score by Stan Freeman and Franklin Underwood. The musical began its lengthy pre-Broadway tour in Philadelphia Tuesday (19) The Broadway opening is slated for Dec. 28. It's understood that Levin is mulling the possibility of holding on to the original cast album rights and leasing the masters to a record company.

"Cherry," the Motown property, is scheduled to kick off the Broadway musical season

on Oct. 5. Featured in the cast are: Paula Wayne, David Cryer and Art Lund.

"Two By Two," which is reported to be a Columbia cast album, although official word has not yet been given out, is slated to open on Broadway Oct. 29. The tryout run will begin in New Haven on Sept. 14. The show marks Richard Rodgers' first collaboration with lyricist Martin Charnin. It is a musicalization of Clifford Odets play, "The Flowering Peach."

The only other musical set for the first half of the 1970-71 season is the revival of "No, No, Nanette." The Vincent Youmans (music)-Irving Caesar (lyrics) musical is set for Dec. 10 opening on Broadway. It will begin its tryout tour in Philadelphia on Oct. 27. The show will star Ruby Keeler and Hiram Sherman.

Although none of the current season's musicals are on the Billboard Top LP's chart this week, the record companies continue to hope for a deal that will bring them another "My Fair Lady" (Columbia) which has sold more than eight million copies since its release in 1956, or another "Hair" (RCA) which is still on the Billboard Top LP's chart, two years after its Broadway

# Lucas Productions Opens New Recording Studio

NEW YORK—David Lucas, of David Lucas Productions, well known for their work in production of commercials for television, has opened up a new recording studio, the Warehouse. All of the equipment has been specifically designed by Bruce Martin of Martin Electronics to meet Lucas' needs and the needs of recording artists and engineers.

Martin designed the studio after Lucas expressed his specific needs for a studio which could be used for video production as well as recording of artists. Martin has built the studio and equipped it with one 8-track tape machine which can be converted to a 16-track device when needed, two 2-track machines and one monaural tape machine. All the tape machines are made by Scully. The studio contains the first 2-inch Scully machine in New York. There are also 20 microphones,

and Martin Audio amplifiers built to Lucas' and Martin's specifications. All components are specially suited to the Martin equipment.

The console, designed and built by Martin is described by Lucas as being "the most compact and easiest to operate I have ever seen." Each dial was specially ordered for the console and fits a specific need.

The studio also includes two solid state EMT echo chambers, their latest model, rotary and slide faders, three cueing systems, an equalizer, limiter, varispeed controllers for 8 and 2-track recordings, a complete click-track system and complete video tape equipment for playback of film.

The first artist to record at the studio is Charlie Brown, for whom Lucas is producing a second album on the Polydor label.

# First Elvis Tour Since '58

• Continued from page 1

dates will be guided by Col. Tom Parker, Presley's long-time mentor. The Detroit, Miami, Mobile and St. Louis dates are being guided by Jerry Weintraub and Martin Kummer, of Man-

agement Three, in conjunction with Terry Bassett of Concerts West.

Presley also revealed that he expects to make a worldwide tour next year. However, Col. Parker declined to comment on the possibilities of the global junket.

Presley will wind up his current engagement at the International in Las Vegas on Sept. 7.

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# MCA Brings It Together



IT WAS AN en masse turnout of MCA executives—the first such meeting of all labels at one time. In back, from left: Herb Gordon, MCA Records national promotion director; John Walsh, Decca a&r; Mike Maitland, MCA Records president; Jack Loetz, executive vice president of MCA Records; Pat Pipolo, Uni national promotion director; Tom Morgan, Decca director of pop a&r; Russ Regan, vice president and general manager of Uni; Rick Frio, Uni national sales manager; Dick Broderick, vice president of MCA Records International; Gil Rodin, Kapp vice president; Marvin Paris, MCA Records sales director; Norm Winter, director of press information for Kapp and Uni; Jerry Fischer, Uni controller; Harry Garfield, executive vice president of Kapp; Tony Martell, MCA Records vice president of marketing and creative services. In front, from left: John Musso, Kapp general manager; Ellis Nassour, Decca director of artist relations; Carl Maduri, Kapp national promotion manager, and Vince Cosgrave, Kapp's national sales manager.



MILT RACKMILL, board of directors of MCA Inc., was also on hand. From left: Kapp vice president Gil Rodin, Rackmill, MCA Records president Mike Maitland, and MCA Records executive vice president Jack Loetz.

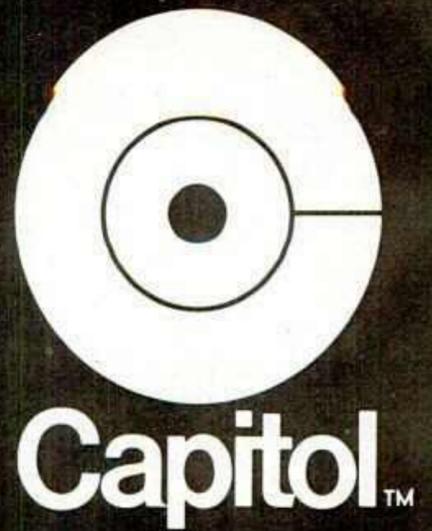


JACK LOETZ, executive vice president of MCA Records, discusses the new Young Blood Records deal with Young Blood president Miki Dallon, right. MCA's Decca label has just released five albums produced by Dallon in Britain.

when answering ads . . .

Say You Saw It in the Billboard

# Distributed, Marketed and Promoted by Capitol Records



**Snowbird**  
**Anne Murray**  
Cap 2738

**Neanderthal Man**  
**Hotlegs**  
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**Stand By Your Man**  
**Candi Staton**  
Fame 1472

**Going to the Country**  
**Steve Miller Band**  
Cap 2878

**I Can't Be You**  
**Glass House**  
Inv. 9076

**Un Rayo De Sol**  
**Los Diablos**  
Crazy Horse 1325

**Everything's Tuesday**  
**Chairmen of the Board**  
Inv. 9079

**Closer to Home**  
**GFRR**  
Cap 2877

**Long Long Time**  
**Linda Ronstadt**  
Cap 2846

**Song From MASH**  
**Al De Lory**  
Cap 2811

**Two Little Rooms**  
**Trella Hart**  
Cap 2881

**Too Much Foolin' Around**  
**Tams**  
1-2-3 1726



# Steed Stays In Para Fold

NEW YORK—Steed Records, whose principal is Jeff Barry, has continued its production and distribution agreement with Paramount Records on a long-term basis. Barry will continue producing acts, not on the Steed label through existing commitments, but all future Barry production agree-

ments will involve Steed product. The Paramount-Steed relationship has resulted in chart successes by Andy Kim, the Illusion and Robin McNamara. Acts Barry will continue to produce for other labels include the Monkees for Colgems and the Archies for Kirshner. Paramount is a division of Famous Music Corp.

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## Insiders Report

By MILDRED HALL

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

ABC—E. H. Erlich sold 5,500 shares, leaving him 899.

American Automatic Vending Corp.—R. S. Reitman bought 1,000 shares, giving him 1,200 held personally, 138,578 by wife and 1,301 as custodian.

Ampex—A. M. Adams bought \$38,000 of 5½ percent convertible debentures, giving him a total of this amount.

Capitol Industries, Inc.—C. P. Fitzgerald bought 1,600 shares, giving him a total of this amount. G. R. Jones bought 3,000 shares, giving him 9,439.

General Electric—L. I. Wood sold 1,000 shares, leaving him 1,677.

Gulf & Western—C. G. Bluhdorn bought 16,024 shares, giving him 409,000 shares held personally and 472,892 as corporation. He also sold 2,000 warrants, leaving him 67,500 warrants. F. S. Levien reports wife bought 7,000 shares, giving her a total of 22,000.

Hammond Corp.—J. A. Volkober sold 1,819 shares, leaving 9,524 held personally, and 1,248 by wife.

Kinney National Service—S. L. Lewis bought 10,000 shares, giving him this amount held personally; wife bought 5,000 shares giving her this amount, and son 2,000 shares, his total. Lewis also reports 13,065 shares held as partnership. Morton Rosenthal reports holding 168,804 shares, and sale of 1,000 shares held by wife and brother as trustee, leaving 95,620 in this account.

MGM—G. L. Killion sold 1,900 shares, leaving him 19,100. Benjamin Melniker sold 1,000 shares, leaving him 17,013.

Metromedia — A. T. Birsh bought 1,000 shares, giving him 2,022 shares.

RCA—D. L. Mills sold 6,500 shares, leaving him 8,976.

Tenna Corp.—H. H. Stone sold 1,000 shares, leaving him none.

### Goody Paying 6c Dividend

MASPETH, New York—The board of directors of Sam Goody, Inc., has declared a six cents quarterly dividend payable Sept. 25, to stockholders of record Sept. 24, 1970. Sam Goody, Inc., presently operates a chain of eight retail audio and record stores. They also distribute records, tapes and accessories on a wholesale basis.

### Cap Industries Net 8¾ million

LOS ANGELES — Capitol Industries, Inc., reports a net income of \$8,715,000 or \$1.91 per common share for the fiscal year ending June 30. Sales accounted for \$178,119,000, representing a 26 percent increase in earnings over the previous year, when the earned net was \$6,561,000, equal to \$1.52 per share on sales of \$153,104,000.

Transamerica — J. R. Dant bought 1,500 shares, giving him 10,158. W. J. Holcombe exercised option to buy 3,202 shares, giving him this amount held personally and 513 shares in savings plan. Henry Salvatori bought 1,000 shares, giving him 8,369.

Insider transactions in over-the-counter stocks:

Creative Management Associates—L. M. Rosenthal reports buy of 23,850 shares and sale of 975 shares by L. M. Rosenthal & Co. trading account with total of 38,869 shares in this account.

National Tape Distributors—reports no trading, but month-end holdings are reported by the following officers and directors: Ralph Kaffel, 90,487 shares; Albert R. Bramy, 26,250; W. D. Pavalon, 26,280; Eugene E. Reske, 28,800; L. M. Rosmarin 84,375 held personally, and 42,187 as estate; Stella Terr, 73,489 shares; J. J. Tiedjens 280,362 shares held personally, 128,808 by family; Harold P. Thomson 4,950 shares; A. C. Valerio 26,250 shares; Robert E. Well, 96,660 held personally, 18,540 by family; and James R. Young 7,200 shares.

## Sarex Company Files Chapter 11

BERGEN, N.J. — The Sarex Corp., manufacturer of blank loaded cassettes, accessories and parts, has filed Chapter 11 of the Bankruptcy Act in U.S. District Court, New York.

The company has listed its assets at \$681,366, with liabilities at \$243,923. Principal creditors include Capitol Thermo Plastics, Anco Tool & Dye, Damascus Tool Co., and Watt Transport.

Sarex is the sixth tape company in the New York/New Jersey area to file Chapter 11 since the beginning of this year.

### MCA Inc. Reaps \$6.3 Mil Profit

UNIVERSAL CITY, Calif. —MCA Inc.—which includes MCA Records' Decca, Kapp, and Uni — grossed \$138,419,000 during the first six months of 1970, according to president Lew R. Wasserman. Unaudited net income for the period was \$6,342,000. Net income for the same period in 1969 was \$7,898,000.

## Market Quotations

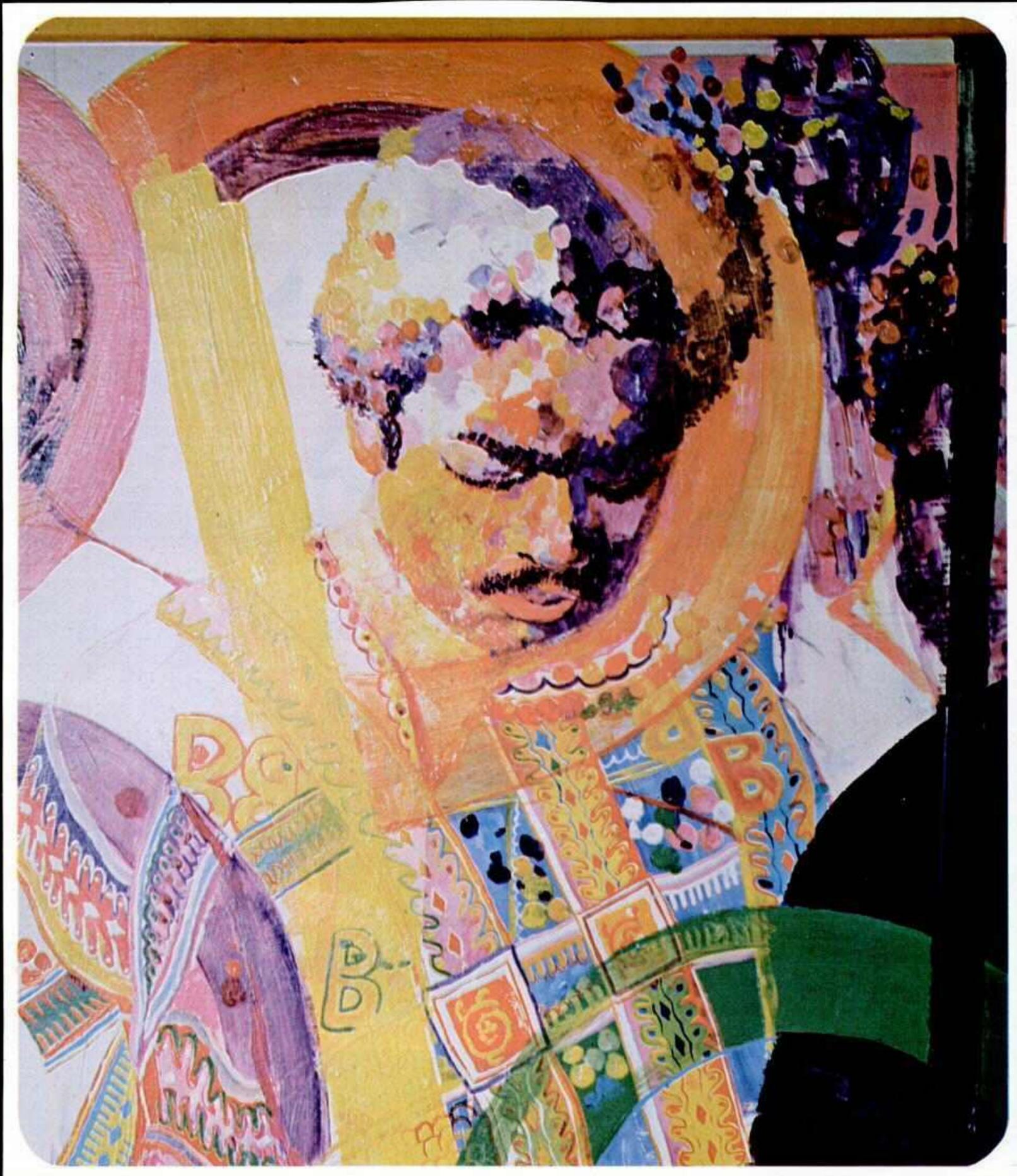
As of Closing, Thursday, Aug. 13, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147½	61½	100	71¼	61½	61½	- ¼
ABC	39½	19½	159	24½	22½	22½	- 1½
Amer. Auto. Vending	11	5½	20	5½	5¼	5½	Unch.
Ampex	49½	12½	1136	14¾	12½	13½	- 1
Automatic Radio	27½	5¼	50	6½	6	6½	- ¾
Auto. Ret. Assoc.	118	74½	194	89½	84	85	- 3¼
Avnet	13¾	6¼	348	6¾	6¼	6¾	- ¼
Capitol Ind.	53½	15	633	22¾	15	15½	- 7¾
CBS	49¾	24½	708	27¼	25½	25½	- 1
Certron	18¼	6½	134	9½	8¼	8¼	- ¾
Columbia Pictures	31½	8¾	443	10¼	9½	9¾	- ½
Craig Corp.	15½	5	37	5¼	5½	5¼	- ½
Disney, Walt	158	89¾	1421	105	89¾	92½	- 8¾
EMI	7½	3¾	522	4½	4¼	4¼	- ¼
General Electric	77¾	60¼	1139	76¼	73½	73½	- 1½
Gulf & Western	20¾	9½	449	12½	12¾	11¾	- ½
Hammond Corp.	16¾	7¼	392	8½	7¾	7¾	- 5¢
Handleman	47¾	19¾	430	24	21¾	24	+ 1¾
Harvey Group	12¾	3	27	4¾	4	4½	unch.
ITT	60½	30½	1868	38½	36½	36¾	- 7½
Interstate United	15¾	4¾	69	7	6¼	6¼	- 5¢
Kinney Services	36	20¾	1279	24	20¾	21¼	- 3
Macke	19	8¼	25	9¼	8¾	9½	unch.
MCA	25¾	11¾	39	14¾	13¾	13¾	- ¾
MGM	29½	12½	126	13¾	12½	12¾	- 7½
Metromedia	21	9¾	616	14½	12¾	12¾	- 1½
3M (Minn. Mining Mfg.)	114¾	71	1052	84¾	79¾	79¾	- 1¾
Motorola	70¾	31	422	39¾	38¼	38¾	- ¾
No. Amer. Philips	54¾	18	399	25¾	24½	24¾	- 5¢
Pickwick International	54¾	20½	27	25½	24¾	24¾	- ¾
RCA	34½	18½	3003	23¾	21½	22¼	- ½
Servmat	31¾	12	87	14½	13½	13½	unch.
Superscope	40¾	8	57	11¼	10½	10½	- ½
Telex	25¾	10	5089	12½	10	10¼	- 1½
Tenna Corp.	20¾	4½	238	5½	4¾	4¾	- ¾
Transamerica	26¾	11¾	1185	13¾	12¼	12¾	- 5¢
Transcontinental	24½	4¾	515	5½	4½	4¾	- ¾
Triangle	17¼	10¾	17	14	13¾	13¾	+ ½
20th Century Fox	20½	6	460	8¾	7	7¾	- 7½
Vendo	17½	10	19	12	11¼	11¼	- ¼
Viewlex	25¾	5¾	87	8	7¾	7¾	- ¾
Wurlitzer	15	8¾	20	8¾	8	8¾	- ¾
Zenith	37¾	22¼	449	31¾	30¾	31¼	unch.

As of Closing, Thursday, Aug. 13, 1970

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	4¾	4¼	4¾	Media Creations	1¼	1½	1¼
Alltraps Inc.	4¼	3¾	4	Merco Ent.	..	..	..
Arts & Leisure Corp.	27½	2¾	2½	Mills Music	15	14	14
Audio Fidelity	1½	1	1¾	Monarch Electronics	2	1¾	1¾
Bally Mfg. Corp.	10	9	10	Music Makers Inc.	3¼	2¾	2¾
Cameron Musical	..	..	..	NMC	3½	2½	2¾
Cassette-Cartridge	1¾	1½	1½	National Musitime	1½	7½	1½
Creative Management	7¼	6¼	6¼	National Tape	4¾	4¾	4¾
Data Packaging	6¾	5¾	6	Newell	2	1¾	1¾
Dict-O-Tape	2¼	1¾	2	Perception Ventures	6¼	5½	6
Faraday Inc.	9	8½	9	Qatron Corp.	3½	3¾	3¾
Fidelitone	3½	3¼	3½	Rainbo Photo Color	1	¾	1
Gates Learjet	5¼	4¾	5	Recoton	6¼	4¾	5¼
GRT Corp.	5¼	4¾	5	Robins Ind. Corp.	17½	1	1
Goody, Sam	8¾	7¾	7¾	Schwartz Bros.	3¾	3¼	3¼
ITCC	1/16	1/8	1/16	Telepro Ind.	¾	¾	¾
Jubilee	1¾	1½	1½	Trans. Nat. Communica.	¾	½	¾
Koss Electronics	3	2½	2¾	Kirshner Entertainment	4¼	4	4
Lin Broadcasting	5½	4¾	4¾				

# The World of **SOUL**



Detail from the painting "Homage to a Giant" by Wadsworth Jarrell

A Billboard Spotlight

# JESUS LOVES

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Voices of  
East  
Harlem  
Of

EXCLUSIVELY ON



# TOP SOUL RECORDS, ARTISTS AND LABELS

## FOR 1st 6 MONTHS OF 1970

The information compiled for these listings was based on the weekly Soul Singles and LP's charts. These listings, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each weekly position was assigned reverse order points (i.e., No. 1 received 50 points, No. 2 received 49 points, etc.). The listings cover the period from the Jan. 3 through

the June 27 issue of Billboard. These listings were compiled by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko. NOTE: Where two artists shared a record, and each is known in his own right, the points were divided equally between the two artists, for that particular recording. In cases where two records were tied in total points, the record attaining the higher chart position was listed first.

### TOP SOUL SINGLES

Pos.	TITLE—Artist (Label)	Pos.	TITLE—Artist (Label)	Pos.	TITLE—Artist (Label)
1.	THANK YOU (Falletin Me Be Mice Elf Agin)—Sly & the Family Stone (Epic)	32.	REACH OUT AND TOUCH (Somebody's Hand)—Diana Ross (Motown)	67.	THE CAT WALK—Village Soul Choir (Abbott)
2.	RAINY NIGHT IN GEORGIA—Brook Benton (Cotillion)	33.	IF WALLS COULD TALK—Little Milton (Checker)	68.	THESE EYES—Jr. Walker & the All Stars (Soul)
3.	LOVE ON A TWO WAY STREET—Moments (Stang)	34.	CHECK OUT YOUR MIND—Impressions (Curtom)	69.	THE LOVE YOU SAVE—Jackson 5 (Motown)
4.	TURN BACK THE HANDS OF TIME—Tyrone Davis (Dakar)	35.	SWEET FEELING—Candi Staton (Fame)	70.	DEEPER IN LOVE WITH YOU—O'Jays (Neptune)
5.	PSYCHEDELIC SHACK—Temptations (Gordy)	36.	NEVER HAD A DREAM COME TRUE—Stevie Wonder (Tamla)	71.	LOOK-KA PY PY—Meters (Josie)
6.	CALL ME—Aretha Franklin (Atlantic)	37.	BABY I LOVE YOU—Little Milton (Checker)	72.	I COULD WRITE A BOOK—Jerry Butler (Mercury)
7.	DIDN'T I (Blow Your Mind This Time)—Delfonics (Philly Groove)	38.	FARTHER ON DOWN THE ROAD—Joe Simon (Sound Stage 7)	73.	ONION SONG—Marvin Gaye & Tammi Terrell (Tamla)
8.	ABC—Jackson 5 (Motown)	39.	I'M JUST A PRISONER—Candi Staton (Fame)	74.	WHAT YOU GAVE ME—Marvin Gaye & Tammi Terrell (Tamla)
9.	I WANT YOU BACK—Jackson 5 (Motown)	40.	POINT IT OUT—Smokey Robinson & the Miracles (Tamla)	75.	(GOTTA FIND) A BRAND NEW ME—Sweet Inspirations (Atlantic)
10.	THE THRILL IS GONE—B. B. King (BluesWay)	41.	LET A MAN COME IN AND DO THE POPCORN—PART II—James Brown (King)	76.	GOTTA SEE IF I CAN'T GET MOMMA (To Come Back Home)—Jerry Butler (Mercury)
11.	UP THE LADDER TO THE ROOF—Supremes (Motown)	42.	THE TOUCH OF YOU—Brenda & the Tabulations (Top & Bottom)	77.	I'LL NEVER FALL IN LOVE AGAIN—Dionne Warwick (Scepter)
12.	THE BELLS—Originals (Soul)	43.	IT'S ALL IN THE GAME—Four Tops (Motown)	78.	UHH—Dyke & the Blazers (Original Sound)
13.	HEY THERE LONELY GIRL—Eddie Holman (ABC)	44.	OH WHAT A DAY—Dells (Cadet)	79.	GUESS WHO—Ruby Winters (Diamond)
14.	DO THE FUNKY CHICKEN—Rufus Thomas (Stax)	45.	AIN'T IT FUNKY NOW—James Brown (King)	80.	COME TOGETHER—Ike & Tina Turner (Minit)
15.	YOU'RE THE ONE—Little Sister (Stone Flower)	46.	LOVE OR LET ME BE LONELY—Friends of Distinction (RCA)	81.	WALK A MILE IN MY SHOES—Willie Hightower (Fame)
16.	COLE, COOKE & REDDING/SUGAR SUGAR—Wilson Pickett (Atlantic)	47.	IF YOU'VE GOT A HEART—Bobby Bland (Duke)	82.	I LOVE YOU—Otis Leavill (Dakar)
17.	LOVE BONES—Johnnie Taylor (Stax)	48.	OOH CHILD/DEAR PRUDENCE—5 Stairsteps (Buddah)	83.	MY HONEY & ME—Luther Ingram (Ko Ko)
18.	IT'S A NEW DAY—James Brown (King)	49.	BAND OF GOLD—Freda Payne (Invictus)	84.	LAUGHIN' & CLOWNIN'—Ray Charles (ABC)
19.	GIVE ME JUST A LITTLE MORE TIME—Chairmen of the Board (Invictus)	50.	LOVELY WAY SHE LOVES—Moments (Stang)	85.	I'M SO GLAD I FELL FOR YOU—David Ruffin (Motown)
20.	GOTTA HOLD ON TO THIS FEELING—Jr. Walker & the All Stars (Soul)	51.	SHE DIDN'T KNOW (She Kept on Talking)—Dee Dee Warwick (Atco)	86.	LOVER WITH A REPUTATION/IF LOVE RULED THE WORLD—Bobby Bland (Duke)
21.	YOU NEED LOVE LIKE I DO (Don't You)—Gladys Knight & the Pips (Soul)	52.	CHICKEN STRUT—Meters (Josie)	87.	THE SLY, SLICK AND WICKED—Lost Generation (Brunswick)
22.	TO THE OTHER WOMAN—Doris Duke (Canyon)	53.	AIN'T THAT LOVING YOU—Luther Ingram (Ko Ko)	88.	MORE THAN I CAN STAND—Bobby Womack (Minit)
23.	CALIFORNIA GIRL—Eddie Floyd (Stax)	54.	SO MUCH LOVE—Faith, Hope & Charity (Maxwell)	89.	WHO'S GONNA TAKE THE BLAME—Smokey Robinson & the Miracles (Tamla)
24.	OPEN UP MY HEART—Dells (Cadet)	55.	GOOD GUYS ONLY WIN IN THE MOVIES—Mel & Tim (Bamboo)	90.	MESSAGE FROM A BLACK MAN—Whatnauts & the Whatnaut Band (A&I)
25.	AND MY HEART SANG (La La La)—Brenda & the Tabulations (Top & Bottom)	56.	3 MINUTES 2 HEY GIRL—George Kerr (All Platinum)	91.	YOU GOT ME DANGLING ON A STRING—Chairmen of the Board (Invictus)
26.	BROTHER RAPP—James Brown (King)	57.	THE GHETTO—Donny Hathaway (Atco)	92.	WESTBOUND #9—Flaming Ember (Hot Wax)
27.	CRYING IN THE STREETS—George Perkins (Silver Fox)	58.	KEEP ON DOIN'—Isley Brothers (T-Neck)	93.	HOW CAN I TELL MY MOM & DAD—Lovelites (Lock)
28.	SOMEDAY WE'LL BE TOGETHER—Diana Ross & the Supremes (Motown)	59.	SPIRIT IN THE DARK/THE THRILL IS GONE—Aretha Franklin (Atlantic)	94.	STEAL AWAY—Johnnie Taylor (Stax)
29.	MOON WALK—PART I—Joe Simon (Sound Stage 7)	60.	SO EXCITED—B. B. King (BluesWay)	95.	FUNKY DRUMMER—James Brown (King)
30.	I CAN'T LEAVE YOUR LOVE ALONE—Clarence Carter (Atlantic)	61.	BALL OF CONFUSION (That's What the World Is Today)—Temptations (Gordy)	96.	IF HE CAN YOU CAN—Isley Brothers (T-Neck)
31.	LOVE LAND—Charles Wright & the Watts 103rd Street Rhythm Band (Warner Bros.)	62.	BOLD SOUL SISTER—Ike & Tina Turner (Blue Thumb)	97.	TAKE IT OFF HIM AND PUT IT ON ME—Clarence Carter (Atlantic)
		63.	IS IT BECAUSE I'M BLACK—Syl Johnson (Twilight)	98.	GET DOWN PEOPLE—Fabulous Counts (Moir)
		64.	VIVA TIRADO—El Chicano (Kapp)	99.	IF I LOSE YOUR LOVE—Detroit Emeralds (Westbound)
		65.	FRIENDSHIP TRAIN—Gladys Knight & the Pips (Soul)	100.	COUNTRY PREACHER—Cannonball Adderley Quintet (Capitol)
		66.	HOW CAN I FORGET YOU—Marvin Gaye (Tamla)		

### TOP SOUL LP's

Pos.	TITLE—Artist (Label)	Pos.	TITLE—Artist (Label)	Pos.	TITLE—Artist (Label)
1.	SWISS MOVEMENT—Les McCann & Eddie Harris (Atlantic)	18.	LIKE IT IS—Dells (Cadet)	35.	DOWN HOME STYLE—Brother Jack McDuff (Blue Note)
2.	I WANT YOU BACK—Jackson 5 (Motown)	19.	LOVE AND HAPPINESS—Chambers Brothers (Columbia)	36.	ON BROADWAY—Diana Ross & the Supremes & the Temptations (Motown)
3.	HOT BUTTERED SOUL—Isaac Hayes (Enterprise)	20.	GRITTY, GROOVY & GETTIN' IT—David Porter (Enterprise)	37.	THAT'S THE WAY LOVE IS—Marvin Gaye (Tamla)
4.	STAND—Sly & the Family Stone (Epic)	21.	ICE ON ICE—Jerry Butler (Mercury)	38.	NITTY GRITTY—Gladys Knight & the Pips (Soul)
5.	COMPLETELY WELL—B. B. King (BluesWay)	22.	WHAT DOES IT TAKE TO WIN YOUR LOVE—Jr. Walker & the All Stars (Soul)	39.	STEVIE WONDER LIVE—(Tamla)
6.	PUZZLE PEOPLE—Temptations (Gordy)	23.	COUNTRY PREACHER—Cannonball Adderley Quintet (Capitol)	40.	MEMPHIS UNDERGROUND—Herbie Mann (Atlantic)
7.	DELPHONICS' SUPER HITS—(Philly Groove)	24.	FOUR IN BLUE—Smokey Robinson & the Miracles (Tamla)	41.	I'LL NEVER FALL IN LOVE AGAIN—Dionne Warwick (Scepter)
8.	THIS GIRL'S IN LOVE WITH YOU—Aretha Franklin (Atlantic)	25.	GLADYS KNIGHT & THE PIPS' GREATEST HITS—(Soul)	42.	SOUL ON TOP—James Brown (King)
9.	GET READY—Rare Earth (Rare Earth)	26.	ISAAC HAYES MOVEMENT—(Enterprise)	43.	BLACK GOLD—Nina Simone (RCA)
10.	WALKING IN SPACE—Quincy Jones (A&M)	27.	TOM JONES LIVE IN LAS VEGAS—(Parrot)	44.	ARETHA'S GOLD—Aretha Franklin (Atlantic)
11.	CREAM OF THE CROP—Diana Ross & the Supremes (Motown)	28.	BABY I'M FOR REAL—Originals (Soul)	45.	AT HOME WITH O. C. SMITH—(Columbia)
12.	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. 3—(Motown)	29.	FUNKADELIC—(Westbound)	46.	HURT SO BAD—Nancy Wilson (Capitol)
13.	TODAY—Brook Benton (Cotillion)	30.	DIONNE WARWICK'S GREATEST HITS, VOL. II—(Scepter)	47.	LOOK-KA PY PY—Meters (Josie)
14.	AIN'T IT FUNKY—James Brown (King)	31.	I LOVE YOU—Eddie Holman (ABC)	48.	R. B. GREAVES—(Atco)
15.	PSYCHEDELIC SHACK—Temptations (Gordy)	32.	STILL WATERS RUN DEEP—Four Tops (Motown)	49.	LET IT BLEED—Rolling Stones (London)
16.	SANTANA—(Columbia)	33.	LOVE IS BLUE—Dells (Cadet)	50.	IT'S A MOTHER—James Brown (King)
17.	FEELIN' GOOD—David Ruffin (Motown)	34.	REAL FRIENDS—Friends of Distinction (RCA)		

### TOP SOUL SINGLES ARTISTS

Pos.	ARTIST—Label (# of Records on Chart)	Pos.	ARTIST—Label (# of Records on Chart)	Pos.	ARTIST—Label (# of Records on Chart)
1.	JAMES BROWN—King (5)	18.	EDDIE HOLMAN—ABC (2)	35.	IMPRESSIONS—Curtom (3)
2.	JACKSON 5—Motown (3)	19.	CHAIRMEN OF THE BOARD—Invictus (2)	36.	LUTHER INGRAM—Ko Ko (2)
3.	ARETHA FRANKLIN—Atlantic (3)	20.	JOHNNIE TAYLOR—Stax (2)	37.	STEVIE WONDER—Tamla (2)
4.	MOMENTS—Stang (2)	21.	TYRONE DAVIS—Dakar (1)	38.	GEORGE PERKINS—Silver Fox (1)
5.	BROOK BENTON—Cotillion (3)	22.	WILSON PICKETT—Atlantic (2)	39.	DIANA ROSS & THE SUPREMES—Motown (1)
6.	TEMPTATIONS—Gordy (2)	23.	SUPREMES—Motown (1)	40.	CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—Warner Bros. (1)
7.	B. B. KING—BluesWay (2)	24.	RUFUS THOMAS—Stax (1)	41.	ISLEY BROTHERS—T-Neck (2)
8.	BRENDA & THE TABULATIONS—Top & Bottom (2)	25.	LITTLE SISTER—Stone Flower (1)	42.	DIANA ROSS—Motown (1)
9.	DELLS—Cadet (2)	26.	MARVIN GAYE—Tamla (5)	43.	FOUR TOPS—Motown (2)
10.	JOE SIMON—Sound Stage 7 (2)	27.	CLARENCE CARTER—Atlantic (2)	44.	MEL & TIM—Bamboo (2)
11.	LITTLE MILTON—Checker (2)	28.	DORIS DUKE—Canyon (2)	45.	FRIENDS OF DISTINCTION—RCA (2)
12.	DELPHONICS—Philly Groove (2)	29.	IKE & TINA TURNER—Blue Thumb, Minit, Liberty (3)	46.	SYL JOHNSON—Twilight (3)
13.	ORIGINALS—Soul (2)	30.	SMOKEY ROBINSON & THE MIRACLES—Tamla (2)	47.	DYKE & THE BLAZERS—Original Sound (2)
14.	SLY & THE FAMILY STONE—Epic (1)	31.	METERS—Josie (3)	48.	FREDA PAYNE—Invictus (2)
15.	CANDI STATON—Fame (2)	32.	BOBBY BLAND—Duke (2)	49.	5 STAIRSTEPS—Buddah (1)
16.	JR. WALKER & THE ALL STARS—Soul (2)	33.	EDDIE FLOYD—Stax (1)	50.	DEE DEE WARWICK—Atco (1)
17.	GLADYS KNIGHT & THE PIPS—SOUL (2)	34.	JERRY BUTLER—Mercury (3)		

### TOP SOUL LP ARTISTS

Pos.	ARTIST—Label (# of LP's on Chart)	Pos.	ARTIST—Label (# of LP's on Chart)	Pos.	ARTIST—Label (# of LP's on Chart)
1.	TEMPTATIONS—Gordy, Motown (5)	20.	FRIENDS OF DISTINCTION—RCA (3)	14.	DAKAR (2)
2.	DIANA ROSS & THE SUPREMES—Motown (5)	21.	LES McCANN—Atlantic (2)	15.	TOP & BOTTOM (3)
3.	ISAAC HAYES—Enterprise (2)	22.	STEVIE WONDER—Tamla (2)	16.	CADET (2)
4.	JAMES BROWN—King (5)	23.	DAVID RUFFIN—Motown (1)	17.	SOUND STAGE 7 (2)
5.	JACKSON 5—Motown (2)	24.	EDDIE HARRIS—Atlantic (1)	18.	CHECKER (2)
6.	ARETHA FRANKLIN—Atlantic (2)	25.	CHAMBERS BROTHERS—Columbia (1)	19.	PHILLY GROOVE (2)
7.	B. B. KING—BluesWay (2)			20.	EPIC (1)
8.	SLY & THE FAMILY STONE—Epic (1)			21.	CANYON (3)
9.	DELLS—Cadet (2)			22.	BRUNSWICK (6)
10.	DELPHONICS—Philly Groove (1)			23.	SILVER FOX (5)
11.	GLADYS KNIGHT & THE PIPS—Soul (2)			24.	ATCO (5)
12.	RARE EARTH—Rare Earth (1)			25.	STONE FLOWER (1)
13.	QUINCY JONES—A&M (1)				
14.	DIONNE WARWICK—Scepter (3)				
15.	JERRY BUTLER—Mercury (3)				
16.	BROOK BENTON—Cotillion (1)				
17.	SMOKEY ROBINSON & THE MIRACLES—Tamla (3)				
18.	SANTANA—Columbia (1)				
19.	JR. WALKER & THE ALL STARS—Soul (2)				

### TOP SOUL LP LABELS

Pos.	LABEL (# of LP's on Chart)	Pos.	LABEL (# of LP's on Chart)
1.	MOTOWN (12)	9.	CAPITOL (9)
2.	ATLANTIC (11)	10.	BLUESWAY (2)
3.	ENTERPRISE (4)	11.	EPIC (1)
4.	SOUL (5)	12.	CADET (3)
5.	GORDY (3)	13.	PHILLY GROOVE (1)
6.	COLUMBIA (7)	14.	RCA VICTOR (4)
7.	TAMLA (8)	15.	A&M (3)
8.	KING (5)		

### TOP SOUL SINGLES LABELS

Pos.	LABEL (# of Records on Chart)	Pos.	LABEL (# of Records on Chart)
1.	MOTOWN (9)	14.	DAKAR (2)
2.	ATLANTIC (13)	15.	TOP & BOTTOM (3)
3.	SOUL (6)	16.	CADET (2)
4.	STAX (6)	17.	SOUND STAGE 7 (2)
5.	KING (5)	18.	CHECKER (2)
6.	TAMLA (9)	19.	PHILLY GROOVE (2)
7.	INVICTUS (5)	20.	EPIC (1)
8.	STANG (3)	21.	CANYON (3)
9.	GORDY (3)	22.	BRUNSWICK (6)
10.	FAME (4)	23.	SILVER FOX (5)
11.	COTILLION (3)	24.	ATCO (5)
12.	ABC (3)	25.	STONE FLOWER (1)
13.	BLUESWAY (2)		

# Soul Radio Must Serve Community Needs

By BERNARD E. GARNETT

(Please note that the opinions expressed in this article are those of the author and do not necessarily reflect the opinions of the Race Relations Information Center, by which the author is employed.)

"Black disk jockeys waste too much time spinning records by white 'rock' music artists trying to cop on the 'soul' sound, when there are so many black artists with the genuine article."

The statement was made in Nashville recently, by a young, Black public relations representative from the record industry. His Music City stop was part of a cross-country junket to promote several new soul releases from his company.

Last spring, the owner of a fledgling soul records establishment criticized Black deejays who ignore the offerings of struggling artists—until they become hits—to jump on the bandwagons of already established stars, for the sake of boasting to their listeners, "You heard it first, right here."

Spoken like true Soul Brothers, one might say.

Or, one might suspect that both of these men had ulterior motives. After all, the more air time devoted to publicizing "acid" or name performers, the less time spent peddling the wares of these two record men.

But whatever their intentions, both the publicist and the recording entrepreneur cited one of the main faults of Soul radio, the disk jockey.

Much too often, the Black disk jockey is no more than a mercenary, a programmed robot who couldn't function without his sales charts. He imagines himself a king maker, a celebrity, or a Don Juan of Soulville. He permits a white employer with no feeling or knowledge of the black community to convince him that his people prefer nothing but "soul"—a misnomer for what once was called rhythm and blues—when he knows that his listeners are much more versatile. ("Soul," as a substitute for r & b is challenged because of the implicit suggestion that Gospel, Jazz, Native Folk, and other Black music forms are not soulful.)

Then, the Black disk jockey is likely to broadcast soul with a seventh-grader's mentality—hooping and shouting through the same 20 to 30 records, 24 hours a day. From station to station, state to state, East to West, these overplayed 20 to 30 numbers are "Hit No. — on this week's Soul Survey," or "Pick Hit of the Week," or "Golden Blast from the Past." The pattern varies only slightly.

For "Golden Blasts," some Black disk jockeys simply pull a few old records from the (inadequate and poorly maintained) record files. Seldom do they research further into the past than five years (those who research at all). Classics of rhythm and blues and other black music styles are more likely to be played by white jocks, on white oriented or general market stations, than by Black DJs.

## Little Planning

Obviously, some "soul jocks" plan very little in advance, except maybe a new nonsense rhyme they'd like to try on their audiences. This writer has heard too many disk jockeys stumble over simple passages, leave dead spots on the air, ramble the same phrases over and over again—and heard them too many times from the same announcers—to be convinced that the majority of Soul Radio's disk jockeys enter the studios early enough to prepare their programs. When a jock in the South suddenly had to leave the air on an emergency, his substitute had no guideline but records that had been played an hour earlier. So, they were played—in

the very same order. Some adequate planning would have averted this.

One would not believe it, but there actually are Black disk jockeys in 1970, who are proud of their abilities to ramble trite, nonsensical, hardly intelligible rhymes, that do nothing but perpetuate white myths of "fun-loving coons."

It was nearly two decades ago that white would-be comedians, dressed in zoot suits and porkpie caps or wide-brimmed hats, ended that degrading practice of shuffling across stages and talking jive the way they thought all blacks did. Today, however, rhyme-and-rhythm disk jockeys do it for them.

Here's the real tragedy: criticize the Black disk jockey for his disservice to the community, and he will invariably argue, "People like it." They claim to possess hundreds of letters and numerous survey results to support their claims. Often, however, there are other important factors, such as contests that might have attracted listeners, lack of competition from rival Soul stations, etc. Some broadcasters have hinted that others inflate or tell half-truths about their audience figures.

Many Soul stations never have conducted an honest poll to determine community tastes. They couldn't. First of all, broadcast reformers contend that they have caught many broadcasters inflating their survey claims at FCC license renewal time.

Secondly, if most Soul stations honestly sought to determine the tastes and interests of the communities they profess to serve, they would know that a significant percentage of the black community does not prefer Soul music. Many do not even like it.

In everyday conversations, news interviews and complaints to the stations, many have protested the all-Soul music format. Many blacks find Jazz, black comedy, show tunes featuring blacks, etc., refreshing changes from the "24 hours of James Brown" syndrome that one Washington, D.C. reformer has criticized. In fact, a Nashville TV-Radio citizens' coalition has said as much in its effort to change some policies of WVOL in Nashville.

What most Soul stations pass off as Black-interest news and public affairs programming is pathetic. Several offer packaged network news services that don't even pretend to serve the black community. The ol' faithful teletype machine is still the mainstay of most Soul newsrooms, not for background or supplementary material, but as the primary source of news. Sometimes, the allegedly public service programming is more of a disservice. At WSOK in Savannah, Ga., for instance, two public affairs programs feature addresses by Ga. Gov. Lester Maddox and Sen. Herman Talmadge, both well-known foes of racial progress.

Though advancements have been made in Soul radio over the past ten years—very, very seldom out of the goodness of the broadcasters' hearts—the medium still has yet to live up to its full potential. Management must bear most of the blame, of course.

It is management, usually white management, that milks a station and the community it attracts of all possible profit, invests as little as possible on meaningful, professionally presented programming, often accepts advertisements from unscrupulous merchants, and does skip-rope to dodge FCC.

But the Black disk jockey who sits and does nothing but play the white man's game is doing much less than he can to help. (The Black manager or executive who does nothing is even worse; he becomes an actual accomplice in the wanton exploitation of the Black community, a Black Quisling.)

The Black deejay should read and understand news developments . . . in newspapers, magazines, books—

the black press as well as general media. He should check trade publications for current developments and trends, something besides hit charts.

He should endeavor to become an expert in his profession and to gain some knowledge of related fields. With this knowledge, he could develop a number of ways of serving his community more effectively.

For instance, he could offer his listeners more than record label readings. "I Want You Back," "The Love You Save," and "ABC" are only parts of the Jackson Five story. Who are they? Where do they live? How did they get into show business? What famous recording artist discovered them? And this knowledge should be gathered and passed on to the listeners . . . about every noteworthy performer. Jazz and classical music announcers tell their listeners more than, "The name of this song is . . ." Aren't Soul listeners entitled to the same?

The informed announcer averts the stupid mistake made by one jock several years ago, when "Hello Dolly" was the most talked about musical on Broadway. He played Louis Armstrong's recording of the title tune (at least, that much was commendable) and informed his listeners, in effect, "You teenagers may not remember it, but I think that was a big hit when your parents were young."

The informed deejay should develop an awareness of community. He should establish a rapport in which the Black community considers him a friend, and vice versa. He must realize that serving the community entails more than emceeding dances and live music shows.

He could engage in youth work, or aid community efforts against racism. He could assure that his on-the-air conduct never embarrasses or insults his audience. In fact, his sense of community should make him want to render the most effective, entertaining, informative job possible.

When this awareness of community and the knowledge gained are combined, it can have tremendous results. Suddenly, the Black DJ realizes that as long as "Top 40" and other general market outlets wish to stifle the advancement of Black art in a racist backlash scheme, it is incumbent upon him to place the artistic survival and endeavors of his Brothers and Sisters over any silly sense of "fairness."

He also realizes that every record judged as possessing commercial possibility should be presented to his listeners, and that he is acting unfairly to himself, his community and the recording industry when he favors certain performers over others, strictly for selfish motives.

He evolves from "jive-talking" disk jockey to "personality" jock, with a colorful and entertaining style that won't insult the Black community. And his "Golden Oldie" presentations have some legitimacy.

The Black disk jockey should seek relevant and progressive programming and fair employment. If all his efforts fail to persuade his bosses to respond favorably to the Black community, he should do whatever is necessary to correct the injustices—even if it means aiding the community efforts against stations, boycotting sponsors, or striking, among tactics employed by announcers at many stations.

Of course, there are many disk jockeys who serve the needs of their communities, no matter what actions their employers take. These are the true professionals.

The jock who fails to join these commendable few hastens the day which FCC Commissioner Nicholas Johnson warned of at the NATRA convention of 1968, when the Black disk jockey becomes a "modern day electronic Nero, playing recorded fiddle music while your own Rome burns."

## A Whole New Thing

By CURTIS MAYFIELD

President, Curtom Records

Music like any thing else requires a lot of hard work and self discipline. It's a funny thing about artists, the ones who seem to "make it" overnight. Every artist that I know of that's an overnight success has been out there struggling and paying his dues for quite some time. In the last few years with the advent of stereo equipment, the record industry seems to be 50 times bigger than it was say—ten years ago. Where is all this leading? Are Black artists getting lost in the shuffle? Where is music today going? Popular music, commercial music? Let's face it, music will always be here. As it spreads out and takes in more and more, of course, a lot of people are not going to be as strong or aren't going to be prepared for it.

But of course, the strong always survive and those

that think young and are hip to what's happening are the people who are the heart of the music industry.

Music is going to be here as long as you and I, if we come back a hundred times! I've heard some artists say, you know, like they feel kind of uptight that the record industry is almost kind of monopolized by the youth movement. Well, it is what's happening in everything. Maybe some of the older artists have forgotten how it is to be young. You know we were all young once! The whole thing is youth. Let's face it, youth is the heartbeat of the whole world.

The only label that has ever bothered me was one particular label and that is r&b which tends to break down an individual or a group or whomever it may be as being Black. Folk rock, acid rock, I can understand it to some extent because there are certain ingredients, there are certain recipes that make up these different sounds, so I can see where they can be labeled. But r&b and pop are two labels that I feel

have no foundation; other than one tends to say, well, that's the Impressions, they're r&b.

No matter how deeply they get into Beethoven or in the symphony, that's an r&b product and pop that's the white artist.

I feel that there should be no such labels, especially in today's market, simply because, you listen to B.B. King and he's got a symphony behind him and he's doing beautiful things, so what does it matter what color he is? As a matter of fact, there are more white artists doing r&b than there are Black artists, if you want to label it. There could be a switchdown, pop could be r&b and r&b could be pop.

"Check Out Your Mind," the Impressions' new single, has incorporated the elements of these new sounds that are good and pleasing to the ear and at the same time it maintains the beat and a kind of feeling that is unique and kind of different. Every idea for

(Continued on page 16)

They'll give you something to talk about at the next NATRA convention.



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**A Whole New Thing**

• *Continued from page 14*

each tune is different and it comes in so many different ways. You just wouldn't believe how you come up with a tune, and even after you come up with it you still don't know how you're going to lay it out. Sometimes you don't actually come with the final bit of the recipe until the last five minutes in the studio. It just happens that way sometimes. That's why I can never take all the credit; you never know what's going to come out in the same manner, I can never say where the Impressions are going. I don't yet know! Because I don't know where the world is going! It's very difficult for me to say—all I can say is that I know one thing that will always be, with masses of people, of course, there's always going to be the way out minorities, and the minority that has their own way of thinking, but for the masses simplicity is of the utmost importance.

So I do know that through whatever my ideas may be, I must be able to simplify it in such a manner as to where the masses can understand it and pick it up and dig it. The ear of the public is definitely becoming more sophisticated. In other words, for you to take care of business right, particularly if you're thinking commercially, you can't have that individual, that personal selfishness.

**Tricky Lines**

Music should communicate a message to the overall public, considering they're the ones that have to buy it. You must be able to simplify things and I think that is what basically hurt the jazz movement. Simply because, what does it mean, you're an A-1 musician and I'm an A-1 musician and when you play some of those changes and some of those tricky lines it gasses me because our minds are equal, but just for the regular layman who is spending the bread, when he comes in there he's got to have something basic that he can groove with. You might be tremendous, you might be a genius, but what does it mean if the other thousand people sitting in there don't understand it because they're not musicians?

I'm a musician not a politician. But if you're Black and out front in any manner you just simply have to be involved. We should all realize that there is no one leader. I had a lyric where I started, "Every brother is a leader and every sister is a breeder," it's

just a matter of every body getting themselves together and going on and playing their part.

This will come as quite a surprise to a lot of people, but I'm moving from Chicago, South! Not back down South because I'm a native Chicagoan. I'm moving to Atlanta. Atlanta, as you probably know, is a very progressive city for the Black man. I've been travelling back and forth to Atlanta for years before I picked up on it really being a sensational town for an individual getting ahead. I went to Atlanta one day and I found many things happening, many things that I was very proud of on their part and very ashamed on my part, me, supposedly to be in big business, living in Chicago, being somewhat of a celebrity and earning big-time money . . . one would think that I'd have it made, and yet, I could see a lot of Black people in Atlanta, their annual earnings sometimes might not be as much as mine were for one week! Still, they were doing better than I was. I was rather proud of that fact that so many people in such a small area could and were doing it.

It made me realize that. . . WOW! Maybe this is where I ought to be, among the people that want to be! Maybe this is where it's at! In Atlanta you've got a different kind of price about being Black, but there, Black people are doing their thing. They may not be as hip, you know, into the up-to-date happenings and what people are talking about but, where it truly counts, the meat of moving ahead and being stable and really using the vote or whatever's necessary to get them ahead as a mass community. I would think that they are probably first. Not to degrade or make the Black people in the North feel that they're not doing their thing, but all I'm saying is for one small town if everybody could look upon Atlanta and sort of lay out their thing in the same manner, we would go much further.

**Down South**

It is my opinion, the way I see it, for the many Black people who want to do their thing, they should migrate back down South.

Having never lived South in my life I'm moving to Atlanta. That's how much I believe in its people. Of course, I've got my gripes about the governor and Georgia itself, but I've got my gripes about this whole country. Just "laying in the cut" up North doesn't mean that I'm any more free, as a matter of fact, the best way for me to do my thing is know the enemy direct, and in Georgia I'll be able to do this. With that

understanding, I realize that the name of the game is to be as successful as possible.

You have the Memphis sound and we're going to create the Atlanta sound. The Atlanta sound is going to be basically the Mayfield sound. The sounds of Camad Media Productions, the sound of Curtom Records.

We're putting in my next dream, other than living in Atlanta, we're going to open a recording studio, but not for commercial purposes. When I say not for commercial purposes it means that I won't be renting or leasing it out to different record companies just to record their tunes. It will be basically a production company, the studio being an asset only to the people who are part of the production staff. We hope to work into it 12-16 hours a day doing nothing but turning out masters for the entire music industry. In such a town as Atlanta there are a great many qualified Black people that can really be able to get a chance to really do their thing, as part of what we're trying to do. Being located in the heart of the country, I will be able to take in quite a few Blacks as well as white people who just would not have the chance to display the talents that they have. On the other hand, I feel it will be something truly beneficial to the community and we're going to try to lay it in there in that manner. I didn't go downtown Atlanta, as a matter of fact, I went right to the heart of the Black area, right in the Atlanta College Complex area and this is where we're going to make things beautiful.

I think our greatest problem today, as far as Black people are concerned is Black people. In other words, we value only material things and we have very little value for the things that are even more important such as, this being *our* country, at this point let's face it, we can still be completely wiped out and it would hurt no one. We fail to realize that in rooting ourselves we will not only be strong within ourselves, but we will build allies. Once you become rooted into the ground, to pull up one root is to hurt another, and to pull a community up is to hurt the next community. So, you automatically make your white community your allies because they don't want to get hurt either. We haven't picked up on that but I think it's coming very rapidly. And that's what we're out to prove. The only thing we can say to Black people who want to know what soul is, is . . . Check out your mind!

# Notice More Black Youth In My Audience

By **B. B. KING**

I think soul, and especially to the Black people, is something to hold on to. A word that we can be proud to use because we feel that we do have soul. I think sometimes the word maybe overused; but I believe that everybody has "soul." Honestly I believe everybody has soul, but a lot of people may not dig some of the soul that we do here, but as far as the music is concerned, I think it is a great thing. It's a great thing because then people really when they mention the word "soul" they try to put themselves into what they are doing, which is something that a lot of us have done all of our lives, that is put all we have in it. A lot of the young people are now beginning to do it and it reminds me of going back to church again. We used to get the same feeling that we call "soul" at that time when we were going to sanctified churches. To me it seems like it is sort of revolving back to that. This is good, because then when a person sings, they mean what they are singing, they feel what they are doing and they are really living it at that time.

Sometimes to me I get the feeling like I'm back in church and seems like whatever burdens that have been holding me down seem to lighten a bit. That's my conception of soul, the real feeling. I do think that this going to help not only the blues but it is going to help music as a whole; because it is hard for anybody to sit and sit still while somebody is singing soulfully.

I think soul has had a definite effect on the American public, Black and white. I personally don't dance, but when I feel like moving I feel like most of America also feels like moving. When you see the youth start to singing the soul music and moving about with it, you feel like moving too. So soul has had a lot of influence on America as a whole, Black, white or what-have-you.

I think music has brought the races closer together which it has always done.

I think now more so because the one thing that has been needed is for the youth of the world to get

together. I notice when we play colleges, underground concerts and concerts, I can see a Black head move and a white head move. In fact I notice that they even dig me, what I'm doing.



B.B. KING

In the immediate past and now I notice that my audiences have increased in white participation to a ratio of about 70 percent white whereas I used to play to predominately Black audiences. The margin of white participation seems to be even widening but I do notice now that we are beginning to pull in more of the young Black youth. For a long time we hadn't been appealing to them at all. Now that the change has started I have had a lot of the Black youth come up to me and say that we haven't liked the blues, but we like you and this is a sign for me because this hadn't happened for a long period of time. We noticed about two years ago that all of a sudden we had a young white following and now we also notice that it has started to integrate into the white adult following. I have always had a Black adult following but now we seem to be picking up more even in this category.

Whatever additional success that I might have attained I think can be attributed to the European groups who took notice of the American Black singers, studied the Black music and started their own thing doing what we Blacks have been doing all of the time and they re-imported this music back to America. It seems that the American white youth, being so crazy about the European groups, took notice to the blues type of music and opened their eyes and ears to what the American blues artists were doing. I have had white youth come up to me and say, "We have heard your name before but we did not pay any attention to it, but now we realize that we have been really missing something." Some of the youth have mentioned myself, Muddy Waters and Jimmy Reed and others and say we are playing music of truth. It is the basic form of music that America was built on and they feel this can help to get America back to truth. That is why they say that they identify themselves with my music.

In closing I should like to say that I like the audiences that we get now, I love to play to people, not to white people, not to Black people, but to people. And I hope that we can get more "people" together.

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## PROGRAM TYPES:

- Pop.-Stand.** (Popular-Standard music) ... emphasis on current hits excluding rock-n-roll with some standards.
  - Stand.-Pop.** (Standard music) ... emphasis on standards with some current hits excluding rock-n-roll.
  - Stand.** (Standard music) ... current or stock versions of standards.
  - Contemp.** (Contemporary music) ... mostly rock-n-roll.
  - R & B** (Rhythm and blues music) ... mostly Negro-oriented "Soul" music.
  - Contemp.-Pop.** (Contemporary-Popular music) ... Rock-n-Roll and other current hits, emphasis rock-n-roll.
  - Pop.-Contemp.** (Popular-Contemporary music) ... approximately equal mixture of rock-n-roll and other current hits.
  - Album** ... mostly music of a subdued nature, lush orchestral and instrumental.
  - Show & Movie Music**
  - Jazz Music**
  - Classical Music**
  - Country & Western Music** (Modern usually indicated as Modern Country Music).
  - Ethnic** ... usually identified by ethnic type.
  - Talk-Int.-Disc.** (Interview and/or discussion program).
  - Talk-Tel.-Part.** (Telephone participation by audience).
  - Talk-Serv.** (A service program such as farm programming, swap shop, health or beauty, exercise, etc.)
  - Talk-Info.** (Other than news, sports or above categories).
  - Religious**
  - Drama**
- The format, of course, affords the stations opportunity to further define their program types through explanation or through examples of musical selections.

## PERSONNEL ABBREVIATIONS:

- |  |                                    |
|--|------------------------------------|
| <b>Pr</b> — President                  | <b>ND</b> — News Director          |
| <b>EVP</b> — Executive Vice President  | <b>PgD</b> — Program Director      |
| <b>VP</b> — Vice President             | <b>PgM</b> — Program Manager       |
| <b>GM</b> — General Manager            | <b>PgC</b> — Program Coordinator   |
| <b>StM</b> — Station Manager           | <b>WM</b> — Women's Manager        |
| <b>AGM</b> — Assistant General Manager | <b>MuM</b> — Music Manager         |
| <b>SM</b> — Sales Manager              | <b>PrD</b> — Promotion Director    |
| <b>GSM</b> — General Sales Manager     | <b>PrM</b> — Promotion Manager     |
| <b>NSM</b> — National Sales Manager    | <b>PdM</b> — Production Manager    |
| <b>OpM</b> — Operations Manager        | <b>MgM</b> — Merchandising Manager |
| <b>OpC</b> — Operations Coordinator    | <b>BuM</b> — Business Manager      |
|  | <b>TrM</b> — Traffic Manager       |

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AM	PROGRAM	TYPE	COMMENTS
5	THE WORLD TOBorrow	Relig.	
6	BOB JENNINGS	C & W	
7	HAIRL HENSLEY "Morning Editor"	Pop.-Stand.	The best of today's music with continuous inserts of news-sports business-general info. WLAC News Radio is known as "The Informer" stressing current events, their effects. Live reports from WLAC's Traffic Helicopter. Daily editorials.
8			
9	ARTHUR GODFREY	Variety	
10	DICK COWL	Pop.-Stand.	A continuation of the WLAC News Radio format of music interspersed with news and feature material from a staff of 6 full-time news men utilizing 4 mobile units
11	"Mid-Morning Edition"	Talk-Tel. Part.	
N	TALK-BACK TENNESSEE	Talk-Tel. Part.	Interviews variety on guests-invites listeners comments. Done "live".
1	FOCUS Roland Wolfe	Pop.-Stand.	WLAC News Radio continues with constant News-sports-info inserts within music framework of today's best pop-standard music. Police reporter in WLAC traffic helicopter gives road info. throughout "Drive Time". Afternoon listeners "know" what's going on and, when possibly, why.
2	BOB STIGHT	Talk-News	CBS World Tonight-Business News World-Wide Sports
3			
4			
5			
6	THE WORLD TONIGHT & WORLD-WIDE SPORTS	R & B	John has been laying down the R&B sound for years. Fan mail from 25 states.
7	JIVE JUNCTION John Richbourg	R & B	
8	RECORD PARADE	R & B	Famous "Randy's Record Shop" program.
9	RECORD HIGHLIGHTS Gene Nobles	R & B	
10	DANCE HOUR Bill Allen	R & B	A personality & booming voice thousands know.
11	AFTER HOURS Herman Griss	R & B	Heavy volume of mail.
M	OVERALL TYPE	Popular-Standard; Talk; R&B	

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Overall format: Popular-Standard; Talk; R&B  
Coverage of... personalities playing music mixed with info. in morning & afternoon drive slots...mid-day slot...basically talk-information. Traffic reports AM and PM...daily editorials with F.C. Sowell. Nighttime: 7pm til 3am known as WLAC BLUES RADIO. The only 50,000 watt station in America broadcasting R&B between 8pm and 3am. WLAC News Radio sold in combination with WLAC-FM, 100,000 watt, 24 hr. stereo presenting Standard-Popular music.

# The Soul Jukebox

The recording industry may take the jukebox for granted and in some instances totally ignore it, but not in the area of soul music. At least not in Chicago. The fact is, all of the record distributors in Chicago call on J.W. Strong at South Central Music Co., and many record manufacturers' representatives rely on his judgment in areas such as deciding which single to pull from a soul LP. Strong is literally wired into what is happening in soul music in this city, which boasts a black population approaching two million. During his 23 years, South Central has seen some dramatic changes.

Strong, who with his brother-in-law Lewis Simpkins, owned two local record labels before he came to the jukebox business, speaks slowly as he traces the evolution from jazz, sentimental music, music with meaningful lyrics, early rock and roll, rock and finally to the point where his soul locations play music by such artists as Tom Jones, Tony Bennett and Glen Campbell.

A confessed jazz buff, Strong reels off names such as Earl Bostic, Ella Fitzgerald, Miles Davis, Sarah Vaughan, Dinah Washington and Billie Holiday. "A lot of records by these artists are still on our jukeboxes today and we could use more of this type of music—especially on Little LP's (seven-inch versions of regular albums with three songs per side)."

"A song used to need a lot of drive. This is what makes Lena Horne's 'Watch What's Happening' so good. This is also why 'More Today Than Yesterday' by Charley Earland is doing so well on the jukeboxes," he adds, mentioning a record that is strictly a big jukebox hit. "These records convey a certain feeling."

Feeling is all part of Strong's definition of soul and also part of why he feels that the jukebox has such an important role in motivating the purchase of records. Strong gets into this by way of explaining that, at first, he had difficulty programming records by the Temptations and the Supremes. At first, soul locations would not accept their records even though they were selling well in stores—especially to young people who brought the disks home and ultimately influenced their parents.

"B.B. King was one artist that the locations never would request a record from even though you could put them on 35 percent of the machines and they would be played.

## A Mood Thing

"Actually, I think music is a mood thing," Strong explains. "You can be sitting at home and hear a record and you might not appreciate it, but when you're out in a tavern or lounge there's a different mood, a different feeling—this is what you're talking about when you talk about soul music. In other words, the mood people are in when they feel a certain way.

"Soul music tells a story, it tells of a feeling. A lot of times people try to hide their feeling, but it's

there." He thinks the jukebox fits into this from the standpoint of its ubiquity.

"If you're at home and hear a record on the radio, you're less apt to want to go out then and try to buy it; but if you hear something in a tavern or lounge on the jukebox, you will often try to buy it on your way home or look for it as you pass record shops."

By the same token, Strong believes that the jukebox exposes music to people in an entirely different way. "I can remember when Aretha Franklin's 'Respect' was so hot. You could walk down the street in the summer and never miss a word of the lyrics because the song was coming out at you from every location you passed."

Dealing with locations is something difficult and requires a certain brand of patience and tact. Strong never forces a certain record on the location owner. When he first heard the Four Tops' "It's All in the Game," he ordered 150 copies from Allstate Distributing. Soon he received a phone call from a woman location owner who wanted it taken off. "A couple of weeks later we brought it back because someone had requested it. We just reminded her that she had asked to have it taken off."

Strong counteracts this sort of thing in various ways. For one thing, every song on a jukebox registers a playmeter when it plays. Locations learn to appreciate this. But since he adds three to six new records each week, some songs do not get a chance to play immediately.

"We have a system whereby I will have the routeman file the record away if the location asked to have it taken off. Each time he calls on the location he will be carrying this record and can put it back on immediately. A lot of times the location people who are around when the routeman calls are not in the place when a certain record gets played. So watching the playmeter constantly allows us to be sure about which records to leave on or really take off."

## Company Service

Strong's company stresses service. Every location is checked out every week, and Strong, who also doubles as a technician, is often on call anywhere from 9 a.m. to 2 a.m.—3 a.m. on Saturdays. He is often called at home.

"We have this real good location, The Swinger, which actually closes at 1:30 a.m. I live close by and one night the owner called me at 1 a.m. after first calling the all-night service number. I went over there and I took care of it."

He says that when he first started 23 years ago he had little knowledge of how a jukebox worked, although he had background in electronics. "I filled in on a Sunday and from then on I was in the mechanics of this. Now I even receive requests from distributors and other operators to come over and fix a jukebox."

Turning to his role as programmer, he says that a lot of his ideas come from reading Billboard. "I will pick up the magazine and scan it from page one on, not even turning to the coin machine section or the record reviews and charts until later." Other ideas occur to him at odd hours while listening to WVON or some other station or from listening to LPs in his own extensive collection.

He claims that a record "has to grow" on him. He picks up Isaac Hayes' LP, which a distributor just mailed to him, and says: "I've had this for sometime and have been trying to get the company to release 'I Stand Accused' as a single." It's a long cut, but long recordings do not bother Strong. "It's what keeps the jukebox running that counts."

Strong explodes a lot of jukebox programming myths. The very fact that he buys only from distributors and not one-stops and purchases his own title strips explodes the myth that all operators buy from sub-wholesalers. He also explodes the myth—if indeed it has not been long exploded—that only black artists can be programmed successfully in soul type locations.

Describing the repertoire at The Swinger, he says the jukebox there has "all kinds of records." He ticks off such artists as Frank Sinatra, Ella Fitzgerald, Tony Bennett, the Supremes, all types.

Though it may surprise some jukebox operators and record people, Strong has good success with such numbers as Glen Campbell's "By the Time I Get to Phoenix" and Tom Jones' "I'll Never Fall in Love." He uses many of the Beatles' records. In fact, his use of the song "Something" explodes yet another myth—that jukebox operators stay completely away from using duplicate titles on a given machine.

Strong first bought 150 copies of Count Basie's "Something" as a routine record, although "Come Together" was supposed to be the best side. "Then I used the Beatles' version of 'Come Together' with 'Something' on the back and finally bought the Tony Bennett version—we have boxes with all three of them on."

Turning to how the appearances of artists ties in with what's used on jukeboxes, Strong points out that, in most cases, if an artist is appearing in a club or location the chances are "We already have his records on the machine."

He does try to use records by unknown artists and the joke around South Central that goes back many years involves such an instance.

"I remember when Joe Williams was out pushing his 'Everyday I Have the Blues.' He was in here playing the record when the boss walked up the stairs. The boss asked who it was and said that it was out of tune—that the band and the singer weren't together. Then he asked who the singer was and Joe Williams replied, 'It's me.'

"Williams has never let us forget this."

## Black Music Is Getting Intellectually Involved

By JERRY BUTLER

I have been involved with music and I've never really tried to classify what I do as soul music or any other kind of music. I try to do "people" music, music that people want to hear, music that relates to my own personal situation, to what I feel about what is happening throughout the world. I think that a lot of what the music of today is, is based upon what people experience, what's happening, what they think is important to talk about. Curtis Mayfield has a record that is out now "Check Out Your Mind," which I think is kind of pathetic in a sense that we are dealing with people and dealing with the mind. It used to be all physical in the sense of the "Black" man. Now Black music is becoming something that's dealing with more than just sex and love and muscle power. It's starting to get into the trend of thinking. I think Black music is becoming more intellectually honored in a sense. It's getting into politics, it's getting into things that really touch people other than just the things that just effect them in their homes. I've always felt that "soul" music was "people" music. The kind of music that everybody could relate to. Very much the same as country music. This is the kind of thing that people can relate to because it is so "earthy" and so "now."

Now with the advent of the "acid rock" things and the stuff coming back from Europe you find a lot of the Black groups are turning away from what we used to term soul trying to make a "pop" record.

They are not trying to make "pop" records anymore. Now they're trying to make just good "funky" records. Records that say what they want to say. The a&r men used to bastardize soul music. They tried to make it sound good enough so that it could be played on white stations. Now we're into a situation where the white barriers are coming down on those stations. What they will play and what they won't play is not as stringent as it used to be and consequently the music is starting to become more honest.

Sly Stone, I think, is a great exponent of what Black music is doing in a sense that he is doing gospel and blues and still it comes across as a universal music rather than just geographical location music. Like Memphis, Miami or Atlanta or Nashville. I think all of the music now is getting away from sounds so much. Even the Motown thing which was basically geared toward Detroit. Now they're cutting Motown any place they feel like cutting it.

As far as the paraphrase of the word soul I used to think in terms of things soulful. It was to me like a joke. A guy could be soulfully ugly, a woman could be soulfully beautiful. It all adds to do in which context you use it. Black slang in America has always had a kind of double meaning. Like for instance, you say "man that cats bad," that means very good in what he did. We used to say "uptight," "hey man we're uptight," that meant that we were really together and we were really doing our thing. Then whites took the word "uptight" and made it mean nervousness, tension, uncertainty.

So the word "soul" to me referring to music, is basically, I think, in the Black interpretation of it.

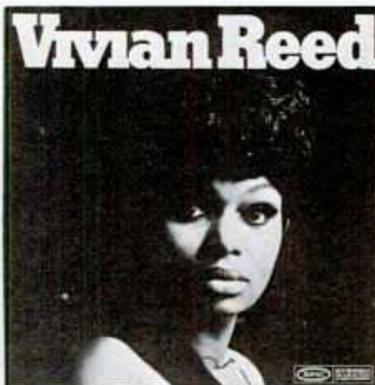
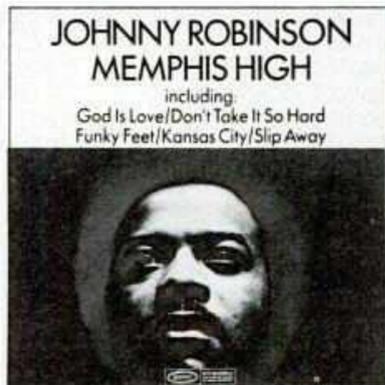
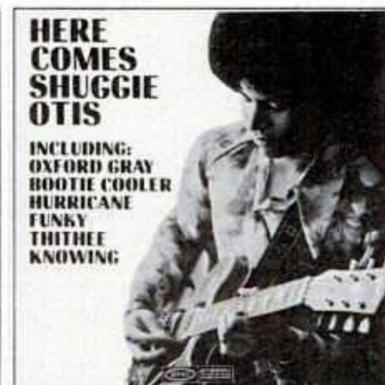
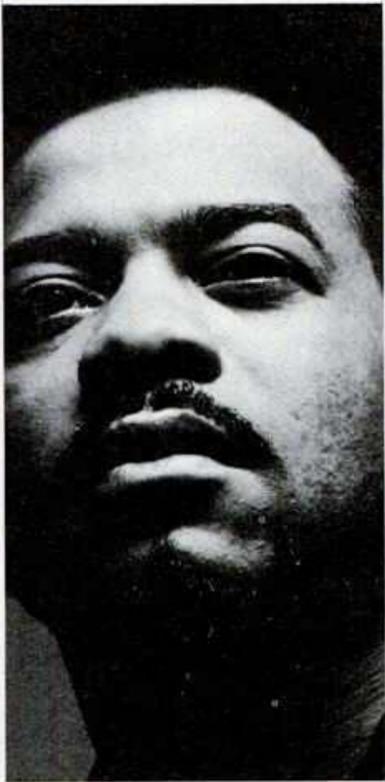
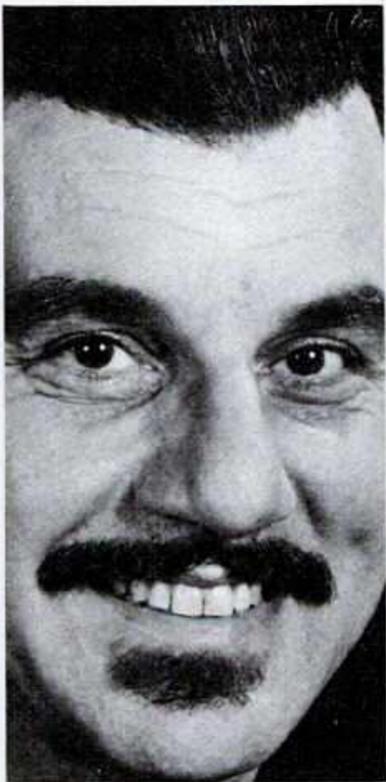
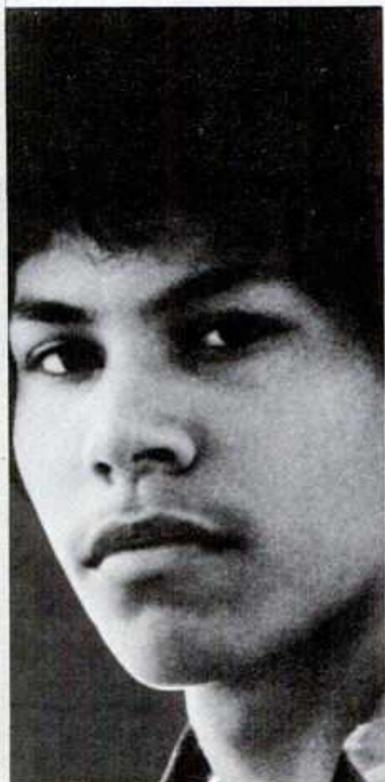
It would mean soul music would be anything having to do with Black.

Like soul jazz, or soul ballads. All things were soul influenced, so they were all called "soul" music. Now the way I see the music is that "soul" itself and we start talking about the definition of "soul" it is the untouchable thing inside of a person. The ability to communicate that thing which we cannot touch. This is why when people sing you get tears. There's an empathy for what is coming from the person, an understanding of what that person is talking about.

That's why girls get goose pimples and scream and holler. Because it says something to their inner being. The vibrations that they get from what is happening. I've found that sometimes while out on the street and I see a beautiful woman I get butterflies in the stomach and that kind of thing. Well, all of that to me is soulful, that is what "soul" is. The thing that you can't see, but that you can feel, the thing that you can't touch, but you feel. To me that is what the music is.

I know that when I hear Aretha Franklin sing, she can just be moaning and I can feel what she's moaning about because I've been there. To me that is what the "soul" music is. I think that thing can be had by almost any person that's doing music well. I don't think it is something that is just restricted to Black people. I get into a bind sometimes by saying this but that's the way I see it and I just say it the way I see it.

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# Chicago- To Build A Creative Soul Center



JERRY BUTLER, Mercury recording artist (third from left), gets together with several members of the writers workshop he and Gene Chandler started. Others in the photo, from left, are: Terence Callier, writer; Larry Wade, member of Billy Butler and Infinity group; three members of Brown Paper Bag group (standing); Billy Butler; and Chuck Jones, writer and singer.

Although he is noted for his cool composure, one detects a trace of cynicism when "Iceman" Jerry Butler starts discussing the history of soul music in Chicago. He has deep convictions. So does Gene Chandler. And so does Irwin Steinberg, Mercury Record Corp. president who is determined that the two writers, producers, singers and veteran performers will build Chicago into the kind of creative center people believe it should be. Also figuring into the plans for Butler and Chandler is attorney and advisor W. Yale Matheson, who rivals even Butler and Chandler when it comes to championing Chicago and blasting its detractors.

Matheson sets the scene for what he promises will happen in Chicago when he states: "The difference now when compared to what has happened before in Chicago is that you have a half dozen, already established artists, as well as writers and producers, all of them with the possible exception of Jerry, under thirty—Gene, Curtis Mayfield, Bobby Miller who produces the Dells, men like this—who are determined to build themselves within this environment in Chicago. They've all had marked success and they're not anxious to leave this town, they have faith in the talent potential, and are well financed and well organized and absolutely determined to do everything from here."

The environment, as Matheson describes it, revolves around a flurry of activity. There is a black writers' workshop, plans for film productions involving both Butler and Chandler, Chandler's Mr. Chand label to be distributed by Mercury, a reach-out for talent from other midwestern cities, and, of course, Butler's and Chandler's own efforts for Mercury where Steinberg is promising the veteran music men they can do "their own thing." But this is only the nucleus of what is going on.

It is extremely difficult to get the four men together for a brief luncheon. Chandler and Butler both have their own offices. Chandler is involved with the Soulmobile project which is bringing soul music to Chicago's steaming ghetto streets this summer. Butler is anxious to get back to a recording session.

Chandler, explains: "I've been trying to take a two-week vacation for a long time, but I get so involved. I figure that is good, because if I'm not busy then I'm not making money."

## Older Heads

Formerly involved with the Brunswick label where he had some bitter disappointments before coming to Mercury, Chandler says he has been doing everything—"producing, managing artists, and running two companies" (he has the Bamboo label besides the one Mercury will be distributing for him).

Steinberg listens as Chandler says: "The thing that has hurt talent in Chicago is that it was always hard to get through to the older heads with certain talent—

they wanted to go with the basic, sure things. Motown made it by going with young people, by trying a different thing that other people wouldn't take a chance on, sounds and different little gimmicks, and the kind of freedom that lets you not pronounce a word correctly if that's your idea."

Steinberg cuts in: "But we're willing to take the shot with you and Jerry."

Both of the young musicians start to answer and Steinberg finishes his point: "I think you're absolutely right about allowing artists and producers complete freedom to be creative. I think that once you sit tight on what you're successful with the ball game's over—this thing is so ever changing."

Chandler nods and makes a point about the Beatles: "They came in with long hair, funny dress and made millions. Before, everybody was always told to dress sharp and appear nice. You had to wear a tie—now you have an open shirt, it's opening up, people are being for real now."

Butler adds a point about the youth influence in soul music: "There's a whole thing with youth in the communications industry. Most program directors and librarians are under 30 years of age and don't have locks on their minds like the guys we had ten years ago. The problem with Chicago was that the companies were always geared to not being aggressive enough to say we're going to run with something that we're going to have difficulty getting played on the air."

Matheson interrupts to remind Butler that Mercury did go with "Je T'Aime . . . Moi Non Plus," the sexy Jane Birkin and Serge Gainsbourg Fontana recording.

"Listen, that was a minor miracle," Steinberg says: "We sold 150,000 copies. Most of our trouble came from the disk jockeys in the midwestern cities and guys calling up and deciding that they were the aristocracy and that we were part of it and we should keep everybody's mind pure—like we were in a position to decide what was good."

Steinberg went on to say that he thinks Chicago is ready for the same kind of artistic honesty Mercury had in approaching "Je T'Aime . . ." but Matheson wants a word.

"Chicago, because it burned down once, is the youngest major city in the country. Because of this, the society page in Chicago papers doesn't occupy near as much attention as in other cities, there is less a rigid class structure, it has never been a city where a person could stay entrenched on top with the possible exception of our mayor—and that's political, not social—and we don't have as rigid a show business community that freezes out new talent trying to come up."

## Far More Open

"The attitude of people in Chicago is far more open. The creative people don't really compete with other

creative people; they only compete with themselves."

Steinberg commented about how Chicago was once a center of creative activity. Matheson went on to point out that RCA building a major studio here is a delightful sign that things will happen here again.

Then an discussion ensues about the "Chicago Sound."

"Actually," Matheson says, "there has never been a Chicago sound in the sense this term has been used in other cities. This is because, unlike other cities, Chicago has had such a rich history in music, from various different sounds. There was Chicago jazz, Chicago blues, rock, r&b—this is why people like Jerry and Gene and Curtis Mayfield are drawing from jazz, blues and rock, drawing from anything they think is valid for the particular project they're working on."

Again, more talk about Chicago. Then Matheson confirms that one of the projects he is involved with along with Jerry and Gene is a television program. He says negotiations are underway with people involved in networks. "We will definitely go into syndication if a network thing doesn't work out—it will all center in Chicago."

Someone mentions that Chicago is the center of the transportation industry—crossroads of the nation. "This is very important, we're the byway through which everybody passes. We're located where we can draw on talent from many areas," Matheson says.

## Memphis-Chicago

He explains that he and Jerry have established a recording studio in Memphis involving a quarter of a million dollar facility and have another writer's workshop involving 20 writers. "We're branching down into the South trying to develop a Memphis-Chicago axis."

Chandler, who was born on Chicago's predominantly black south side, doesn't want acts such as the Jackson 5 to escape from the market. "How did we let the Jackson 5 get away from Chicago? It's the same thing that shouldn't happen—we tried to get into doors and everybody looked funny because it's not a big act—already. Well, you have to start from a point. Motown got them from here; but they already had two or three singles on the Steel Town label named after Gary, Ind., where they were formed."

The subject of companies that ignore the Chicago market, of how too few people ever "come to Chicago to make a deal," and how companies had better decentralize in the way that Mercury has if they are to succeed sparks the conversation.

"We do have offices in New York, Los Angeles, Nashville—it's easy to get access to our company," Steinberg points out.

But Butler, who knows about the migration of many soul artists from the South because he also was born in

*(Continued on page 22)*

# This is Reggie Lavong.

... a realistic, a straight-talker and -thinker, a man who sees things in perspective. "One thing I've learned, in 16 years in this business... you take your job seriously; but never yourself."

... a man whose title (Vice-President/Marketing—R & B) means less to him than his function. He, with his staff of 14 people, is responsible for the sales/distribution, promotion

and merchandising of all Capitol R & B product.

... a man whose belief—in himself, in his work, in the artists whose records he handles—is communicated in all that he does. And that's a lot.



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## Chicago—To Build A Creative Soul Center

• *Continued from page 20*

Mississippi and moved with his family to Chicago during the late Depression years, has some more comments about artistic freedom:

"We came very close to having it here when Chess opened its studios. It was a relaxed atmosphere where you could go in and mess around if you wanted to. When you go into a studio and have to start looking at a clock right away, that takes away a certain percentage of how creative you're going to be. Then you say, okay, let's go with it now, but if I had another three hours it would be out of sight—but let's go with what we have."

### Otis Redding

It's Butler's view that too many companies have not really believed in artists.

"Otis Redding was a giant, but I remember when he sold 50,000 of a record it was a big thing. They lived with Otis even when he was getting air time on only about one station—WLAC in Nashville—but they never gave up and when it finally happened Otis had a base."

Chandler, who can at times disagree with his co-writer in the 10-man Chicago writer's workshop, nodded agreement. "There was a certain direction I wanted to go in and Brunswick wouldn't allow it—whoever was the chief had to call the shots. When I finally got away and came over to Mercury I was allowed to do my own thing and right out of the box we had a smash. If that hadn't happened, if maybe the second time I didn't make it, I would go to someone who could help me, but I was able to prove I could do it."

Someone mentions Aretha Franklin and Butler warms up. "They recorded here at Columbia with the greatest songwriters could write, with the greatest arrangements arrangers could find, and they never got a dub. Jerry Wexler took Aretha Franklin and a beat-up piano, and a cat playing drums and somebody playing bass and said 'Aretha, go.' He allowed her to be creative."

Chandler, who really launched his career in 1969 with the "Duke of Earl," wanted to talk about how a&r men tried to keep him in the same bag: "They wanted me to come back with a take-off—'Walk On With the Duke'—and I hated it. Finally it came out and hit 100 on the charts and went away. The 'Duke' was a novelty, something you don't come up with every day, and they wanted me to stay at that point. That's merchandising, and selling and the numbers for you," he says. Chandler, who grew tired of touring two years ago and poured \$18,000 of his own money into reviving Bamboo Record Co., says: "Allow me to go into my



GENE CHANDLER

own bag and I still might get you those same numbers."

"They used to have a term in the record business—'Give us another one like the other one'—Butler chimes in. "If someone had told the Beatles that, they never would have grown."

Finally, the two angry young men grew silent as Steinberg brought the long discussion back to a state of reality by explaining how Chicago is a hot city for booking talent shows and how it is a great center from a merchandising and marketing point of view. He is giving Butler and Chandler free rein with no strings and they listened:



JERRY BUTLER

"The guy in New York is three hours ahead of the guy in California and the guy in Los Angeles is three hours behind New York and two hours behind Chicago—they have a hell of a time administering sales and promotion with this disparity of time in a business where every minute counts. It's no wonder that every major manufacturing company has a plant within a 200-mile radius of Chicago. If you draw a 800- or 900-mile radius out of this area, you reach 75 percent of the market potential in the U.S."

Jerry Butler and Gene Chandler liked the sound of that.

# U.K. Soul Market Time Of Change

By CHARLIE GILLET

It's been an unhappy year for people trying to sell soul records in Britain, as the public has grown tired of the old arrangements but hasn't yet adapted to the new ones.

The only label that has been satisfied with its performance is EMI's Tamla Motown. Stevie Wonder has been one of the country's most consistent hit-makers; the Four Tops made the top ten with a reissue of their 1965 hit, "I Can't Help Myself" and with "It's All in the Game," and the Temptations and the Supremes (first with, then without Diana Ross) have had hits. And Britain has taken to the Jackson Five.

But even Motown has not managed to reproduce its U.S. success completely. Smokey Robinson and the Miracles, Gladys Knight and the Pips, Edwin Starr, and the Originals have not had hits.

Motown has been able to consolidate its chart success with frequent visits by many of its star acts. Stevie Wonder, the Supremes, and the Temptations made well-received appearances at the "Talk of the Town"; Edwin Starr, Wonder, Jimmy Ruffin, and Junior Walker made successful national tours of the bigger dance halls and theaters, while the Four Tops usually make sure they back up their latest single releases with appearances on the TV show, "Top of the Pops."

Apart from Motown, the story of soul this year is a list of records that didn't make it. And it wasn't always because nobody tried. A few companies, notably Atlantic, did all they could to promote their U.S. hits, but the problem was lack of exposure on radio.

### Wide Play List

In contrast to US Top 40 formats, Britain's only pop program, the BBC's "Radio One," operates a

wide play list. Even the records that are picked by the station as likely hits get played only a few times a day, which means that in order to attract attention the records must have very obvious hooks that are remembered after only one or two hearings. This counts against most modern soul records, such as Brook Benton's "Rainy Night in Georgia" or Tyrone Davis' "Turn Back the Hands of Time" (both on Atlantic), whose arrangements are relatively subtle and require repeated hearings before they become familiar.

So those records by Benton and Davis, million sellers in the U.S., didn't even make the Top 50 in Britain. Mercury's Jerry Butler, despite coming over to make TV appearances to promote the reissued "Western Union Man," didn't make the chart. And there was no luck either for R.B. Greaves' "Take a Letter Maria" (Atco) or Eddie Holman's "Hey There Lonely Girl" (Stateside).

And while soul was kept off the radio as mood music or entertainment by home-grown sing-along chants, it was nearly pushed out of the discotheques by West Indian reggae music. Several reggae records made the best-selling charts, including a few with hard bump-and-grind rhythms such as "Return of Django" by the Upsetters (Trojan), and others with a more lilting beat and string arrangements like Bob and Marcia's "Young, Gifted, and Black" (Harry J.).

There was a reaction in the discotheques against soul records whose even rhythms followed the patterns set in the mid-60's in Memphis and Muscle Shoals, but the funky beat was accepted, and Rufus Thomas' "Do the Funky Chicken" (Stax) was one of the rare non-Motown soul hits. James Brown, who hasn't made the British charts since "It's a Man's World" in 1966, has a steadily increasing following among dancers who did

the Popcorn throughout last winter. The Meters' "Looka-Py-Py" and Sly and the Family Stone's "Thank You" (both on Direction) were among the other soul records that never got near the charts, and scarcely got played on the radio, yet sold well to dancers.

Despite soul's lack of mass appeal, British companies have generally considered it worthwhile releasing the product, relying on the specialist market to pass the word after hearing a record in a discotheque, or on Mike Raven's Sunday evening "R & B Show," Radio One's only concession to soul fans.

But although they put out records by companies already licensed to them, the British companies have been much less willing to invest in the new labels that have sprung up in the soul field over the past year. EMI have just acquired Invictus and Hot Wax, and should be rewarded with hits from the Chairmen of the Board and Freda Payne. But there is no UK outlet yet for Canyon, the West Coast label whose records by Doris Duke and Swamp Dogg have restored the story-line to soul, a quality that British audiences value more than pure "emotion." Also unrepresented in the U.K. are Harvey Fuqua's Tri City, Sylvia's Stang (which has meant no release in Britain of the Moments' million-selling "Love on a Two Way Street"), Twinight, and Tiger.

There still is a substantial hard-core audience for soul in Britain who turn out for live appearances for reliable entertainers like Arthur Conley, Ben E. King, and the Invitations, regardless of recent chart performance. But in order to recapture the mass market, companies with soul to sell look forward to the return of commercial radio and the chance for more intensive exposure of subtle soul. Britain may yet come to appreciate the charm and control of Tyrone Davis.

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John Lee Hooker, who has "emerged" after years of working in the blues idiom, jams for a Bluesway session.



Jazz oriented blues vocalist Jimmy Witherspoon seeks a new musical posture in the studio.



Charles Brown, a new blues performer, directs his side-men during a Los Angeles recording session.

Los Angeles

# Who Will Own The Soul 70's?

By **ELIOT TIEGEL**

There is a strange paradox which clouds the present state of blues music in America. In an environment which is strongly Black blues originated, and one in which Caucasian young people are listening to and significantly playing blues in their own adoptive ways, blues remains a hard-sell form of recorded entertainment.

Blues, like jazz, remains a stepchild in the ladder of corporate concerns and consequently merchandising and promotional efforts are laggard. "The average run of the mill jazz album will sell better than the average run of the mill blues album," claims Ed Michel, a&r head of Impulse and Bluesway, ABC's two aggressive jazz and soul lines respectively.

"If the jazz album sells 10,000 copies, the blues album will sell 6,000. If you're a realist, you can make money on blues albums by spending \$3,000 to record an album. With some promotion and sales efforts you can go to 20,000 to 25,000 copies. Jazz stations will play blues albums. Underground stations will more readily play blues than jazz. Soul stations are entirely different in each city."

Blues and jazz LP's are "work projects," in Michel's opinion. If a company dumps a blues LP out it might sell 3,000 copies. With a minimum of exposure and corporate concern, that same album can reach between 6,000 and 10,000 sold copies. "There's an audience which will buy blues and jazz provided it knows the album exists," Michel feels.

Working closely in the blues and jazz fields, Michel is a constant listener to what the competition is doing and where the state of the art is. "I don't think contemporary black music is blues. I think it's a long way from John Lee Hooker to Motown. There's a big difference between Aretha Franklin and Lightnin' Hopkins. Blues is now contemporary Black music. When B. B. King gets a hit record, he's not playing his basic music. He and Jimmy Witherspoon (the singer who is being given a new musical direction—the way King was shown the path to pop riches by producer Bill Szymczyk) can adapt to new musical ideas."

There is a definite market for traditional blues styles and interpreters, Michel feels. College kids and surprisingly young rock players are looking back into traditional forms to explore where today's music came from, he explains.

"Kids who started on John Coltrane are now getting around to Charlie Parker." When thinking about creating blues products, Michel thinks about a broad expanse of blues styles, not just the 1970 version of someone interpreting what went down years ago in the style of years ago.

**Energy Music**

"The young blues musicians are very much into rock and jazz 'energy' music." That latter term was formerly called the "New Thing" in jazz several years ago. "It's not so much what the musicians are playing," Michel says, "but it's the force with which they play."

The producer hears a wide spread of blues developments such as:

- traditional albums that could have been made 25 years ago.
- musicians playing like they did 25 years ago but with contemporary rhythm sections.
- contemporary rock musicians who are playing and adding blues riffs to their arrangements.

There is definitely a cross over of musics, Michel

feels, when you can hear white kids playing like Robert Johnson and Elmore James. Or when you hear kids playing Robert Knighthawk licks.

The nation's blues consciousness has made all performers "realists." Explains Michel: "I don't think anybody makes a record anymore and doesn't want to sell to a mass audience. The old guys like Sonny Terry and Brownie McGhee are realists. They're always gigging. But they know they won't have an LP that'll go 300,000. But they can have an LP that'll go 25,000."

Why can't Sonny and Brownie have a 300,000 seller? Michel said: "Their albums aren't promoted or exposed the same way a Three Dog Night package is hustled around."

Still, ABC is strongly represented in the blues idiom. There are around 10 acts on Bluesway, but reports that ABC was considering phasing out this line cloud the future of a strictly blues line.

Because of the times in which young whites have been digging blues for the past five years, Michel feels he has "no illusions that it's Black music he's creating. But it's selling to the white, urban audience."

While there are acts which break out through traditional Southern outlets, like singer Charles Brown, for the most part, ABC sells its blues to the in crowd which is tuned into Mike Bloomfield and the British blues bands.

Michel has been reducing his recording activity this year because he has a backlog of material cut last year. He has LP's in the can by Brownie and Sonny, Earl Hooker, Jimmy Witherspoon, Jimmy Reed, Little Andrew (Blues Boy) Odom and Roy Brown.

Liberty/UA is working on a project pairing John Lee Hooker with Canned Heat, a first effort of this nature for the white blues band which has captured the raw urgency of Black music.

Dave Pell, Liberty/UA's a&r administrator, acknowledges the aura of blues consciousness and the irony of not selling blues music. He believes one reason lies in white youth's rapport with the pop "poets" like Bob Dylan and Donovan. "Old blues don't appeal to kids," Pell says. "It doesn't hit home. They may listen to it, but that's not what they'll buy. They're going after the poets. The blues writers are not capturing what the kids feel."

Most of Liberty/UA's blues is derived from the Blue Note line, which releases around 75 percent jazz blues. Liberty/UA has six additional blues anthology



Two blues artists who have broken out into the broad mainstream: Cannonball Adderley and Lou Rawls. Their instrumental and vocal styles have successfully been welded into the hip pop audience, while retaining their roots with the Black community.

LP's planned, but they have not been scheduled. Bob Hite, lead singer with Canned Heat, worked with Steve LeVere on the initial six released last year.

Does a white company feel it has certain problems to overcome in selling blues, especially in an environment in which Black awareness and pride motivate people?

Blue Thumb Records has been slowly building a blues catalog and its executive vice president Don Graham answers that question. "We haven't encountered that problem, because our artists have made valid statements. There's a pride stride involved in our being in the blues market. "Recording blues is a two fold venture for us. We feel a pride in being associated with this music and we feel a responsibility to record it."

"Blues is historical validity," adds Bob Krasnow, the label's president. Krasnow believes the label's double pocket LP, "Memphis Swamp Jam" will have historical value 25 years from now. Several of the oldtimers who played on that date last year for the first time in a stereo studio are now dead.

The historical significance of that LP was the first time teaming in a jam situation of a large number of rural Southern blues musicians. But like other blues LP's issued by sundry other blues labels, sales of the LP were small.

The Blue Thumbers continue to hope and record. They recently released "Buddy and the Juniors," a triumvirate consisting of Buddy Guy, Junior Wells and Junior Mance playing such traditional numbers as "Hoochie Coochie Man," "Rock Me Mama" and "Riffin." Other blues artists in the Blue Thumb catalog include Clifton Chenier, Sam Lay, Ike and Tina Turner and the Chicago Bluestars, featuring Charlie Musslewhite.

**Longevity Albums**

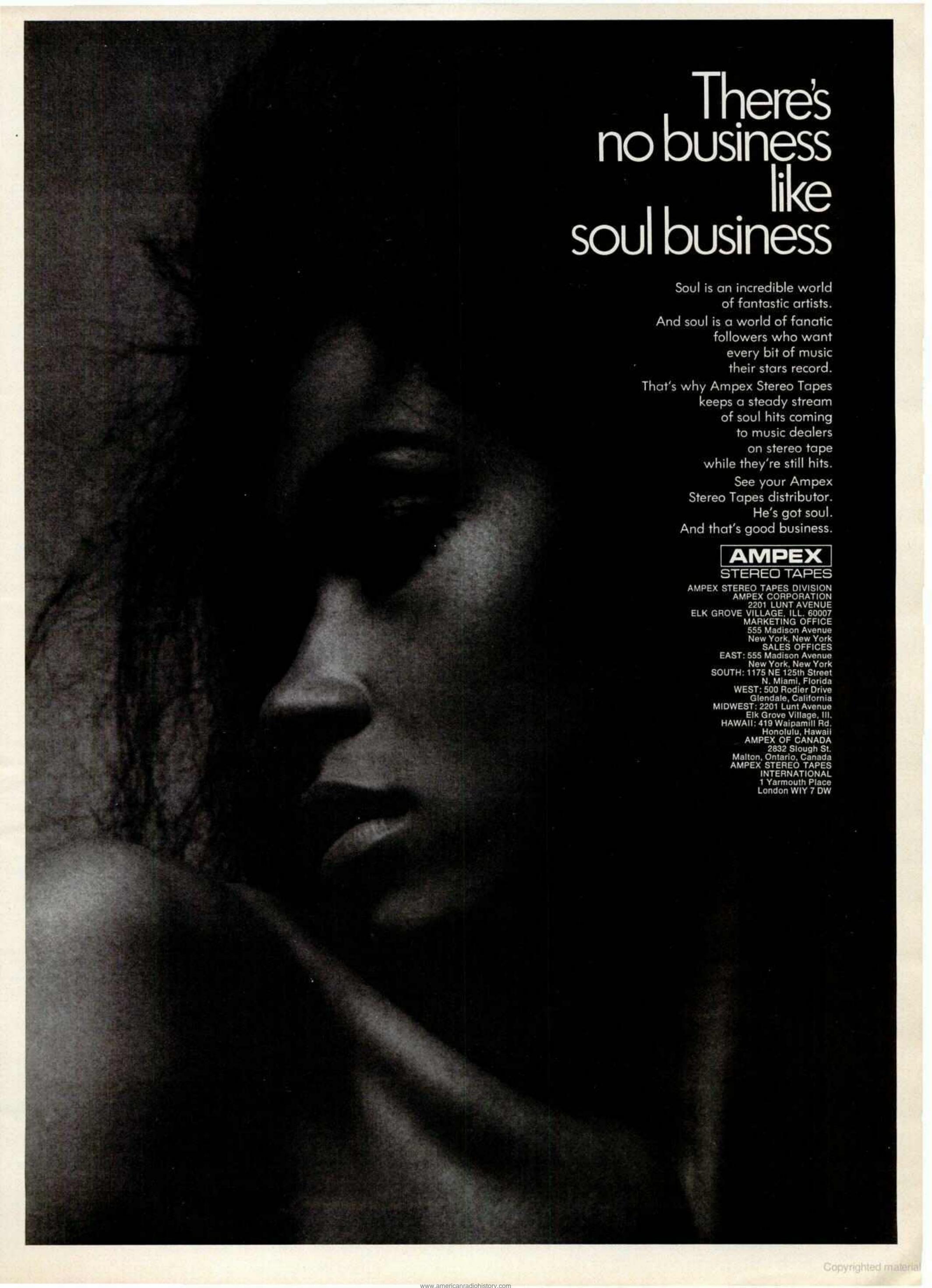
Like Blue Thumb, Prophecy, another small West Coast company, sees "longevity" in blues albums. Prophecy has five LP's in a blues series which were recorded in Houston by Roy Ames. Preceding each track is a short discussion by the artist because the company feels there is historical value in the explanations of the musicians. The first five LP's sport music by Lightnin' Hopkins, Clifton Chenier, Billy Biser, Calvin (Loudmouth) Johnson and T-Bone Walker.

There is also "historical" significance to Vault Records' recent deluxe package of "The Chambers Brothers Greatest Hits," a compilation of top tunes from their first recordings out of the gospel idiom, whence they came. Vault, the label now owned by National Tape Distributors, has had a small blues releasing program, with products by Lightnin' Hopkins and Alexander (Papa) Lightfoot and seems to be looking out for select material. The reason for the continued search for blues—of all styles—is reflected in president Jack Lewerke's comment that "blues are a vital facet of music, not only in its relationship to jazz, but also as a stimulus in the rock scene."

In the case of the Chambers Brothers album, this material is during their hard, gutsy blues period before they discovered that psychedelically flavored music could get into one's soul.

There is a new kind of soul sound being developed for the 1970's which Reggie Lavong, Capitol's vice president for r&b marketing, feels will allow a company to gain more sales. This broader base sound will be a mixture of hard rock, psychedelic sounds and

*(Continued on page 26)*



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# Chicago's Chess - Moving Out To New York, Los Angeles

By EARL PAIGE

Everything is changing at Chess Records in Chicago—but not in the way many of the city's soul artists think. Because the founder of the over 25-year-old company died and the label was sold to the huge GRT Corp., a West Coast-based tape duplicating giant, artists such as Jerry Butler have expressed concern. In recent months, Marshall Chess, son of the founder, resigned as president. More speculation about the role of Chess Records in Chicago. The fact is Chess Records' doors are open wider than ever to the world of soul music and the veteran creative people who are the fabric of the legend that Leonard Chess built up in soul music are now being turned loose as never before.

To begin with, there is Ralph Bass. He is the new executive producer but he is not new at Chess. Bass has been around the huge, old building at 320 E. 21st Street and around Chess long before the firm occupied the eight-floor structure—20 years. He is responsible for many artists such as Moms Mabley, Pigmeat Markum and almost the entire gospel catalog. When people talk about the beginnings of soul music, Bass can talk about the Midnighters and songs such as "Work With Me Annie," which was originally "Sock It to Me, Maimie"—too risqué for radio play back then.

And then there is Willie Dixon, the huge, powerfully built blues writer who has written hundreds of songs. Willie is being turned loose on a new project involving recording old material in a new style as a showcase for Howlin' Wolf and Muddy Waters.

But there are newer producers, too, staff producers such as Bobby Miller, producer of the Dells; Gene Barge, producer of the Operation Breadbasket Choir album who is now working on a new package; Charles Stephany, the quiet creator of charts for the Dells, Rotary Connection and artists such as Phil Upchurch. There are newer producers than this in the persons of people such as Cash McCall and many independent producers such as Calvin Carter and Richard Evans.

Seated behind a big desk on the main floor, Richard Salvador, the new executive vice president of Chess, explained what some of the changes at Chess mean. He has heard the rumors about Chess no longer being a factor in Chicago and nostalgic mention of how relaxed it used to be in the Chess recording studios—how, as Jerry Butler puts it—"you didn't have to watch the clock."

"We want to keep it that way," Salvador begins. "It's been difficult with all the new faces around here and the new regime that's in here. Some people would like to have everything on paper but you can't run the record business on paper."

Right away it's easy to like this veteran of the record business who cannot possibly be as young as he looks, who started as a record shipper at David Rosen's huge jukebox and record distributing complex in Philadelphia in 1952.

## Open Door

"Is it still possible for a Chuck Berry to walk in off the street as actually happened in the old Chess days?"

"Oh, yes. I want to maintain an open door policy. This is one of the reasons Ralph Bass was named executive producer over all the producers upstairs. Ralph is already auditioning new talent and has signed a number of acts such as Baby Washington."

Salvador explains also that there have been dramatic moves subsequent to the recent acquisition of Chess by GRT and some of these involve a centralization. Paradoxically, however, there is decentralization in a way unprecedented in the Chess history.

While it is true that Chess' parent company is centralizing its billing, order service, creative department, art department and sales and promotion activities in the J. C. Penny building in New York City, the Chicago operation will actually be expanded in other ways. Beyond the emphasis on creativity in Chicago, all Chess product and that of other GRT brands will be warehoused and shipped from Chicago—in time even the tape cartridge merchandise may be shipped from Chicago.

But more than this, he points out, artists now have access to Chess in New York and for the first time in Los Angeles at the 9000 Sunset Blvd. office where producers are being hired.

"There's just more talent out there in New York and Los Angeles and we've been missing it. There's great talent here in Chicago, too, but if we want to expand we have to have access to talent on both coasts.



BEN BRANCH, artist responsible for the Operation Breadbasket music and choir albums (center), shown signing a contract for a new package. At left, Richard Salvador, executive vice-president, Chess Producing Corp. At right, Gene Barge, producer of the albums.



THE DELLS—all of them, a top soul group from Chicago. At left, producer of the Dells, Bobby Miller and (right) Richard Salvador, executive vice-president, Chess Record Producing Corp.

But we're here to stay in Chicago. I'm never going to move out of Chicago as far as I'm concerned—Chicago's too valuable."

## More Than Soul

Some of the things going on in Chicago involve more than soul music, and Salvador, who had a stint with Reprise Records before going back to Rosen and then joining Chess five years ago, questions people's definition of soul.

For starters, Gene Barge has signed a new contract for a second Operation Breadbasket Choir album to be produced by Ben Branch of the Southern Christian Leadership Conference. Willie Dixon is involved with both the Vintage series of old blues material which will be continued and with new recordings of Wolf and Waters. The Rotary Connection has been rehearsing every night for months. Minnie Ripperton, the talented female vocalist of Connection, has been working on her own solo album for nine months. Bobby Miller has signed a new group he discovered in Chicago called the Shades of Brown. Yes, Salvador points out, there are new groups every day.

"Cash McCall just found a new group he's so excited about that when he called me he forgot to mention the name of the group. I gave him the studio time and said to go ahead." Since Calvin Carter is one of the independent producers working out of the Chess building, this kind of excitement harks back to the old Vee Jay era when Carter saw the possibilities of "For Your Precious Love" and launched the career of the Impressions. It can still happen in Chicago, Salvador vows.

"All of our artists use our studio free for rehearsals. They can work out their night club acts there. Ramsey Lewis is in the studios constantly. Muddy and Howlin' Wolf are up there now.

"Howlin' Wolf just came back from England where he recorded an album with English super stars (Salvador prefers not to mention the names). The stars requested that he come over. He was too sick really, he had had two heart attacks. But the English musicians regard Howlin' Wolf and Muddy Waters as idols."

Salvador recently presented many of the Chess artists with gold record awards and pulls out a pile of glossy photographs. "Many of our artists live here in Chicago—the Dells, Rotary Connection, Ramsey, Muddy, Howlin' Wolf, Odell Brown, Maurice and Mack

—they've been with the label three years and live here in Chicago," he says of the latter group.

Phones ring, a marketing director walks in, someone wants a studio opened up, and the slim, quick acting Salvador who has been commuting each week to Chess from Philadelphia for two years, explains that personal contact means everything in today's record business.

"This company was founded on personal contact—that's the way Leonard Chess operated. The record business is not the shirt business where you manufacture shirts and have 150 Arrow stores around the country—records have to be sold by personal contact. You can come into a radio station with an Elvis Presley or a Beatles and unless you have a relationship built up you are not going to get them played."

Artists often say they fail to understand the day-to-day frenzy of record distribution, radio promotion, staying on the one-stops—the whole thing Salvador learned from the shipping department up.

"You have to cause a demand for even the very best material artists produce," he says. "The basic thing I look for in an independent distributor is the promotion staff—one that is on top of the radio stations and the one-stops. Money is so tight. If you walk in with 11 new albums they're going to cherry pick you and buy three. Unless you create a demand for the other eight you're not going to get them on the shelves and this goes for the racks, one-stops, record shops and even the distributors."

Salvador may surprise some people in the industry. For one thing, he likes jukeboxes. "I think that today jukeboxes represent 75 percent of the singles business—that's why we have four regional promotion men and four regional salesmen calling on the one-stops."

The subject of soul caused Salvador to mention the Dells and Ramsey Lewis, two acts he wants to get on the annual Chicago jukebox trade show banquet and both that have crossed over into a wider market. "Soul—Eugene Ormandy has it. So do the Temptations who sell all over the chart. I call it music."

## Who Will Own the Soul 70's?

• Continued from page 24

meaningful lyrics. It won't be the "I love you and you love me" type of song. The music will have a relationship with Black and white kids. "The social revolution of today is making Black kids more aware of the total world," Lavong feels. "The Black sound of the 70's is going to be accepted I feel by the general public. Motown owned the 60's. It's open as to who will own the 70's." This new soul sound will be easier to sell, Lavong believes, and hence the paradox situation will be greatly alleviated. "With Black music, the expansion of its base is now possible because of the desire of the young white to get the truth about what is beautiful in music. Lavong cites B. B. King's interpretation of "The Thrill Is Gone" as "a perfect example of African rhythmic quality and European melodic quality."

Capitol's own r&b efforts revolve around such acts as Junior Parker, the recently signed performer who is a hardcore blues attraction, plus Cannonball Adderley and Lou Rawls. Adderley's recent LP, "Country Preacher," cost less than \$20,000 to record, promote and merchandise, and it has sold over 127,000 copies in LP and tape forms, representing over \$90,000 in sales. Thus Lavong seconds Ed Michel's comment about how low recording costs (in comparison with some of the absurdities run up by hirsute rock bands) can help turn a profit for a blues LP.

Lavong has his own staff of Black salesmen (there are five, with 12 an optimum figure) and they are to be placed in large Black populated cities. Lavong tells Capitol people that "Black product can put dollars in your pocket. I'm trying to create the atmosphere of profit and incentive for the salesman, so he will think that Black product can help him make his quota."

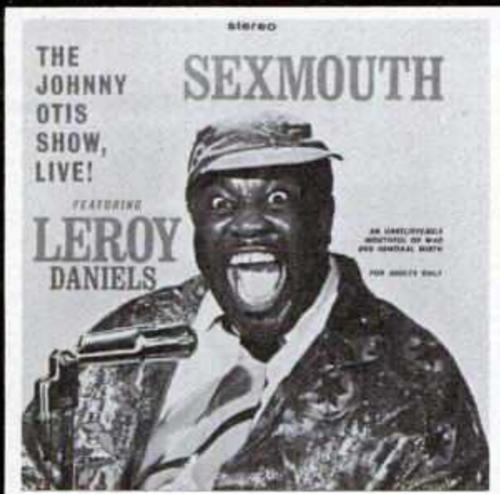
Lavong has been with Capitol one year in charge of helping it grow in the soul market. "My challenge is to get the powers that be to recognize the dollar potential of r&b; to make them truly cognizant of what its potential is. The horizons are so broad for what a major company can do.

"Motown owned the 60's. It's open as to who will own the 70's." The company with the belief in its Black product and the money to support that belief will win the coveted prize.

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**LARRY WILLIAMS**  
*Finally Recognized*



**RUDY RUNNELS**  
*Hear The Music*

## Stop Taking Away Soul's Natural Resources

By **LEROY LITTLE**

*National Promotion, Cotillion Records*

I was asked recently where I thought soul music was headed. Well, I feel that soul music will be around as long as I will. However, now without the help and support of us in the record business to whom this type of music is still something special. The support has to come from men in promotion like myself, from producers, from radio stations and the artists themselves. If we can pool the support from each involved faction, then soul music will be in great shape.

Some say that soul music is at low ebb. Perhaps soul music is not the potent force in the record business now that it was a few years ago. Part of the reason for that, certainly not all, is that we in the soul area have altered our approach to writing, producing, promoting and merchandising it.

When soul finally began to sell to whites and began being imitated by whites, it became big business.

I don't know if any of us are completely certain about why soul became so important so quickly to the general record scene, but few of us will deny that much of it happened because of the white imitators: Georgia Gibbs, Pat Boone and that crowd for example. It was after the "imitation" period that soul or r&b began being accepted into the mainstream of "pop" music. And, it was after that period that we who were deeply involved in the music began to lose our perspective regarding our own music. Producers began more and more to try to relate the music to the "pop" sound and the "best selling charts" and, sadly, imitating the imitators.

We began to help dilute our own music.

Trying too hard for the "pop" hit, we forgot that it was r&b or soul music in its original form that first appealed to the imitators and then to the white public.

The point I'm getting to is this: We've changed and diluted our music so much that today many Black artists, artists who might have become important in and to soul music, are being taken into the studios and are recorded in the best pop tradition, often covering a pop record recorded by a white artist. Earlier when I mentioned the need to support soul music, I meant that one of the things we must stop doing is taking away the natural resources of the music. It's like taking the natural resources from the ground and wondering why things stop growing.

I don't mean that every Black artist must sing r&b, I understand that a man must decide himself what he wants to do and should not be pushed into something else. What I do mean is that some of our producers are looking more at the "charts" and the dollars they may bring than at the direction of the music wherein their soul lay.

Pure r&b, pure soul music, when done right will sell in any market. Soul has not become passe. It has not become outmoded. It is still potent, timely, commercial and an extremely important slice of the lives of many of us. The only thing soul music needs in order for it to be as strong a force in the record business as it ever was is to be treated with the respect it deserves. We have to again sing, produce, record and promote pure soul. And then we won't have to worry about where the music is going; we'll be laying the road for it. Once we begin to predetermine the destiny of soul music we won't even have to worry about "charts," because they'll follow.

Soul music has simply gone around in a complete circle. We're at the beginning again, so its now a matter of starting all over. That's where soul music is going.

## Finally Recognized

By **LARRY WILLIAMS**

*Operational Director, WAAA, Winston-Salem*

On Oct. 28, 1950, WAAA went on the air in Winston-Salem with a program format of gospel and spiritual programs with the greater part of the day devoted to what was then known as rhythm and blues but now called soul music.

WAAA was the first station in North Carolina and the third station in the nation with such a format. Plans are now in the works to have a big "Soul Party" for the public during that anniversary week of Oct. 28.

Since I was a "disk jockey" with WAAA on that Oct. 28, 1950, I feel I can speak with some authority as to the influence of such programming in a community which has a rather large Black population and for the past years has tried to serve this specific audience.

The gospel and spiritual music is still a great influence in our community and it is our opinion that this influence is felt in the so-called soul music concept. This is also true of the soul music influence on today's popular or rock music field. It is not only an influence of musical concepts, it is a powerful influence of a race culture long ignored, but finally recognized for what it is—a singularly powerful influence of art and creativity of our people.

As director of operations of this station it is my privilege to work with the community in trying to bring them the best of what they deem the most important. It is here we learn that soul music is not only rhythm and blues—it is gospel, spiritual and in this day and age, much of our popular music and artists are very definitely influenced by it.

Soul music is not only an art form, it is a musical heritage of the Black, Afro-American, or Negro race, whichever you choose, and it is a heritage that will go down through the ages as an influence and culture of which we may all be proud.

## Hear the Music

By **RUDY RUNNELS**

*General Manager, WHIH, Norfolk, Va.*

The entire soul music concept is a barometer of "things to come." The writers and artists are sort of H. G. Wells types who musically predict what the not-too-distant future holds for the American society and, most assuredly so, the broadcast media. In the huge and vast Norfolk-Tidewater area, an often overlooked one million-plus market, both real and emulated soul music is the "whole nine yards." The 16 or more stations in this market include 30 to 40 percent of soul music in their daily programming; consequently, the two basic Black stations should be happy that this is occurring because it incites the creative area of these two stations to be *different*.

Record product of today is 90 percent all good, *both sides*. Therefore, radio programming people must really *listen to all records* and not rely on "safe play" decisions and play only *names* with track records.

Music supervising is a full-time job within itself and should be assigned to a mature and intelligent individual who is able to weigh the merits of the product; i.e., lyric content, clarity, method of delivery, promotion report look good insults the audience. For record in simply because someone wants to make his promotion report look good insults the audience. For

example, I know of certain music control people who determine the merits of a record by the "beat" of the tune. They never *listen* to a lyric. This has prompted a number of stations to hire women as music directors because they are more sensitive to lyrical content.

Today's audiences are an intelligent lot. They listen for sincerity in lyrical content. Gone is the era of the one-line lyric record, screamed and shouted over a heavy, redundant rhythmical background. The *screamer* type vocalists are rapidly finding their product less acceptable. To emphasize this point, at WHIH we feature an album promotion each week, giving away twenty-five copies of the album to our listeners. Cuts are played around-the-clock for seven full days. When the album is of the *upgraded* type, we have to put in extra time reading letters from listeners to determine their sincerity in composing letters that will win them an album. When we feature the *screamer* type albums, we have to *scourge* for winners.

What the audience wants in music should tell "the media" that we should implement changes to conform with the times. This is seriously affecting the economy and people are losing jobs because they don't *hear the music* . . . businesses are folding because they don't *hear the music*. It's all there if you'll *listen*. Soul music says it all. Funny thing, the people who don't hear the music are the very ones who supply the lyrics.

## How Soul Music Affects Audiences

By **NOBLE V. BLACKWELL**

*Vice President, general manager WVOL, Nashville*

Despite the controversy, the criticism, positive and negative constructive, and oftentimes meaningless, inflicted on soul music, its popularity increases with each passing record spin. Names like James Brown, Diana Ross, the Jackson Five are household words in most every town where soul music flourishes.

WVOL, located in the country music capital of the world, Nashville, Tenn., is totally accepted by the masses, for WVOL consistently commands a strong No. 2 rated position in the general market surveys.

The psychological effects of soul music on society, particularly soul society, are phenomenal, especially where the very young are concerned.

Moral and social attitudes are established and not all of them are positive. One wonders at what effect a song like Betty Lavette's "He Made a Woman Out of Me" will have on the countless young girls who ring our telephone to hear it played.

But, for a radio station manager who has been on guard for years against selling time to certain self-styled prophets, evangelists, healers, who come to town frequently and always with the idea of leaving with a pocket full of cash . . . a song like Paul Kelly's "Stealing in the Name of the Lord" brings a ray of hope.

Soul music is the conscience of our society and is one means of bridging the racial gap through a common interest.

For the Black Man soul music is one way of getting his message heard . . . oftentimes what is not said in conversation, meetings, etc., is understood and accepted more readily through soul music.

WVOL programs soul music because it is the music of the people, it is what the community wants. We feel soul music effects the Nashville audience in establishing attitudes positive and negative. It stimulates racial pride . . . and helps to establish a moral standard.

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**GEORGE NELSON**  
*Houston Comment*



**JAMES L. KELSEY**  
*Old Style Black Radio Will  
Live Only Few More Years*



**LES ANDERSON**  
*It's Here, It's Now*

## Soul—New Orleans

By **ROBERT D. HUDSON JR.**

*General Manager, WYLD, New Orleans*

WYLD Radio in Orleans is a prime facie example of a Black radio station participating in the emergence and recognition of soul music. For the past 16 or 17 years, we have seen the transition of r&b (or race music) which was identified with a Black listenership only, to Soul Music which is now a music that has emerged to the acceptance of all people regardless of race, color or creed.

Just as other ethnic groups have contributed to the cultural melting pot which is America, the Black man has contributed his music which expresses his desires and fears, loves and hates, good times and tribulations.

We are happy to see that the country in its musical taste has become sophisticated enough to understand, listen to, and enjoy the music of a highly talented and deeply emotional group of people.

## Houston Comment

By **GEORGE NELSON**

*Operational Manager, KYOK, Houston, Tex.*

In the portals of slave ships, African music kept frightened Africans alive. In between rows of cotton in 90 to 100-degree weather, sad spirituals kept the wearied slaves alive. And in 1970 America, soul music is and will be the lifeblood for the contemporary Black Man.

There is a certain beat, a certain rhythm that assures soul music a long life in the Black community. Black people, regardless of their geographical location, are holding on to the music which contains the last vestiges of a long and dramatic history. The ordinary listener may not be aware of the reason that he digs soul music, but he *does* understand that there is very little in his background that allows him to relate to advanced psychedelia, country music, or Lawrence Welk.

Soul music is here to stay because Black musicians have created an art in telling it like it is. Songs tell stories of unfaithful wives and husbands, pleas to a woman from her man, and tunes reveal ranges in emotion from a desire for love, to an intense yearning for freedom. But regardless of the tale, the music is constructed so that the listeners will feel the vibrations that indicate a bond, and that bond is soul—feeling, emotion, hurt, pain, a little joy, and a lot of love.

The Black Community has said "yes" to soul music. The choice is almost entirely unanimous, and the decision was not made by people with no other choice. Black people in the Houston area have been offered every conceivable form of music, and they have said "yes" only to soul.

## 'Infinitesimal' Difference

By **DOUG EASON.**

*General Manager, KATZ, St. Louis*

I feel that soul music is being integrated rapidly to the pop or rock field. On a Sunday here in St. Louis when our r&b stations are playing gospel, the Top 40 stations (on Sunday) sound like soul stations. During the weekdays they play about 30 to 40 percent r&b.

It is my personal belief that in the next five years the only way to tell a so-called soul station from a so-called pop station is one will lean a little toward the blues and one a little toward rock. The difference will be infinitesimal. There may be more soul (blue or brown eyed) on the stations than any other kind of music.

Therefore, it is my belief that soul music (whether it be Black or white) will become the dominate music in the country.

## Destiny Depends On Black Program Directors, Who . . .

By **ALVIN DIXON**

*President, NATRA*

Soul music has been adulterated, castigated, renovated, analyzed, televised, utilized, used, abused, confused, directed, reflected, selected, collected, protected, affected, taken and forsaken.

Where does soul music go from here?

The destiny of soul music depends upon the Black broadcaster who has the knowledge, expertise backbone and who is black enough to continue to program the real Black soul music to restore the music formats, the jazz that *ethnic appeal station* owners and manager have systematically taken from the ears of the Black people. To recognize again our great blues artists by giving back to the people the pleasures of listening to the blues that they once enjoyed.

The destiny of soul music depends largely upon the program directors who will now wake up and dare not embarrass, insult, neglect, or ignore the creators, writers, composers, arrangers and artists of soul spirituals and gospels, by letting station owners and managers across the country use them in Uncle Tom positions, giving them the title to program, but telling them what to program, and thus keeping gospel music from their format.

Unless Black program directors, Black broadcasters and station managers wake up and realize that soul music is genuine, that soul music is part of our society, that soul music is our own thing—soul music is going to hell.

## Old Style Black Radio Will Live Only Few More Years

By **JAMES L. KELSEY**

*WOL, Washington*

Today's soul music has never been better because of the vast amount of equipment that is being used to produce it. Years ago it was one rehearsal and that was it. Today much pride is being put into this. As a result, not only are we getting a good sound but quality as well. We can also distinguish the good from the bad. For example, back in the earlier days most records were "shoo-be-doo" records, but today's records are telling a story of the everyday man and of the Black man. What I am trying to say is that every record has some kind of message for someone in our listening audience.

Many people say that r&b music will fade out in a matter of time or end up being psychedelic or hard rock. I really cannot believe this basically because r&b or Black music has been here so long and has made such a dent in the record market that it will live for many, many, many more years. They may change the name of it, but it will still be soul-country-church music.

Most of our Black radio stations are just Black radio stations. What I mean by that is they have Black deejays who play Black music and that's it. This type of station will live only a few more years because we cannot truly say we are a Black-oriented radio station until not only do we have Black deejays but Black traffic directors, Black music directors, Black operation managers, Black sales managers and even Black managers.

Then we as a Black radio station will be able to get involved with the problems in our community. I believe that a Black radio station should not only scratch the

surface in community involvement but get down to the "nitty gritty" of it.

We are very proud here at the Sounderling Broadcasting Company to say that we are truly whole heartedly involved in the communities in which we broadcast. Our records are wide open for everyone to see and we are proud of this.

## It's Here, It's Now

By **LES ANDERSON**

*Program Director, WDIA, Memphis*

W.E.B. Dubois had this to say about the music of the Black Man:

*"Little of Beauty has America given the world save the rude grandeur God himself stamped on her bosom; the human spirit in this new world has expressed itself in vigor and ingenuity rather than in beauty. And so by fateful chance the Negro folk song, the rhythmic cry of the slave, stands today not simply as the sole American music, but as the most beautiful expression of human experience born this side of the seas. It has been neglected, it has been and is half despised and above all it has been persistently mistaken and misunderstood; but not withstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people."*

What has happened to the great soul artists of the 50's, the rock 'n' roll era? There were many such as Little Richard, the Dells, B.B. King and Bobby Bland to name a few. I mention these artists because they are around today doing better than ever before. During the rock 'n' roll era when music really started to change they were regarded as rhythm and blues artists and never were given the exposure that today we call Top 40. Keep in mind now that these artists and their brothers and sisters of the time were "monsters" in the Black Community.

Strong soul roots were also established by such greats as Charlie Parker and Buddy Johnson whose creative ideas can be heard in basic rhythms and melodies today.

However, it took the emergence of four long haired gentlemen from England to wake most of us up to the fact that there is truly great beauty in the blues. In countless numbers of interviews they told the world who they worshipped and idolized. They went on to emulate the likes of Muddy Waters, B.B. King and others.

Although the basic rhythm pattern of our soul artists was in their music their sound was different. They and many after them, personified the basic elements electrically, using fuzz tones, Moog synthesizers, wah-wah peddles, and reverb.

What happened? Jimmy Reed became a folk singer, B.B. King an underground singer; Aretha Franklin, with her gospel background, a pop singer; the Dells sweet soul or pop singers; etc.

No one can say Little Richard is not the same Little Richard I knew in Junior High. As a matter of fact none of the mentioned artists have changed. They've finally been accepted.

Soul Music today wears many disguises. It comes to us in the form of pop music subsidized by jazz. Just give a listen to Blood, Sweat & Tears or Chicago; a gospel record breaks pop for folk; a jazz artist makes a commercial tune with classical arrangements. Make no mistake, label it the way you want, it's still soul music. Where is it going? I'd say wherever music is played. It's here, it's now, and will always be.

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# Soul Spoken Here!



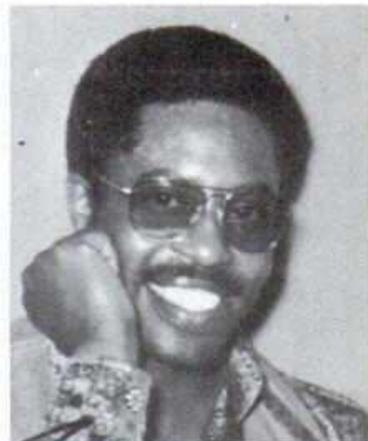
**JOE JONES, SR.**  
Soul Music, RIP



**CHRIS TURNER**  
The New Sound



**SPIDER HARRISON**  
Soul Radio, Faster And Richer



**WELDON McDUGAL**  
Promotion: One Man's Meat

## Soul Music, RIP

By **JOE JONES**  
Of "You Talk Too Much" Fame

Before a person could intelligently answer the question—What is the future of soul music—I would have to ask or define what is soul music? I assume we are talking about songs that are sung by Black artists. If my assumption is right there is no more future to soul music.

Soul music is dead as far as the Black artist is concerned.

To give you a capsule of my analysis: We realize the Black figureheads in our business will tell you that the future is great. As a musician, band leader, artist, arranger, manager, publisher, producer and booking agent for the last 24 years, I have witnessed the "no future" from the inception. When Roy Brown recorded "Good Rockin' Tonight" in 1947 and Fats Domino recorded "The Fat Man" in 1948, when we had no Black radio stations, that music was called or identified as race music.

In the early Fifties Madison Avenue realized the amount of money that was being made from "race music," and at the same time there was a boom for Black illiterate speaking men to bring this music into communication to the Black community. When this happened Madison Avenue decided to change the title of that music and called it "rhythm and blues."

So much money was made from that title, that Madison Avenue again decided to change the color of that same music by calling it rock 'n' roll, and giving one of its own the credit by letting him, Elvis Presley, sing that same race music written by a Black man, but calling it rock 'n' roll.

If you think the future of true soul music is not dead just remember we do have the blue-eyed soul brothers, the Righteous Brothers, and then it really ended with Tom Jones.

If you are No. 1 in the Top 100 you could have sold from 1 to 6 million records. If you are No. 1 in the Soul Single Top 50 you are lucky if you sell 200,000 records. Have you ever tried to find a black radio station in Programming Aids?

Soul music isn't going, soul music has gone to the white race.

My opinion of soul music is not necessarily a Black artist singing a Blues, but anyone that is expressing himself is really expressing his soul. Therefore, I would say, soul music is anyone expressing themselves by playing or singing music.

## The New Sound

By **CHRIS A. TURNER**  
Assistant Program Director, WDIA, Memphis  
President Mid-South Chapter NATRA

Soul music is a form of expression that allows the artist to get across his message to a large Black following. This expression may come in the words of a song, the feeling of the music, or even the introduction of the record by the jockey.

Soul radio has grown into a new thing. We have learned to get the clean tight sound that Top 40 radio has had for so long. By doing this we have much more time to play the records and sell commercials. In Memphis I found three years ago when I first got here, the change just beginning from the old to the new Black radio. WDIA has been No. 1 for many years. WDIA has been through the change and still stands first in not only Memphis, but in the Mid-South.

The fact that we at WDIA have the new sound enables us to not only express our soul to other blacks, but also to many "turned on whites."

Of course we all know about the Memphis sound. We at WDIA are a part of this sound. We try to express it not only in the music we play, but in the

manner in which we deliver this music to the public. The Memphis Sound is saying something and WDIA is saying something.

The Black Memphian can well be proud of the Memphis Sound, and he can really be proud of the Memphis Sound WDIA. WDIA is the kind of radio station that a Black doctor can have on when some of his white friends are around and not be ashamed of the music or of the jock, commercials, etc. WDIA is also the kind of station that a Black brother from the ghetto can be proud to turn up when his white classmates are around.

As president of the Mid-South Chapter of NATRA I try to help our local members to be as Black and together in their work and thinking as possible. I tell the members of the Mid-South Chapter of NATRA to try and instill pride in their audience. To all others who are really concerned with the future of Black radio, I say to you remember that what you play, what you say is heard by people just coming out. So let what you play and what you say have feeling of soul, for soul is together. As for now and always RIGHT ON.

## Soul Radio: Faster And Richer

By **SPIDER HARRISON**  
Program Director, WTLC, Indianapolis

Soul Radio is faster than ever and getting faster and richer. Soul disk jockeys are getting younger, plus getting in the field with much more education than those of the past. However, soul radio is really not that old, to me it just started. New ideas and new Black people making the ideas work, making the ratings go up—and beating out Top 40 stations in many markets across the country. Black people are not in all cases running the successful operations, but it is done with their techniques and talents.

Today, a Soul Radio station is respected and recognized in every market across the nation by its competition. (You can run—but you can't hide.)

Soul Radio stations across the nation are also gaining large white audiences. The main reason being the music (at least I think so). Playing the right records at the right time can do it. Example: Rare Earth, etc.

I think Soul Radio must go in the direction of Top 40 radio, but still 100 percent, identify with the Black listener. Example: WWRL, N.Y., and Jerry Boulding. Also, I feel Soul Radio stations should concentrate on Black news. In this market we are very successful and we proved it. We are FM and we are kicking from underground, everybody in the nation knows where we are. Fast. Black, Clean and Good and will get better.

## Promotion: One Man's Meat

Being a salesman, public relations man, musician, amateur psychologist and diplomat are all requisites for the job of record promotion man; but it's a job that Weldon Arthur McDougal III thrives on. McDougal is artist relations & promotion director for Motown Record Corp. and operates on a nationwide basis in his work.

"Most people think a record promotion man's job is pretty easy; just plopping a record down on some deejay's desk now and then," he said. "But there's more to it than that." According to McDougal, who's been promoting for the Detroit-based record giant for seven years, not only does a promotion man have to know the music trends in each area he travels but he has to know the people and effectively deal with their related problems.

A veteran of 18 years in the recording business, McDougal started out as a member of a singing group in his home town of Philadelphia.

"I became a promotion man out of necessity," he revealed, explaining that he went around to the various local disk jockeys trying to promote his own group's

recordings. I had no training for the job," McDougal added, "but working in Philadelphia gave me a broad background in the business and a balanced outlook on the musical scene."

McDougal's reputation as a promotion man spread and he was soon doing production work for other artists in the area. He became so involved in promotion that he decided to pursue it full time and was hired as a local promotion man for a prominent Philadelphia distributor.

McDougal believes he was the first Black man to hold such a position in a major American city.

McDougal's association with Motown began as a local promotion man working with the various Motown labels. Four years later he assumed his present position with the company, traveling from coast to coast, selling people on the "Motown Sound."

"To be successful I have to constantly travel and talk to the people who are playing our records," McDougal explained. "It's not just the cities, but the rural areas; it's not just deejays and distributors, but night club owners and fans, as well."

"A promotion man today has to know music because the music directors and the disk jockeys have to be a lot more selective in the music they play. There are no hard and fast rules for promotion, but it's a highly specialized job just the same. The people I deal with have to believe in my product and my sincerity when I'm promoting that product."

### People Problems

McDougal's biggest problems are what he calls "people problems": personal ties, egos, prejudices, whims and all the little individual idiosyncrasies of the people he deals with. It requires good public relations.

"A certain local personality might feel hurt when he is unintentionally slighted by one of Motown's artists visiting his town," McDougal said. "Or one radio station might get its copy of a new record before another station gets it. They're all individual things, but they're the types of incident that affect someone's attitude toward an artist, a recording, or an entire record company."

Friction sometimes develops between a militant Black group and the white owner of a night club where a Motown act might be appearing, and as a promotion man, McDougal may have to act as a liaison between both groups, or assist Motown's public relations people in smoothing things over. "In cases like that," McDougal said, "you can't just shrug off anybody."

Another aspect of his job is traveling with the acts into new territories and having the artists meet with local promotion and radio people; even meeting their family in many cases. McDougal's latest assignment in this regard was traveling with the Jackson 5 for their enormously successful concert appearances recently in San Francisco and Los Angeles.

"I was there promoting," McDougal said. "I even acted as a kind of bodyguard for the boys. I always have to answer thousands of questions from the fans about these and Motown's other artists wherever I go." But McDougal's main dealings are with the disk jockeys.

### 'Message' Songs

"Recently, we've had problems when music directors or disk jockeys read meanings into songs that just aren't there—like drug and revolution messages. Music is a brainwashing of a kind," he said, "which makes this very sticky."

"A disk jockey is an important person in his particular area and his word on music is often regarded very highly. So what he likes is often what his listeners come to like."

Using this influence to his own advantage, Weldon McDougal is one of many Black record promoters who have helped Black artists gain recognition in the pop music scene on a national and even international scale.

(Continued on page 34)



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# Soul Spoken Here!



**REGGIE LA VONG**  
*The Psychological Resistance To Soul*



**BUDDY LOWE**  
*Proven Hits Only*



**AL BELL**  
*Rewarding Radio*

• *Continued from page 32*

"It still isn't 100 percent fair," he said, "but it depends a lot more on how the records are presented and promoted than anything else," he noted.

McDougal explained that Motown promoters attempt to create interest in a record by selling it first to Black-audience radio stations and Black disk jockeys, then showing the other pop stations how well a tune is doing there. And their success in overcoming the reluctance of white-audience pop stations to play Black artists' records has had a profound affect in the past decade.

Another very important aspect of promotion is recognizing the difference between a musical trend and a fad. "A fad may take over for a time," McDougal admitted, "but when the fad dies out, as all fads do, the trend will assert itself, and good management, good records and good promotion will have more bearing in the long run."

And good promotion depends directly on men like Weldon McDougal; a loner always on the go, yet always with people.

"You can't really be a family man with the constant travel," he said. "Yet successful promotion means being at ease with all kinds of people, including their families. You have to be able to listen as well as talk, and be knowledgeable about your field." And, McDougal acknowledges, the job has its rewards.

"The greatest pleasure I get from all the traveling and people meeting and problem solving is knowing that when an artist or a record makes it to the No. 1 spot that I had a part in helping them make it." And for Weldon McDougal III, it's a familiar feeling.

## The Psychological Resistance To Soul

By **REGGIE LAVONG**

*Vice President R&B Marketing, Capitol Records*

I would like to paraphrase Justice Oliver Wendell Holmes: "The use of language carries responsibility." Rhetoric has a significant and catalytic effect of its own, so words should be chosen wisely and with great care. I cannot tell you how to combat the continuing reaction against soul music because I am not sure in my own mind there is such a thing; and if so, whom do I specifically confront? I shall attempt to give you my views of what can cause a backlash if, in fact, there is one.

The psychological resistance to soul music in our industry is by no means a new phenomenon. By our industry I refer to both the record industry and the radio broadcast industry. Prior to the advent of Black Radio, few Black artists were exposed that were not accepted by the affluent nightclub patrons, the Nat Coles, the Louis Armstrongs, the Inkspots, and the Mills Brothers, etc. The occasional race record artist, as they were called in those days, broke through on rare occasions.

Black music garnered great popularity among the white youth of America, reflected by phenomenal ratings in the general market in the early and mid-1950s. This phenomenon became a rather consistent occurrence in the Pulse and Hooper ratings services. The pressures of the ratings game forced formerly conservatively programmed radio stations to include Black artists such as Fats Domino, the Drifters, the Platters, Frankie Lyman and the Teenagers and others to their play lists. The general market stations had to play the hits to maintain their audience. The building and maintenance of audience was a primary concern of every radio station then, as it is now. Soul music of every variety and type is being performed by integrated groups, all Black groups with material written by whites and the recording session produced by whites, and all white groups with material written by Blacks and with sessions produced by Blacks. This

being the case, "For whom does the bell toll?"

The public is open to the acceptance of new names and new sounds regardless of the ethnic label. Once established patterns of the 70's are recognizable and relevant, the acceptance of the music on its merit will, I believe, reflect a judicious percentage of Blacks being represented on the charts.

### Backlash Soul

My feelings are that it is unfortunate that the phrase backlash is being used to describe this fluctuation in our industry. This is not to say there are not inequities in our industry; however, in the lexicon of our troubled times, the meaning can be easily misconstrued and cause more harm than good.

The alleged resistance or attempt to do away with Black music by the general market radio stations is as unrealistic as attempting to send all Blacks back to Africa. Black music or soul, if you prefer, is the cornerstone of the pop music of today. Be it performed by a white American or white Englishman, the genesis is Black. Elvis Presley, the Beatles, and Tom Jones filtered the sound of soul through their white experience and made it acceptable and profitable.

The rhythmic pattern of speech employed by Blacks was recognized by white lyricists and authors in the 19th century. This rhythm was the beautiful end product of African dialects and colloquial English spoken by Americans. Soul music is America's music. Soul, r&b, or race records sold exceedingly well during the depression to Blacks and all sensitive people. Music was as needed for sustenance as the apples and soup dispensed from the welfare kitchens. Soul music is the fusing of African rhythms and European melodies. Through the years the two have become inseparably and irrevocably wed. It saddens me that the human orchestration is not as attuned. The tension created by the cross purposes and interfacing of whites and Blacks made possible the American style of literature, comedy and politics as well as music. All the social and economic restrictions visited upon the Blacks has not dissuaded us Blacks from entering the cultural mainstream of our society, and indeed it is *our* society. Whatever America is today culturally, racially, or economically, Blacks have been great contributors.

To the individual or individuals who might, in fact, be responsible for or responsive to this backlash theory, I say that you are trapped by a nagging sensation that is a whisper now, but I hope will soon become a deafening roar deep in your psychological fiber that will eloquently communicate to you that whatever the true American is, that somehow, someway he is also Black. To those of you who advocate or promulgate the reactionary view of a music backlash, I implore you to think of the Black man's talent, both creative and performing, on the broadcast level and the record industry level; I implore you to think of the Black man's intellect; I implore you to think of the Black man's desire for achievement in the positive terms of inclusion in our society as opposed to the negative terms of assimilation. I believe if this were to come to pass, that the necessity for me to bore you with the preceding rhetoric would not exist.

Badly chosen words are as destructive as a bomb. These words, like a bomb, lack specificity. Their meaning can be as scattered as a bomb's debris. I hope that I was not a bomb in every sense of the word.

## Proven Hits Only

By **BUDDY LOWE**

*NATRA Western Regional Chapter President  
XERB Radio, Los Angeles, Calif.*

Los Angeles, Calif.—called the City of Angels—is the leader in this state in Black population, with a boasted total of 617,100 out of a million-plus state total (SRDS figures, June 12, 1970 issue), many of whom are migrants primarily from Texas, Louisiana

and other southern states and who surprisingly know more about soul music than Los Angeles natives.

The reason is quite simple. Although much of soul music is produced in fabulous studios here, the major soul radio station in this area will air only proven hits. In other words, an independent producer has to market his talent and product in other areas like Chicago, Baltimore-Washington, Philadelphia and San Francisco—and first prove it to be a soul hit on the charts before it is even considered marketable in Los Angeles. Thus, listeners in markets such as Los Angeles and New York are treated only to what everybody else in the country has been hearing for some time.

To evaluate the definition of soul in Los Angeles, we interviewed individuals representing all phases of record production—from talent scout to disk jockey and including arranger, producer, station manager and program director.

In cases where the young Black potential stars are concerned, soul in Hollywood begins with a strictly legitimate company from whom talent gets the true word. This is Hollywood Creative Artists Center, headed by the energetic Sandra Lane, who picks up where the Better Business Bureau slacks off. She has great faith in the young Black artist, saying, "Although Blacks were enslaved from the inception of their role in American history, they were free enough of emotional hang-ups to express themselves uninhibitedly in music—music descriptive of their lives, work, loves, etc." To her, then, soul is the essence of an emotion transformed into music.

From owner of Las Vegas radio station KVOV, Sy Newman, comes this definition: "It is music with individual expressions. I do believe that soul is color blind. Mahalia Jackson is my own prime example, of course, but such people as Frank Sinatra, Peggy Lee and Janis Joplin also fulfill soul in their singing art." Newman is confronted with a problem in trying to air soul in the Vegas market. "Oddly, whites do not support our station since we 'went soul'; yet, we consider ourselves a community station—we're not for Blacks only. Currently, we're sponsoring a community talk show—'Do Dreams Come in Black?' Participating are disk jockeys Rocky Alluns, Lee Cross, Jerry Pinckney and Foster Johnson. It's the first time in history any radio station has sponsored such a program.

"Our station was the only recent cut in the hotel budgets. We're not available on their room sets—nor do we benefit from their advertising schedules, although we have 42,000 listeners, a good 13.8 percent of the market. It's an interesting fact that, even though a good 50 percent of the Strip's entertainers are Black, the hotel owners will not take advantage of reaching that particular soul market," concludes Newman.

## Rewarding Radio

By **AL BELL**

*Executive Vice President, Stax Records*

The nature of radio today is particularly rewarding to anyone who wants to make his contribution toward a better world. Contemporary radio provides many opportunities for community service.

The campaign against youthful drug addiction is the most recent example of how radio can be useful in fighting the evils in our midst. Radio personalities also have the forum to inform their audiences and help protect them against rent gaugers, excessive time payments and over-priced household goods.

As a former radio announcer, I can say from personal experience that radio can be the first step towards advancement in other fields of communication. Careers in the record industry, concert promotion and television await the talented announcer.

Now, more than ever, the announcing field beckons young men and women with a commitment to their own careers and to the listeners they will be serving.

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# Soul Artist Directory

**ABBREVS:** PM: Joe Morgan-Combo Assocs.; BA: BPI.

**ACE, BUDDY** (Ace); BA: Dick Boone.

**ACKLIN, BARBARA** (Brunswick); BA: QBC.

**ADAMS, BOBBY** (Hometown).

**ADAMS, JOHNNY** (SSS Int'l).

**ADDERLEY, JULIAN "CANNONBALL"** (Capitol); PM: John Levy.

**AD LIBS** (Share).

**AKENS, JEWEL** (Jewel-Paula).

**ALEXANDER, ARTHUR** (Sound Stage 7).

**ALEXANDER, J.W.** (Thrush).

**ALEXANDER, MONTE**; BA: Bennett Morgan.

**ALLEN, DORIS** (Minaret).

**ALLISON, MOSE**; BA: Bennett Morgan.

**AMBASSADORS, THE** (Arctic); PM: J.A. Bishop-Penguin Artist; BA: QBC.

**AMBASSADORS OF SOUL** (Ovide).

**AMMONS, GENE** (Prestige); BA: B&B.

**ANDERSON, JESSE** (Thomas).

**ANDERSON, JOHN W.** (Capitol).

**ANDERSON, VICKI** (King).

**ANDREWS, LEE, & THE HEARTS**; BA: Bennett Morgan.

**ANDREWS, RUBY** (Zodiac).

**ARKANSAS, TIM** (Southside); BA: Sound Inc.

**ARMSTRONG, CHUCK** (Sound Stage 7); PM: Jack Calmes; BA: Showco.

**ART-FORMS LTD.** (RCA); PM: Lee Magid; BA: William Morris.

**ARTISTICS, THE** (Brunswick); BA: QBC.

**AUSTIN, PATTI** (United Artists); PM: Henry Romm.

**BABY HUEY & THE BABYSITTERS** (Curtom); PM: Marv Stuart-State & Madison; BA: CASK.

**BABY KING** (Cool); PM: Alfred Poole; BA: Dr. Cool.

**BAGDADS, THE** (Double Shot); PM: Sure Shot; BA: APA.

**BALLADS, THE** (Sussex); PM: Lu Vason; BA: Aries.

**BALLARD, FLORENCE** (ABC).

**BALLARD, HANK** (Silver Fox).

**BAR-KAYS** (Volt); PM: Sandy Newman-Great Memphis; BA: ABC, Continental Artists.

**BARNES, J.J.** (Volt); PM: Eli Fontaine.

**BARRY, LEN**; BA: Gitco.

**BASIE, COUNT** (Happy Tiger); BA: Willard Alexander.

**BASS, FONTELLA** (Vesuvius).

**BATAAM, JOE** (Uplite).

**BECOAT, BILLIE JOE** (Fantasy).

**BELL, ARCHIE, & THE DRELS** (Atlantic); PM: Skipper Lee Frazier; BA: ABC.

**BELL, REUBEN, & THE BELTONES** (Murco, Silver Fox).

**BELL, WILLIAM** (Stax); PM: Henry Wynn-Belwyn Mgmt.; BA: Continental Artists, Universal Attractions.

**BENSON, GEORGE** (A&M); BA: B&B.

**BENSON, JO JO, & PEGGY SCOTT** (SSS Int'l); PM: Ed Mendel; BA: Universal Attractions.

**BENTON, BROOK** (Cotillion); BA: William Morris.

**BERNSTEIN, MEL**; PM: Sandy Newman-Great Memphis.

**BERRY, CHUCK** (Chess); BA: Universal Attractions.

**BETHEA, HARMON** (Musicor); PM: BBC; BA: Claiborne Agency.

**BIG DANIEL BOONE**; PM: Alfred Poole; BA: Dr. Cool.

**BISHOP, ELVIN, GROUP** (Fillmore); PM: Fillmore Mgmt.; BA: Millard Agency.

**BISHOP, JOHN, & TRIO** (Tangerine); PM: Racer Personal Mgmt.; BA: William Morris.

**BLACK & BLUE** (Mercury); PM: Game Artists; BA: BPI, Hit Attractions.

**BLACK BOOK** (K-Town); BA: ABA.

**BLACK, CODY** (Ston-Roc); PM: Ted White.

**BLACK, HEATHER** (Double Bayou).

**BLACKWELL** (Astro).

**BLAKEY, CAROLYN** (King).

**BLAND, BOBBY "BLUE"**; BA: ABC.

**BLINKY** (Motown); PM: IMC.

**BLOOD, SWEAT & TEARS** (Columbia); PM: Larry Goldblatt.

**BLOSSOMS, THE** (Bell); PM: Patterson & West.

**BO, EDDIE** (Scram).

**BONDS, GARY U.S.** (July); BA: Universal Attractions.

**BOOKER T. & THE MG'S** (Stax); BA: ABC.

**BOONE, JESSE, & THE ASTROS** (Soul-Potion).

**BOUSCHELL, GLORIA** (Mercury); PM: Gene Chandler; BA: QBC.

**BOX TOPS, THE** (Bell).

**BOYS IN THE BAND** (Spring); PM: Guardian Artists.

**BRAGGS, AL TNT, REVUE** (Duke/Peacock); PM: Jack Calmes; BA: Showco.

**BRANDING IRON**; PM: Pervis Staples.

**BRENDA & THE TABULATIONS** (Diann, Top & Bottom); BA: QBC.

**BROCKINGTON, ALFREDA** (Phil-L.A. of Soul).

**BROOKS, CHUCK** (Volt); PM: We Three.

**BROTHERS OF LOVE, THE** (Intrepid); PM: Jesse James - VIM; BA: Universal Attractions.

**BROWN DUST** (RCA); PM: Lee Magid.

**BROWN, JAMES** (King); BA: Universal Attractions.

**BROWN, MAXINE** (Commonwealth United); PM: Joe Fontana.

**BROWN, RUTH** (Impulse); PM: Basch & Mallon.

**BROWN, SAVOY, BLUES BAND**; BA: ABC.

**BRUTE FORCE** (Embryo); BA: Bennett Morgan.

**BRYANT, DON** (Hi).

**BRYANT, RAY** (Cadet); BA: Bennett Morgan.

**BULL & THE MATADORS** (Toddlin' Town).

**BURKE, SOLOMON** (Bell); PM: Raymond Katz; BA: CMA.

**BURNETTE, DORSEY** (Happy Tiger).

**BURRELL, KENNY**; BA: Bennett Morgan.

**BUTLER, BILLY, & THE INFINITY** (Mercury).

**BUTLER, JERRY** (Mercury); BA: America Talent, CMA, DMA.

**BUTTS, HINDAL** (M-S).

**BYRD, CHARLIE** (Columbia); PM: Peter Lambros; BA: PHL Assocs.

**BYRD, DONALD** (Blue Note).

**C & THE SHELLS** (Cotillion); PM: Murray Becker-G.W. Purcell.

**CADILLACS, THE**; PM: Jolly Joyce.

**CALLOWAY, JESSIE**; PM: Alfred Poole; BA: Dr. Cool.

**CAMPBELL, LITTLE MILTON**, see listing under L.

**CANDY & THE WRAPPERS**; BA: Sound Inc.

**CANNON, ACE** (Hi).

**CAPITOLS, THE** (Karen).

**CARLTON, CARL** (Backbeat); PM: William Webb; BA: DMA.

**CARR, JAMES** (Goldwax).

**CARTER, CLARENCE** (Atlantic); BA: Walden Artists.

**CASH, ALVIN** (Toddlin' Town).

**CASTOR, JIMMY, BUNCH** (Kinetic); PM: Danny Lewittes; BA: CMA.

**CATALINAS**; BA: Hit Attractions.

**CHAIRMEN OF THE BOARD** (Invictus); BA: American Talent.

**CHAMBERS BROS.** (Columbia); PM: Charles LaMarr; BA: APA, Dolot.

**CHANDLER, GENE** (Checker); BA: QBC.

**CHANTELS** (RCA).

**CHARLES, LEE** (Bamboo); PM: Gene Chandler; BA: QBC.

**CHARLES, RAY** (Tangerine).

**CHARLES, SONNY** (A&M); BA: CMA.

**CHECKER, CHUBBY** (Buddah); PM: Jolly Joyce; BA: Universal Attractions.

**CHECKMATES, THE**; PM: Combo Assocs.; BA: BPI.

**CHECKMATES LTD., THE** (A&M).

**CHICAGO BLUES ALL-STARS** (Saba); PM: Robert Messinger.

**CHI-LITES** (Brunswick); BA: QBC.

**CITY COUNCIL**; BA: BPI.

**CITY LIMITZ** (Virtue); PM: Virtue/Stiles; BA: Universal Attractions.

**CLARK, BILLY, & BAND** (Dynamo, Gama); PM: Claiborne; BA: Circle Artists, Claiborne Agency.

**CLARK, DEE** (Liberty).

**CLARK, ROBERT**; PM: Alfred Poole; BA: Dr. Cool.

**CLAY, JUDY** (Atlantic); BA: QBC.

**CLAY, OTIS** (Cotillion); BA: Walden Artists.

**COASTERS, THE** (Atco, Roulette); PM: James Evans; BA: Dick Boone, Bennett Morgan, QBC.

**COCHRAN, WAYNE** (King); BA: ABC.

**COCKER, JOE** (A&M); PM: Bandana Ents.; BA: Premier Talent.

**COLD BLOOD** (San Francisco); PM: Fillmore Mgmt.; BA: Millard Agency.

**COLD GRITZ** (Montel); PM: Sam Montel-Great South; BA: Great South.

**COLE, JAMES** (Spectra); PM: Jim Hollingsworth-Artist Direction.

**COLLIER, MITTY** (Peachtree); PM: Henry Wynn-Belwyn Mgmt.

**COLLINS, ALBERT** (Liberty); PM: Racer Personal Mgmt.; BA: ABC.

**COLLINS, KENYA** (IRTC).

**COLLINS, ROGER** (Galaxy).

**COMPLEXIONS, THE** (Chess); PM/BA: William Sandy Johnson.

**CONLEY, ARTHUR** (Atco); PM: Phil Walden; BA: Walden Artists.

**CONSTELLATIONS** (Sunday).

**COOLETTES, THE**; PM: Alfred Poole; BA: Dr. Cool.

**COPELAND, JOHNNY** (Wet Soul).

**COPELAND, VIVIAN** (D'Oro).

**CORNER BOYS** (Neptune).

**CORTEZ & THE ENTERTAINERS** (Your Town); PM: Jacomil.

**COTTON, JAMES, BLUES BAND** (Capitol); PM: Grossman-Glotzer; BA: IFA.

**COVAY, DON** (Atlantic).

**CREDENCE CLEARWATER REVIVAL** (Fantasy).

**CROWN PRINCE**; PM: Alfred Poole; BA: Dr. Cool.

**CRUDUP, ARTHUR "BIG BOY"** (Delmark); PM: Richard Waterman.

**CURRY, CLIFFORD** (Eli); BA: BPI, Hit Attractions.

**CURTIS, KING, & THE KINGPINS** (Atco); BA: American Talent, Sam Coplin Theatrical Ents., QBC.

**DAVIS, LARRY** (Kent).

**DAVIS, MILES, QUINTET** (Columbia).

**DAVIS JR., SAMMY** (Ecology); PM: Sy Marsh; BA: QBC.

**DAVIS, TYRONE** (Dakar); PM: Carl H. Davis-Dakar-Brunswick; BA: QBC.

**DAWKINS, LITTLE JIMMIE** (Delmark); PM: Robert Messinger.

**DEACONS, THE** (Shama).

**DEE, KIKI** (Tama).

**DELPHONICS, THE** (Philly Groove); PM: Stan Watson; BA: DMA, QBC.

**DELLS, THE** (Cadet); BA: DMA, QBC.

**DETROIT EMBERS** (Westbound).

**DETROIT EMERALDS** (Westbound); BA: DMA, QBC.

**DETROIT WHEELS**; PM: Jolly Joyce.

**DEVONS, THE** (King).

**DIAMOND, GENE** (Tangerine); PM: Racer Personal Mgmt.

**DICKERSON, CLYDE** (Jonetta); BA: Claiborne Agency.

**DIDDLEY, BO** (Chess); BA: DMA, Universal Attractions.

**DILLARD, FRANKIE & WARD** (Generation); PM: Desperate Measures; BA: Ruston & Brenner.

**DIXON'S, WILLIE, CHICAGO BLUES ALL STARS** (Columbia); PM: Ed Winfield-Soul Prod'ns; BA: IFA.

**DOCTOR COOL** (Thunder); PM: Alfred Poole; BA: Dr. Cool.

**DR. COOL & HIS FAMOUS SAPPHIRES** (Thunder); PM: Alfred Poole; BA: Dr. Cool.

**DR. COOL & HIS MUSTANGS**; PM: Alfred Poole; BA: Dr. Cool.

**DOCTOR FEELGOOD & THE INTERNS** (Columbia); BA: ABA.

**DR. JOHN THE NIGHTTRIPPER** (Atco); PM: Charles Greene; BA: ABC.

**DOGGETT, BILL** (King); BA: Dick Boone.

**DOMINO, FATS** (Reprise); BA: ABC.

**DOMINO, RENALDO** (Twilight); PM/BA: William Sandy Johnson.

**DONALDSON, LOU** (Blue Note); BA: B&B, Dick Boone.

**DORSEY, LEE** (Bell); BA: Walden Artists.

**DOTS, THE** (Mercury); PM/BA: William Sandy Johnson.

**DRAKE, TONY** (Brunswick); PM: Leonard Lewis; BA: QBC.

**DREW, PATTI** (Capitol); PM: Peter H. Wright.

**DRIFTERS, THE** (Atlantic); PM: Mrs. Faye Treadwell - Drifters Inc.; BA: Dick Boone, QBC.

**DUFF, BRENDA** (Volume).

**DUKE, DORIS** (Canyon); PM: Curtis Huff; BA: Walden Artists.

**DYKE & THE BLAZERS** (Original Sound); BA: Universal Attractions.

**DYNAMICS, THE** (Cotillion); PM: Ted White.

**DYSON, RONNIE** (Columbia).

**EARLAND, CHARLES** (Prestige); BA: B&B, Universal Attractions.

**EARTH DISCIPLES, THE** (Liberty); PM: Skip Taylor; BA: ABC.

**ECHOES OF HARMONY** (GCP); BA: Robert L. Owens.

**ECKSTINE, BILLY** (Stax); BA: Coast Artists.

**EL CHICANO** (Kapp); PM: A.E. Sullivan; BA: Universal Attractions.

**ELECTRIC INDIAN** (United Artists).

**ELIJAH & HIS PROPHETS** (Your Town); PM: Jacomil.

**ELLISON, LORRAINE** (Warner Bros.).

**EMBERS, THE** (Atlantic, Forward); BA: BPI.

**EMORY & THE DYNAMICS** (Peachtree); PM: Belwyn Mgmt.

**EMOTIONS, THE** (Stax); PM: Pervis Staples; BA: Continental Artists, QBC.

**EMPIRES, THE** (Peachtree); PM: Belwyn Mgmt.

**ENDEAVORS, THE** (Stop); PM: John Thomas Jr.; BA: Key Talent.

**ENNIS, ETHEL**; BA: QBC.

**ESQUIRES SOUL REVUE**; BA: BPI.

**ETHICS, THE** (Vent).

**EVERETT, BETTY** (Uni); PM: Leo Austell; BA: Dick Boone.

**EVERETT, LIL JAMES** (Ride); PM/BA: Fats Washington.

**EXCITERS, THE** (RCA); PM: James Evans.

**FABULOUS COUNTS** (Moira, Pavilion).

**FABULOUS ENTERTAINERS** (Capitol); BA: Rodgers Agency.

**FABULOUS FIESTAS** (RCA).

**FABULOUS FIVE**; BA: BPI.

**FABULOUS JADES** (Liberty); BA: Lee Craver.

**FABULOUS PLATTERS**; PM: Jolly Joyce.

**FABULOUS PLAYBOYS, THE** (United Artists); BA: Consolidated Talent.

**FAIR, YVONNE**; PM: Taylor Cox-IMC.

**FAITH, GENE** (Virtue); PM: Virtue/Stiles; BA: Universal Attractions.

**FAITH, HOPE & CHARITY** (Maxwell).

**FALANA, LOLA** (Amos); PM: Sy Marsh; BA: William Morris.

**FAME GANG** (Fame).

**FANTASTIC FOUR** (Soul); PM: IMC.

**FANTASTIC JOHNNY C** (Kama Sutra); PM: Jesse James - VIM; BA: Universal Attractions.

**FEARS, BOBBY LEE** (Bell/Carouse); PM: Kurt Dietel.

**FELICIANO, JOSE** (RCA); PM: Greif-Garris; BA: Chartwell.

**FERGUSON, LITTLE GARY** (Mothers); PM: Jack Calmes; BA: Showco.

**FESTIVALS** (Colossus).

**FIELDS, THE** (Ventura); BA: Lee Craver.

**FIELDS JR., ERNIE, & CO.** (Capitol); BA: ABA.

**FIFTH DIMENSION** (Bell); BA: CMA.

**FIVE FLIGHTS** (TA).

**FIVE STAIRSTEPS, THE** (Curtom); BA: American Talent.

**FLACK, ROBERTA** (Atlantic); PM: John Levy; BA: American Talent, Music & Drama.

**FLAGSTONE**; BA: Hit Attractions.

**FLAMING CHARGERS** (Peachtree); PM: Belwyn Mgmt.

**FLAMING EMBER** (Hot Wax); BA: American Talent, DMA.

**FLAMINGOS, THE** (Polydor).

**FLARES, THE**; BA: Hit Attractions.

**FLEMING, BUDDY** (Cool); PM: Alfred Poole; BA: Dr. Cool.

**FLETCHER, DARROW** (Uni).

**FLINK NIKS** (Buddah); PM: VIM.

**FLIRTATIONS, THE** (Deram).

**FLOYD, EDDIE** (Stax); PM: Alan Walden-Hustlers; BA: Walden Artists.

**FORD, JOHN, & THE SOUTHERN DUKES**; BA: BAB.

**FOUNDATIONS, THE** (Uni).

**FOUNTAIN, JAMES** (Peachtree); PM: Belwyn Mgmt.

**FOUR TOPS** (Motown); PM: Taylor Cox-IMC; BA: IFA.

**FOXX, INEZ** (Dynamo); BA: QBC.

**FOXY** (Double Shot).

**FRANKIE & THE SPINDLES** (Rock-Ker); BA: Sound Inc.

**FRANKLIN, ARETHA** (Atlanta); PM: Rev. Cecil Franklin; BA: QBC.

**FRANKLIN, CAROLYN** (RCA); PM: Irving Siders; BA: CMA, QBC.

**FRANKLIN, ERMA** (Brunswick); BA: QBC.

**FRANKLIN, MARIE** (Tangerine); PM: Racer Personal Mgmt.; BA: William Morris.

**FREDERICK, BOBBY** (Cool); PM: Alfred Poole; BA: Dr. Cool.

**FREEDOM**; BA: Hit Attractions.

**FREEMAN, BOBBY** (Double Shot); PM: Lu Vason; BA: AMB, Aries.

**FRIENDLY PEOPLE** (VMP).

**FRIENDS OF DISTINCTION** (RCA); BA: CMA.

**FULSOM, LOWELL** (Jewel); BA: Dick Boone.

**FUNKADELIC** (Westbound); BA: DMA.

**GARRETT, VERNON** (Kapp); BA: Aries.

**GAYE, MARVIN** (Tama); PM: IMC.

**GENTLEMEN FOUR** (Sunday).

**GILES, EDDY** (Murco, Silver Fox).

**GLASS HOUSE** (Invictus).

**GLOVER, ROY** (Evolution).

**GODFREY, RAY** (Spring); PM: Guardian Artists.

**GOE, REED & THE INMATES**; BA: BPI.

**GORDON, LARRY "T-BIRD"**; PM/BA: Fats Washington.

**GREAT CREATION, A** (Scarlet); PM: Stan Pat.

**GREAVES, R.B.** (Atco).

**GREEN, AL** (Hi); BA: Walden Artists.

**GREEN BERETS** (Uni).

**GREENE, LAURA** (Mercury); PM: Victor Salupo-La Gren; BA: William Morris.

**GREEN, GARLAND** (Revue, Uni); BA: QBC.

**GREEN, GRANT** (Blue Note); BA: B&B.

**GREY, DOBIE** (White Whale); PM: International Mgmt. Combine.

**GRIFFITH, JOHNNIE** (Triple "B"); PM: HAM.

**GWAMBA, JONAS** (AGP); BA: Bennett Morgan.

**HAMMONDS, BEVERLY** (De-Lite); PM: Ed Mendel.

**HARMONICA FATS** (GAI); PM: Bob Price; BA: Promotion Assocs.

**HARRIS, EDDIE** (Atlantic); PM: Pilgrim Mgmt.; BA: Dick Boone, Bennett Morgan, Music & Drama.

**HARRIS, LEE, & THE TEARDROP REVUE** (Swan); BA: ABA.

**HARRISON, WILBERT** (Sue).

**HARTFIELD BROS.** (Boola-Boola); PM: Lu Vason; BA: Aries.

**HART, "CAJUN" RANDY** (Brunswick); PM: Lee Magid.

**HATHAWAY, DONNY** (Atco).

**HAWKINS SINGERS, EDWIN** (Pavilion); BA: CMA.

**HAYES, ISAAC** (Enterprise); BA: ABC, Continental Artists.

**HAYWOOD, LEON** (Capitol).

**HEAD, ROY** (ABC/Dunhill).

**HEIGHT, DONALD** (Jubilee).

**HELMS, JIMMY** (Oracle).

**HENDERSON, WILLIE** (Brunswick).

**HENDRIX EXPERIENCE, JIMI** (Reprise).

**HENDRIX, JON**; BA: Bennett Morgan.

**HENRY, CLARENCE**; BA: Universal Attractions.

**HENRY, RUSSELL**; PM: Alfred Poole; BA: Dr. Cool.

**HIBBLER, AL** (Decca); PM: Lee Magid.

**HIGHTOWER, WILLIE** (Fame); BA: Universal Attractions, Walden Artists.

**HILL, BOBBY** (LoLo).

**HILTON, DAISY MAE**; PM: Alfred Poole; BA: Dr. Cool.

**HINES, ERNIE** (Stax).

**HODGES, CHARLIE** (Calla).

**HOLIDAY, JIMMY** (Minit).

**HOLLAND, EDDIE, & BAND** (TA); PM: Larry Phillips; BA: Talent Attractions.

**HOLLYWOOD ATTRACTIONS** (Bell); BA: Lee Craver.

**HOLLYWOOD SPECTRUM** (Cotillion).

**HOLMAN, EDDIE** (ABC); PM: Frank Virtue-Virtue/Stiles; BA: Chartwell.

**HOLMES, ELDRIDGE** (Deesu).

**HONEY & THE BEES** (Josie); PM: J.A. Bishop-Penguin Artist; BA: QBC.

**HONEY CONE** (Hot Wax).

**HOOKER, JOHN LEE**; PM: Robert A. Messinger; BA: ABC, DMA, Universal Attractions.

**HORNE, LENA** (RCA, Skye).

**HOUSE, THE** (Liberty); BA: Rodgers Agency.

**HOUSTON, CISSY** (Commonwealth United); BA: CMA.

**HOUSTON, THELMA** (Dunhill); PM: Marc Gordon.

**HOWARD, BARBARA** (SR).

**HOWLIN' WOLF**; BA: ABC.

**HUBBARD, FREDDY** (CTI).

**HUGHES, FRED** (Cadet); BA: Lee Craver.

**HUGHES, JIMMY** (Stax); BA: Walden Artists.

**HUNTER, IVORY JOE**; PM: Bettye Berger; BA: Continental Artists.

**HUNT, TOMMY**; BA: QBC.

**HYMAN, DICK** (Command); PM: Dick Hyman.

**IKETTES**, see Ike & Tina Turner Revue.

**ILLUSTRATION** (Janus); BA: Rodgers Agency.

**IMPRESSIONS, THE** (Curtom); PM: Marv Stuart-State & Madison; BA: QBC.

**INGRAM, LUTHER** (KoKo); PM: Johnny Baylor; BA: Continental Artists.

**INTRIGUES, THE** (Yew); BA: Gitco, QBC.

**INTRUDERS, THE** (Gamble); PM: Kenny Gamble; BA: QBC.

**ISLEY BROS.** (T-Neck); BA: American Talent, J B's, THE (King).

**JACKSON, CHUCK** (VIP).

**JACKSON, DEON** (Atco).

**JACKSON 5** (Motown); PM: IMC; BA: William Morris.

**JACKSON, GEORGE** (Fame); PM: Alex J. Migliara.

**JACKSON, J. J.** (Perception); PM: The Concert House.

**JACKSON, MARILYN** (Ride); PM/BA: Fats Washington.

**JACKSON, MELVIN** (Limelight); PM: Pilgrim Mgmt.

**JACKSON, REV. JESSE** (Stax/Volt).

**JACKSON, WALTER** (Cotillion); BA: QBC.

**JAMES, ETTA** (Chess); BA: Universal Attractions.

**JAMES, JESSE** (Zea); PM: ABA Artists; BA: Aries.

**JANUARY TYME** (Enterprise); PM: Sandy Newman-Great Memphis.

**JAY & THE TECHNIQUES** (Smash).

**JAZZ CRUSADERS** (Chisa).

**JEANNE & THE DARLINGS** (Volt).

**JENKINS, ROBERT**; PM: Alfred Poole; BA: Dr. Cool.

**JERRY O** (White Whale).

**JOHNA, JOE**; PM/BA: Fats Washington.

**JOHN, ELTON** (Uni).

**JOHNSON BROS., THE** (Your Town); PM: Jacomil.

**JOHNSON, GOLDIE** (Vault).

**JOHNSON, LIL' ERNIE** (Ride); PM/BA: Fats Washington.

**JOHNSON, MARILYN**; BA: QBC.

**JOHNSON, SYL** (Twilight); BA: Dick Boone, QBC.

**JOLLY GEORGE** (Idella); PM/BA: Fats Washington.

**JONESES**; BA: Ruston & Brenner.

**JONES, JOHNNY** (Peachtree); PM: Belwyn Mgmt.

**JONES, LINDA** (Warner Bros.); BA: QBC.

**JONES, MADELINE**; PM/BA: William Sandy Johnson.

**JONES, QUINCY** (A&M).

**JONES, TAMIKO** (Atlantic).

**JONES, TOM** (Parrot).

**JOPLIN, JANIS** (Columbia); PM: Grossman-Glotzer.

**JOSEPH, MARGIE** (Volt).

**K-DOE, ERNIE** (Duke).

**JUNE & DONNIE** (Curtom).

**KALABASH CORP.**; BA: Hit Attractions.

**KARL, FRANKIE, & THE DREAMERS** (DC).

**KASANDRA, JOHN** (Respect); PM: Jess Rand.

**KELLY, PAUL** (Happy Tiger).

**KERR, GEORGE** (All Platinum).

**KING, AL** (Ronn).

**KING, ALBERT** (Stax); PM: Sandy Newman-Great Memphis; BA: ABC, CMA.

**KING, B.B.** (Bluesway); PM: Sidney A. Seidenberg; BA: ABC.

**KING, BEN E.** (Maxwell); BA: Dick Boone.

**KING, FREDDIE** (Atlantic); PM: Jack Calmes; BA: Showco.

**KLEMMER, JOHN, QUINTET** (Cadet).

**KLOSS, ERIC** (Prestige); PM: Dr. Alton G. Kloss.

**KNIGHT, FREDERICK** [1-2-3].

**KNIGHT, GLADYS & THE PIPS** (Soul); PM: Charles Graziano; BA: CMA.

**KOOL & THE GANG**; BA: American Talent, QBC.

**LABELLE, PATTI, & THE BLUEBELLS**; BA: QBC.

**LANCE, MAJOR** (Curtom); PM: Marv Stuart-State & Madison; BA: BPI, CASK, QBC.

**LAST POETS, THE** (Douglas).

**LAURA & JOHNNY** (Silver Fox).

**LAVETTE, BETTY** (Capitol).

**LEARY, CALVIN** (Blue Fox).

**LEAVILL, OTIS** (Dakar); PM: Carl Davis-Dakar-Brunswick; BA: QBC.

**LED ZEPPELIN** (Atlantic); BA: Premier Talent.

**LEE, LAURA** (Cotillion); BA: Universal Attractions.

**LEON'S CREATION** (Studio 10); BA: Aries.

**LEWIS, BARBARA** (Enterprise); BA: Hit Attractions, Universal Attractions.

**LEWIS, RAMSEY** (Cadet).

**LIL NELSON** (Ride); PM/BA: Fats Washington.

**LINTON, REV. JOSEPH, & THE PROGRESSIVE BAPTIST CHURCH REC'G** (Hob).

**LITTLE ANTHONY & THE IMPERIALS** (United Artists).

**LITTLE BEON** (Brunswick); BA: Rodgers Agency.

**LITTLE CAESAR**; PM: Alfred Poole; BA: Dr. Cool.

**LITTLE CARL CARLTON**, see Carl Carlton.

**LITTLE CECIL** (Pearlone); PM: Jacomil.

**LITTLE EVA** (Spring); PM: Guardian Artists.

**LITTLE JOE BLUE** (Jewel); BA: Dick Boone.

**LITTLE MILTON CAMPBELL** (Checker); PM: Jackie Sutton; BA: Dick Boone.

**LITTLE RICHARD** (Reprise); BA: ABC.

**LITTLE RONNIE & THE IMPERSONATIONS**; BA: Sound Inc.

**LITTLE SISTER** (Stone Flower); BA: Gitco.

**LITTLE SONNY** (Enterprise); PM: Bill Williams.

**LOADING ZONE, THE** (Umbrella); PM: Ron Barnett.

**LORENZO'S SOUL TREATMENT** (Minit).

**LOST GENERATION** (Brunswick); PM: George Williams-Dakar-Brunswick; BA: QBC.

**LOVATIONS, THE** (CapCity).

**LOVE, CANDICE** (Aquarius).

**LOVE CHAIN, THE**; BA: QBC.

**LOVELITES, THE** (Uni).

**LUNDY, PAT** (DeLuxe); PM: Buddy Scott; BA: Universal Attractions.

**LUV BUGS** (Ston-Roc); PM: Ted White.

**LYNN, BARBARA**; BA: Universal Attractions.

**LYNNE, GLORIA** (Canyon); PM: James Arnold; BA: Dick Boone, QBC.

**M C-5** (Atlantic/Atco).

**MABLEY, MOMS** (Mercury).

**MAD LADS, THE** (Stax/Volt); PM: J.A. Bishop - Penguin Artist; BA: Aries, QBC.

**MAGNIFICENT MEN** (Mercury).

**MAIN INGREDIENT** (RCA).

**MAJOR LANCE**, see listing under L.

**MAKEBA, MIRIAM** (Reprise); PM: Robert Schwaid-Schwaid, Merenstein, Thau.

**MALIBUS, THE** (Duke); BA: Lee Craver.

**MANHATTANS, THE** (DeLuxe); PM: Hermi Hanlin; BA: American Talent, Dick Boone.

**MANN, HERBIE** (Atlantic, Verve); BA: Bennett Morgan, Music & Drama.

**MARCEL, VIC** (RCA); PM: Andrew B. Stroud.

**MARKHAM, PIGMEAT** (Chess); BA: Universal Attractions.

**MARKS, NICK** (Gama); PM: Lillian Claiborne; BA: Claiborne Agency.

**MARKS, RICHARD** (White Whale).

**MARLBOROS, THE**; BA: Hit Attractions.

**MARR, HANK** (King).

**MARROW, ESTHER** (Flying Dutchman); BA: IFA.

**MARTIN, DEWEY, & MEDICINE BALL** (Uni); PM: Racer Personal Mgmt.; BA: William Morris.

**MARVELETTES, THE** (Tama); PM: IMC; BA: QBC.

**MARY LOU** (Cotillion).

**MASEKELA, HUGH** (Chisa).

**MASON, BARBARA** (National General); PM: J.A. Bishop-Penguin Artist; BA: QBC.

**MASQUERADERS** (AGP); BA: Sam Coplin Theatrical Ents.

**MASTERS OF SOUL** (Ovide).

**MATHIS, JOHNNY** (Columbia).

**MATTHEWS, MILT** (Commonwealth United, RCA).

**MAYFIELD, CURTIS** (Curtom); PM: Marv Stuart-State & Madison.

**MAYFIELD, PERCY** (RCA); PM: Andrew B. Stroud.

**MCCAIN, JERRY** (Royal American).

**MCCANN, LES** (Atlantic); PM: John Levy.

**MCCOY, VAN** (Maxwell).

**MCCRACKLIN, JIMMY** (Minit).

**MCDUFF, BROTHER JACK** (Blue Note); PM: The Concert House; BA: Dick Boone.

**McGHEE, BROWNIE**, see Sonny Terry.

**McGRIFF, JIMMY** (Minit).

**McLAUGHLIN, JIMMY** (Douglas).

**MEDLEY, BILL** (MGM); BA: CMA.

**MEL & TIM** (Bamboo); PM: Gene Chandler; BA: QBC.

# Soul Radio Stations

**MEMPHIS HORNS** (Cotillion).  
**METERS, THE** (Josie) BA: QBC.  
**METROS, THE** (1-2-3); BA: Bill Lowery.  
**MICKEY & THE SOUL GENERATION** (Maxwell).  
**MIDDLETON, TONY** (Mr. B); PM: Basch & Mallon.  
**MILES, BUDDY, EXPRESS** (Mercury).  
**MILLER, ART JERRY**; PM: Natalie Rosenberg.  
**MIMMS, GARNETT** (Verve).  
**MISS SEXY WAY**; PM: Alfred Poole; BA: Dr. Cool.  
**MR. JAMO** (SSS Int'l).  
**MITCHELL, BILLY, GROUP** (Calla).  
**MITCHELL, WILLIE** (Hi); BA: Continental Artists.  
**MOD SQUAD** (RPM); BA: Lee Craver.  
**MOFFETT, PIGLEG** (Peachtree); PM: Belwyn Mgmt.  
**MOMENTS, THE** (Stang); BA: American Talent, QBC, Universal Attractions.  
**MOODS, THE** (Wand).  
**MOORE, BOBBY, & THE RHYTHM ACES** (Checker); BA: BPI, Circle Artists, Hit Attractions.  
**MOORE, DEACON JOHN** (Bell); PM: Stanley Chaisson; BA: SAC.  
**MOORE, MELBA** (Mercury).  
**MOORE JR., PHIL** (Atlantic); PM: Pilgrim Mgmt.  
**MOORE, RUBBY R.** (Kent).  
**MORRISON, DOROTHY** (Buddah).  
**MORTIMER, AZIE** (Okeh).  
**MOSES, LEE** (Front Page).  
**MOSS, BILL** (Bell).  
**MOSS, EARL** (Spectra); PM: Jim Hollingsworth—Artist Direction.  
**NASH, JOHNNY** (Jad); BA: Bennett Morgan.  
**NATURAL FOUR** (ABC); BA: Lee Craver.  
**NEVILLE, AARON** (Bell).  
**NEW PERSPECTIVE** (Maxwell).  
**NEWSOME, FRANKIE** (GWP).  
**NEWTON, BOBBY** (Intrepid); PM: Jesse James—VIM; BA: Universal Attractions.  
**NOBLES, CLIFF, & CO.**; PM: Jesse James—VIM; BA: Universal Attractions.  
**NORTH, FREDDIE** (A&M).  
**ODDS & ENDS, THE** (Today).  
**ODOM, JOE** (1-2-3); PM: H. Robert Honeycutt; BA: Bill Lowery.  
**O'JAYS, THE** (Neptune); BA: QBC.  
**O'KAYSIONS, THE** (ABC, Atlantic); PM: Game Artists; BA: Hit Attractions.  
**OLATUNJI**; BA: Bennett Morgan.  
**OLLIE & THE NIGHTINGALES** (Stax); BA: Universal Attractions.  
**OLYMPICS, THE** (GAI); PM: Bob Price; BA: Promotion Assocs.  
**100 PROOF AGED IN SOUL** (Hot Wax).  
**125th STREET CANDY STORE** (Uptite).  
**ORIGINAL DRIFTERS**, see Bill Pinkney.  
**ORIGINALS, THE** (Soul); PM: Taylor Cox—IMC; BA: IFA, QBC.  
**ORLONS, THE**; BA: Bennett Morgan.  
**OTIS, BIG "TELL DADDY"**; PM: Alfred Poole; BA: Dr. Cool.  
**OTIS, JOHNNY** (Epic); PM/BA: Johnny Otis.  
**OWENS, GWEN** (Josie).  
**PACKERS, THE** (Imperial).  
**PANIC BUTTON** (Gamble).  
**PARIS** (Uni).  
**PARKER, EDDIE** (Triple "B"); PM: HAM.  
**PARKER, JUNIOR** (Capitol); BA: Dick Boone.  
**PARKER, RICHARD** (Commonwealth United).  
**PARLIAMENTS, THE** (The Union Jac); BA: DMA, Joni Agency, QBC.  
**PATTERSON, BOBBY** (Jetstar); PM: Bankers Mgmt.; BA: Abnak Theatrical.  
**PATTERSON, BRENDA** (Epic); PM: Bettye Berger, Don Dortch; BA: Continental Artists.  
**PAUL, BILLY** (Neptune).  
**PAYNE, FRED** (Invictus); BA: APA, DMA.  
**PEACE CORE**; BA: Hit Attractions.  
**PEACHES & HERB** (Date); BA: Universal Attractions.  
**PEARLS, THE** (Lamp).  
**PEEBLES, ANN** (Hi).  
**PERKINS, AL** (Atco).  
**PERKINS, GEORGE** (Silver Fox); BA: Universal Attractions.  
**PERRETT, DAVID LAWRENCE** (Chess).  
**PERSIANS, THE** (GWP).  
**PERSON, HOUSTON, TRIO** (Prestige).  
**PETERSON'S, LUCKY BLUES BAND** (Chess); PM: Soul Prod'ns.  
**PHILLIPS, ESTHER** (Atlantic); PM: Jack Hooke.  
**PICKETT, WILSON** (Atlantic); PM: James Evans; BA: Dick Boone.  
**PINKNEY, BILL, & THE ORIGINAL DRIFTERS** (Game); PM: Game Artists.  
**PORTER, DAVID** (Enterprise); BA: Continental Artists, ABA.  
**PORTER, NOLAN** (Lizard).  
**PRESIDENTS, THE** (Sussex).  
**PRESTON, BILLY** (Apple); PM: Racer Personal Mgmt.; BA: William Morris.  
**PRICE, LLOYD** (Turntable).  
**PROFILES, THE** (Bamboo); PM: Gene Chandler; BA: QBC.  
**PRYSOCK, ARTHUR** (King); PM: Don Palmer; BA: Bennett Morgan.  
**QUEBEC, MADLYN** (Sussex).  
**QUOTATIONS, THE**; BA: ABA.  
**RADARS, THE** (Yew).  
**RAELETTS, THE** (Tangerine); PM: Racer Personal Mgmt.; BA: William Morris.  
**RAINEY, SUE** (Peachtree); PM: Belwyn Mgmt.  
**RARE EARTH** (Rare Earth).  
**RASCALS, THE** (Atlantic, Columbia).  
**RAWS, LOU** (Capitol); BA: ABC, CMA.  
**REALISTICS, THE** (De-Lite).  
**REAL THING, THE** (Double Shot); PM: Sure Shot; BA: APA.  
**REESE, DELLA** (Avco Embassy); PM: Lee Magid.  
**REEVES, MARTHA, & THE VANDELLAS** (Gordy); PM: Charles Graziano; BA: William Morris.  
**REID, CLARENCE** (Alston); BA: Music Talent.  
**REID, IRENE**; BA: QBC.  
**REVELATIONS** (Spectra); PM: Jim Hollingsworth—Artist Direction.  
**REYNOLDS, LAWRENCE** (Warner Bros.).  
**RHODES, DONNA** (Epic); PM: Bettye Berger, Don Dortch; BA: Continental Artists.  
**RHYTHM REBELLION** (Tangerine); PM: Racer Personal Mgmt.; BA: CMA.  
**RICE, MACK** (Ston-Roc); PM: Ted White.  
**RICHARD & WILLIE** (Dooto); BA: Lee Craver.  
**RIGHTIOUS BROS.** (Verve).  
**ROBERTS, JOHN** (Duke).  
**ROBERTS, LEA** (Minit).

**ROBINSON, ANN** (Virtue); PM: Frank Virtue, Jobi Gooding—Virtue/Stiles; BA: Universal Attractions.  
**ROBINSON, DENNIS** (TA); PM: Larry Phillips; BA: Talent Attractions.  
**ROBINSON, ED** (Cotillion).  
**ROBINSON, FENTON** (Sound Stage 7).  
**ROBINSON, FREDDY** (World Pacific).  
**ROBINSON, JOHNNY** (Epic, Okeh); BA: Continental Artists.  
**ROBINSON, J.P.** (Alston); BA: QBC.  
**ROBINSON, ROSCOE** (Fame); PM: Ed Mendel; BA: Universal Attractions.  
**ROBINSON, SMOKEY, & THE MIRACLES** (Tamlia); PM: IMC; BA: CMA.  
**ROBINSON, SYLVIA** (Stang).  
**RODGERS, MAURICE** (Double Shot); PM: Sure Shot; BA: APA.  
**ROGERS, LEE**; PM: Ted White.  
**ROSS, DIANA** (Motown); PM: IMC; BA: William Morris.  
**ROSS, JACKIE** (Fountain); PM: Englewood Mgmt.  
**ROYAL, DUKE** (Montel); PM: Sam Montel—Great South; BA: Great South.  
**RUBY & THE ROMANTICS**; PM: Peter Martell; BA: QBC, George Solano.  
**RUDY & JUDY** (T-Neck).  
**RUFFIN, DAVID** (Motown); PM: Charles Graziano; BA: CMA.  
**RUFFIN, JIMMY** (Soul); PM: IMC.  
**RUSHING, JIMMY** (Warner Bros.); BA: Bennett Morgan.  
**RYAN, ROZ** (Stax); PM: Eli Fontaine.  
**SAINTS & FIVE WHEEL DRIVE**; BA: BPI.  
**SAMSON & DELILAH** (A&M); BA: B&B.  
**SANDERS, PHAROAH** (Impulse); BA: B&B.  
**SANTAMARIA, MONGO** (Atlantic); PM: Jack Hooke; BA: ABC.  
**SANTANA** (Columbia); PM: Fillmore Mgmt.; BA: Millard Agency.  
**SATISFACTIONS, THE** (Lionel).  
**SCOTT, FREDDIE** (Probe).  
**SCOTT, MOODY** (Sound Stage 7).  
**SCOTT, PEGGY**, see Jo Jo Benson.  
**SCOTT, SHIRLEE** (Atlantic); BA: B&B.  
**SENIOR SOUL** (Whiz); PM: Sure Shot; BA: APA.  
**SHA-RAE, BILLY** (Triple "B"); PM: HAM.  
**SHARP, DEE DEE**; BA: QBC.  
**SHIRELLES, THE** (United Artists); PM: Lewis Harris; BA: Universal Attractions.  
**SHOWMEN, THE** (Imperial); BA: BPI.  
**SHY, JEAN** (Dakar); PM: George Williams—Dakar-Brunswick.  
**SIMONE, NINA** (Canyon, RCA); BA: Bennett Morgan, Music & Drama.  
**SIMON, JOE** (Sound Stage 7); PM: Guardian Artists; BA: Universal Attractions.  
**SIMTEC & WYLIE** (Shame).  
**SISTERS & BROTHERS** (Uni); PM: Sam Montel, Ron Shaab—Great South; BA: Great South.  
**SISTERS OF LOVE** (A&M).  
**SIX** (Stone Flower); BA: Gitco.  
**SKILLET & LEROY** (Laff).  
**SKIN DEEP** (Generation); PM: Desperate Measures; BA: Ruston & Brenner.  
**SLEDGE, PERCY** (Atlantic); PM: Phil Walden; BA: Walden Artists.  
**SLY & THE FAMILY STONE** (Epic); PM: David Kapralik.  
**SMITH, FLOYD** (Dakar).  
**SMITH, LONNIE** (Blue Note); BA: B&B.  
**SMITH, MRS. AMBER** (Your Town); Jacomil.  
**SMITH, O.C.** (Columbia); BA: CMA.  
**SMITH, PHYLLIS** (Yew).  
**SOUL CHARGERS** (Peachtree); PM: Belwyn Mgmt.  
**SOUL CHILDREN** (Stax); PM: Norman West; BA: Continental Artists, IFA.  
**SOUL DYNAMICS** (Peachtree); PM: Belwyn Mgmt.  
**SOUL SENSATIONS**; BA: ABA.  
**SOUL SURVIVORS** (Atco); PM: Breakout Mgmt.  
**SOUL TORNADOES** (Burt).  
**SOUND STAGE NO. 1** (Scarlet); PM: Stan Pat.  
**SPANIELS, THE** (Calla).  
**SPENCER, RICHARD, & THE WINSTONS** (Metromedia); BA: Rodgers Agency.  
**SPINNERS** (VIP); PM: IMC.  
**STAIRSTEPS**, see The Five Stairsteps.  
**STAPLE SINGERS, THE** (Stax); PM: Roebuck Staples; BA: Continental Artists, QBC.  
**STAPLES, ROEBUCK "POP"** (Stax).  
**STARR, BRENDA** (Polydor).  
**STARR, EDWIN** (Gordy); PM: IMC.  
**STATON, CANDI** (Fame); PM: Clarence Carter; BA: Walden Artists.  
**STATON, DAKOTA**; PM: James Arnold; BA: Dick Boone.  
**STEALERS, THE** (Date).  
**STEELE, JOHNNY** (Fame).  
**STEVENS, TENSION** (Aries).  
**STEWART, BILLY** (Chess).  
**STRIDELLS, THE** (Curton).  
**SUNSHINE**; PM: Ray Brando.  
**SUNSHINE, SMOKE & FIRE**; PM: Game Artists.  
**SUPERLATIVES, THE** (Westbound).  
**SUPREMES, THE** (Motown); PM: IMC; BA: William Morris.  
**SWAMP DOGG** (Canyon).  
**SWANN, BETTYE, & BAND** (Canyon); BA: ABA.  
**SWEET DADDY**; PM: Alfred Poole; BA: Dr. Cool.  
**SWEET INSPIRATIONS, THE** (Atlantic); PM: Henry Allen; BA: QBC.  
**SWORDSMEN, THE** (RCA); PM: Andrew B. Stroud.  
**T N T BAND** (Cotique).  
**T S U TORNADOES BAND** (Stax); PM/BA: Frazier-McKay.  
**TAJ MAHAL** (Columbia); BA: ABC.  
**TAMS, THE** (ABC); BA: Bill Lowery.  
**TATE, GRADY** (Skye); BA: Sam Coplin Theatrical Ent's., Bennett Morgan.  
**TATE, HOWARD** (Turntable).  
**TAYLOR, BOBBY** (VIP); PM: IMC.  
**TAYLOR, DEBBIE** (GWP).  
**TAYLOR, GLORIA**; BA: QBC.  
**TAYLOR, JOHNNIE** (Stax); PM: Phil Walden; BA: Walden Artists.  
**TAYLOR, KOKO** (Chess); PM: Soul Prod'ns.  
**TAYLOR, LITTLE JOHNNY** (Ronn); PM: Nat Margo; BA: Dick Boone.  
**TAYLOR, TED** (Ronn); PM: Nat Margo; BA: Dick Boone.  
**TEENAGERS** (Scepter).  
**TEMPESTS, THE**; BA: Hit Attractions.  
**TEMPTATIONS, THE** (Gordy); PM: IMC; BA: William Morris.

**TERRY, CLARK**; PM: Basch & Mallon.  
**TERRY, SONNY, & BROWNIE MCGHEE** (Blues-Way); BA: Tom Ross—APA.  
**TEX, JOE** (Dial, Volt); BA: Universal Attractions.  
**THOMAS, CARLA** (Stax); PM: Sandy Newman—Great Memphis; BA: ABC, Continental Artists.  
**THOMAS, IRMA** (Canyon); BA: AMB.  
**THOMAS, RUFUS** (Stax); PM: Bettye Berger, Don Dortch; BA: Continental Artists.  
**THOMPSON, GINGER** (Capricorn); PM: Combo Assocs.; BA: BPI.  
**THORNTON, BIG MAMA**; BA: DMA, Messinger Artist.  
**THREE DEGREES, THE** (Roulette).  
**TIL, SONNY** (RCA); PM: Andrew B. Stroud.  
**TINDLEY, GEORGE** (Wand).  
**TODD, SCOTTY**; PM: Combo Assocs.; BA: BPI.  
**TOLBERT, JOHNNY** (Jasman).  
**TOMMY & THE FABULOUS DERBY REVUE**; BA: ABA.  
**TONY JR., OSCAR** (Capricorn); BA: Walden Artists.  
**TOP SHELF** (LoLo).  
**TOUSSAINT, ALLEN** (Tiffany).  
**TOWER OF POWER** (San Francisco); PM: Fillmore Mgmt.; BA: Millard Agency.  
**TOWNSEND, ED** (Polydor).  
**TRAVIS, MCKINLEY** (Pride, Soultown); BA: Lee Craver.  
**TROY, DORIS** (Apple).  
**TURKS, THE**; BA: BPI.  
**TURNER, IKE & TINA, REVUE** (Liberty); PM: Rhonda Graam; BA: ABA, ABC, Spud "Nik."  
**TURNER, JOE** (BluesTime); PM: Lee Magid.  
**TURNER, SONNY, & SOUND LTD.** (Musicor).  
**TURNER, SPYDER**; BA: QBC.  
**TURRENTINE, STANLEY** (Blue Note); BA: B&B.  
**TYMS** (Columbia); BA: Gitco, Bennett Morgan.  
**UNIFICS, THE** (Kapp).  
**UPTIGHT SOUND CREATION**; BA: Sound Inc.  
**VAN DYKE, EARL** (Soul); PM: IMC.  
**VANGUARDS, THE** (Lamp).  
**VAN PEEBLES, MELVIN** (A&M).  
**VARISCO, PAUL** (Date); PM: Stanley Chaisson; BA: SAC.  
**VARNADO, LYNN** (Scarlet); PM: Stan Pat.  
**VAUGHAN, SARAH**; BA: ABC.  
**VIBRATIONS, THE**; BA: QBC.  
**VICTONES, THE**; PM: Bobby Robinson.  
**VILLAGE SOUL CHOR** (Abbott).  
**VINSON, EDDIE "CLEANHEAD"** (BluesTime); PM: Lee Magid.  
**VOICEMASTERS** (Bamboo); PM: Gene Chandler; BA: QBC.  
**VOLCANOS**; PM: Virtue/Stiles; BA: Universal Attractions.  
**WADE, BOBBY** (DeLuxe); PM: L. Johnson; BA: Wayout Ent's.  
**WAHLS, SHIRLEY** (Giant).  
**WALKER, DAVID** (Revue).  
**WALKER, JR., & THE ALL STARS** (Soul); BA: Universal Attractions.  
**WALKER, T-BONE** (BluesTime); PM: Lee Magid.  
**WALLACE, WALE** (Brunswick); PM: Carl H. Davis—Dakar-Brunswick.  
**WARWICK, DEE DEE** (Atco); PM: Jean Harcourt Powell; BA: QBC.  
**WARWICK, DIONNE** (Scepter); PM: Paul Cantor—Wand Mgmt.; BA: William Morris.  
**WASHINGTON, ALBERT** (Fraternity).  
**WASHINGTON, BABY** (Cotillion); PM: James Evans; BA: Dick Boone.  
**WASHINGTON, ELLA** (Sound Stage 7); BA: Universal Attractions.  
**WATERS, MUDDY, BLUES BAND**; (Chess); PM: Robert A. Messinger; BA: ABC, DMA.  
**WATKINS, LOVELACE**; BA: QBC.  
**WATTS 103rd ST. RHYTHM BAND** (Warner Bros.); BA: Bennett Morgan.  
**WEATHERS, OSCAR** (Top & Bottom); BA: Walden Artists.  
**WELCH, LENNY, & REVUE** (Commonwealth United).  
**WELLS, JEAN** (Canyon).  
**WELLS, MARY** (Jubilee); BA: BPI, Universal Attractions.  
**WESTON, KIM** (Pride).  
**WHATNAUTS, THE** (A-1, Stang).  
**WHISPERS, THE** (Soul Clock); BA: Aries.  
**WHITNEY, MARVA** (King); BA: ABA.  
**WIGGINS, SPENCER** (Fame).  
**WILDARE EXPRESS** (Brunswick).  
**WILDMAN STEVE**; BA: Universal Attractions.  
**WILLIAMS, FRANK, & THE ROCKATEERS** (Phil-L.A. of Soul); BA: ABA.  
**WILLIAMS, JEANETTE** (Backbeat).  
**WILLIAMS, JOE** (Liberty); PM: John Levy; BA: ABC.  
**WILLIAMS, MAURICE, & THE ZODIACS** (Veep, 440 Plus); BA: BPI, Hit Attractions.  
**WILLIAMS, OTIS**; PM: John Thomas Jr.; BA: Key Talent.  
**WILLIAMS, SUNDAY** (Chess); PM/BA: William Sandy Johnson.  
**WILLIS, BERNICE** (Okeh).  
**WILLIS, TIMMY** (Jubilee).  
**WILSON, AL** (Bell); PM: Marc Gordon; BA: CMA.  
**WILSON, JACKIE** (Brunswick); BA: ABC.  
**WILSON, NANCY** (Capitol); PM: John Levy; BA: Chartwell.  
**WINSTONS, THE**, see Richard Spencer.  
**WINSTON, STANLEY** (Jewel).  
**WINTERS, RUBY** (Diamond); PM/BA: Interstate Talent.  
**WITHERSPOON, JIMMY** (Everest, Kent); BA: Bennett Morgan.  
**WOLFGANG, JACK** (GAI); PM: Bob Price; BA: Promotion Assocs.  
**WOMACK, BOBBY** (Minit); BA: IFA.  
**WONDER, STEVIE** (Tamlia); PM: Charles Graziano; BA: William Morris.  
**WOOD, BRENTON** (Double Shot); PM: Sure Shot; BA: Tom Ross—APA.  
**WOODS, REV. MACEO** (Volt).  
**WRIGHT, BETTY** (Alston); BA: Music Talent.  
**WRIGHT, O.V.** (Backbeat); BA: Dick Boone.  
**YOUNGHEARTS** (Minit); BA: Lee Craver.  
**YOUNG-HOLT UNLIMITED**; BA: Bennett Morgan.  
**YOUNG VANDALS** (T-Neck).  
**ZEBRA**; PM: Joe Donahghy; BA: Ruston & Brenner.

## ALABAMA

● **Birmingham (Area Code 205)**  
**WENN**, PO Box 1469. Zip: 35201. Tel: 324-1026.  
**WJLD** in Homewood, 109 N. 19 St. Zip: 35203. Tel: 324-3468.  
**WJLN-FM**, 109 N. 19 St. Zip: 35203. Tel: 324-3468.

● **Huntsville (Area Code 205)**  
**WEUP**, 2609 Jordan Ln. NW. Zip: 35806. Tel: 536-0713.

● **Mobile (Area Code 205)**  
**WGOK**, Foot of Gum St. Zip: 36603. Tel: 432-8661.  
**WMOO**, PO Box 1967. Zip: 36601. Tel: 432-0595.

● **Montgomery (Area Code 205)**  
**WAPX**, PO Box 2028. Zip: 36103. Tel: 263-3459.  
**WRMA**, 135 Commerce St., Zip: 36104. Tel: 264-6440.

● **Tuscaloosa (Area Code 205)**  
**WTUG**, PO Box 1896. Zip: 35401. Tel: 759-1204.

## ARKANSAS

● **Conway (Area Code 501)**  
**KCON**, PO Box 310. Zip: 72032. Tel: 327-7701.

● **Little Rock (Area Code 501)**  
**KALO**, 2919 W. Markham. Zip: 72205. Tel: 664-2525.  
**KOKY**, 723 W. 14 St. Zip: 72203. Tel: 372-0391.

● **Pine Bluff (Area Code 501)**  
**KCAT**, PO Box 5201. Zip: 71601. Tel: 534-5000.

## CALIFORNIA

● **Bakersfield (Area Code 805)**  
**KUZZ-FM**, 333 Union Ave. Zip: 93307. Tel: 327-4401.

● **Fowler (Area Code 209)**  
**KLIP**, PO Box 573. Zip: 93625. Tel: 834-3000/3456.

● **Inglewood (Area Code 213)**  
**KTYM-FM**, 6803 West Blvd. Zip: 90302. Tel: 678-3731.

● **Los Angeles (Area Code 213)**  
**KGFJ**, 4550 Melrose Ave. Zip: 90029. Tel: NO 3-3181.

● **Oakland (Area Code 415)**  
**KDIA**, PO Box 8432. Zip: 94608. Tel: 834-4262.

● **San Diego (Area Code 714)**  
**XERB** in Tijuana, 4007 W. Sixth St., Los Angeles 90005. Tel: (213) 385-5117.

● **San Francisco (Area Code 415)**  
**KSOL**, 150 Eighth St. Zip: 94103. Tel: 626-5585.

## COLORADO

● **Denver (Area Code 303)**  
**KPBI-FM**, 2314 Broadway. Zip: 80205. Tel: 255-8667.

● **Littleton (Area Code 303)**  
**KDKO**, PO Box 418, 9000 Santa Fe Dr. Zip: 80120. Tel: 794-4211.

## CONNECTICUT

● **New Haven (Area Code 203)**  
**WYBC-FM**, PO Box 242-A, Yale Sta., Zip: 06520; 165 Elm St. Zip: 06518. Tel: 865-3451.

● **Windsor (Area Code 203)**  
**WKND**, PO Box 1480. Zip: 06095. Tel: 688-6221.

## DISTRICT OF COLUMBIA

● **Washington (Area Code 202)**  
**WOL**, 1680 Wisconsin Ave. NW. Zip: 20007. Tel: 338-5600.  
**WOOK**, 5321 First Pl. NE. Zip: 20011. Tel: 882-2500.  
**WUST**, 815 Vee St. NW. Zip: 20001. Tel: HO 2-0011.

## FLORIDA

● **Fort Pierce (Area Code 305)**  
**WOVV-FM**, PO Box 3192. Zip: 33450. Tel: 464-6812.

## Jacksonville (Area Code 904)

**WOBS**, PO Box 4637. Zip: 32202. Tel: 355-8411.  
**WRHC**, PO Box 2467. Zip: 32203. Tel: 389-1111.

● **Marianna (Area Code 305)**  
**WTYS**, PO Box 777. Zip: 32446. Tel: HU 2-2131.

## Miami Metropolitan Area (Area Code 305)

**WBUS-FM**, PO Box 1740, Miami Beach 33139. Tel: 532-6347.  
**WBMB**, PO Box 1740, 814 First St., Miami Beach 33139. Tel: 532-6347.  
**WRIZ** in Coral Gables, 777 NW 54 St., Miami 33127. Tel: 757-5701.  
**WWOK**, PO Box 577, Shenandoah Sta. Zip: 33145. Tel: 445-8621.

## Orlando Area (Area Code 305)

**WOKB** in Winter Garden, 1011 S. Division St., Orlando 32805. Tel: 425-1632.  
**WTLN** in Apopka, PO Box 2448, Orlando 32802. Tel: 889-2505.

## Pensacola (Area Code 904)

**WBOP**, 111 N. Baylen. Zip: 32502. Tel: 438-7543.

## Perry (Area Code 904)

**WPRY**, PO Box 821. Zip: 32347. Tel: 458-1400.

## Pompano Beach (Area Code 305)

**WRBD**, 4431 NW 52 Ave., Fort Lauderdale 33133. Tel: 731-4800.

## Quincy (Area Code 904)

**WCNH-AM&FM**, PO Box 630. Zip: 32351. Tel: 627-6700/6800.

## Tampa (Area Code 813)

**WTMP**, PO Box 1101. Zip: 33601. Tel: 626-4108.

## GEORGIA

### Athens (Area Code 404)

**WRFC**, PO Box 1152. Zip: 30601. Tel: 543-3411.

### Atlanta (Area Code 404)

**WAOK**, 110 Edgewood Ave. Zip: 30303. Tel: 688-3773.  
**WERD**, 330 Auburn Ave. NE. Zip: 30303. Tel: 524-0666.  
**WIGO**, Georgian Terrace Hotel. Zip: 30383. Tel: 875-8511.

### Augusta (Area Code 404)

**WAUG-AM&FM**, PO Drawer 3364. Zip: 30904. Tel: 722-1302.  
**WTHB**, PO Box 1584. Zip: 30903. Tel: 822-3579.

### Columbus (Area Code 404)

**WOKS**, PO Box 1998. Zip: 31902. Tel: 323-6660.

### Dawson (Area Code 912)

**WDWD**, 110 N. Main St. Zip: 31742. Tel: WY 5-5846.

### Fitzgerald (Area Code 912)

**WBHB**. Zip: 31750. Tel: 423-2077.

### Macon (Area Code 912)

**WIBB**, 830 Mulberry St. Zip: 31201. Tel: 742-2505.

### Rome (Area Code 404)

**WRGA**, PO Box 1187. Zip: 30161. Tel: 232-9742.

### Savannah (Area Code 912)

**WSOK**, 24 W. Henry. Zip: 31402. Tel: 233-1179.

### Valdosta (Area Code 912)

**WGOV**, PO Box 1207. Zip: 31601. Tel: 242-4513.  
**WVLD**, PO Box 1529. Zip: 31601. Tel: 242-4821.

### Waycross (Area Code 912)

**WAYX**, 1600 Carswell Ave. Zip: 31501. Tel: 283-7100.

## ILLINOIS

### Chicago Metropolitan Area (Area Code 312)

**WBEE** in Harvey, Lincoln Towers, 75 E. Wacker Dr., Chicago 60601. Tel: 726-6842.  
**WGRT**, 221 N. La Salle St. Zip: 60601. Tel: 726-1932.  
**WMP** in Chicago Heights, Lincoln Hwy. at Ellis Ave., East Chicago Heights 60411. Tel: 758-1400.  
**WOPA** in Oak Park, 408 S. Oak Park Ave., Oak Park 60302. Tel: 848-5760, 378-4653.  
**WVON** in Cicero, 3350 S. Kedzie Ave., Chicago 60623. Tel: 847-2600.

### Sparta (Area Code 618)

**WHCO**, Hwy. 154 W. Zip: 62286. Tel: 443-2121.

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**INDIANA**

- **Gary (Area Code 219)**  
WWCA, 545 Broadway, Zip: 46402. Tel: 886-9171.
- **Indianapolis (Area Code 317)**  
WGEE, 4800 E. Raymond St. Zip: 46203. Tel: 359-5591.  
WTLC-FM, 1734 Villa Ave. Zip: 46201. Tel: 784-4471.

**KANSAS**

- **Wichita (Area Code 316)**  
KEYN-FM, 3357 W. Central, Zip: 67203. Tel: 942-3206.

**KENTUCKY**

- **Lexington (Area Code 606)**  
WLAP-FM, 177 N. Upper St. Zip: 40501. Tel: 255-7751.
- **Louisville (Area Code 502)**  
WLOU, PO Box 8278, 2549 S. Third St. Zip: 40208. Tel: 636-3535.

**LOUISIANA**

- **Baton Rouge (Area Code 504)**  
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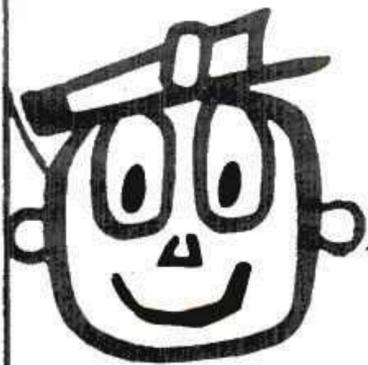
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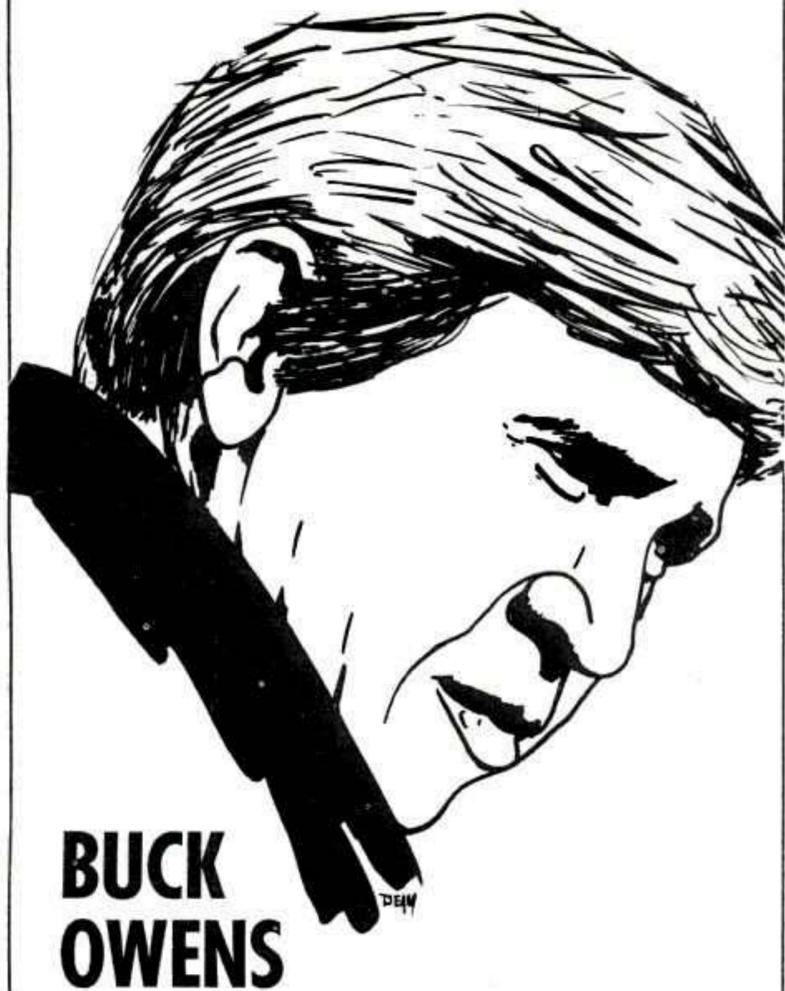
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# Talent

## Talent In Action

### SANTANA VOICES OF EAST HARLEM BALLIN' JACK

Fillmore East, New York

Santana is probably foremost in the Latin-Afro rock field, and the group solidified its position anew at Fillmore East on Aug. 10. Carlos Santana (lead guitar) and his group played most of their Columbia Records winners, with the exception of "Evil Ways." The performance of the Woodstock treat "Soul Sacrifice" had the near-capacity crowd on its feet cheering for more.

Sharing the bill were the Voices of East Harlem and Ballin' Jack. The Voices, who recently signed with Elektra, are a very spirited group with many excellent lead singers. Out of this 21-member singing ensemble could emerge another Aretha Franklin or Michael (Jackson 5). Their rendition of "Choose Your Seat (Walk All Over God's Heaven)" with its driving gospel force, was the best vocally performed number of the evening.

Columbia Records' new group, Ballin' Jack, making their Fillmore debut, drew an enthusiastic reception. **BILL COLEMAN**

### ELVIS PRESLEY

International, Las Vegas

With an emphasis on singing today's music rather than gyrating down memory lane, Presley made his annual summer visit here Aug. 10 a pleasant musical experience. His act is actually a concert done on a grand scale in which his musical concerns show his basic blues roots while revealing his taste for the prettier, lyrical songs.

On stage for the performance filmed by MGM for theatrical release were two singing groups—the Imperials and Sweet Inspirations (soul and sweet Nashville vocals integrated)—Presley's own sextet and the 30-piece Joe Guercio orchestra.

Dressed in whiter than white work togs, Presley presented an act which differed this year from last year in being more gentle on everyone's mind. The vocalist worked less at wiggling his body and strumming his guitar and concentrated instead on interpreting his songs. His voice was more softly appealing than raw edged, although that quality was evident, especially on "You've Lost That Lovin' Feeling," which was alternately full of want, heat, frustration and anger.

Presley opened his performance in a rockabilly mood with "That's All Right Mama" and maintained a fast, rhythmic flavor through his second medley tune, "Mystery Train/Tiger Man." He braked his energy with "I Can't Stop Loving You," which led into a new song, "The Next Step Is Love."

Presley's appreciation for non-country blues songs encompassed "Something," "Sweet Caroline," "Bridge Over Troubled Water," "I've Lost You" (his new RCA single) and "I Can't Help Believing."

His stage demeanor was delightfully friendly—accepting kisses from young ladies—and joking about the filming for the documentary film. His avoidance of old themes which today sound dated in contrast with current lyrical ideas, allowed his show a greater fluidity of contemporary thoughts. **ELIOT TIEGEL**

### CHICKEN SHACK

Ungano's, New York

Chicken Shack, led by Stan Webb, had an auspicious opening at Ungano's, Aug. 10. Webb, on vocals and guitar, was in top form as the British quartet, in the U.S. on an extended tour, their first, stressed blues, including several numbers from their current Blue Horizon album.

"Diary of Your Life" and "Telling Your Fortune" were among these as the group handily surpassed their Aug. 8 New York debut at Fillmore East. Webb's fellow musicians also were solid: Paul Raymond on organ, Dave Bidwell on drums and Andy Silvester on bass guitar.

"Wild About My Woman" was a good finale as Webb, with extended guitar cord, went into the audience, even sitting at one of the tables in the rear, while playing all the time. His guitarism proved exceptional. This 10-week tour will probably have a successor without too much delay. **FRED KIRBY**

### R. B. GREAVES

Copacabana, New York

R. B. Greaves works his way through his act at first, doing contemporary standards ("Always Something There To Remind Me") and Some Blues 'n' Gospel ("Little Red Rooster," "Ain't That News.") pauses and then introduces his hit, "Take a Letter Maria." So far it's a conventional soul-type singer, smooth, supple and rhythmic.

Then suddenly the Atlantic artist whips in not one but three Hank Williams standards and ends with an emotive "Tennessee Waltz" no less. And you have a country-soul edge that lends distinction to his Joe Guercio-produced act.

True he switches "Tennessee Waltz" into a stomp halfway through with a Sam Cooke tribute but the whole effect is a mature singer who knows how to work his act, his audience and the room. **IAN DOVE**

### UNSPOKEN WORD

STEVE BARON

Wheels, New York

Backed by a druidic mass of speaker columns, the smoothly-hewn blues of the Unspoken Word careened into Wheels, Aug. 3, proving to be an unpretentious and hard-hitting sound.

Collaboration on the Atco group's material is represented by an impossible anagram of their 5 names, although most of the shaping is directed by Zheyne Stashuk on electric guitar with Paul Glanz on a Hammond B-3 organ, Les Singer on drums and Greg Buis on bass guitar, while Dede Puma, their female lead vocalist, matches their energy with an understated mobility.

Some of the best results of this sonic mobility were "Pillow," "Put Me Down Easy" and "Healthy, Wealthy, Wise" from their new album.

Accompanying the group on the bill was Steve Baron, formerly of the Steve Baron Quartet on Tetragrammaton; using acoustic guitar, his sensitive jazz treatment of "Bill's Baby's Blues," "Three Losers" and "Shadow Man" from their album, "The Mother of Us All," was highly effective, with a vocal assist by Jeff Lowell on electric guitar. **ROBIN LOGGIE**

### NANCY SINATRA

Caesars Palace, Las Vegas

The Sinatra Clan helped Caesars Palace celebrate its fourth birthday Aug. 6, with Nancy headlining in the main showroom and the rest of the family attending a three-day gala celebration. The hotel was also celebrating the opening of its new 14-story 222 room addition, with the city's first "floating" nightclub, Cleopatra's Barge, featuring the Latin rhythms of Pupi Campo.

All these events helped lure patrons to the hotel over the weekend. Miss Sinatra, in making her debut at Caesars (she worked the International last year), brought in a fully developed variety show which ran for 1 hour-20 minutes at the opening dinner show.

Very reminiscent of a vaudeville bill, the show featured Miss Sinatra performing in segments, with slots allotted to her associates, the Blossoms and Osmond Brothers.

(Continued on page 44)

## Record Firms Plan Promotional Assault for Wight Festival

By BRIAN BLEVINS

LONDON—Only a year after the Isle of Wight Festival's dramatic birth it has already become one of the major events in pop music. With over 30 of the world's top rock acts on the bill this year, the festival offers a promotional playground of which several firms are taking utmost advantage.

And it is quite likely that the Isle of Wight Festival will be the last major such event ever held. The explosion of the pop festival concept this past summer both here and in North America has resulted in more outright disasters than successes. Isle of Wight organizers, Fiery Creations, are implying that this will be the last festival to be held under their administration.

While many of the U.K. record firms are strongly promoting their acts which will perform before an estimated audience of a quarter of a million young record consumers, there are just as many companies which aren't so certain about it.

Undoubtedly the uncertainties in setting up promotion schemes on the site derive from the high charges being levied by Fiery Creations Ltd. for conces-

sion and display areas. No less than \$1,200 is reportedly being charged for rental of land plots measuring 20 square feet. And a full page advertisement in the festival program, which will be a hard cover full-color book selling at 60¢, is going for \$840.

So there is little wonder that several of the companies are taking a lot of time to formulate plans as to the extent and nature of their promotional efforts.

### Polydor Campaign

Polydor, with nine acts on the program, was still ironing out details.

But the company is understood to have developed "a spectacular campaign." The entire Polydor marketing and promotion department will attend the festival to carry the campaign off, and field salesmen Ron Drew and Chris Kewbank will be on the site from the Tuesday preceding the festival.

At the time of the festival there will be album releases by company artists Richie Havens, Cactus (Atlantic), Melanie (Bud-dah), Cat Mother and the All Night Newsboys (Polydor). The company has also budgeted for advertising in the festival program and in the special supplement to be published by the London Evening Standard.

Tied in with Polydor is Elektra, whose act the Doors is topping the Saturday night bill and whose Voices of East Harlem are making their European debut at the festival. Elektra has had its plans fully formulated for three weeks now. The firm has secured an exclusive arrangement with proprietors of the four ferries which will transport

festival-goers to and from the island, and each ferry will carry two 30-foot banners promoting the new Doors double album "Absolutely Live."

There will also be Elektra posters mounted at all British rail stations on routes leading to the Isle, and the firm is readying an editorial campaign on the Voices of East Harlem before they arrive in Britain. Fifty

(Continued on page 46)

## Thelma Houston Back From O'seas

NEW YORK—Thelma Houston, ABC-Dunhill recording artist, has recently returned from a three-week concert tour of Hawaii and the Orient with the 5th Dimension. Miss Houston is scheduled for a three-week stint at King Castle in Lake Tahoe beginning Sept. 23, and will then perform at the Losers in Dallas for a week. She will then tape a "Glen Campbell Show," Nov. 1-5. After the taping she will appear at P. J.'s in Hollywood beginning Nov. 19, for one month. Miss Houston is scheduled to make her first appearance in Milwaukee on Dec. 7, where she will perform at the Pfister Hotel for two weeks.

## Hoffman Sets British Films

NEW YORK—Jay K. Hoffman Presentations Inc., has acquired the exclusive U.S. rights to two new British-produced properties, "Supershow," a 93-minute all-star jazz and rock music show, and "Now That the Buffalo's Gone," a color documentary on the "terrible past and hopeless present" of the American Indian.

Included in the "Supershow" film are Eric Clapton, Roland Kirk, the Modern Jazz Quartet, Steve Sills, Led Zeppelin, Dallas Taylor, Colosseum, Buddy Guy and Duster Bennett, among others.

"Now That the Buffalo's Gone" is narrated by Marlon Brando and has music by Buffy Sainte-Marie.

## Sweet Rolle Sets Dates With Burdon

NEW YORK—In conjunction with Lionel Records' newest release, "Squares & Triangles" by Sweet Rolle, the group has been set for dates with Eric Burdon at the Chicago Pop Festival and the Whiskey in Los Angeles, and is currently on one-nighters touring Canada.

The single was produced by Jim Hilton, who recorded the Iron Butterfly.



JOHNNY RIVERS, who brought fame to the Whiskey A Go Go in Los Angeles several years ago, recently worked a special engagement there. On hand for his performance were from the left: Ron Bledsoe, vice president and general manager of Liberty/UA Records; UA singer Bobby Goldsboro and Mike Lipton, Liberty/UA's vice president and assistant general manager.

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## From The Music Capitals of the World

### DOMESTIC

#### NASHVILLE

Barnaby recording artist **Jimmy Buffett** has been working on new material at **Buzz Cason's** Creative Workshop studio in Nashville. **Buffett's** first L.P., "Down To Earth" was released recently. . . . **Alan Bernard** owner of Barnaby Records will be in Nashville on the 15 for meetings. . . . **Jerry Wood** of ASCAP recently returned from a trip that produced the signing of the **Bojangles** to the ASCAP roster. The group, who also recently signed with Soundville records, is the former back-up group for **Liza Minnelli**. . . . **Kris Kristofferson** is on his way back to the coast, this time accompanied by **Norman Blake**, to open the new **Trubador Club** in San Francisco. . . . **Rick Powell** owner of Athena records will do 36 sessions in two weeks while he is in Europe. Before leaving **Powell** had to complete 72 arrangements for the sessions. . . . The **Kelley Brothers** have a new release on Nashboro records entitled, "Not Enough Action". . . . Recent activity at the Fame recording studio in Muscle Shoals includes the signing of **Tommy Tucker** to the Fame label and the completion of work on **Little Richards** new L.P., "The Real Thing" on the Warner Brothers label and a new single entitled "Greenwood Miss," written by **Travis Wammack** and **Junior Lowe**. . . . The **Classics IV** have completed work on their new L.P. called, "Song". . . . **Billy Joe Royal** has finished recording his new single, "Only You". . . . The **Swinging Medallions** have reached an agreement with **Don Carrol** to begin as their producer. . . . **Richard Spencer** and the **Winstons** were in the **Lowery** studio last week to work on new material. . . . The **Jefferson Airplane** will be in concert in Atlanta on Aug. 22. . . . New releases on **Starday-King** include, "Faces" by **Billy Daniels**; "No More Heartaches" by **Viki Anderson**; and "Lord Is That Me" by **Aurthur Prysock**. **TOM WILLIAMS**

#### LOS ANGELES

**Vikki Carr**, **Sandy Nelson**, **Al Caiola**, **Jerry Wallace**, **Mel Carter** and **Les McCann** are featured in **Sunset's** September LP release. . . . **Kent** is packaging **Rudy Ray Moore's** comedy LP, "Eat Out More Often" in a brown wrapper. . . . "Rock Festival" is the **Youngblood's** first LP on their own label, **Raccoon**, which **Warner Bros.** is distributing. The LP was cut at several concerts and festival in Northern California. . . . **Rita Coolidge** will utilize **Booker T. Jones**, **Steve Stills** and **Marc Benno** on her first A&M album.

The **Four Tees** debut **Kent** single is "Funky Duck" written by group member **Ben Taylor**. . . . **Barbara Mason** and **Chariot** are the first LP artists on **National General Records**. **Jimmy Bishop** produced **Miss Mason**; the **Chariot** produced itself. . . . **Alan Braunstein**, formerly with the local "Hair" cast, will write the lyrics to **Joe Parnello's** music for "Cactus in the Snow," a feature film. . . . **Don Black** and **John Barry** are collaborating on the title song for "The Last Valley" for **ABC Pictures**. The pair's last assignment was "Born Free" which won the 1966 Oscar.

**Oak Sign Productions** has been formed by **Dave Swaney**, with his first artist **Billy Olive**. . . . **Charlie Greene** has moved his music-record companies to 7033 **Sunset**. . . . The **Fifth Dimension** will appear as U.S. representatives at the **International Jazz Festival** in **Warsaw** and **Prague** in October.

**Neil Young** has cut his third LP for **Reprise** titled "After the Gold Rush" which has advance orders exceeding his previous effort, "Everybody Knows This Is Nowhere." **Steve Stills** of **Crosby,**

**Stills, Nash & Young**, performs on the LP. . . . **Capitol** has shipped **Shova's Headband's** LP "Take Me to the Mountains" with a four color comic book, designed by artist **Jim Franklyn** instead of a regular bio. . . . **Sunset Records** has a **Flip Wilson** LP titled "Flipped Out."

**Rondor Music** will be administered in Germany by **Altus Musikverlag**. . . . **Dennis Wilson** of the **Beach Boys** makes his film debut in "Two-Lane Blacktop" for **Universal**.

**ELIOT TIEGEL**

#### MIAMI

There's a double feature at The **Hump (Marco Polo)** with **Sweetwater** and **Monopoly Ltd.** Local **Tommy Strand** and the **Upper Hand** also on the bill. . . . **Jane Kean**, tenant **Trixie Norton** on **Jackie Gleason's Honeymooners**, went glamorous at the **Miami Playboy** where she's headlining for two weeks. . . . The **Coasters** into the **Seven Seas Lounge** at the **Newport**. **Bethlehem Asylum**, local group on the move up, signed to do an album on the **Atco** label. . . . **Anita Bryant** recording tracks for new radio and television campaign for **Friedrich Air** conditioning at **Criteria**. **Vonda Kay Van Dyke** tracked new album at **Dukoff Studio**, Aug. 7. . . . The **Saints**, Miami-based group, just finished recording tracks for **Florida Development Commission** film. They're opening at the **Sheik's** in **Orlando** Aug. 17 for two weeks. **Chicago's Arbors** at **Orlando** for **Tupperware** until Aug. 25.

**Bobby Edwards**, youthful **Miami Beach** entrepreneur who successfully produced the original swinging show at the **007½** and **Pirate's A Go Go** discotheques, has opened his own discotheque—**Time**, in the **Barcelona Hotel**. . . . **Ace Music Store**, one of **Miami's** most successful, is purchasing several **Hammond B-3** organs for leasing only. Groups coming into **Miami** to record are specific in their demands for the **B-3**, according to **Abe Rubin**, owner of the store. **Ace** does a strong business renting equipment and instruments to out-of-town musicians as well as local groups.

**Miami** is receiving recognition not only for its activity on the music recording scene, but now as a movie making center. **Ivan Tors** has moved its entire West Coast complex into its North **Miami** facilities with plans for full production of major films, according to **Bill Grefe**, president. . . . Pianist **Ahmad Jamal** and his combo will appear at **Walter Gwinn's Vanguard** in November. The **Eddie Stack** group just closed and now the **Three Suns** led by organist **Joe Vento** are on the **Vanguard** bandstand. . . . **Youngsummer '70** lawn concert setting attendance records among the young, had **Kane's Cousins**, **Truth** and the **Lamars** for the Aug. 6 session. . . . **Music-Miami Productions** currently negotiating with a couple of **Miami** television stations for their youth-oriented show package. . . . **Mainstream Records** from **New York**, brought **Lion**, a **Columbia, S.C.**, group in for a taping session at **Criteria**. **SARA LANE**

#### LAS VEGAS

**Friends of Distinction** were at **United Recording** overdubbing for their **RCA** album. . . . **Osmond Brothers** in at **United** working on a Japanese release while **Murray Arnold** recorded for **Form Records** and **Vic Damone** did some **Lincoln-Mercury** spots. . . . **Glen Campbell** overdubbed for **Capitol** between **International** shows at the local studio and remote recordings at the **Frontier Hotel** for **Frank Sinatra Jr.** were done by **United**. "The Family" a single recorded for **Happy Tiger** by the **Grammy**

## Talent

Award winning **Kimberlys**, starring in the **Stardust Hotel's** lounge, is moving on the charts. The vocal group's latest album "The New Horizons" was released two weeks ago. While in town the group autographed records at **Wonder World**. . . . **Los Blues** starring in the **Sahara Hotel's** late night "Fillies de Soul" revue have a new single ready for release. . . . A large contingent of executives from **Capitol Records** attended **Wayne Newton's** opening at the **Frontier Hotel**. In conjunction with **Newton's** appearance there, **Capitol** released his latest album "The Long Winding Road."

The theme song from the "Our Thing" revue at the **Aladdin Hotel** was penned by songwriter-entertainer **Ron Rose** who frequently plays **Las Vegas**. . . . **Scherri St. James** and **Co.** in town for recording session, along with inking necessary papers for a publishing company headed by personal manager **Pat Kelly**.

**Nick Russo** who played trumpet with the **Cee Davidson** band at the **Sahara** and **Dunes** hotels has cut an album entitled "An Angel Is Love." **Russo** has played with the **Sammy Spears** orchestra on the **Jackie Gleason** TV show. **Russo's** bother, **Las Vegas** resident, **John**, is the western representative for **Gentry Records**, which cut the album.

**Pat Boone** returns to the **Fremont Hotel** in October. . . . **Harry Belafonte** signed a new three-year contract with **Caesars Palace** and returns Oct. 29. . . . **Abbe Lane** has been pacted to star eight weeks at the **Frontier Hotel** in 1971. . . . **Bill Medley** who was formerly one of the **Righteous Brothers**, returned to the **Sands Hotel** lounge for a three-week engagement. . . . **Little Anthony** and the **Imperials** returned to **Las Vegas** after a three-year absence. Coinciding with their **International Hotel** gig the group's latest **Liberty** single "World of Darkness" was released.

**Decca** artist **Mimi Hines** in with husband **Phil Ford** at the **Flamingo** for a four-week stand. . . . **Tony Martin** closed at the **Casino Theater** of the **Flamingo Hotel**. **Patti Page** currently at the **Fremont Hotel** and her waxing of "Tennessee Waltz" top the eight-million mark. It is the all time biggest selling platter made by a woman vocalist. **Beverlee and Sidro** with the **Sneakers** close Aug. 26 at the **Frontier Hotel**. They have been in **Hollywood** negotiating a recording contract. **LAURA DENI**

#### NEW YORK

**Polydor's Jake & the Family Jewels** opens a one-week engagement at **Paul Colby's Bitter End**, **Wednesday (19)**. . . . **Avco Embassy's Glass Bottle** is featured in the film, "The People Next Door," which stars **Eli Wallach** and **Julie Harris**. . . . **RCA's Ace Trucking Company** has been signed for regular guest appearances on "This Is Tom Jones." . . . **Audio Fidelity's Gershon Kingsley & the First Moog Quartet** will appear with **Deutsche Grammophon's Arthur Fiedler & the Boston Pops** on **NET** network programs **Sunday (23)** and **Wednesday (26)**.

**Bell's Box Tops** open a one-week stint at **Atlantic City's Steel Pier**, **Sunday (16)**. . . . **Columbia's Pacific Gas & Electric** will be featured in a one-hour syndicated TV special, which is being produced by **Larry Schiller's Corda Productions**. Included will be the group's participation in the anti-hard-drug campaign. . . . **Bobby Callander's "Getting High on Life"** has been selected as the official theme for the **March on Drugs**, and **National Drug-Out Day**. **Callander** will record the song for **Jubilee**. . . . **RCA's Los Indios Tabajaros** will visit **New York** next month to promote their "Dreams of Love" album.

**Blue Note's Brother Jack McDuff** is playing **Ike's Place**, **Binghamton, N.Y.**, through **Sunday (16)**. He plays **St. Louis' Black Eagle**, **Wednesday (19)**. **Bell's Julie Budd** does the "David Frost Show," **Wednesday (19)**. . . . **Polydor** plans a heavy promotion for "So Close," the single that will be taken from **Jake Holmes** album set for release next month. . . . **Decca's Karen Wyman** has the following

TV dates slated: "Glen Campbell Show," **Nov. 8**; "Jim Nabors Show," **Nov. 19**; "David Frost Show," **Monday (17)**; and "Carol Burnett Show," **March 1**. **Bell's Blossoms** continue at **Las Vegas' Caesars Palace** through **Sept. 2**.

**TA's Seals & Crofts** play the **Virginia Beach Dome**, **Thursday (20)** and the **Tonawanda Theater**, **Buffalo, N.Y.**, **Sunday (23)**. . . . **Polydor's John Mayall** has completed formation of his new group with the addition of **Donald (Sugar-cane) Harris** on electric violin. Other members are guitarist **Harvey Mandel** and bass guitarist **Larry Taylor**, both formerly with **Liberty's Canned Heat**. . . . **Dave Mullaney** has completed the score for the film "Wanda." . . . **Florence Henderson**, whose first **Decca** album is due this fall, will star in the film version of "Song of Norway," which has its world premiere, **Nov. 4** at **Radio City Music Hall**.

The **ASCAP Variety Workshop** will present, "Paper Trained," its second musical at the **YWCA** for the **Performing Arts** in late October. **J. Michael Bloom** again will direct. Proceeds will go to the **Willowbrook Home** for **Retarded Children**. . . . **Peter Matz** and **Ken Greengrass** of **Greengrass Enterprises** will produce **Karen Wyman's** next **Decca's** album. . . . **Steve Colt** will be produced for **Vanguard** by **Brandon Harris** for **Lil Paul Production**. . . . **Sidney A. Seidenberg Inc.** has retained **Jay Bernstein Associates** of **Los Angeles** to represent **B.B. King**, who also is represented by **Victoria Lucas Associates** of **New York**.

The **Glass Bottle** returns to **Cleveland's Saints & Sinners Club** for two-week stands beginning **Nov. 3** and **Jan. 4**. . . . **Mike Eisenkraft**, **Billboard** advertising account executive, and **Mrs. Eisenkraft** became the parents of **Brian David Eisenkraft**, who was born **Aug. 11**. . . . **Mary Jane Gieger** has gone into partnership with **Fred Gershon** and **Barry Goldberg** in conjunction with the **Crackerjack Group**, replacing **Michael Hyland**, who has formed his own public relations agency. . . . **Joe Taras**, director of **Billboard's Record Source International**, and **Mrs. Taras** became the parents of a daughter, **Barbara Taras**, born **Aug.**

(Continued on page 56)

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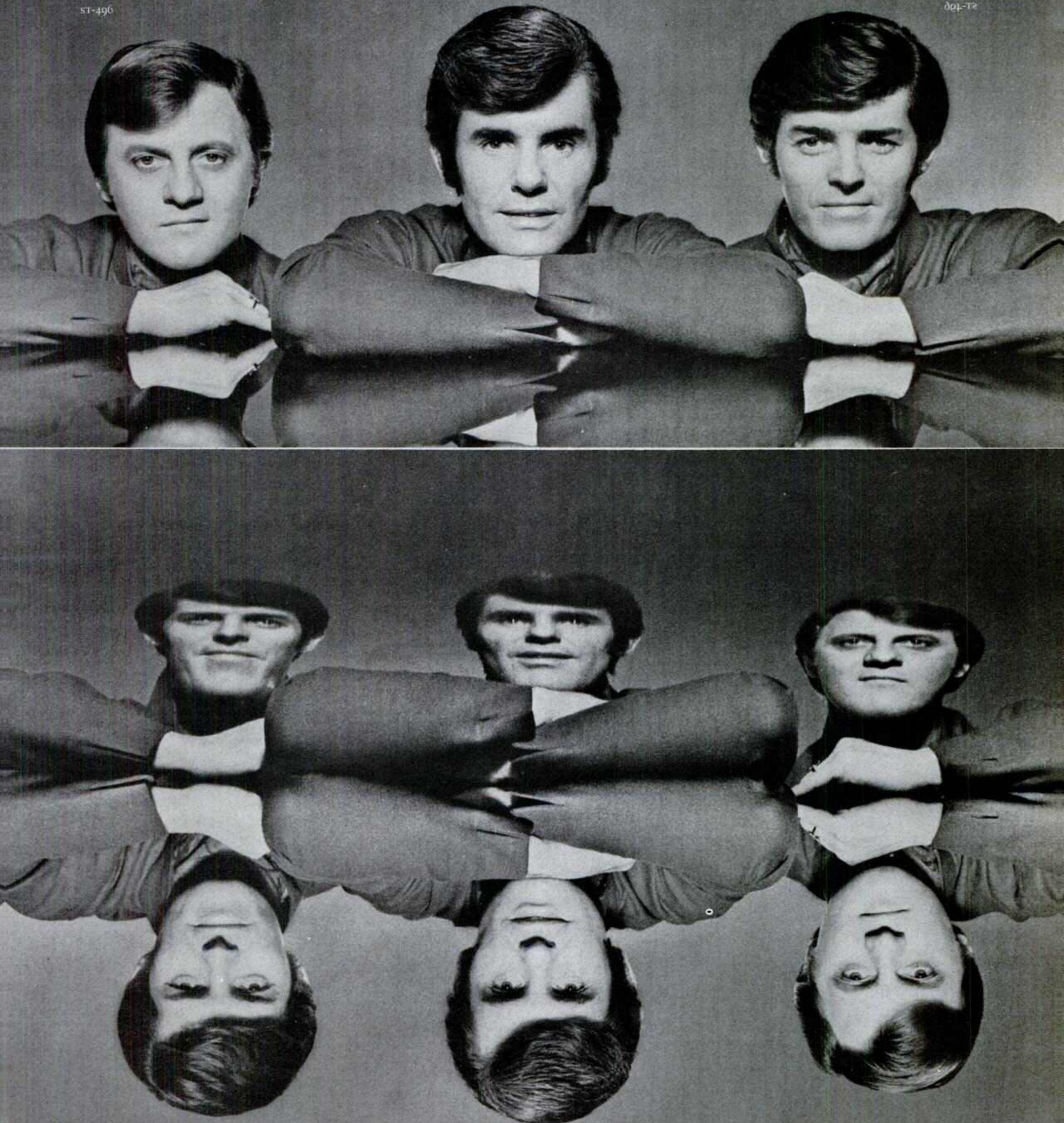
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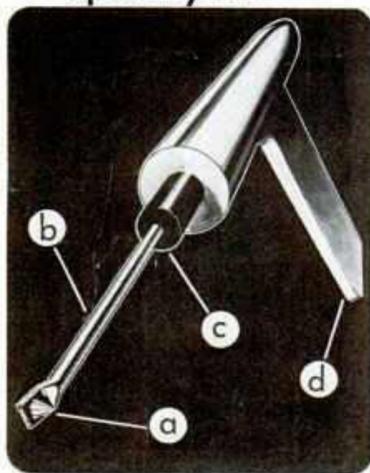
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WNEW-FM's JONATHAN SCHWARTZ, left, discusses a new single with Gordon Lightfoot, right, called "Mee and Bobby McGhee," during an on the air interview at the WNEW-FM studios in New York. Lightfoot was in town to promote the new single.

## Harlow's Goes to R'n'R With Nader as Consultant

NEW YORK — Harlow's, Eastside discotheque, is undergoing a facelifting in decor and entertainment policy. Beginning Tuesday (25), the club will specialize in the rock 'n' roll sounds of the 1950's, live and on records. Richard Nader, creator of

the "Rock 'n' Roll Revival" movement, has been engaged as chief consultant to Harlow's management. Nader will supervise the designing of special 1950's decor as well as the booking of all the entertainment.

## Quesado Books Folk Campout

NEW YORK — Nick Quesado, former production chief of International Tape and former vice president of A.V. Research Corp., is sponsoring the First Annual Folk Music Campout for the music industry to be held at El Dorado Hotel in Fallsburgh, N.Y., on the weekends of Aug. 29-30 and Sept. 4-7.

Quesado, who can be reached at phone numbers 594-5059 and 914-434-4300, is planning to showcase new acts for industryites. Tickets are priced at \$12 per person.

Harlow's new policy calls for a mid-week (Tuesday through Thursday) personal appearance by one of the name entertainers of the 1950's. Opening night will feature Gene Vincent. He'll work with the backing of Harlow's newly formed house band which was assembled by Joey Dee.

Artists scheduled to appear following Vincent include the Five Satins, the Skyliners, Coasters, Ivory Joe Hunter and Lavern Baker.

Weekends at Harlow's will offer the house band playing his of the 1950's, alternated with "oldies but goodies" recordings. Mondays will be reserved by the club as a showcase for blues talent.

## Finns Get First Festival

HELSINKI — The Turku International Rock Festival beginning Friday (21) will be the first such festival ever to be held in Finland.

On the bill will be all the major Finnish acts, plus a selection of international blues and rock artists, not only from the U.S. and Britain but also from several East European countries.

Festival organizers expect a total attendance of at least 15,000, the figure set as a limit to cover budget. Tickets for the three concerts—one per day—will cost \$1.50 per concert.

Scheduled to take place at the Ruissalo National Park area, the festival is backed by the Finnish Cultural Ministry.

In addition to the Rock Festival, a special rock seminar will be held on the Friday and Saturday, with Andy Gray (editor of "New Musical Express"), Pekka Gronow (music researcher), Pentti Kemppainen (disk jockey), and Atte Blom (director of Love Records), as lecturers. A series of films—including "Rock Pretty Baby," "Privilege," "A Hard Day's Night" and "Help"—will also be shown during the festival (at the Kino Ritz).

## Signings

Young-Holt Unlimited, vocal-instrumental group, to Cotillion Records. The group's first single is titled "Mellow Dreamin'." Cotillion will release their album later this year. Young-Holt pre-

## Walden Sets Tours With Double 'M'

MACON, Ga.—Alex Hodges, executive vice president of Walden Artists and Promotions, and Mike Noble, president of Double "M" Music in London, have been negotiating contracts recently to sign acts for international tours. Also in the planning are tours for Walden acts in Japan, Australia, and South America.

Hodges also announced the signing of Paul Kelly to an exclusive agency contract.

viously recorded for Brunswick. . . . The Mongrels, a Canadian rock group, to RCA Records. Making up the quartet of performer-writers are Duncan Wilson, lead guitar; Alan Schick, rhythm guitar; Garth Nosworthy, bass guitar; and Larry Rasmussen, drums. The group's debut RCA album is scheduled for fall release.

David Rea, formerly guitarist for Gordon Lightfoot and Ian & Sylvia, signed with Capitol, where Felix Pappalardi will produce. . . . Steve Colt, Boston-area gospel-pop singer, to Vanguard, with Brandon Harris producing his first album, listed for October release. . . . Mercury's Linda Meadors signed with BMS Inc. for management and booking. . . . Cliff Richard joined Monument with "Goodbye Sam, Hello Samantha" his initial disk. . . . Victor Brady has begun recording sessions for Polydor.

# Talent In Action

• Continued from page 41

The 10 Hugh Lambert Dancers were an added ingredient as were light drops which filled the stage and flower decorated swings for the girls to sit on, but not swing with.

Conducting the 30-piece Nat Brandwynne orchestra and Billy Strange, guitarist, business associate with the headliner. Kicking the band along was Hal Blaine, Los Angeles' busiest studio drummer. **ELIOT TIEGEL**

## WE FIVE

Royal Inn, Las Vegas

The We Five, which started as a folk group in 1965, has entered the Las Vegas scene with a vibrating contemporary sound. The solid beat sound of the group comes from four people, Jerry Burgen, Mick Gillaspie, Pete Fullerton and Debbie Burgan. Miss Burgan is a strong lookalike for Mary Travis of Peter, Paul & Mary, both in appearance, body movement and song style.

Initially on stage with "Walk On By," they went into "Cast Your Fate to the Wind" and "I Could Never Go Home Again." The four artists have nice personalities and a charming audience patter. The crowd particularly enjoyed their hit song "You Were On My Mind," "Here Comes the Sun," and the tender love song "The First Time." The group then offered tempo changers "Never Going Back to Nashville" and "Make Me Belong."

Recently signed by Vault Records, the group cut their first album under that banner: "We Five Catch the Wind" and also a single "Many a Moon." Presently composed of two guitars and drums, they contemplate adding an electric keyboard. **LAURA DENI**

## LOUDON WAINWRIGHT

Gaslight, New York

Folk singer Loudon Wainwright has several influences: there's a lot of blues in his guitar, some old timey country (Jimmy Rodgers) in his approach and delivery, and John Sebastian in his writing. It's a nice package through, some engaging titles that retain a commonsense level ("Movies Are a Mother To Me.") and when they appear to be taking off into the realm of pretension, Wainwright swiftly deflates them to show you he was only kidding, really.

His on-stage technique could hardly be called relaxed but the Atlantic artist manages to get a whole lot of sincerity across, which is somewhat of a rarity today.

**IAN DOVE**

## ORNETTE COLEMAN

Village Vanguard, New York

The Ornette Coleman Quintet, featuring Charlie Haden on bass, Dewey Redman on saxophones, Ed Blackwell on drums with Ornette Coleman playing trumpet, reeds and violin, played five original Coleman compositions displaying Coleman's multifaceted abilities as a musician and composer.

The entire set was based on a West Coast musician's interpretation of what has come to be known as avant garde jazz. Coleman, who records for the Flying Dutchman label, has been playing in this genre for many years and his experience was apparent, especially during "What Reason Could I Give," which featured Coleman on violin playing above and around a melody and improvisation by Redman. The Quartet was understandable for the most part within the given genre and filled the room with a strong, sometimes chaotic, but understandable interpretation of life. **BOB GLASSENBERG**

## DAVE REA

Auditorium Theater, Chicago

It's always tough for an unknown rock band to go on before a giant such as Mountain on a concert bill, but it is even worse for a folk singer to try to appease the decibel-hungry crowd. But a funny

and gutty Dave Rea proved up to the task Aug. 9.

Rea sang about drinking various types of alcohol, women (both Chicago type and otherwise), and "a funny little weed that used to grow wild in our back yard." His delivery was nearly perfect and his guitar work was astounding in some parts, enough to warrant much of the crowd wishing he would have returned for an encore.

Credit must also go to Felix Pappalardi, coleader of Mountain and vice-president of Windfall Records, for bringing Rea along on the group's current tour. Rea is as Pappalardi said, "One of the Windfall (Artists Ltd.) family." Rea is signed to Capitol Records.

**GEORGE KNEMEYER**

## DON CRAWFORD

Bitter End, New York

Don Crawford, a gentle, but telling contemporary folk singer, had an effective first set at Paul Colby's Bitter End, Aug. 9. Accompanying himself on guitar, Crawford emphasized original material including fine selections from his current Roulette album.

His last two selections, both from the initial album, were highlights. "Fire Island Saturday" proved the most tender number of the set and it was a beauty, sung expressively. "I, TOO, Wanted Peace," Crawford's usual closing, which he introduced with amusing tongue-in-cheek, was more rhythmic and also proved telling, but in a different way. "She's Gone Now" was another good number from the LP.

The newer material, which is earmarked for the next Roulette pressing, seemed to minor key with more narrative. The evening also was the closing night of RCA Records' Ace Trucking Company after four weeks at the club and the improvisational comedy quintet was as engaging as ever.

**FRED KIRBY**

## ILLUSTRATION

Downbeat, New York

Illustration is the first group to perform at the Downbeat under the club's new policy of showcasing rock groups at the supper and after-theater club. The Janus Records group performed a tight set featuring much brass backing up lead vocalist Bill Ledster. The group maintained a big band sound throughout the set while Fender bassist Richard Terry laid down some good rock beats. Among the songs performed were "Spinning

(Continued on page 46)

The lavish costumes used in the Desert Inn's musical production of "Pzazz '70" are now being offered for sale. They may be viewed on stage until September 9. A complete inventory and pictures are available upon request.

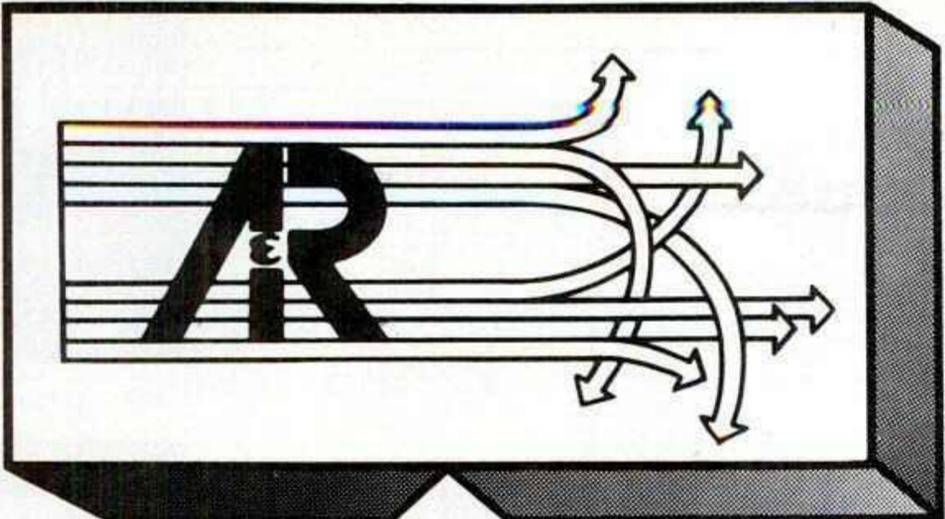
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Director of Purchasing

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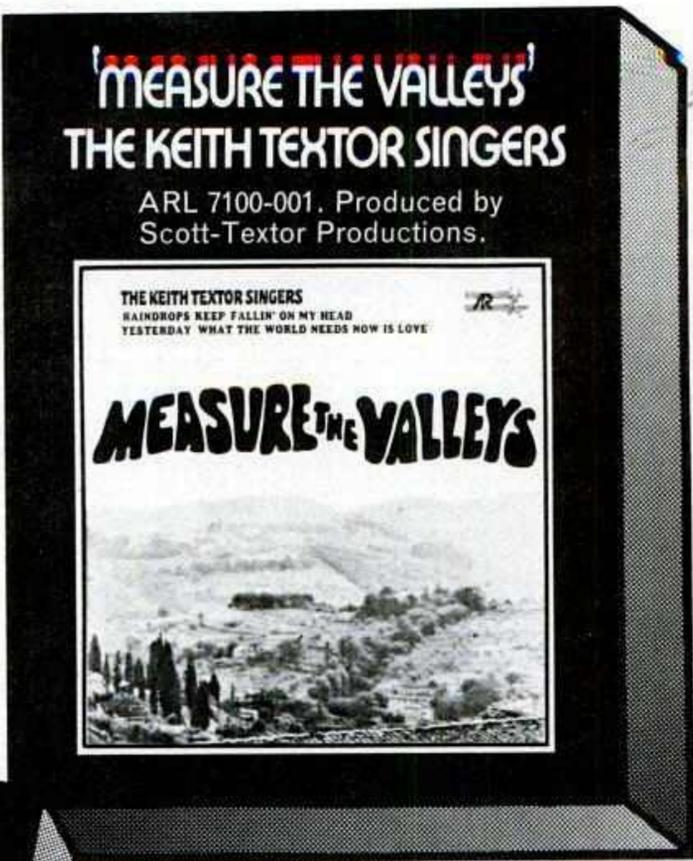
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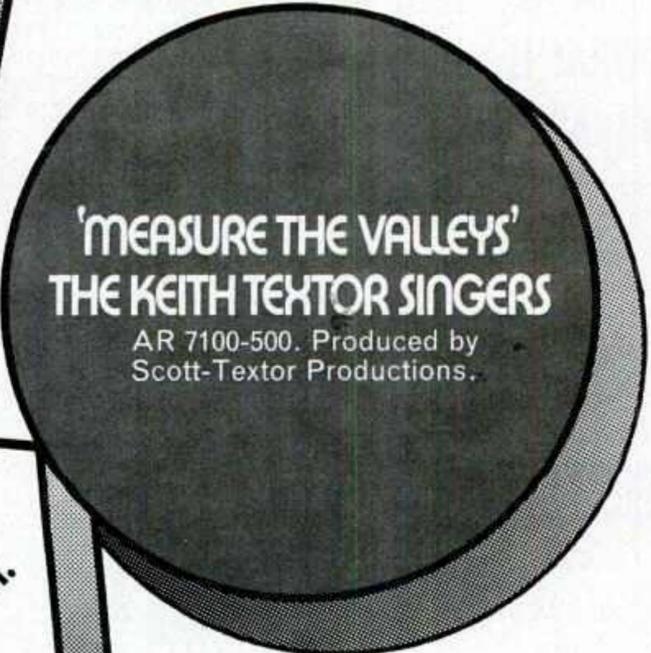


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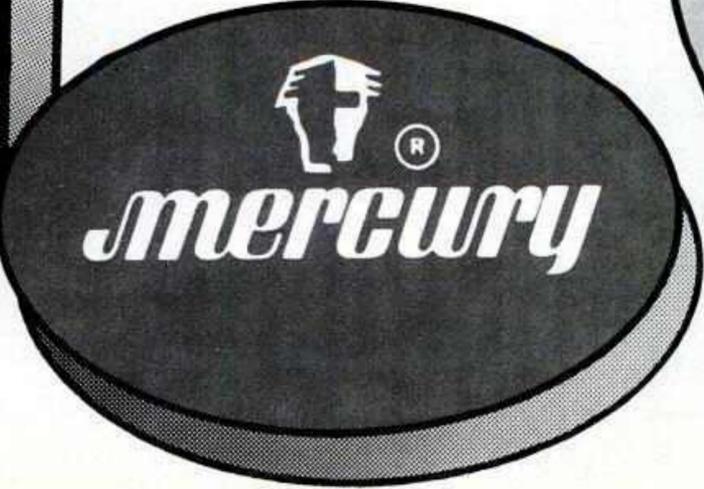


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# Record Firms Plan Promotional Assault for Wight Festival

• Continued from page 41

thousand handbills are being prepared to hand out to the music pilgrims on the ferries and on the site, promoting both acts, and Elektra is also putting together a dealer campaign featuring posters, photographs, album sleeves and stickers for shops in London and the provinces. Elektra director Jac Holzman will attend the festival from the U.S.

The Polydor plans also embody the bulk of promotion by its affiliate Track Records, but a Track official told Billboard the firm is mulling over a few ideas on its own. Track artists on the bill are the Who and Jimi Hendrix. One of the Track plans involves erection of a large company logo in fireworks, to be ignited as the Who take to the stage.

But the Track spokesman expressed doubt as to the festival's actual promotion potential. "We feel the festival is overrated, and with the high costs involved it's doubtful that a massive promotional campaign on the site would pay off," he said. "Some of the record companies seem to feel that if they don't promote their artists' product at the festival, the world will come to an end," he mused.

Philips, with ostensibly only one artist on the bill, that being Joan Baez on the company's licensed Vanguard label, is looking to the folksinger's appearance to be a catalyst in boosting album sales. The firm plans a poster and display campaign with dealers throughout the country, but the focus will be on retailers in London, on the Isle itself, and in mainland cities opposite the island.

Baez is spending a month in Europe, and last week Philips people were confirming with her manager Manny Greenhill on the exact schedule of her stay in Britain in order to set up press conferences and tv dates. The BBC is reportedly interested in taping a Baez solo program.

Further, Philips will release on Aug. 21 a special single by an established group which will appear at the festival but has not yet been announced. The

single, titled "Let the World Wash In," will be played non-stop during intervals between performances at the festival. Label credit lists the group as I Luv Wight, but its true identity will be revealed at the festival itself.

CBS plans are fluctuating, as new company acts are seemingly being added to the bill every day. Definite attractions now include Chicago, Leonard Cohen and the Army, Sly and the Family Stone, Good News and Miles Davis.

And it appears that additional CBS acts Poco, Redbone and Catfish will also perform. The firm is preparing dealer display boards with the theme "Sounds of the Seventies Go to the Isle of Wight" which will emphasize recent album releases and be made available to select dealers including One Stop Records, the only retail firm allotted a concession on the site.

Transatlantic's lone act on the bill is Pentangle, and the firm will distribute dealer displays on the Isle and in coastline cities including Portsmouth, Southampton and Bournemouth. The company also plans to distribute handbills on the docks from which ferries depart for the festival.

Decca, with artists Tony Jo White, Ten Years After, the Moody Blues and Arrival all scheduled to perform, will advertise in the festival program but apart from that details of its promotion are uncertain. The company's Colin Borland told RR: "At the moment, we're still finding out from festival directors what can be done. Our plans are very much in the melting pot."

Not so with Warner-Reprise, which has booked a prominent on-site location for its converted bus, which will serve both as a sales center and hospitality area. In addition, managing director Ian Ralfini has acquired a 40-berth yacht and press officer Des Brown a 10-berth yacht, both of which will be moored close to the festival site to accommodate company friends. Warner-Reprise acts set for IOW appearances are John Sebastian, Joni Mitchell and Family. And the Grateful Dead, which will be in England at the time engaged in its "Caravan" film project, also plans to be on hand all

(Continued on page 55)

# Talent In Action

• Continued from page 44

Wheel," "Home Is Where," and "I Don't Want to Cry." Among the better arrangements of the evening was "For Once in My Life," the Stevie Wonder song sung by Ledster while the rest of the group played around him. There were few solos, coming mainly at the lead in and close of each song. People were dancing to the group between courses which is the trademark of the Downbeat.

BOB GLASSENBERG

## ROUVAUN

Blue Room, New Orleans

Memory cannot recall an entertainer who has come to New Orleans with more fanfare than Rouvaun, the Las Vegas tenor currently at the Blue Room.

A visit to the Roosevelt Hotel's supper club (which long ago ceased to be "blue" but has retained the name) indicates the singer is worth all the frantic drum-beating—almost.

The fact remains that there are serious lapses in Rouvaun's nightclub presentation, which could probably be fixed nicely with a little of the capital being lavished on making his name well known.

Rouvaun has a "big" voice, almost operatic in quality, which he puts to use from his first moment onstage, with a "Pagliacci" aria. He makes his entrance, incidentally, in complete clown costume and makeup.

The lights go down as he shucks this Bozo drag and segues into a series of the lush, more romantic pop tunes—"This Is My Song," "Jean," "On a Clear Day," etc.

The trouble comes on two fronts. Rouvaun has no prepared material for chatter with ringsiders; he relies on ad-libs and most of his "off the top of my head" stuff is simply trite.

It is impossible, however, to find fault with his voice. It is powerful in the extreme, and his throbbing arrangements give his ultra-high-powered vocal cords a good workout.

His best moments are with a gospel-flavored "Let It Be" and a robust "Granada."

Leading the Leigh Noble orchestra through Rouvaun's expensive-sounding repertoire is conductor Buzz Adlam. A classy touch is provided pre-show time with "the Rouvaun overture."

DAVID CUTHBERT

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Gratefully,  
Mrs. Peter De Rose  
and Concert Committee



JAY LASKER, president of ABC-Dunhill, right, shows Rosey Greer, left, and his producer Joel Sill the additions to the record company's new offices in Los Angeles. Greer has just signed with the company and will release his first single before September.

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by: Jude Porter

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- ( ) I Just Can't Help Believing (B. J. Thomas)
- ( ) 25 or 6 to 4 (Chicago)
- ( ) Overture from "Tommy" (Assembled Multitude)
- ( ) Hi-De-Ho (Blood, Sweat & Tears)
- ( ) Summertime Blues (Who)
- ( ) Big Yellow Taxi (Neighborhood/Joni Mitchell)
- ( ) Paper Mache' (Dionne Warwick)
- ( ) Songs From M\*A\*S\*H (Al De Lory)
- ( ) Sing a Song for Freedom (Frijid Pink)

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- ( ) Closer to Home (Grand Funk Railroad)
- ( ) That's Where I Went Wrong (Poppy Family) Featuring Susan Jacks
- ( ) Black Hands, White Cotton (Caboose)
- ( ) Theme From "Borsalino" (From the Motion Picture "Borsalino")
- ( ) Wonders of the Wine (David Houston)
- ( ) California Rock 'n' Roll (Crowfoot)
- ( ) Don't Play That Song (Aretha Franklin)
- ( ) Spill the Wine (Eric Burdon & War)
- ( ) Santo Domingo (Sandpipers)
- ( ) My World Keeps Getting Smaller Everyday (Eydie Gorme)
- ( ) Singer of Sad Songs (Waylon Jennings)
- ( ) The Great White Horse (Buck Owens & Susan Ray)
- ( ) Grazin' In Greener Pastures (Ray Price)



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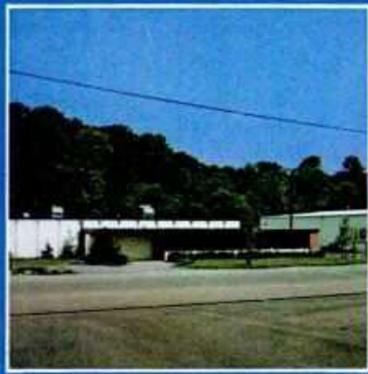
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Shelby Singleton and friends at a NARAS gathering.

## Shelby Singleton After That Formula

"I won't even let Vivian know where I am. This way I have complete solitude to finish what I am doing." The speaker was Shelby Singleton. The "Vivian" to whom he referred, Vivian Keith, is his private secretary. Singleton was calling from "somewhere," but virtually no one knew where.

Shelby will finish what he is doing. That's one of his trademarks. It will take him a few more weeks. If it should take longer, he'll stay with it. When he finishes he'll be much wiser than when he started, which is saying something; record men will tell you Singleton rarely makes an unwise move.

What Singleton is doing now is research, a sort of concentrated, comprehensive program of something he does on a lesser scale all the time. He is searching for, as Longfellow wrote, "the how, the why and the wherefore" of what makes a record sell. Shelby believes there is a formula, and he is going to find it.

Not that Shelby Singleton has ever lacked his own formula. He very likely has turned out more hits in a short period of time than anyone in the business, has made more successful acquisitions, and has built more artists. But he has never rested on his laurels.

Now Singleton is dissecting the record market, researching everything he can about every phase of what is going on. This ranges from timing to mastering quality, from double-meaning lyrics to background gimmicks, from special effects to the balance of instruments, from harmony to names of musicians on sessions. And so it goes. Some of what he already has discovered disturbs him; some encourages him.

So far he has researched 200 singles, and is on his second 100 LP's. He has learned a great deal not only about Nashville, but about such recording centers as Los Angeles, Detroit, New York, London, etc. In his two months of seclusion, he has amassed a wealth of material, which he will put to profitable advantage.

All the while, Shelby has supervised the production of his records from his secluded spot, calling in information to the Nashville studios, but of course there has been less production while he has been away.

Singleton is disturbed that about 90 percent of the product out of Nashville still is country-oriented. He feels that the big pop market still is being almost untapped from the city's standpoint, in that it hasn't really been researched or studied properly.

"Most recordings today—the good ones—are not cut in three-hour sessions," he said. "Those who are involved are experimenting for days or even weeks before finding the right combination. The kids know what they want. They even know who is doing the mixing. This is the market we must work for."

Once Shelby has concluded his current research, he plans to spend a month in the studios. "I'll be shooting for the odds," he said, "going for something big."

Something big is no stranger to Singleton, who first hit with "Harper Valley, PTA". He feels he could take six hit acts in Nashville (non-country), and do a \$30 million a year business with them.

Singleton has always thought big. It's his way. Whether he's researching or producing or listening to material or battling with distributors, or even negotiating for an acquisition, his thinking is big.

His background in commercial music was, for the most part, with Mercury. He credits this company a great deal for his musical education, and has high praise for many of the men for whom he worked.

But Shelby was always a man of destiny, and that destiny was an independent operator in the business. When he opened his office in New York and then in Nashville, he knew what he wanted to do, and how to do it.

Then he surrounded himself with capable men, and listened to them. Always the final word on any major decision, he nonetheless weighs the argument of his division heads. None of them is a "yes" man. Singleton is known to clash now and then, but the situation is always resolved, and a point carried through.

The fact that these division leaders, almost without exception, have been with him from the start attests to something, too. In this time, Singleton has moved in many directions.

Currently Singleton is dealing with 18 separate labels, and 15 of these are owned by him. The others he distributes.

But the studio is "Shelby's Playhouse," the name given it by his many employees. It is here he is at his creative best, quietly (and occasionally loudly) putting together the fruits of his thoughts and research, and his artistic senses arise to the occasion.

It wasn't long ago that Singleton's complex grew to such an extent that the corporate president insisted everyone who come in wear a badge, identifying him as a visitor or employee.

"There just got to be so many people moving around here I couldn't tell who worked here and who was coming to see me," he said. Singleton is inaccessible to neither, but must—of necessity due to time limitations—screen callers and visitors.

Since his employees feel an almost zealous devotion to his well-being they help in this shielding process.

Just outside Singleton's office are three of the most capable women in the field of music. One of these is the aforementioned Vivian Keith, who has proven her worth in many fields of music, including songwriting, work with contracts, etc. Nearby is Peggy Shepherd, who spent many years as secretary to musicians union local 257, and its president, George Cooper. And the third is Geneva Foster, who had years of experience with the Country Music Association and then the Roy Orbison organization. Singleton has not hesitated in going after the cream.

Singleton, the man, is as complex as his organization. He is self-assured, yet never arrogant. He is proud of his accomplishments, but can always back up a statement or claim with facts and figures. He is considered by some (usually the opposition) to be full of himself. Yet he is one of the most concerned people in the Nashville community in the city and its future, and particularly its people.

He was among the first to sponsor a junior hockey team, a Little League Team, and a women's softball team. He has sponsored sports events and civic affairs on local radio, and has been among the first of the contributors to united funds and the like. He has led a few drives on behalf of charitable and civic activities.

Singleton is less comfortable in a tuxedo or business suit than in an open-collared sports shirt or T-shirt, and he makes no bones about it. He is totally unpretentious. Yet his lovely wife, Barbara, is among the finest dressed of Nashville's elite, and also among the most charming.

Shelby Singleton may be a paradox, and yet he might be a very simple person who happens to know exactly what he is doing.

## Singleton Empire — Four 'Music Rows'

While Nashville has but one "Music Row," it now has several areas of music, spread into all parts of the city. Shelby Singleton has established four of his own music row areas.

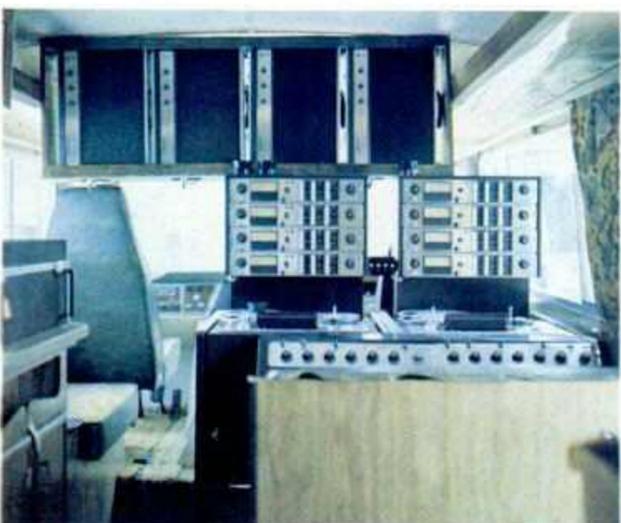
The first of these, from the standpoint of headquarters, is located at 3106 Belmont Boulevard, some



The Singleton portable unit.

two miles away from the center of the city's music industry. This complex of houses and studios contains all of the administrative offices of the Singleton operation, the sales and accounting offices, the comptroller, and the production center.

At 312 Jefferson Street, some five miles away and



near what once was the oldest baseball park in America is the 18,000 square foot structure housing promotional headquarters, the mail order and catalogue department, and an in-house printing shop.

At 321 Wilhagen Road, in the southeast section of the city near Interstate 40 is the headquarters for Southern Graphics, about 12,000 square feet of this, and the Belmont Advertising Agency. Here are the complete graphic, art and photo shops.

And finally, at 817 16th Avenue South, right in the heart of the established Music Row, is the Shelby Singleton Music publishing building, some 4,000 square feet of area to house the various firms under this umbrella.

Back at the Belmont address, there currently are some 10,000 square feet now, but it's only a beginning. A new multi-level office building is planned there, scheduled to get underway in June of 1971.

The cost of the present studio was about \$120,000 according to Joe Venneri, chief engineer. It was designed for "convenience and atmosphere for today's new groups," he said. It is an 8 track studio with complete facilities for any kind of recording. Plans call for going to 16 track within the new three to four weeks.

The console was built and designed by Joe Venneri and by George Schowerer, chief engineer at Mirror Sound in New York. The studio room itself was designed by Venneri and Shelby Singleton. It has an elevated control room so that there is a full view of

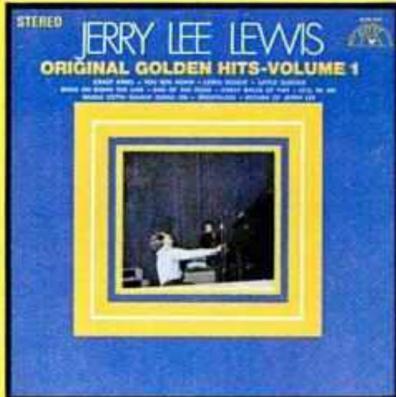
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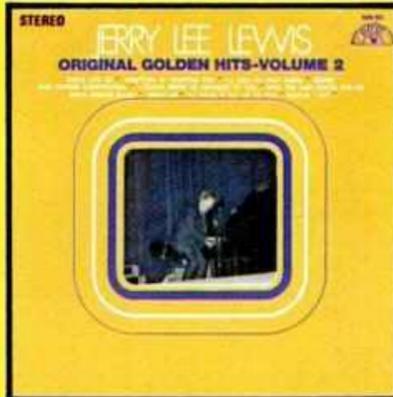
SUN 100 ORIGINAL GOLDEN HITS VOLUME-1—JOHNNY CASH



SUN 101 ORIGINAL GOLDEN HITS VOLUME II—JOHNNY CASH



SUN 102 ORIGINAL GOLDEN HITS VOLUME I—JERRY LEE LEWIS



SUN 103 ORIGINAL GOLDEN HITS VOLUME II—JERRY LEE LEWIS



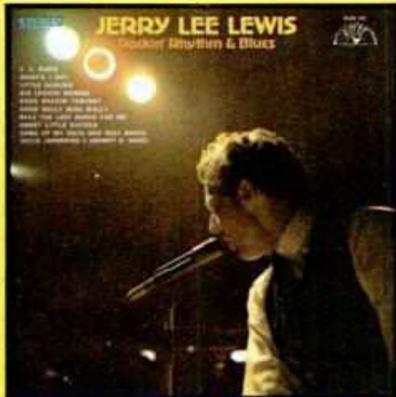
SUN 104 SONGS OF THE TRAINS AND RIVERS—JOHNNY CASH



SUN 105 GET RHYTHM JOHNNY CASH



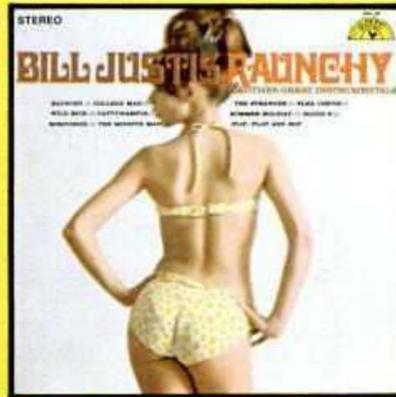
SUN 106 SHOW TIME JOHNNY CASH



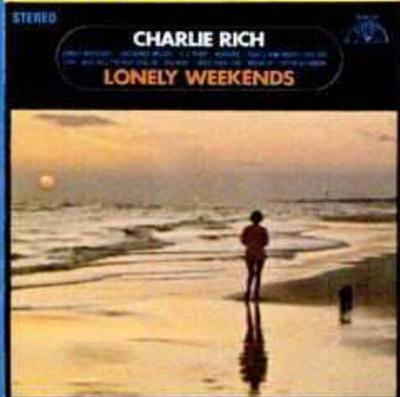
SUN 107 ROCKIN' RHYTHM AND BLUES—JERRY LEE LEWIS



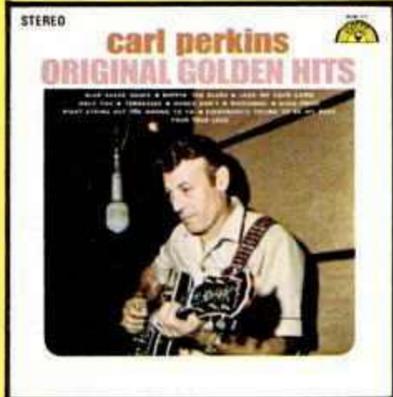
SUN 108 THE GOLDEN CREAM OF THE COUNTRY—JERRY LEE LEWIS



SUN 109 RAUNCHY BILL JUSTIS



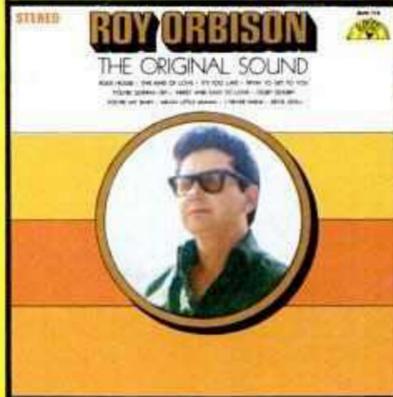
SUN 110 LONELY WEEKENDS CHARLIE RICH



SUN 111 ORIGINAL GOLDEN HITS—CARL PERKINS



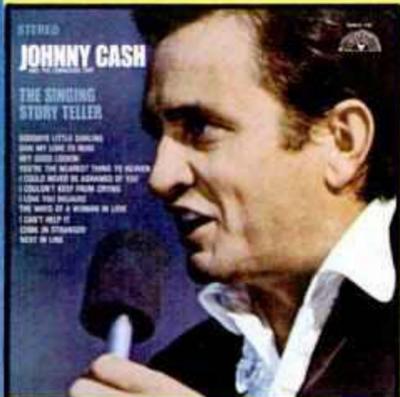
SUN 112 BLUE SUEDE SHOES CARL PERKINS



SUN 113 THE ORIGINAL SOUND ROY ORBISON



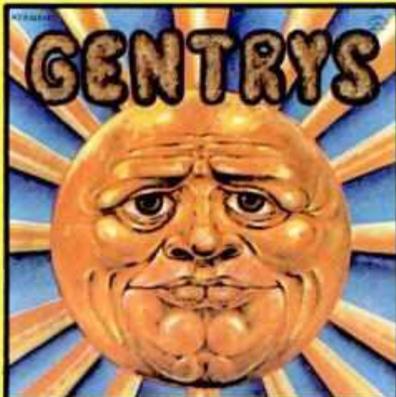
SUN 114 A TASTE OF COUNTRY JERRY LEE LEWIS



SUN 115 THE SINGING STORY TELLER—JOHNNY CASH



SUN 116 ORIGINAL MEMPHIS ROCK & ROLL—VOL. I VARIOUS



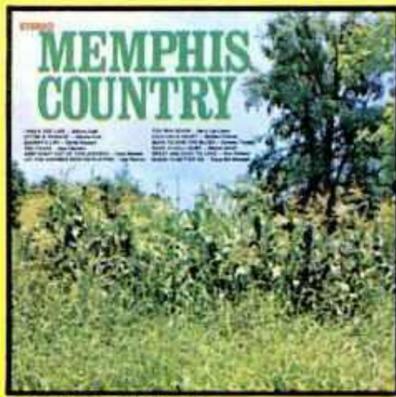
SUN 117 THE GENTRYS THE GENTRYS



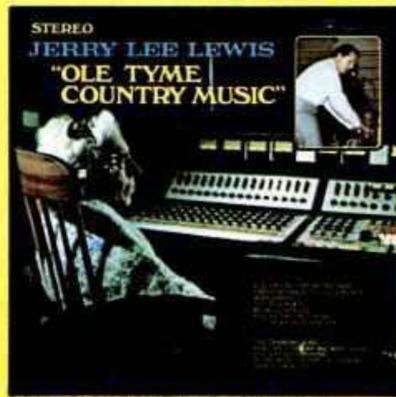
SUN 2-118 THE LEGEND JOHNNY CASH



SUN 119 SUNDAY DOWN SOUTH JOHNNY CASH & JERRY LEE LEWIS



SUN 120 MEMPHIS COUNTRY—VARIOUS



SUN 121 OLE TYME COUNTRY MUSIC—JERRY LEE LEWIS



Sun International Corporation  
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.



Sun International Corporation  
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.



The Shelby Singleton Studio

Continued from page S-2

all participants at all times. According to Venneri, the only similar room is at Motown in Detroit.

This is a basic studio, Venneri said, and will eventually be used for mix down and overdubbing purposes. Plans already are drawn for a new studio, considerably larger, which will be built in about a year.

A remote unit just outside the studio has complete 4 track recording facilities, 20 mike inputs and a complete video taping system. The concept here is to take the mountain to Mohammed, so to speak. Singleton feels that there are groups, particularly in remote areas, who do not get an opportunity to be seen and heard. The unit will go into such areas, record and tape the artists, and bring whatever potential they may have back to the main headquarters.

All of this is beyond the planning stage, and well under way. Things continue to move at all four locations.

## THE SINGLETON RECORD LABELS

(15 owned; 3 distributed)

Alvina

Amazon

Black Prince

Blue Fox

Circus Records

Double Bayou

Honor Brigade

Memphis

Midnight Sun

Minaret

Plantation

Share

Silver Fox

SSS International

Sumpter

Sun Golden Treasure

Sun International

Wet Soul

(In addition, there are 12 other labels, currently inactive.)

# The Banker Who Turned To Music

Noble J. Bell was reared in one of the leading music industry cities of America and educated in another, but never had contact with it until he entered the banking circles of New York.

Now he is almost literally married to it.

"It's the only wife I have," he explained, "and it's a full-time marriage."

Bell is a native of Memphis, having grown up there while the city was spawning such talents as Presley, Cash and Perkins and Lewis and Orbison. Little did he know that one day he would be involved in a mass purchase which included all those names.

At the end of his high school days, the scholarly young man moved to Nashville, where he attended Vanderbilt University, right in the shadow of what is now Music Row, but again had no musical exposure.

Bell was recruited from Vanderbilt, where he majored in business and finance, by the Chemical Bank of New York. He went the routine way of young

read each other right away. It wasn't long before Shelby asked me to work for him, and we made a deal at once."

Shelby moved to Nashville in May of 1968. In November, Bell severed all of his bank ties (he not only had built up considerable new business for the bank in the music industry, but had worked out lending arrangements for publishers based on their copyrights), and followed the company South.

Bell was moved almost at once to the post of executive vice president, and took over all of the administrative end of the total operation. This, he says, includes providing support of the staff, handling systems, accounting routines, finance control of inflow and outflow, handling details of acquisitions, contract aspects, negotiating all international licensing and sub-publishing agreements, and doing whatever Shelby doesn't do.

"He is the creative one, I am the non-creative one," Bell said. Pressed, he explained that he has no yen to do creative work simply because all of the other details—major and picayunish—require up to 20 hours'



Noble Bell



Vivian Keith

bankers, with two-year training periods in each of the departments, then a working assignment in the credit department for two years, and a year in the national division. By now he was ready to launch his full-time banking career, and was transferred to the bank's largest branch, in Rockefeller Center.

"There my job was to build new business, and I had to go look for it," Bell said. He went through the accounts at the bank, and found that many of these were music publishers and production companies, and nobody was really servicing them, or going after a bigger share of their savings. Bell decided this was as good as any business in which to specialize. He began calling on the music customers, and since most of the New York accounts were handled through law firms, he came to know the prominent music lawyers well. Among those he came to know was Paul Marshall.

One of the good habits Bell developed early was that of reading Billboard, and in doing so one day he discovered that a man named Shelby Singleton was leaving Mercury to form his own operation. Knowing that Singleton was a client of Marshall, he had an appointment set up, and managed to meet Shelby in the bank.

"I made him a loan for his new business, I opened a bank account for him, and right away a rapport developed between us," Bell recalls. "We seemed to

work a day, and he simply cannot add to what he already is doing.

With this team of Singleton and Bell operating in close harmony, the company's growth has been phenomenal. Sales have more than doubled each year. "We have set ourselves a specific goal for the fiscal year ending Sept. 30, 1972," Bell said. "It's an exceedingly high goal, and we must maintain the current rate of doubling. We know what we must do to attain it. We must study carefully every acquisition, every artist we sign, every staff member we add."

When Singleton acquired Sun, virtually all of the company efforts were channel in that direction. "Even though that is probably the most important acquisition we have made," Bell said, "we now are drifting back to a normal allocation of attention of all divisions of the company."

It is quite a company, and quite an administrative task just to keep track. There are more than 100 artists under contract to the various labels. There are more than 150 employees working in the various Nashville locations alone. None of this seems to phase Bell, who admits he can hardly recall what it was like back in the days of the "bankers' hours" in New York.

It is fortunate for the Singleton corporation Bell is married to his job. A wife at home probably wouldn't put up with the hours.

## Carlock: Distributor, Friend

A friendship and business relationship that began in Shelby Singleton's Mercury days continues today with a distributor who has been handling his product for more than 10 years.

E. Hutch Carlock, owner and president of Music City Record Distributors, Inc., has more than one thing in common with his long-time friend. Both do a multi-million-dollar business annually, and each is now a member of the board of directors of the Country Music Association.

Carlock became acquainted with Shelby when the latter came to Nashville as a representative of Mercury, and Hutch was the Mercury distributor. He then, and now, distributes for virtually every independent label, covering the states of Kentucky, Tennessee and Alabama.

When Singleton went into business for himself, it was Carlock who took over distribution of his product immediately. He serves subdistributors, one-stops, retail stores, and his own Music City One Stop sells to juke-box operators.

Carlock got into the business right after World War II with Jim Bulliet, the man who formed Bullet Records and set up a pressing plant following the phenomenal sales of "Near You" by the late Francis Craig. Working for Bulliet as a salesman, Hutch worked through the various stages of distribution and, following the close-down of the Bullet Record operation, worked for a succession of independent distributors. In 1953 he started his own company in partnership with Jimmy Green, and bought out his former partner six years ago.

Music City Record Distributors has been a corporation since 1958, and until recently, its biggest selling record had been the Ray Charles version of "I Can't Stop Loving You." Then, after Shelby moved into the picture, along came "Harper Valley PTA" and outsold everything. Carlock estimates that he alone in this area distributed more than 100,000 copies, and still gets orders.

It's a rare affair when a manufacturer and a distributor have such a long, cordial relationship. But these are rare people.

*A company that carries within itself  
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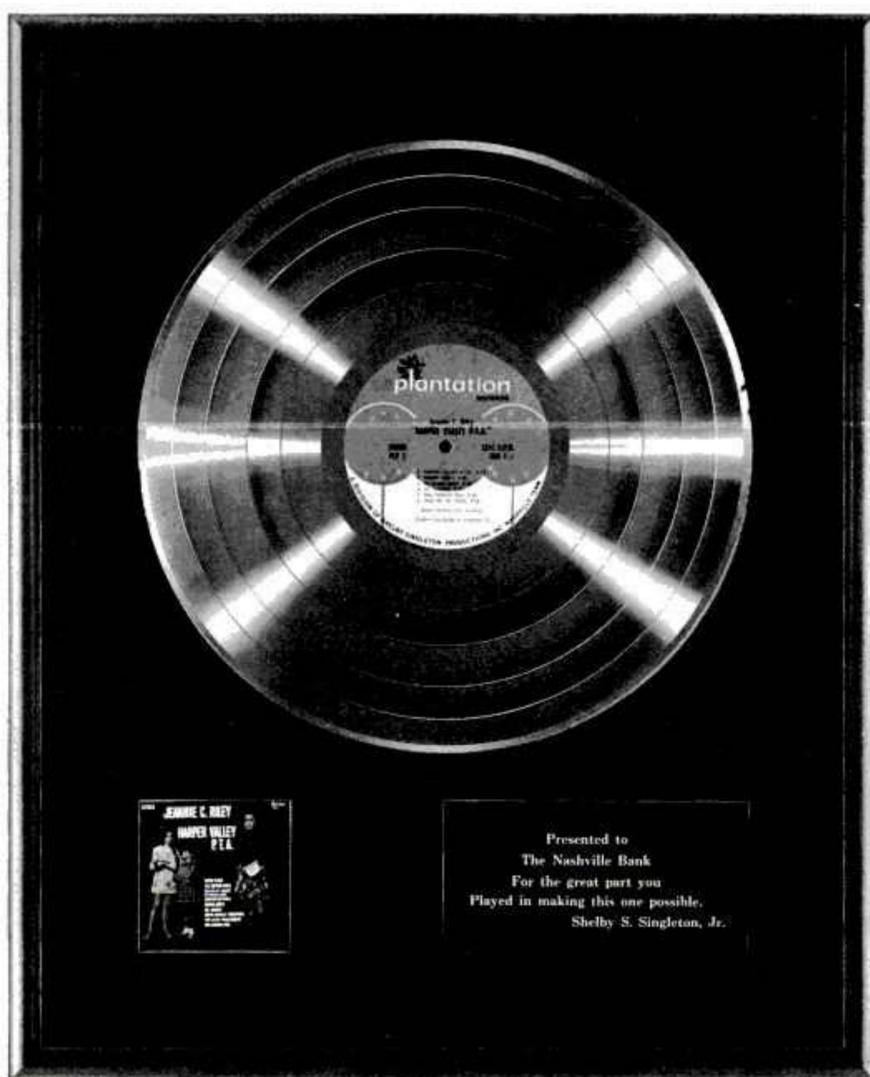
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Publishers and writers get together at the Shelby Singleton Music Corp.

# Publishing Predates The Record Arm

The Shelby Singleton Music, Inc., the publishing arm of the parent corporation, has a history that predates the formation of the record firm or anything else.

Originally it was the Dave Dreyer Music Corp., formed in the late 1940's, and Raleigh Music, Inc., formed in the early 1950's. Both of these companies were originated by Dave Dreyer and his wife and partner, Myrna Dreyer.

It was quite a catalogue, too. Dreyer composed such hits as "Me and My Shadow," "Back in Your Own Backyard" and "There's a Rainbow 'Round My Shoulder."

In 1963, Dreyer retired, and he sold both publishing firms to Shelby S. Singleton Jr., who then was vice president of A&R for Mercury. Shelby later changed the name of the Dave Dreyer Music Corp. (ASCAP) to Prize Music, Inc. Raleigh was, and is, the BMI firm.

Eddie Kilroy became the first professional manager of the company in 1963, and expansion began at once. A year later Cave Music, Inc., was firm, and in 1965 there were such companies as Hornet, Leatherneck, Day-shel, Fingerlake. In subsequent years there were formed Angus Music, Shelby Singleton Music, Green Isle and Green Owl Music, Amusement Music, Fraulein Music and Sumpter Music.

Bill O'Brian had succeeded Eddie Kilroy in 1964 as professional manager, and he in turn was succeeded by Bob Beckham. Ben Peters then ran the firm from 1966 to 1968. At that time Singleton moved his publishing group to his new location at 3106 Belmont Boulevard, and John A. Singleton, brother of the president, became general manager of all of the companies. John later appointed Dave Olson general professional manager of the group, a position he still holds. Royce Clark was named assistant professional manager last year.

New publishing agreements have recently been signed with Bob Robin of Crawdad Music and Finley Duncan of Chu-Fin Music.

In June of this year, the Singleton publishing group moved back to its original location at 817 16th Avenue South, completing a cycle begun two-and-a-half years ago. The move was made simply because of the need to have the publishing arm in the heart of the increased activity on Music Row.

The company also formed a West Coast publishing



Left to right, Fred Borch of Green Isle and Green Owl Music, Royce Clark, assistant manager of Shelby Singleton Music, Dave Olson, general manager, and Lawton Williams of Fraulein Music.



Dave Olson, general manager of the publishing firm.

office in Hollywood, with Luchi DeJesus as professional manager. The foreign publishing representation has come, too. It includes Les Editions Internationales Barsart, in Holland & Belgium; Canciones Del Mundo, Spain and Portugal; Festival Music Pty., Ltd., Australia and New Zealand; Peter Maurice Music Co. Ltd., The British Commonwealth; Sweden Music, Ab, Scandinavia; Edition Intro Gebr. Meisel Ohg., West Germany, Austria and Switzerland; Toshiba Music Publishing Co., Ltd., Japan; Les Editions Pathe Marconi, France and Luxembourg, and Clan Music Pty, Ltd., South Africa.

The company long has been a believer in the exclusive writer policy. The top writers now, under the mantles of the various companies, are Rex Allen Jr., Gene Evans, Jack Cahoon, Lenny & Lu Groah, Royce Clark, Ray Riley, Margaret Lewis, Myra Smith, Steve McNicol, Steve Singleton, Naomi Martin, Skip Oldham and Tommy Williamson; all of Shelby Singleton Music; Roy Saxon and Leonard Capello of Crawdad; Howard Dinning of Green Isle; Don Hill of Green Owl; and Ben Story of Prize.

Some of the past writers of merit include Ben Peters, who turned out more than 100 recorded songs in little more than two years for Shelby Singleton Music; Mark Charron of Hornet, and Lee Emerson, Lincoln Chase and Donnie Fritts, all of Raleigh.

The company has had more than its share of BMI writer awards, too. They include "Cinnamon Sinner" (Lincoln Chase); "Jim Dandy" (Lincoln Chase); "Got You On My Mind" (Joe Thomas & Howard Biggs); "Good Lovin'" (Leroy Kirkland, Danny Taylor, Ahmet Ertegun and Jesse Stone); "Blues With a Feeling" (Walter Jacobs); "Such a Night" (Lincoln Chase); "That's All I Need" (Lincoln Chase); "Kiddio" (Brook Benton and Clyde Otis); "Pick of the Week" (Liz Anderson); "Truck Drivin' Son of a Gun" (Dixie Deen and Ray King); "Turn the World Around" (Ben Peters); "The Girl Most Likely" (Margaret Lewis and Myra Smith); and "Groovy Grubworm" (Harlow Wilcox and Bobby Warren).

Other big hits out of the publishing companies have included such outstanding tunes as "The Wedding Cake," "Reconsider Me," "I Almost Called Your Name," "Soulshake," "San Francisco Is a Lonely Town," "Billy and Sue," "Revenge," "Chains of Love," "Before the Next Teardrop Falls," "If the Whole World Stopped Loving," "There Never Was a Time," "He

Made a Woman Out of Me," "Shiney Red Automobile," "That's a No No," "From Heaven to Heartache," "The Day After Forever," "Cry, Cry, Cry," "A Lifetime of Regret," and "I'm Only a Woman."

The publishing company complex has no intention of standing still. John Singleton says it plans to buy more existing publishing companies and to form new companies. Additionally, he and Dave Olson are constantly on the look for new writing talent.

The next step is a demo studio, and ultimately the firm hopes to be the biggest—and best—publishing group in Music City.

Olson, who holds a degree in music, came into the publishing business in an unusual way. From Los Angeles State College he went directly into radio, and was one of the original full-time country music disk jockeys. Spending 13 years in country music, he went to WJEF, in Grand Rapids, where he re-formatted the station, then as program director at WMGS, Toledo/Bowling Green, Ohio. From there he moved into a similar capacity at WINN in Louisville.

Although Olson had never written a song (and still has not), he was selected for the post because of his ability to pick hits while doing air work. He was one of the original Gavin country music correspondents, acted in the same capacity for Billboard, and later for other groups.

The move of John Singleton into the company is even more unusual. An aero-space engineer by profession, he had worked in this capacity for 5½ years in Dallas, and had no intention of getting into music despite his brother's urging. By mid 1968, however, after Shelby had gone into business for himself and hit with "Harper Valley PTA," John decided it was time for a change.

Like Olson, he has never written a song, nor produced one, nor does he have ambitions to do so. "My job is that of administrator primarily," he said, "and that's probably the direction I'll keep going since I have no desire to write or to produce."

With two non-writers heading the pack, the success has been unusual.

Working with John and Dave are Mary Frances Wright, in administration; Lois Jenson, copyrights; Fred Burch, who oversees Green Isle and Green Owl, and Lawton Williams, who heads Fraulein Music.

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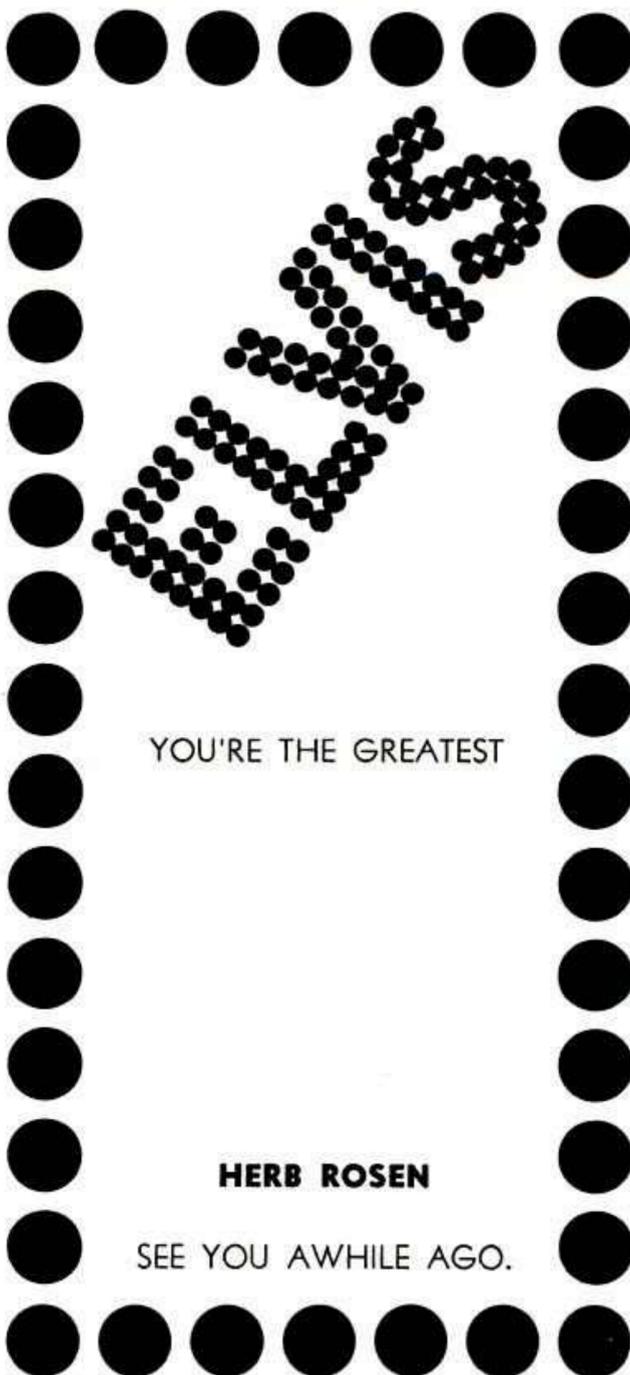
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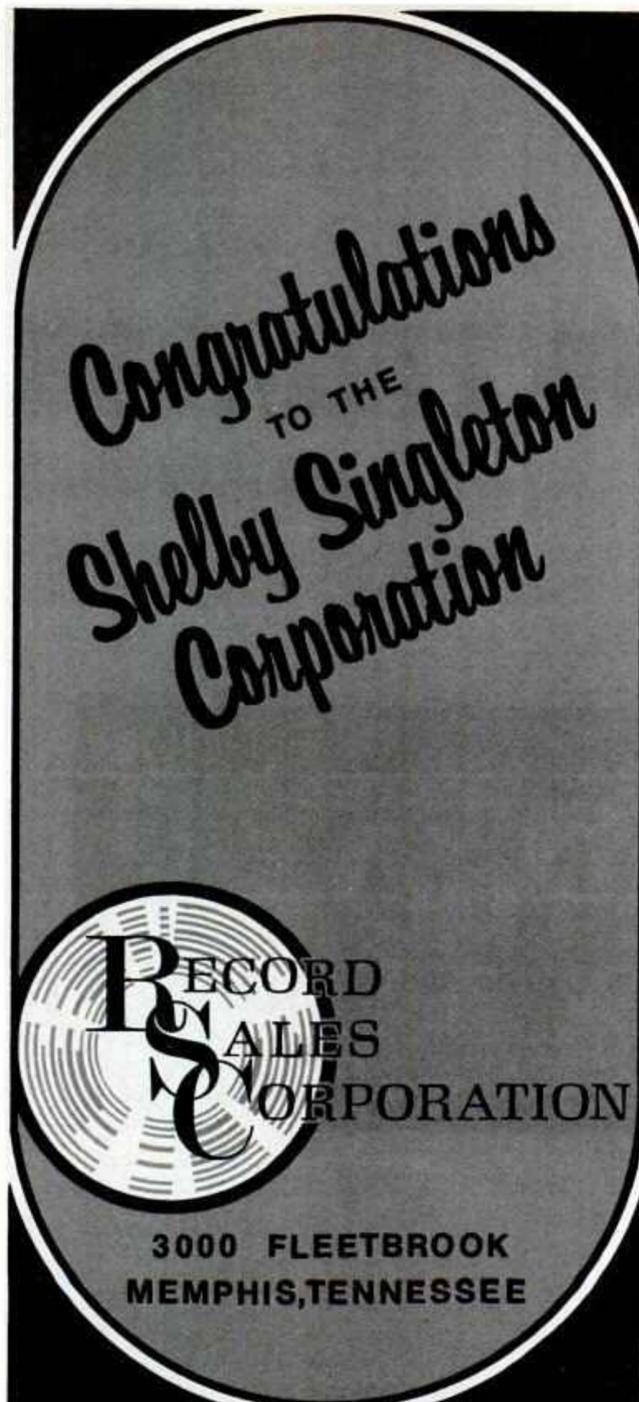


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A three man sales staff that spends 50% of its collective time on the road is what keeps the product moving in the Singleton organization.

Headed by Dick Bruce, the staff also has Lynn Shults and Leland Rogers. All of the sales are coordinated with Buddy Blake in the area of promotion.

Bruce and Singleton have been together a good many years, most of them in the "old" days with Mercury. Recognizing his abilities from way back, Shelby brought him to the Nashville operation and, after the Sun acquisition, placed him directly in charge of pushing that particular product as well as overseeing the entire sales operation as a vice president.

Shults migrated into the record business by "being bounced on Billy Vaughn's knee." A native of Gallatin, Tenn., his boyhood home was next door to Randy's Record Shop, a mail-order company then headed by

Randy Wood, a musical genius who later was to become president of Dot Records and now president and owner of Ranwood.

"Being so close to music, I was naturally drawn into it," he said. Lynn went on to work for years with Acuff-Rose, then briefly with Starday before moving into the Singleton swing of things. He now is general sales manager of the SSS and Plantation labels and three of the smaller lines. He also handles records on a production deal Singleton has with his old-time friend, Huey Meaux.

Few people know that Leland Rogers is the older brother of Kenny Rogers, lead singer with the First Edition. This is because Leland has made such a strong name for himself in the field of soul music, with his own label for a time, with A&M, and in many other areas. He is proud of his brother, of course, but has made a name in his own right.

When not on the telephone, the sales people are generally on the road, following up the air play of Singleton records . . . going after the distributors and sub-distributors, the rack jobbers, and the one-stops.

The one-stops are considered the start of record action, the most important of those called on. For example, Shults pointed out that he recently sold 35,000 copies of a Harlow Wilcox record to one-stops which did not reflect at all in the charts because it went through no retailer and did not receive substantial air play. The Singleton corporation moves a tremendous amount of country product through the one-stop outlet.

Shults said his life is one of contrasts. Just recently he spent a Friday night at Fillmore East in Chicago and the following night at the "Grand Ole Opry" in Nashville. And the first person he saw backstage at the "Opry" was Herb Shucker of his own organization, fraternizing with a visiting artist.

## PROMOTION, PUBLICITY— GILBERT BLASINGAME!??

If the real Gilbert Blasingame were to stand up, hardly anyone would recognize him. To the record industry, he is Buddy Blake, senior vice president of the Shelby Singleton organization.

Just as so many others in the music business did, Blake got his start in radio, and thus the change of name. That radio life took him away from his native Little Rock to Washington, D.C., then on to Victoria, Texas, then to Houston, to Shreveport (where he produced his first record, and it was picked up by Kapp), to Knoxville, then Charleston, W. Va., New York City and Nashville.

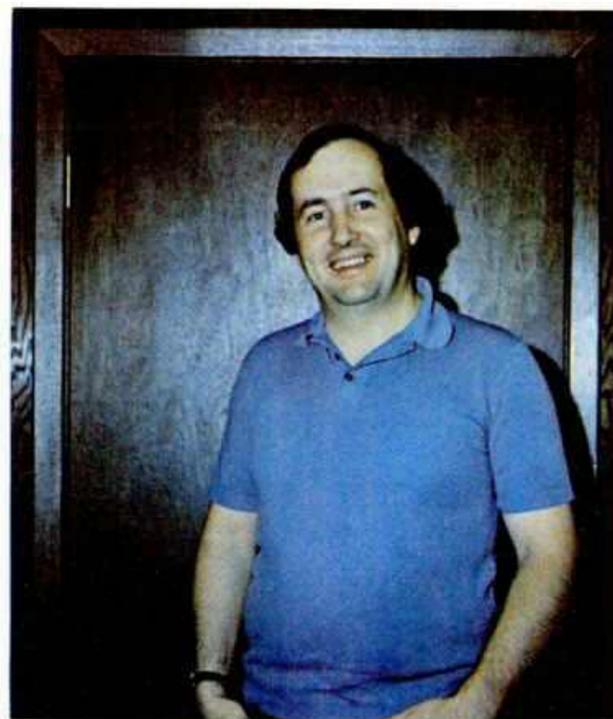
This circuitous career included picking up a radio-TV drama major along the way, working as a disk jockey at KEIL, working on a regional consumer paper, then in the mail order record business, then to WNOX, then work as a silk screen printer, on the WCAW as program director, and finally joined Shelby Singleton first in New York and then in Nashville. The two had become acquainted originally in Shreveport.

So now Buddy Blake (or Gilbert Blasingame) handles promotion and publicity, mailing and shipping, and a few thousand other assorted things in his Singleton job.

He's sort of a dreamer and doer, which is almost unique; but this is what makes his operation special. His key people in promotion are Bob Alou, Mike Suttle and Don McGregor. Publicity is coordinated by Jackie (Jacqueline) Monahan, while mailing and shipping is overseen by Paul Martin. There also is an inside mail order music firm, including books and records, looked after by Phil Earhart. All of these people answer to Blake, including those in the closed printing shop there which serves the entire corporation.

It's a rather staggering job, but since things have

reverted to normal following "Harper Valley," Blake has had more time for his creative promotions. They have been, to say the least, attention getters. To publicize a song titled "Green Door," he mailed full-sized, green-painted doors to several stations across the nation. He



Vice President for promotion, Buddy Blake.

Industry Service Message Sponsored By The Shelby Singleton Corporation

sent one promotional piece out in what appeared to be a "final-notice-before-the-lawsuit-papers-are-filed envelope." Everyone opened that one.

Blake has just instituted a regional promotion system, headed by former disk jockeys with about 40 years combined experience in the business.

In his office, Blake handles all products on all the labels, with the exception of Silver Fox, which is taken care of completely by Leland Rogers.

Blake's policy is to promote with taste. His concept is to complement good product with good promotional pieces.

"First of all, the record itself should make the individual want to open the envelope," he said. "And I'm trying to add to that something useful or entertaining that also will make him want to read or look at what else is in there. It might be a calendar, it might be a list of his near-future personal appearances, it might be something biographical, or it might be something entirely different," he added.

Currently Blake has been inserting fold-overs which he feels will be useful to the on-the-air man.

His office currently is filled with T-shirts, promoting a record. In the past there have been simulated fire-crackers, and boxes of all sizes and shapes loaded with surprises.

Blake admittedly would not be happy if he could not create. He is constantly thinking ahead, not just to the next record, but to the years ahead when current ideas will be taking form. And those ideas will take form. They simply don't remain dormant around Buddy Blake's office, not if Gilbert Blasingame has anything to do with it.

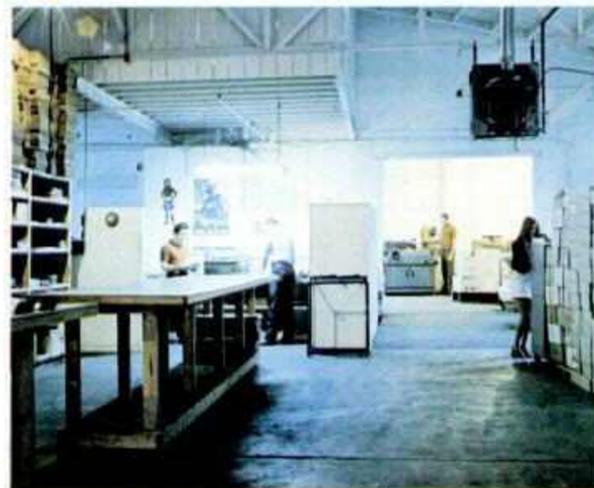
# Operation At Southern Graphics



Herb Shucher



Photographer Bill Foshee looks at negatives.



## Shelby's Advertising Man Began With Jim Reeves

Herb Shucher is an unlikely person to be heading the graphics and advertising end of the Shelby Singleton operation. But then, some might have thought he was an unlikely person to have managed the late Jim Reeves, or The Browns, or to have been the producer of a major overseas package show.

Unlikely as it all may have seemed at one time, it became reality, because Herb Shucher is the sort who does a job right whatever it may be.

In the first place he's from Boston, and nobody from Boston ever made it big in the country field. But, working first in radio, he made some music ties which led him into association with Jim Reeves, and in 1955 he became manager of the great RCA artist. Few had heard of Reeves at that time, and it was Shucher who moved him to the top, up through his multimillion-seller, "He'll Have to Go."

Two years later, still handling Reeves, Shucher tried his hand at something new. He packaged and produced the largest overseas contingent of country artists ever assembled under the auspices of RCA. The cast included Reeves, Hank Locklin, Del Wood and Janice Martin, plus the Reeves band which included Tommy Hill (now an executive with Stop Records), Louie Dunn (now an executive with the Hubert Long Agency), Leo Jackson and Hilly Harlan. RCA used

the results of this shop to develop country activities in the European market.

The trip also led to another management pact. Herb took over The Browns (Jim Ed, Bonnie and Maxine), and managed their affairs during their top-selling days with such records as "The Three Bells," "Scarlet Ribbons," and "The Old Lamplighter."

Shucher then moved into diversified fields, associating himself with Dub Allbritten in talent management activities, including the promotion of artists such as Brenda Lee and Red Foley.

Still looking for diversification, Herb worked in an A&R promotional capacity for Imperial Records when owned by Lew Chudd, and produced numerous recordings by Slim Whitman, including "Valley of Tears" and the "Twelfth of Never."

When the Shelby Singleton Corp. moved to Nashville, Shucher became an integral part of it. Dealing at first with advertising through the company-owned Belmont Agency, he was promoted to vice-president and placed in charge of Southern Graphics when that firm was purchased by Singleton last Feb. 20. He also took over supervision of the agency, which headquarters in the Southern Graphics building.

Suddenly, Herb Shucher was in a whole new line of business. Southern Graphics is a commercial printing

house with its own in-house facilities, handling everything from art to graphics, with a laboratory and full printing facilities. The agency has complete photographic facilities, and overall the firms employ 35 people.

Southern Graphics does everything for the parent company: labels, album jackets, any printing needs for tape, etc., and a great deal of outside commercial business both in and away from the record industry. Among other things, it prints labels and album jackets for Hickory, Mega, Sinchord, Word, Worldwide and others.

It does book printing of covers, prints for the Columbia Record Club, for Longines, catalog printing, and a large amount of "out of town work." The plant currently is operating at three full shifts.

As if this were not enough to keep a man busy, Shucher also handles such things as special events for the company, ranging from the planning and carrying-out of parties to catering to whatever may cross Shelby Singleton's mind.

He, of course, handles all the company advertising, and the publicity of the company itself.

Married with four children, Herb still likes to reminisce about everything from the early days of Boston to the management days with Jim Reeves. But his mind is generally on the future.

## CORPORATE STRUCTURE OF THE SINGLETON OPERATION

Parent firm: The Shelby Singleton Corporation

### DIVISIONS

SSS, International (distribution, selling and billing of all product)  
 Amazon Recording (subsidiary)  
 Playground Productions (Florida studios)  
 Promotions Systems and Methods (wholly owned subsidiary in Memphis, a radio programming consultant)  
 Share Record Co. (budget label)  
 Silver Fox Records (subsidiary with two labels: Silver Fox and Blue Fox)

Sun International Corp. (subsidiary, formed to acquire the Sun material)  
 Underground Development Corp. (A firm contracted to build, promote and manage a development known as Underground City)  
 American Talent Inc. (personal management)  
 Shelby Singleton Studios  
 Southern Graphics  
 Shelby Singleton Music  
 Belmont Advertising Agency



SSS 1 SOULSHAKE  
PEGGY SCOTT and JO JO BENSON



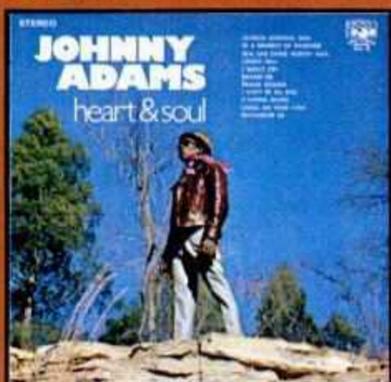
SSS 2 LOVER'S HEAVEN  
PEGGY SCOTT and JO JO BENSON



SSS 3 SOUL GOLD  
VARIOUS



SSS 4 HONEY SAX  
SIL AUSTIN



SSS 5 HEART AND SOUL  
JOHNNY ADAMS



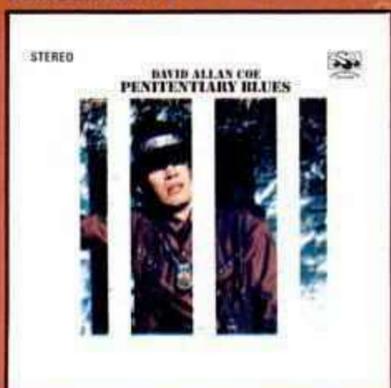
SSS 6 ORIGINAL NEW YORK ROCK  
AND ROLL Vol. 1



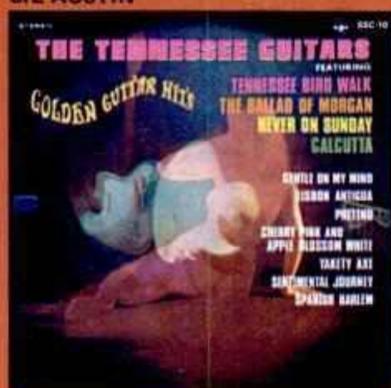
SSS 7 FOR WOMEN ONLY  
BERGEN WHITE



SSS 8 SOFT SOUL WITH STRINGS  
SIL AUSTIN



SSS 9 PENITENTIARY BLUES  
DAVID ALLAN COE



SSS 10 GOLDEN GUITAR HITS  
THE TENNESSEE GUITARS



THE SHELBY SINGLETON CORPORATION  
Nashville, Tennessee

# AMAZON RECORDS



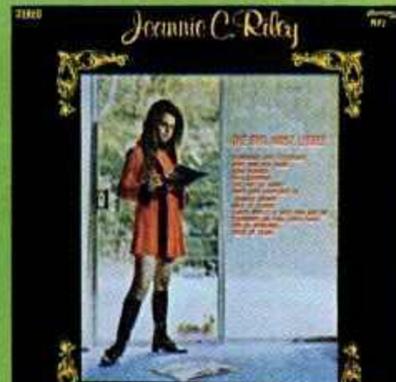
AM 1000 HOT CARGO  
THE RUGBYS



AM 1001 LAZARUS  
LAZARUS



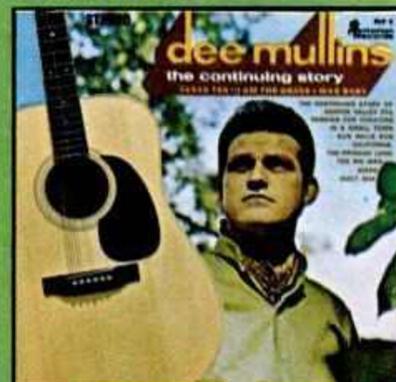
PLP 1 HARPER VALLEY P. T. A.  
JEANNIE C. RILEY



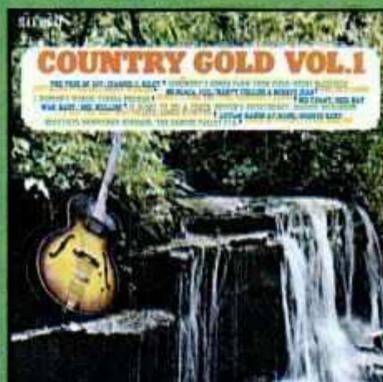
PLP 2 YEARBOOKS AND YESTERDAYS  
JEANNIE C. RILEY



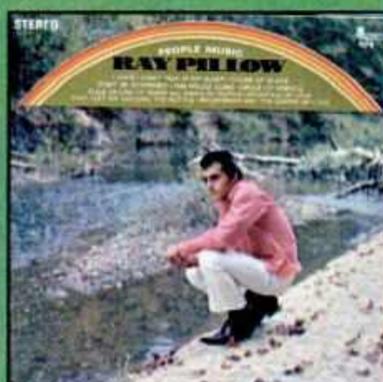
PLP 3 THINGS GO BETTER WITH LOVE  
JEANNIE C. RILEY



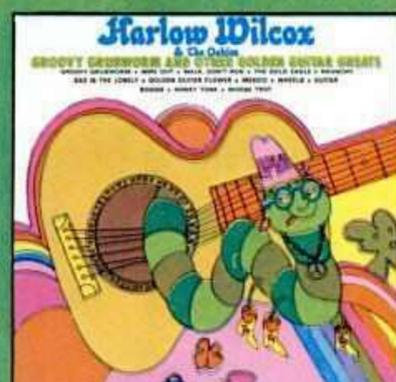
PLP 4 THE CONTINUING STORY  
DEE MULLINS



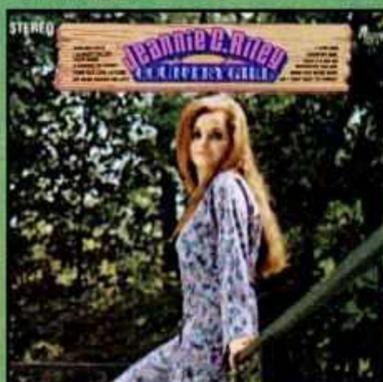
PLP 5 COUNTRY GOLD Vol. 1  
VARIOUS



PLP 6 PEOPLE MUSIC  
RAY PILLOW



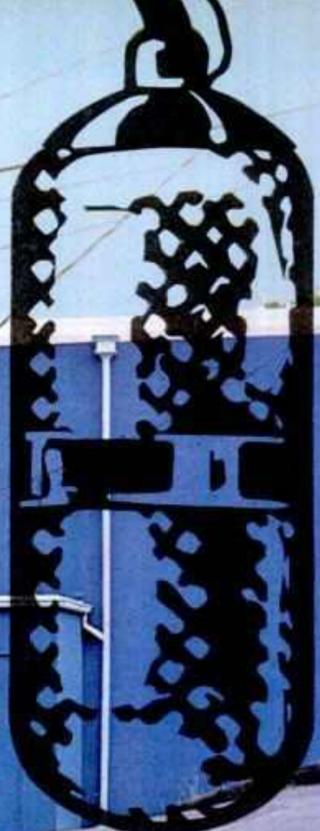
PLP 7 GROOVY GRUBWORM  
HARLOW WILCOX



PLP 8 COUNTRY GIRL  
JEANNIE C. RILEY



PLP 9 COLOR ME COUNTRY  
LINDA MARTELL



SINGLETON SOUND STUDIOS



SHELBY SINGLETON MUSIC, INC.  
AND AFFILIATES



SOUTHERN GRAPHIC INDUSTRIES  
POST OFFICE BOX 303, NASHVILLE, TENNESSEE 37202 • PHONE 615-254-1022

# Radio-TV programming

## NATRA's Dixon Vows A Cordial Atmosphere

• Continued from page 1

ventions before last year. The record people who've had a lot to do with the progress of NATRA will be welcome." He said that last year's convention atmosphere was not a good one for record people.

He promised that all meetings at the Royal Coach Inn would be open to everyone.

This year, as never before, invitations have been sent out to both members and potential members to attend the convention, Dixon said, including "the deejays who've never thought of attending and former members who've dropped their NATRA

relationship the past couple of years."

### 'On Heels'

The 15th annual convention comes on the heels of a vast reorganization of the whole NATRA organization. "We have adopted different goals, ideas, philosophies. "We've had to do a lot of revamping and, because of all of the work involved, our plans for a better NATRA are just now being initiated."

Executive director Lucky Cordell, assistant general manager of WVON in Chicago, and NATRA chairman of the board Kae Williams, Philadelphia, and Dixon mutually agreed this will be the most productive NATRA convention in history.

Among those who'll be speaking this year are the Rev. Jesse Jackson of Operation Bread Basket, Asst. Secretary of the U.S. Dept. of Labor Arthur Fletcher, State Sen. Barbara Jordan, Lt. Gov. Ben Barnes, and the Rev. Leon Sullivan, Philadelphia.

Dixon praised the work of convention chairman Bob Garner and his convention committee, saying that he was "more than impressed" with the arrangements for the convention.

### 'Special Emphasis'

"A special emphasis will be placed on the workshops and seminars," Dixon stressed. "We feel that new men hoping to carve a career in radio, as well as those who just want to improve their position, will benefit by these seminars." Thursday, Jerry Boulding, national program director of Sonderling Broadcasting, will guide a workshop on production. Other workshops include one on music, selecting and charting, which will be spearheaded by Doug Eason, general manager of KATZ in St. Louis. Rudy Runnells, general manager of WHIH in Norfolk, will guide a workshop on employment possibilities for blacks in general market radio. Kitty

Broadway of WEBB in Baltimore will head up a seminar on community involvement. Ken Hawkins of WJMO in Cleveland will lead a workshop session on "Gospel and News—How Important" to soul radio. Richard Oppenheimer, general manager of KYOK in Houston, will head a panel session on radio management. Dixon promised that other station managers would be on the panel.

Several record artists have indicated they will be attending the NATRA convention this year, including: Lou Rawls, Nina Simone, the Temptations, Dionne Warwick, James Brown, Johnny Taylor, Stevie Wonder, Gene Chandler, Sammy Davis Jr., and Dick Gregory.



DEWEY HUGHS, left, of WOL, Washington, interviews producer Guy Draper for a Voice of America show. Draper has produced Ten Wheel Drive and Rhinoceros and manages a group, Face of the Earth, to debut soon on Dionne Warwick's new label Sondag with a single "Sign of the Times."

## Rosko's Show Into College

NEW YORK—Radio Syndication, Inc., a division of College Marketing Corp., will syndicate WNEW-FM's Rosko show in 100 college radio markets and 9 major commercial radio markets. The show will be offered free of charge to radio stations with Radio Syndication keeping four minutes of commercial time per hour on the commercial stations. Rosko will be heard in Boston, Providence, Philadelphia, Washington, Chicago, Detroit and Los Angeles and negotiations are under way with commercial stations in San Francisco and Cleveland. Colleges will give six minutes of commercial time per hour to the company in exchange for the show. It will be heard five hours per week for at least one hour a day in each market. Rosko has a non-compete clause in New York only.

## Programming Clinic in N.C.

RALEIGH, N.C.—The First Annual Tri-State Programming Clinic will be held here at the Holiday Inn Sept. 18-19. The two-day open meeting on programming is being organized by Norman J. Suttles, executive vice president of the Smiles broadcasting group which owns and operates radio stations in North Carolina and Virginia.

WRNC in Raleigh will be the host station and program directors and air personalities and general managers from South Carolina, North Carolina, Virginia and elsewhere are being invited to attend.

Guest panelists who have already indicated they'll attend the meeting include Sebastian Stone, program director of WOR-FM

## Appeal for Disk Cooperation

• Continued from page 1

log begun by serious music broadcasters for the purpose of airing common problems, focused its sights on a wide variety of subjects ranging from a demonstration and discussion of a new 4-channel system using 2-track material to methods of selling concert music. Of particular interest to the broadcasters was the session on record company relationships, moderated by Leonard Marcus, editor of High Fidelity Magazine. On the panel were Lloyd Gelassen of Deutsche Grammophon, M. Scott Mampe of Mercury/Philips, Peter Munves of Columbia Records, Don DeLacy of RCA Records, and Tracy Sterne of Nonesuch Records.

Each panelist made short opening remarks and outlined future product activity. Included in Miss Sterne's remarks was a plea for a "person to person relationship" between manufacturer and radio station. During the question and answer period, some of the smaller market radiomen scored what they con-

sidered to be inadequate service on promotion records. Miss Mampe called the problem an economic one and said that she tried to fill all service requests unless the "album has been deleted from the catalog or is out of print."

DeLacy said that promotion records are taken from the local distributor's stock, and suggested that local promotion men be called regarding requests. But, he said, "it is the distributor who dictates which station gets records." Other broadcasters voiced similar complaints. Richard Kaye, WCRB executive vice president and general manager, said that he considered RCA and Columbia labels as being the most helpful but characterized shipments by other manufacturers as "sporadic."

### 'Too Cheaply'

In the session on selling concert music, Ray Nordstrand, WFMT-FM president, and Pat Patrick, WCLV-FM president and general manager, discussed audience demographics, cooperative selling approaches and sales promotion methods. In his opening comments, Nordstrand asserted that "we are selling ourselves too cheaply. . . we are too willing to compromise our advertising. We are a class medium. We have a highly attentive and serious audience and if we defend our type of radio we can come up with both local and national advertising."

He deplored the use of the

rock jingle and called it an insult. He said that the live commercial talks up to the listener because it assumes he is intelligent and could not be hyped. He suggested that a sales campaign should include the fact that there are less commercials per hour on classical stations, thereby resulting in less competition by other advertisers; that the salesman should state in his pitch that the classical station is a superior one and that the message is tied to this credibility; that a story—a full presentation—be presented to the ad agency. "We have a great future," he concluded.

### 'Business Good'

Patrick began his comments by saying that business "is good." He said that industries have slowed down but "our buying power has remained." He called a banding together vital if "we want to sell nationally," and offered advice on selling on both the local and national levels.

Other sessions centered on audience promotion at the concert music station, chaired by Harry Ward, WGMS, Washington, Ed Hill, WRR-FM, Dallas, and Tom Bird, WNCN-FM, New York; computer/data processing applications; syndicated programs, whose panelists were William French, Boston Symphony Transcription Trust, Robert Conrad, WCLV-FM, Cleveland, and Bird; a closed session on personnel relations, headed

(Continued on page 54)

## WEZS-FM Bows Format Of Mantovani, Hirt, Faith

RICHMOND, Va.—WEZS-FM, stereo station owned by E.Z. Communications, has dropped classical music in order to program a wall-to-wall music format. The station is managed by Mr. and Mrs. Bill Golden and operations manager is Kenneth R. Booton. The change in format was spurred by the success of a sister station—WEZR-FM in the metro Washington area.

Artists being programmed on WEZS-FM include Frank

Chacksfield, Ray Conniff, Roger Williams, Floyd Cramer, Mantovani, Al Hirt and Percy Faith. Commercials are clustered at the quarter-hours. Starting Dec. 5, the station will feature the Metropolitan Opera Network broadcasts, but Booton said this would be the only deviation from format. Booton and Henry Waleczko are handling announcing chores. Booton formerly produced "The Bwana Johnny Show" on KUDO-TV, San Francisco.

in New York; Jay Cook, program director of WFIL in Philadelphia; Carl Wigglesworth, program director of WKLO in Louisville; Skip Broussard, program director of WOKY in Milwaukee; Buzz Bennett, and Bob Canada, program director of WROV in Roanoke.

There are many radio stations in the tri-state area which cannot send personnel to the various programming conventions, Suttles said. Therefore, in the interest of better broadcasting for the area, his stations are bringing in leading programming people to talk. Bob Raleigh, head of programming for the Smiles chain, said there will be no formal speeches . . . the audience will be allowed to throw questions at the panelists. An added feature of the clinic is that program directors can bring airchecks of their stations for critiquing by the other program directors.

Fee for the two-day meeting will be \$60 and includes motel, meals, and a cocktail session. For further details, talk to Bob Raleigh at WRNC in Raleigh.

### EDITORIAL

## Music That Talks

The Concert Music Broadcasters Conference held Aug. 6-9 in Lenox, Mass., is indeed a giant and much-needed step in the right direction, for it created a new dialog on the important problems facing this vital arm of the radio industry.

Needless to say, it only scratched the surface. Much was left unsaid; much was left undone; too much was spoken in private rather than in session. The small-market radioman, though finding the talks fruitful, wanted more attention given to his particular problems. Labels felt they did not receive adequate opportunity to explain their positions more fully regarding cost factors, budgets and promotion.

Nevertheless, all agreed the conference was enlightening and informative. All agreed this type of meeting is essential. All agreed the effort deserves high praise.

In conclusion we urge more participation by more labels. We urge smaller stations who program serious music to participate. Most of all, we urge a continuation of more such conferences.

## Gavin Conference Centers on Rapping

LOS ANGELES — Everyone will be encouraged to participate in the fifth annual Bill Gavin Radio Program Conference here Nov. 20-22 at the Century Plaza Hotel. Gavin, who owns and operates a record news sheet operating out of San Francisco, said in-depth "encounter" sessions will be used to tackle all aspects of the record and broadcast industries. The traditional speech and panel format of previous Gavin conferences will not be used. The new format means that any subject of general interest can be discussed, Gavin said.

George Burns, program supervisor of the Pacific-Southern Broadcasting chain, is the organizer behind the conference this year, heading an advisory

committee from both the record industry and the radio industry on guidelines for the conference. But Gavin pointed out that everyone can be an active participant in the conference this year with opportunity to introduce topics, challenge viewpoints, and guide discussions. Highlight of the conference will be an open-end midnight marathon discussion session Saturday which will continue as long as necessary. Theme of the conference this year will be "Radio: Where Do We Go From Here?" Topics discussed will include changing patterns in record merchandising, audience research, and discussions specifically on country music, soul, progressive rock, easy listening, and rock musics.

## Kansas City Gets Progressive FMer

KANSAS CITY—Kansas City has been waiting for a good, free form sound for along time, according to Bill Scott, program director of KBEY-FM. "I came to this city in 1968," said Scott, "and felt there was a need for a station that would bring the people together. I started at KUDL and then KUDL-FM went progressive for a while but some trouble developed and the station switched it's sound." Now KBEY-FM is ready to try it. They have hired the ex-manager of KUDL-FM, Steve Bell, and are ready to enter into a total free form format.

"We will play anything which deals with rock in one form or another," said Scott. "The music will be programmed in three tune segments ending with a commercial. There will be 10 commercial minutes an hour and three minutes of relevant news on the hour. Our music will be played according to album sales, both nationally and locally, the

happening groups in the country according to the trade and underground-press and much emphasis will be placed on requests."

The station will be live three hours a day with Scott hosting the show. The other 21 hours will be automated for a while, until it catches on, according to Scott. "The people are already aware of the problems in this country. We will not be politically oriented, but peace oriented, trying to get everyone to come together and help fight our common problems. The music is the main ingredient, however, and the talk will be secondary but there, nevertheless." Scott added that in order to play the music they must have the music and asks cooperation from all distributors of rock and related products.

Personnel at the station includes George Jenne, station manager; Steve Bell, operations manager; and Scott. The air shifts will be handled by Scott, Bell and Jim Bernard.

## British Radio (?) Men Ponder New Developments

LONDON—The government's decision to give a go-ahead to the BBC's 20 new local stations has made some commercial radio operators think again. Should they gamble and try to run their stations in opposition to the BBC or should they go for less-

populated areas at present not served by local radio?

The reprieve for the local stations — many corporation men had privately thought the government would halt the expansion of BBC local radio—means that all is now 'go' for London, Liverpool, and Birmingham.

But the Minister of Posts and Telecommunications, Christopher Chataway, had little choice. Staff and offices had already been set for Radio London, and plans were well under way for the other stations.

Commercial radio backers are now hoping for medium wave allocations for broadcasts. The BBC stations are restricted to VHF broadcasting, which carries big disadvantages. VHF cannot, for instance, offer road information as, generally, car radios are not equipped with FM/AM receivers. Commercial stations on medium wave would offer a distinct advantage over the BBC plan.

The first commercial radio stations could be in operation by January 1972.

## KIKK-FM to Go Own Way

HOUSTON—Due to the demand of advertisers for exposure, KIKK-FM has separated its programming totally from KIKK. Both are country music stations programmed by Bill Bailey. KIKK is a day-time operation, but has long been a very major factor in the Houston audience and lately has been sold out. Leroy Gloger is president.

Though KIKK-FM will be playing country music, the format will feature a few more album cuts than KIKK, Bailey said. To be precise, four more an hour. Air personalities on the FM include Rusty Gabbard, Jim Black, Harvey Thompson, Bud Smith, and Charlie Saey. It's a stereo station that covers the metro five-county area.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Jerry Wexler of Atlantic Records, whom I consider one of the greatest geniuses of them all in producing records, said last week that one of his favorite records of the moment is "Maybe" by the Three Degrees. It's not even his record; it's on Roulette. And I was so darn busy shooting the bull with Jerry that I forgot to ask him why he was recommending somebody else's record. But that's the kind of guy Jerry is—he lives and breathes the record business; I don't think he ever turns it off.

★ ★ ★

Dan Clayton has resigned at WPOP, Hartford. . . . New program director of KGB in San Diego is Charlie Van Dyke. . . . Bob Harper is back in radio—on WIIN in Atlanta, a daytime Top 40 station. He's still doing a lot of deejay work, too, on the "Now Explosion" TV music programming on WTTG-TV, Atlanta. . . . Jefferson Lee is now on WIRL, Peoria; he'd been with WGOW, Chattanooga.

★ ★ ★

Mike Cloer, promotion man down in Charlotte for Liberty/UA Records, called in to say that "Trician Tell Your Daddy" by Jay & the Americans is No. 16 on WFLB in Fayetteville and is getting airplay on WIST in Charlotte and WRNA-FM in Charlotte. He says WRNA-FM is doing very good with its progressive rock format. The Jay & the Americans record is controversial, but tasteful, he felt. Cloer, a former air personality, also recommends "Green-eyed Lady" by the Sugarloaf. . . . Larry Cohen, head of sales and promotion for Jamie/Guyden Records in Philadelphia, called to say that "Look Away" by the New Hope is being given good airplay on WKBW in Buffalo and Best Distributors up there has reordered the single twice. Cohen has just picked up masters on "You" by the Los Vivos, a South American group, and "It's You Girl" by the Jordan Bros. Both have just been released.

★ ★ ★

Lee Arbuckle, previously at WAYS in Charlotte, is the new program director of WKGN in Knoxville. Funny thing is that Lee had been all night personality on the Top 40 station back in 1963. . . . Art Penhallow is now on the air live on WXYZ-FM, Detroit, playing progressive rock 7-midnight; rest of format features the syndication progressive rock material of ABC-FM. ABC-FM, incidentally, has become a separate division and Allan Shaw is now vice president. I've been listening

(Continued on page 54)

# Selling Sounds

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

Week of August 10-14

By DAVID B. PERRY

Jimmy Wisner, who is riding high on the charts with his arrangement of "Why Can't I Touch You" by Ronnie Dyson, just finished up a Dentyne spot for Ted Bates Advertising. The vocal was handled by Joe McGovern who records on Jimmy's Wizdom label under the name of Cody Marshall. . . . The Tokens, who have been doing commercials for years, are now signed exclusively to MPI for commercial representation.

### National Recording Studios Hopping

Music a la Carte's Curt Biever recording background music for ABC's American Sportsman. Chico Hamilton waiting for Chesterfield. Steve Karmen producing jingles for Beneficial Finance and Gaines Dog Food. BBDO in with Right Guard music. Glenn Osser conducting for Oldsmobile. Ted Bates producing Dentyne jingles. Manana Music producing singles. J. Cunningham Cox' Russ Torenson in from Philadelphia supervising music for Kisslings Sauerkraut. Film Center: SSC&B mixing Breck. Kim & Gifford mixing Campbell's Soup. Stu Gellman in with Nytol. Needham Harper & Steers mixing V-8. Dolphin mixing Pontiac. Forum III mixing U.S. Steel. McCann Erickson recording and mixing spots on the Bahamas and Buick Opel. Stone Cutters mixing Clairol.

Kevin Gavin and Sid Woloshin of Gavin & Woloshin, Inc., created four sixty-second spots for Richmond Bros., a chain of tailors, whose slogan is "700 fussy tailors." Kevin Gavin wrote the theme and Pete Dino wrote the arrangement. Spots were done for Long, Fisher & Stashower of Cleveland.

## KPPC-FM to Boost Power

LOS ANGELES—KPPC-FM will boost its power to 50,000 watts when its new antenna site is completed within the next 60 days. The station was a pioneer in the progressive rock field and has been broadcasting in stereo for over two years. The lineup at the station includes,

Jeff Gonzer, 5-9 a.m.; Ron Inor, 9 a.m.-noon; David Pierce, noon-4 p.m.; Les Carter, 4-8 p.m.; Steve Segal, 8-midnight, Tuesday-Saturday; Johnny Otis, Mondays 8 p.m.-midnight; and Mississippi Brian Wilson, midnight-5 a.m. Don Hall and Harry Shearer work weekends along with Elliot Mintz.

## Yesteryear's Hits

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

### POP SINGLES—10 Years Ago August 22, 1960

1. It's Now or Never—Elvis Presley (RCA Victor)
2. Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini—Brian Hyland (Leader)
3. Walk Don't Run—Ventures (Dotlon)
4. Twist—Chubby Checker (Parkway)
5. I'm Sorry—Brenda Lee (Decca)
6. Only the Lonely—Roy Orbison (Monument)
7. Volare (Nel Blu Di Pinto Di Blu)—Bobby Rydell (Cameo)
8. Finger Poppin' Time—Hank Ballard & the Midnighters (King)
9. Mission Bell—Donnie Brooks (Era)
10. Image of a Girl—Safaris (Eldo)

### POP SINGLES—5 Years Ago August 21, 1965

1. I Got You Babe—Sonny & Cher (Atco)
2. Save Your Heart for Me—Gary Lewis & the Playboys (Liberty)
3. Help—Beatles (Capitol)
4. California Girls—Beach Boys (Capitol)
5. Unchained Melody—Righteous Brothers (Phillys)
6. (I Can't Get No) Satisfaction—Rolling Stones (London)
7. It's the Same Old Song—Four Tops (Motown)
8. Don't Just Stand There—Patty Duke (United Artists)
9. I'm Henry VIII, I Am—Herman's Hermits (MGM)
10. Down in the Boondocks—Billy Joe Royal (Columbia)

### SOUL SINGLES—5 Years Ago August 21, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. It's the Same Old Song—Four Tops (Motown)
3. The Tracks of My Tears—Miracles (Tamla)
4. Since I Lost My Baby—Temptations (Gordy)
5. In the Midnight Hour—Wilson Pickett (Atlantic)
6. Baby I'm Yours—Barbara Lewis (Atlantic)
7. I Can't Help Myself—Four Tops (Motown)
8. I'll Always Love You—Spinners (Motown)
9. You're Gonna Make Me Cry—O. V. Wright (Back Beat)
10. Ride Your Pony—Lee Dorsey (Amy)

### COUNTRY SINGLES— 5 Years Ago August 21, 1965

1. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
2. The First Thing Every Morning (The Last Thing Every Night)—Jimmy Dean (Columbia)
3. The Bridge Washed Out—Warner Mack (Decca)
4. Before You Go—Buck Owens (Capitol)
5. Yakety Axe—Chet Atkins (RCA Victor)
6. Tiger Woman—Claude King (Columbia)
7. It's Alright—Bobby Bare (RCA Victor)
8. The Other Woman—Ray Price (Columbia)
9. Hicktown—Tennessee Ernie Ford (Capitol)
10. Wild as a Wildcat—Charlie Walker (Epic)

## PROGRESSIVE FORMAT UPSET

CORPUS CHRISTI, Tex. — Shortly after switching to a progressive rock format, KZFM-FM here received a shake-up from a lady known as Celia, a hurricane. Operations manager Johnny Marks said more than two-thirds of the Station's library was destroyed. The staff of the 24-hour stereo operation was desperately trying to round up enough albums to stay on the air last week. Lineup includes Dave Lawrence, Michael Scott, Johnny Rabbit, Don Flint, and Pete Edwards. The station previously programmed good music.

A New Album on Ode 70

# Writer: Carole King

Carole King is her own person. She does not like biographies — she likes McCartney and Lennon, Leon Russell, almost all musicians, and loves James Taylor. Almost everybody loves Carole King. And she probably wrote one of your favorite songs.



De-Ho (That Old Sweet Role); Chains; Don't Say Nothin'  
About My Baby; Every Breath I Take; Go Away Little  
Halfway to Paradise; Hey Girl; I'm Into Something Good;  
As Well Rain Until September; Locomotion; Natural  
n; Oh, No, Not My Baby; One Fine Day; Up On The Roof;  
Wonderful; Take Good Care of My Baby; So Much In Love;  
st Once In My Life; I Was Not Born To Follow; Hi-De-Ho  
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Woman; Oh, No, Not My Baby; One Fine Day; Up On  
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Don't Say Nothin' Bad About My Baby;  
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Tomorrow?; Goin' Back; So Much  
Once In My Life; I Was Not Born  
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Breath I Take; Go Away Little  
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ne Roof; Will You Love Me Tomorrow?;  
Back; So Much In Love; Just Once In  
Life; I Was Not Born To Follow; Hi-De-Ho



# WMAL-FM Shifts Slowly Progressive

WASHINGTON—Some people are unaware of rock music, according to Marty Conn, station manager of WMAL-FM. "They have no familiarity with it and tend to classify it generally. They have bad images of 'rock' and do not give it a chance," said Conn. The station is programmed for the 18-35 year old who keeps an opened mind.

In May, Conn began to change the image of the station from MOR, "which was hard to identify with," to a contemporary sound. "There was experimenting with Top 40, but it sounded like a jukebox," said Conn. "As I became more aware of the music I began to understand progressive. I also found that in Top 40 the air personalities had to scream. With a progressive format, the personalities can be casual and comfortable." Conn summed up the entire process of change from MOR to progressive as "learning it myself first, then educating the people."

Mary Jo Frohne, and Phil de Marne, co-music directors, judge a cut primarily on its music content but also lyric content. "We play about 300 LP cuts a week which are chosen after we judge the lyrics," said de Marne. "We always keep aware of what fits into the format and what doesn't." Such artists as Neil Young, Donovan, Traffic, Led

Zeppelin and Chicago are heard during broadcast hours of 9 a.m.-1:45 a.m.

The station will go live for nine of its 16½ hours in September. The live segments will be done by Len MacIntosh, 2-6 p.m.; and Ray Freeman 7:30 p.m.-midnight. The rest of the shows will be taped for a while. "We want to go on slowly, experimenting and gaining a large audience. We are already known by word of mouth. But as the audience grows so grows the station," concluded Conn.



ALLISON STEELE, air personality on WNEW-FM, talking with Alan Lorber, independent producer, about the recent opening of the Canadian group Illustration, Janus recording artists, at New York's Downbeat. Lorber produced the group's first album and Miss Steele hosted the opening night festivities at the club.

## Programming Aids

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

### EASY LISTENING

KTHO, South Lake Tahoe, Calif., program director **Bill Kingman** reporting; BP: "Bluegreens On the Wing," William Truckaway, Reprise; BH: "Rubber Duckie," Ernie Jim Henson, Columbia; BLP CUT: "Stone Flower," Antonio Carlos Jobim (CTI). . . . WAYB, Waynesboro, Va., music director **Carolyn Clark** reporting; BP: "That's Where I Went Wrong," The Poppy Family, London; BH: "Time to Get It Together," Trini

Lopez, Reprise. . . . WDEW, Westfield, Mass., program director **Bob Greem** reporting; BP: "For What It's Worth," Sergio Mendes & Brasil '66, A&M; BH: "Rainbow," Marmalade, London; BLP CUT: "Cecilia," (Song of Joy) The Four Score Pianos, Ranwood. . . . WSPR, Springfield, Mass., program director **Budd Clain** reporting; BP: "We're All Playing In the Same Band," Bert Sommer; BH: "Hi-De-Ho," Blood, Sweat & Tears.

### COUNTRY

KBBQ, Burbank, L.A., Calif., station manager **Bill Ward** reporting; BP: "Watermelon Time In Georgia," Lefty Frizzell, Columbia; BH: "The Taker," Waylon Jennings, RCA; BLP (This Is Bare Country) Bobby Bare, Mercury. . . . KFAY, Fayetteville, Ark., program director & personality **Dave Sturm** reporting; BP: "Put a Little Loving On Me," David Wilkins, Plantation; BH: "Daddy Played 1st Base," Homer & Jethro, RCA; BLP CUT: "Ramblin' Rose," (My Love) Sonny James, Capitol. . . . KAYE, Puyallup, Wash., personality **Chubby Howard** reporting; BP: "Advice of a Fool," Eddie Dean, Fabor; BH: "Biloxi," Kenny Price, RCA; BLP CUT: "All Cuts," (Best of Bobby Lewis—Vol. 1) Bobby Lewis, UA.

### HOT 100

WMCJ, West Long Branch, N.J., music director & personality **Greg Monkowski** reporting; BP: "Closer to Home," Grand Funk Railroad, Capitol; BH: "Signed, Sealed, Delivered," Stevie Wonder, Tamla; BLP CUT: "Sister Liza Bookman,"

(Continued on page 54)

## KEYS Softens Daytime Sound

CORPUS CHRISTI—Though KEYS here has softened its daytime sound somewhat, general manager E. C. Stern Jr. said, "We will still maintain our Top 40 image . . . I wouldn't want to lose it."

KEYS is pulling hard rock records off its playlist during the day, but adding them back at night. Charlie Bright has taken over the job of program director, a position he held some while back. The programming changes at the station were undertaken, said Stern, in order to broaden the demographic base of the listening audience.

# Campus News

By BOB GLASSENBERG

### Black Music Center

The National Endowment for the Humanities has given a grant to the University of Indiana, Bloomington, to establish a national Black Music Center, which will document the entire history of the Black culture, according to Wilfred C. Bain, dean of the I.U. School of Music.

The project will be launched in September under the directorship of Dr. Dominique-Rene de Lerma, bibliographer and musicologist, and Professor David N. Baker Jr., jazz musician and composer, who will be associate director. The center will develop an extensive collection of books, journals, recordings, and other materials which will document all aspects of Black musical expression. The project will be supplemented by the I.U. archives of Traditional Music, the Latin American Music Center, the School of Music Library, and the collections of music in the University Library. This project is a direct result of research conducted by the University's Black Music Committee which was formed after the death of Dr. Martin Luther King. For more information, contact Dr. de Lerma at the School of Music, Indiana University, Bloomington, 47401.

### Hotwire

National Talent Service, a film, lecture and live arts distribution organization specializing in the college market and based in New York, has established a promotional "Hotwire" service for on-campus exhibitors and booking agents. The service is a toll-free open telephone line through which any college booking acts or films from NTS can receive immediate specific promotional counsel. This service will supplement the usual promotional and publicity package that accompanies each booking.

### Getting Ready

The Campus Section of Billboard Magazine will expand to a full page soon. In preparation for this I would like to receive all college dates for artists and volunteers for campus correspondents. Send all information to me at Billboard, 165 West 46 Street, New York, 10036. The music industry looks to the campus for information on trends and new music. You can help them and yourselves by keeping me informed. Thank you in advance.

### Programming Aids

Charlie Parker would have been 50 years old Saturday (29). It has been 15 years since Bird was on the scene but his music lives on, naturally.

"The Begatting of the President," an LP narrated by Orson Welles which has been banned in its original form on many AM outlets around the country, is, of course, being played on many campus stations. Are you playing the LP? Let me know.

KSLA, California State at Los Angeles, **Steve Resnick** reporting: "I'll Never Get Enough," Robbs, ABC; "Fire & Rain," Johnny Rivers, Liberty; "Hummingbird," B.B. King, ABC BluesWay; "Snowbird," Anne Murray, Capitol. . . . WRMC, Moravian College, Bethlehem, Pa., **Neil Kempfer-Stocker** reporting: "Black Flower," LP, Nirvana, Metromedia; "Konekuf," (LP cut), Manfred Mann Chapter Three, Polydor; "Tomorrow Today," and "World's Smallest Big Band," (LPs), Hardin/York, Bell. . . . WCPR, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "Rubber Duckie," Ernie, Columbia; "I Who Have Nothing," Tom Jones, Parrot; "Long, Long Time," Linda Ronstadt, Capitol; "Look What They've Done to My Song, Ma," New Seekers, Columbia. . . . KUSE, University of San Francisco, **Terry Britt** reporting: "A Song of Joy," Miguel Rios, A&M; "Close to You," Carpenters, A&M; "Teach Your Children," Crosby, Nash and Young, Atlantic; "Let It Be," (LP), Beatles, Apple. . . . KRC, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Green Eyed Lady," Sugarloaf, Liberty; "And You Do," Charade, Epic; "Knock, Knock, Who's There," Liv Maessen, Cadet Concept; "It's Gonna Take a Miracle," The Shirelles, UA. . . . WLUC, Loyola University and Mundelein College, Chicago, Ill., **Walter Paas** reporting: "America, Communicate With Me," Ray Stevens, Barnaby; "Better Times," Rhinoceros, Elektra; "On the Waters," (LP), Bread, Elektra; "Black Sabbath," (LP), Black Sabbath, Warner Bros.; "I Wanna Take You Higher," (LP, Befour), Brian Auger & the Trinity, RCA. . . . WTUL, Tulane University, New Orleans, La., **Bob Stanton** reporting: "Joanne," Michael Nesmith & the First National Band, RCA; "That's Where I Went Wrong," Susan Jacks & the Poppy Family, London. . . . WNIU, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "I'm Gonna Tell on You," Jerry Jeff Walker, Atco; "Riki Tiki Tavi," Donovan, Epic; "Don't Play that Song," Aretha Franklin, Atlantic; "Sally," Michael Parks, MGM. . . . WCHP, Central Michigan University, Mt. Pleasant, **Ken Benson** reporting: "God, Love and Rock & Roll," Teegarden & Vanwinkle, Plumm; "Ain't No Mountain High Enough," Diana Ross, Motown; "Uncle John's Band," Grateful Dead, Warner Bros.; "Cracklin' Rosie," Neil Diamond, Uni, "Ramble Tamble," (LP cut, Cosmo's Factory), Creedence Clearwater Revival, Fantasy; "Hot Tuna," (LP), Hot Tuna, RCA. . . . KFTD, University of the Streets, **Jimmy Zilber** reporting: "Do Your Duty," (LP cut, World's Greatest Blues Singer), Bessie Smith, Columbia; "I Am the Walrus," Beatles, Apple; "Cooperate or Else," King Dickie, Ego Mania; "Orders Are Orders, (Two Over Easy)," John Martha, Robot.



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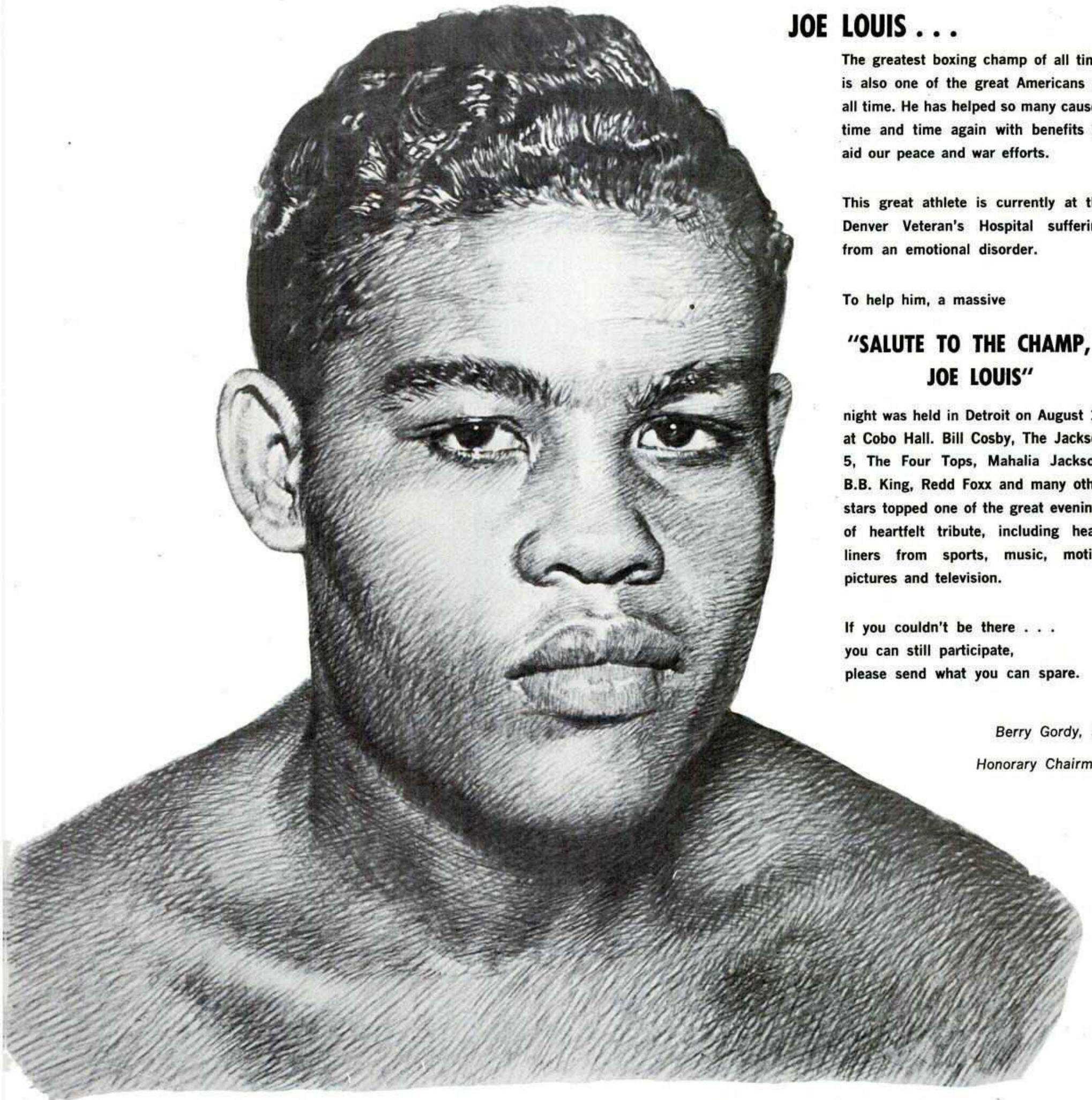
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29. IT'S (Apple)

30. ARE YOU (Bobby Darin (

31. TO SI (APPLE BLOSSOM

32. WAYWARD WIND - 57 (R HAND - Be

33. HONKY-TONK 58 (Bobby Le

34. JAILHOUSE 59. (EVERYDAY PE 7. I'M A BELIEVER - Monkees (Col

35. LOVE 60. (SAND - Pa

36. SHE 61. (PLACE - P

37. BIG GIRLS D 62. (ROSES ARE RED 10. ROCK AROUND THE CLOCK - Bill

38. TEDDY BEAR 63. (BALLAD OF DAVE 11. SINGING THE BLUES - Guy Mitch

39. YELLOW ROSE 64

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Other programming aids available from Billboard include the following lists:

Pop Singles Lists:	No. 1 record week by week from 1941 through 1969: Top 10 records from 1947 through 1969	\$25.
Pop Albums Lists:	No. 1 album from 1947 through 1969: Top 10 albums from 1948 through 1969	\$25.
Country Singles Lists: ge:	No. 1 record from 1948 through 1969: Top Ten records for same period	\$25.
Country Albums Lists: ge:	No. 1 album from 1964 through 1969: Top 10 albums for same period	\$25.
R&B Singles Lists:	No. 1 record from May 1948 through 1969 except for Nov. 1963 through Jan. 1965 when no charts listed. Top 10 records for same period	\$25.
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Beat the city heat! Long Island's top-rated station looking for a creative copywriter. Good place, good people, good pay! Samples to Bill Colman, Program Director WLIX, 309 Main St., Islip, N. Y. 11751.

WBBQ AM/FM, Augusta, Georgia, 30903. 24 hour personality contemporary station, will soon have an opening for a morning man. We offer the best working conditions in the South, top equipment, and a friendly professional atmosphere. Small market men looking for a step up and a chance to learn and improve should consider this opportunity. Only sincere responsible broadcasters need apply. Join the number one Tiger Team, send tape and resume to Harley Drew, Box 1443.

Wanted: Creative Top 40 Jock for TV-Now Explosion. Must be capable of inserting imagination and creativity into Top 40 TV show and be tight format expert. Send resume, picture, air-check and salary requirements to Larry Burroughs, National Program Director, Turner Communications Corporation, 1018 W. Peachtree N.W., Atlanta, Ga. 30309. An equal opportunity employer.

WKGK, Knoxville, Tenn., needs capable contemporary all-night jock. Beautiful new studios, excellent atmosphere. Contact: Lee Arbuckle, 615-573-2931.

Attention, Top 40, MOR or modern country personalities. A group-owned major Midwest market operation could be looking for you. A first-class FCC license is preferred, but not required. If you have an adult approach to your air sound, then send tape and resume with first reply to Box 296, Radio-TV Job Mart, Billboard. We are an equal opportunity employer.

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Experienced country DJ, thrd, early thirties, family man, desires position at station. More interested in great sound and great country music than politics and false promises. Should be in one of America's more progressive cities. Currently P.D. in major S.E. market. Would consider sales, top 40, MOR, A/E or TV. Salary in five figures because that's what I've been making. Box 297, Radio-TV Job Mart, Billboard.

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First phone. Four years' experience. Completing military service late September. Want to work and finish school in Southeast, medium market, university town. Write Box 293, Radio-TV Job Mart, Billboard.

It doesn't seem possible, but it's true. I have completed my broadcasting course and have my third-class license. Now I'm waiting for my first job in radio. I have over 10 years' experience in the sales field, am single and willing to relocate. All I need is my first break into this exciting new profession. Write to Don Green, 6933 Oakland St., Phila., Pa. 19149, or call 215-RA 8-6677.

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**WARREN LANIER**

# Vox Jox

• Continued from page 48

to **Jimmy Rabbit** of WABC-FM in New York (he originates in Los Angeles) and I've got to admit that, tape or not, Jimmy is strong; I think he's going to disturb this market just a little bit more than it already is.

★ ★ ★

A letter from **Ken Dowe**, national director of operations, the McLendon Stations, Dallas: "As an old friend, may I offer you some well-intended advice with regard to many of the quasi facts you sometimes print? You should be very cautious and self-assured of the actual events surrounding circumstances before writing your opinions. A good case in point is this week's statement in Vox Jox on **Jim O'Brien**. If you could contact **Bill Drake**, I suspect that he'd tell you he did everything possible to stop Jim from resigning. More than four months have passed since Jim and I first discussed his desire to return to the air. His ability has never been in doubt. But, lying dormant was one of the nation's best radio personalities. I know that . . . **Bill Drake** knew that . . . but you didn't. Therefore, your innocent, but incorrect, comments could easily harm the reputation of a fine and talented broadcaster. And, while I'm on the subject, it's hardly fair to "tsk-tsk" two of **Kent Burkhardt's** stations as being second to good music operations. If you printed all the markets where rockers take a back seat to MOR or similar formats, you'd take up your entire column. So you see, these are not innocuous comments you make. I don't purport that you adopt a policy of apostasy; however, I know that you are not a nefarious fellow, but you're going to hold yourself suspect in the eyes of many unless you guard your pen. Think about it. P.S. Print this if you like. Your move." Well, first I feel I should defend myself: I am sort of nefarious.

★ ★ ★

**Jim O'Brien** has joined WFIL in Philadelphia as an air personality; he'd been program director of KHJ in Los Angeles. It's true that he'd wanted out of KHJ, but it's also true that station is far short of what it used to be. The program director has to take the blame. I'm not even sure my old buddy **Ted Atkins**, now KHJ's program director, can rebuild it to prominence. I didn't intend to hurt O'Brien's career and I seriously doubt that I did; hell, I know at least one programming job he turned down in order to go to WFIL. As for what I said about **Kent Burkhardt**, that, too, was true. Anytime a Top 40 operation takes a backseat in any market, it's by default. Having listened to WQXI and the entire Atlanta market, I

can assure you that I was correct in my criticism. Anyway, other radio men have voiced the same opinion. Next, Ken, a "guarded" pen is an untruthful pen. My own pen, like a sword, stays unsheathed. When, if ever, I have to put the scabbert on, as of that moment I will no longer be writing this column. It's not a matter of apostasy as much as it is a matter of honesty and I believe in calling the action as I see it. I don't try to hurt people though, as you well know.

★ ★ ★

**Bill Bailey**, program director and air personality at KIKK in Houston, a country station, is preparing a cassette of country music for the next moon shot; the astronauts took a tape of his on the last trip. As Bill would say, country music is zooming higher than ever. . . . **George Cooper**, program director of WINZ in Miami, has departed. **Jim Harper**, production director, has been named head announcer. **Steve Martin** is music director now. . . . **Meridee Herman's** official title is music coordinator of the RKO Radio Division; she was previously music librarian at WOR-FM in New York, but her career includes serving as assistant music director of WINS in New York when it was a rocker and working with the Lee Eastman publishing operations.

★ ★ ★

KZFM-FM, progressive rock station in Corpus Christi, Tex., lost two-thirds of its record library during the Celia Hurricane. Could some of you record people help them out. It's a 24-hour stereo operation. Talk to operations manager **Johnny Marks**. . . . **Bill Vickers** has gone into engineering full time at WINX, Rockville, Md.; **Frank (Douglas) Groff** and **Pierre Eaton** have taken over the music director chores. . . . I suppose you know by now that **Tony Pigg** has joined the ABC-FM operation and will work in New York on WABC-FM; he'd been on KSAN-FM, San Francisco.

★ ★ ★

**Gene Kelly** has left **Keys** in Corpus Christi where he was program director. **Charlie Bright** has taken back over the programming reins on the Top 40 operation; he'd been program director before, then moved into sales, and currently operates a recording studio in the Gulf Coast city. . . . **Johnny Canton**, music director and air personality of WDGY in Minneapolis, writes that his wife Sandra got banged up in a water-skiing accident. She's in the Fairview-Southdale Hospital, 6401 France Ave. S., Edina, Minn. 55435. Everybody send her a get-well card. . . . **Elmer F. Smith** is the new general manager of WOAI in San Antonio; he'd been president of Areawide Communications.

**Joel Chaseman** is new senior vice president of programming and production for radio-TV at Group W, New York; he'd been president of radio. . . . **Hank Sommers**, formerly with WNBC in Binghamton, N.Y., has joined WINR in the same city as music director and air personality of the easy listening station. WINR needs more LPs and singles and Hank is available to talk with record people each Wednesday 9-10 a.m. . . . **D. Charles Hoffman** is program director now of WSJM in St. Joseph-Benton Harbor, Mich.; he'd previously been production director of KLWW in Cedar Rapids, Iowa. The lineup at WSJM include **Hal Martin**, **Van Allen**, **Brian Lebeaux**, **Charles (Del Charles) Hoffman**, and **Bill Robbins**. The station programs Top 40 disks, with the heavier stuff restricted to evening play. Need better record service.

★ ★ ★

**Dick Conrad** has been promoted to program director of WHK in Cleveland and **Paul King** has been named assistant program director. **Dick**, a veteran deejay and program director, had been director of promotion of the easy listening station. Paul has been with WHK since 1966. . . . **Will Preece**, program director of KNWA-FM, 29 E. Center, Fayetteville, Ark., needs easy listening albums. Station is carried on CATV in parts of Missouri and Oklahoma, so KNWA-FM offers good product exposure. . . . "None of Your Business" is a new book by **Carroll Carroll**, published by Cowles Book Co., which delves into early days of radio, talking about how radio programs were conceived, promoted, written, and produced; mentions **Bing Crosby**, **Frank Sinatra**, **Eddie Cantor**, **Al Jolson**, **Rudy Vallee**.

**Edd Neilson**, executive vice president of **MedicAir**, Parsippany, N.J., writes: "Remember **Klavan & Finch**, **Pete Myers**, **Ted Brown**, remember the real **NEW** in New York?" I won't print the rest of Edd's letter; I may be sort of nefarious, but I'm not cruel. . . . Spotlight playlist of the week: **WLOK**, Lincolnton, N.C.: Pick single—"Alone Together" by David Mason, Blue Thumb. Pick album—"She Works in a Woman's Way," Edison Lighthouse, Bell. Starting at No. 1 and going to No. 30—"War," Edwin Starr; "Patches," Clarence Carter; "Tell It All Brother," First Edition; "Closer to Home," Grand Funk; "Eric Clapton," Eric Clapton; "I Know I'm Losing You," Rare Earth; "Everybody's Got a Right," Supremes; "Julie Do Ya Love Me," Bobby Sherman; "25 or 6 to 4," Chicago; "Make It With You," Bread; "Cactus," Solitary Man, Neil Diamond; "Paper Mache," Dionne Warwick; "John Barleycorn," Traffic; "Copper Kettle," Bob Dylan; "In the Summertime," Mungo Jerry;

## WLS-FM Shapes Increase 'Special'

CHICAGO—WLS-FM, progressive rock station here, will broadcast a special on oldie records and giant air personalities Aug. 30. The six-hour special is being produced by Ron Jacobs, president of Increase Records, and will focus on the "Cruisin'" series of albums now being distributed by Chess Records and GRT Tapes. The albums feature "A History of Rock 'n' Roll Radio" with not only 84 of the leading songs from 1956 to 1962, but air personalities such as Jack Carney, Hunter Hancock, Arnie Ginsburg, and others. The special will be six hours long.

Idea for this type of special came from Bob Scholz, president of KHYT in Tucson, who conceived and broadcast a six-hour

special Aug. 2. Less than an hour after getting the idea for the special, Scholz sold the entire program to Pepsi. Scholz reported that the special was a phenomenal success, jamming all of the phone lines during the broadcast, and making the sponsor "very happy."

The six-hour special to be broadcast on WLS-FM will later be made available free to radio stations that want to use it through Increase Records, Los Angeles. Jacobs will be narrating the component parts of the show.

## Music Daily On WTCG-TV

ATLANTA — WTCG-TV, channel 17, is now broadcasting "The Now Explosion" music television programming concept daily. Al Smith, an executive with Turner Communications Corp., said the music TV programming is being broadcast each weeknight and on weekend afternoons—more than 28 hours a week of music. In the programming, developed by Bob Whitney, records are presented in different visual concepts and an air personality introduces the music off-camera. Bob Harper has been doing the deejay work. WTCG-TV was formerly known as WJRJ-TV. R. E. (Ted) Turner is president of Turner Communications and Larry Burroughs is national program director.

## Cooperation Appeal

• Continued from page 47

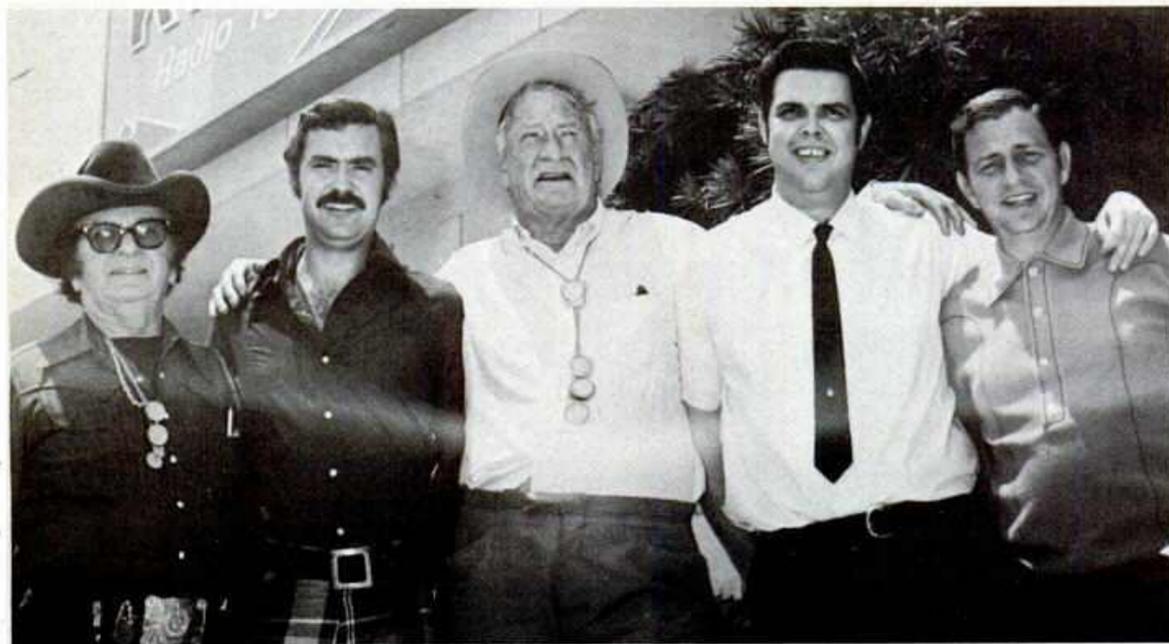
by Ron Irion of the National Association of Broadcasters; and a discussion of copyright problems by H. William Krasilovsky, copyright lawyer.

Tom Mowrey of DGG Records opened the conference with a short welcoming talk as did Thomas D. Perry Jr., manager of the Boston Symphony. Fete hosts included Boston Symphony Transcription Trust, Dynaco Co., Columbia Records, Cleveland Orchestra Syndication Service, the Boston Symphony Orchestra and High Fidelity. The event was coordinated by station WCRB Boston and the Boston Symphony Transcription Trust.

## Programming Aids

• Continued from page 50

(The Rig), The Rig, Capitol. . . . **WNIV-AM**, De Kalb, Ill., music director **Curt Stalheim** reporting; **BP**: "Riki Tiki Tavi," Donovan, Epic; **BH**: "Signed, Sealed, Delivered," Stevie Wonder, Tamla; **BLP** CUT: "Bang, Bang," (Real Mink) Blue Mink, Philips. . . . **WSAU**, Albany, N.Y., station manager & personality **Keith Mann** reporting; **BP**: "Peace Will Come," Melanie, Buddah; **BH**: "Patches," Clarence Carter, Atlantic. . . . **KLOG**, Longview, Wash., personality **Lee Michaels** reporting; **BP**: "(I Know) I'm Losing You," Rare Earth, Rare Earth; **BH**: "Green Eyed Lady," (LP Version) Sugarloaf, Liberty.



TO HONOR CHILL WILLS' 69th Birthday, KBBQ, Burbank, honored the country gentleman with a luncheon. Holding one another up after the meal are, left to right, Nudie, Hoss Barnes of KBBQ, Chill Wills, KBBQ's Corky Mayberry and Harry Newman.

## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:

**"TURN ON  
TO ME"**  
IMPRESSIONS  
(CURTOM)



By ED OCHS

**SOUL SLICES:** At the NATRA break, Aretha Franklin is tops in pop & soul, while soul alone is high on Major Lance, Ted Taylor, Al Green, Little Milton and Syl Johnson, none of which, in the worst tradition of "popular" music, is rated among the Hot 100. That's business, brothers. With better luck are Clarence Carter, Diana Ross, Supremes, Spinners Chairmen of the Board, and Gene Chandler, though his "Groovy Situation" disk was a soul smash going only halfway up the pop charts. Next to take that big corner from soul to pop are Wilson Pickett's "She Said Yes," R.B. Greaves' "Georgia Took Her Back," Freda Payne's "Deeper & Deeper," Isaac Hayes, "I Stand Accused" and hard workers like Isley Brothers, Major Lance, Originals and Joe Simon. Coming up strong with picks & plays are: Lee Dorsey "What You Want" (Bell); Derek Martin, "You Blew It, Baby" (Buttercup); William Bell, "Lonely Soldier" (Stax); Mavis Staples, "I Have Learned" (Volt) and Johnnie Adams, "I Won't Cry" (SSS). . . . Regionals going national: Beverly Hammonds, "Darling Baby" (DeLite); Johnny Tolbert, "Take It Off" (Jasman); Lee Bates, "Bad Understanding" (Instant); Erie & the Vikings, "Vibrations" (Soulhawk); Whispers, "Seem Like I Gotta Do Wrong" (Soul Clock); and other disks by Jesse Anderson, Dynamic Tints, Unlimited Four, Willie Mitchell, Chuck Carbo and Margie Joseph. . . . Joe Tex will entertain at the 1970 Miss Black America beauty pageant, Aug. 28, along with the Delphonics, who will be playing the Apollo, Aug. 26-Sept. 2. On stage at the Apollo till Tuesday: Stevie Wonder, the Chi-Lites, Main Ingredient, Nite Lites and The Glass House. . . . Brunswick's BRC label is making it fast with Wales Wallace's "Talk a Little Louder." . . . Decca is out with Earl Grant's last LP and a fine comeback album by Clyde McPhatter. He's better than ever. . . . New Little Richard: "Greenwood, Mississippi," on Reprise. . . . Count Basie songstress Irene Reid has signed with Polydor. Horace Ott will handle the arrangements. . . . New on Kent: The Four Tees, featuring Otis Taylor with "One More Chance"; and Jimmy Bee with "I Only Have Eyes for You." The label's still scoring with B.B. King's "Worried Life" from their LP, "Turn On to B.B. King." . . . Pompeii Records in Dallas will distribute soul from the Jackson Sound label and their own C.S.M. label. Paul Kirk will handle soul production. . . . Buddy Scott, now head of his own Buddy Scot Productions, will continue to produce the Manhattans and Pat Lundy for Starday-King, while handling promotion & representation on the East Coast for Tangerine Records. He'll also do promotion on his Starday-King product. Buddy can be reached at 507 Fifth Avenue, Suite 1100, or by phone: (212) 271-6337. Makin' smoke for Tangerine is "Universal Rhythm," by the Rhythm Rebellion.

★ ★ ★

**TID-GRITS:** FORE's proposed Sept. 12-13 "Heart & Soul Festival" has been pushed back, as has their membership convention, originally set for Oct. 28-Nov. 1. They'll all be at NATRA, though. . . . New O.C. Smith: "Baby, I Need Your Loving," (Columbia). . . . Top Tips: TSU Tornados, "Play the Music" (Volt); Hank Ballard: "Love Made a Fool Out of Me" (Silver Fox); Five Flights Up, "Do What You Wanna Do" (TA); Sisters Love, "The Bigger You Love" (A&M); Jackie Moore, "Willpower" (Atlantic); Mary Lou, "Wish Someone Would Care" (Cotillion); Barbara Mason, "Just a Little Lovin'" (Nat'l Gem); and the Crossroads, "Here I Stand" (Atco). . . . Monk Higgin's Stonegood label debuts with an album by Helena Hollins, "Name of the Game." Other L.A. talent signed includes Andy Butler, George Centre and Dave Holden. . . . Other new LP from: the Lovelites, Brook Benton and the Temps "Live at London's Talk of the Town." . . . New Melba Moore on Mercury: "If I Had a Million Dollars," the Gary William Friedman-Will Holt song from "The Me Nobody Knows." . . . Quincy Jones on UA: "Call Me Mister Tibbs." . . . New Bob & Earl: "Honey, Sugar, My Sweet Thing," on Uni. . . . From Chicago & Detroit: General Crook, "Gimme Some," on Down to Earth. . . . New Four Tops: "Still Water, Peace & Love," Motown. . . . Monk Higgins on Sack with "I'll Be There." . . . Boo Frazier, of Today Records, now working with the Odds & Ends, reads Soul Sauce. Do you?

AUGUST 22, 1970, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 8/22/70

## BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI)	8	25	23	O-O-H CHILD Five Steps, Buddah 165 (Duckstun/Kama Sutra, BMI)	22
2	2	GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2) James Brown, King 6318 (Dynatone, BMI)	5	26	12	BALL OF CONFUSION (That's What the World Is Today) Temptations, Gordy 7099 (Jobete, BMI)	13
3	4	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)	6	27	28	LONG LONELY NIGHTS Dells, Cadet 5672 (Arc/G&H, BMI)	6
4	3	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI)	6	28	30	HUMMINGBIRD B.B. King, ABC 11268 (Skyhill, BMI)	4
5	6	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	5	29	34	EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI)	3
6	18	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	2	30	46	WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/Jobete, BMI)	2
7	5	THE LOVE YOU SAVE/I FOUND THAT GIRL Jackson 5, Motown 1166 (Jobete, BMI/Jobete, BMI)	12	31	27	SOMETHING STRANGE IS GOIN' ON IN MY HOUSE Ted Taylor, Ronn 44 (Respect, BMI)	7
8	9	I'LL BE RIGHT HERE Tyrone Davis, Dakar 618 (Julio-Brian/Jadan, BMI)	8	32	—	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	1
9	8	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchell, BMI)	8	33	22	SOMEBODY'S CHANGIN' MY SWEET BABY'S MIND Little Milton, Checker 1231 (Julio-Brian, BMI)	5
10	13	IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI)	5	34	—	SHE SAID YES Wilson Pickett, Atlantic 2753 (Cotillion/Erva-Mikim, BMI)	1
11	7	STEAL AWAY Johnnie Taylor, Stax 0068 (Fame, BMI)	12	35	24	ONE WAY TICKET TO NOWHERE Dyke & the Blazers, Twinnight 134 (Jadan/Midday, BMI)	9
12	17	(If You Let Me Make Love to Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	7	36	41	RUNAWAY PEOPLE Syl Johnson, Original Sound 96 (Drive-In/Westward, BMI)	6
13	31	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	2	37	—	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	1
14	16	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	8	38	—	YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP)	1
15	15	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curtom 1953 (Camad, BMI)	7	39	45	SET ME FREE Esther Phillips, Atlantic 2745 (Tree, BMI)	3
16	10	MAYBE Three Degrees, Roulette 7079 (Nom, BMI)	11	40	42	BLACK FOX Freddy Robinson, Pacific Jazz 88155 (Agent, BMI)	3
17	11	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	5	41	—	I'M GONNA FORGET ABOUT YOU Bobby Womack, Liberty 56186 (Kags, BMI)	1
18	26	YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI)	3	42	43	60 MINUTE MAN/THE PREACHER & THE BEAR Rufus Thomas, Stax 0071 (Lois, BMI/East/Memphis, BMI)	4
19	35	DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)	3	43	44	BORDER SONG (Holy Moses) Dorothy Morrison, Buddah 184 (James, BMI)	3
20	37	DON'T NOBODY WANT TO GET MARRIED Jesse James, Zea 1002 (Three & Three/South Richmond, BMI)	4	44	—	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	1
21	21	GIRLS WILL BE GIRLS, BOYS WILL BE BOYS Isley Brothers, T-Neck 921 (Triple Three, BMI)	5	45	49	BRING IT ON HOME Lou Rawls, Capitol 2856 (Kags, BMI)	3
22	19	THE SLY, THE SLICK & THE WICKED Lost Generation, Brunswick 55436 (Julio-Brian, BMI)	13	46	—	GIMME SOME General Crook, Down To Earth 103 (Merye-Earl, BMI)	1
23	14	STEALING IN THE NAME OF THE LORD Paul Kelly, Happy Tiger 541 (Tree, BMI)	10	47	47	I GOTTA GET AWAY (From My Own Self) Ray Godfrey, Spring 104 (Gaucho, BMI)	6
24	36	LOOKY LOOKY (Look At Me Girl) O'Jays, Neptune 31 (Assorted, BMI)	4	48	—	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	1
				49	—	THE CHICKEN Jackie Lee, Uni 55206 (Suite A/Relnel, BMI)	1
				50	50	MY GIRL Eddie Floyd, Stax 0072 (Jobete, BMI)	4

## Promo Assault On Festival

• Continued from page 46

though it has not been formally booked by Fiery Creations.

Pye's promotion will center on the Dawn acts Donovan and Mungo Jerry, but has not been finalized as yet. The company plans to utilize lapel badges and banners, however.

And several firms are taking advantage of a special supplement to be published by the Evening Standard about the festival and the artists to appear. The supplement will be published on the festival weekend or just before it and in most cases company cooperation will take the form of providing copy, but several firms plan advertising support as well.



PETER BIRCH, left, New England promotion manager for De-Lite Records, lays a copy of the Realistics' "Please Baby Please" on WFIF deejay Wille Wright. The station beams from Milford, Conn., and Wright is no stranger to breakouts like "Please Baby Please." He sang with the Five Satins when they recorded "In the Still of the Night."



ISAAC HAYES is a popular man, and lines of believers curled around the block in the rain when the king of psychedelic-soul recently played the Apollo Theatre with Canyon songstress Gloria Lynne and KoKo's Luther Ingram, of "Ain't That Lovin' You" fame. The rain couldn't keep the bill from selling out every show with S.R.O. Hayes records gold LP's for Stax's Enterprise label.

## From The Music Capitals of the World

• Continued from page 42

12. . . . A&R's Marian Love opens a 10-day engagement, Tuesday (18) at Miami's Fontainebleau Hotel. That label's Warren Marley did his second "Tonight Show" Aug. 14.

Guitarist Pat Donadio opens at Pips, Monday (17). . . . Cotillion's Mylon plays Howard Stein's Capitol Theater, Portchester, N.Y., Sept. 11 and 12. . . . Eddie Newmark, a&r director of Audio Fidelity will be the supervisor of the NBC-TV special "Looking Through Super Plastic Elastic Goggles." A group, called the Goggles, will be featured. . . . Barry Oslander and Don Oriolo produced the Carrot Tree's "Dum Dum" for RCA. . . . A late August release is set for Lon Ritchie's single of Gladly Shelley's "Clown Town" for Riparia d'Oro. . . . Wheels discotheque has instituted a Thursday night folk policy. **FRED KIRBY**

### CINCINNATI

Fraternity Records chief Harry Carlson and wife Louise returned here Tuesday (11) after a week in the Miami sector inaugurating initial promotion on the label's new single, "Coal River," as done by the Casinos. The record is being released nationally by the Certron Music Corp. "Coal River" was penned by Jim Belt, West Virginia pianist-songwriter currently holding forth in his sixth week at Bea Morley's Mouse Trap in Miami. Carlson's promotional efforts in behalf of "Coal River" were climaxed by a gala party honoring Belt hosted by Capt. Ed Poor, financier and yachting sportsman, at the exclusive Carillon Hotel, Miami Beach, Sunday (9). . . . Wayne Perry has signed with Herman Griffith, of Avco Embassy Records, New York, for the release of his single, "Mr. Bus Driver." The platter was produced by Randy McNutt at Rusty York's Jewel Recording studio here recently.

Ray Hill, Covington, Ky., promoter whose three recent attempts to stage a rock festival in the area were squelched when natives hollored bloody murder, has come up with another proposed site—this one near Rexville in Ripley County, Indiana. Dates named are Aug. 28-30. Hill says he has a contract on an 80-acre tract and that he hopes to hold attendance to a maximum of 5,000 rock fans. But with protests flooding in, it's unlikely that Hill's latest attempt at a rock fest will get off the ground.

The Heywoods, brassed rock group, show their wares at the Ohio State Fair, Columbus, Sept. 6, their third stop there in three seasons. They appeared recently before the Red-Cards game as features of the first Teen Rock Night at the new Cincinnati Riverfront Stadium which attracted a sell-out crowd of 51,019. The Heywoods are handled by Bea Donaldson.

The Kentucky State Fair, Louisville, has lined up a solid array of recording talent for its Aug. 20-29 run. In for Saturday (22) are the

Three Dog Night, followed on Tuesday (25) by Ray Stevens plus Valerie Holiday, Fayette Pinkney and Sheila Ferguson; Friday (28) by Charlie Pride, the Primo Family, Alex Houston and Elmer and Johnny Duncan, and on Saturday (29) by the stars of "Hee-Haw"—Roy Clark, Archie Campbell, Grandpa Jones, Hank Thompson and His Brazos Valley Boys, Mary Taylor and Junior Samples.

The roadshow company of "Hair" is set for Memorial Hall, Dayton, Ohio, Oct. 22-24, sponsored by Dayton promoter Jim Bridges and his American Theater League. House has been scaled from \$4 to \$10 for the engagement and early sales are reported heavy.

Don A. Herman has resigned his post with the city school system to return to WCKY Radio on a full-time basis, effective Aug. 24. He's been part-time newsman at the station since June and prior to his taking the school job in 1967 had been WCKY news director for six years. **BILL SACHS**

### MEMPHIS

Chips Moman of American Recording Studios has a new release on Ronnie Milsap for his Chips label that is being distributed by Capitol. . . . Tommy Cogbill of American has completed an album on the Brandy Wine Society for his Trump label, also distributed by Capitol. . . . The Miller Brothers of Memphis, who have been playing the Golden Nugget in Las Vegas, returned to Memphis for a session at Sounds of Memphis Studios. The group is handled by Memphis Artists Attractions president Billy Adams, who is working with Jeannie Williams and Bill Stroum for release. Their records were recorded at Tom Phillips, Select-A-Sounds. . . . Larry Cohn, vice president of Epic Records, continues to build the company's roster of artists to work in Memphis Studios. Brooklyn born country singer, Valeri Jay is working on an album for the company that groomed and sent Tammy Wynette to the top in the recording industry. Other artists controlled by Epic that record in Memphis are the Rhodes sisters, Donna Rhodes and Sandra Rhodes, their mother, Mrs. Dot Rhodes, Charlie Chalmers, Brenda Patterson, all of Memphis; Johnny Robinson of New York and Johnny K. Wiley of Evansville, Ind.

Ron Dante, the voice of the Archies multi-million selling singles, "Sugar, Sugar," and "Jingle Jangle," was in Memphis to visit radio and television stations and newspapers in a promotional and advertising campaign for Kishner Records. Knox Phillips at Sun International is completing a new single, "Patches" for Charlie C. Freeman to follow his "Saigon to Little Rock" single. . . . Rex Cramer of A&M Records will work with Liza Minnelli at Fame Record Co. in Muscle Shoals, Ala., with Mickie Buckins and Sonny Limbo as engineers. . . . Rick Hall will produce a session on Rick Nelson at his

# BEST SELLING Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	ABC Jackson 5, Motown MS 709	12	26	43	BAND OF GOLD Freda Payne, Invictus ST 7301	2
2	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	19	27	26	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	15
3	3	THE LAST POETS Douglas 3	9	28	40	MAYBE Three Degrees, Roulette SR 42050	3
4	4	BITCHES BREW Miles Davis, Columbia GP 26	15	29	28	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	26
5	5	DIANA ROSS Motown MS 711	6	30	27	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	8
6	6	STILL WATERS RUN DEEP Four Tops, Motown MS 704	21	31	33	WHATLOVEHAS . . . JOINEDTOGETHER Smokey Robinson & the Miracles, Tamla TS 301	12
7	8	ECOLOGY Rare Earth, Rare Earth RS 514	6	32	32	STRUTTING Meters, Josie JDS 4012	9
8	30	DELPHONICS Philly Groove, PG 1153	3	33	35	McLEMORE AVENUE Booker T. & the MG's, Stax STS 2027	17
9	7	PSYCHEDELIC SHACK Temptations, Gordy GS 947	21	34	34	EAT OUT MORE OFTEN Rudy R. Moore, Kent KST 001	3
10	10	GET READY Rare Earth, Rare Earth RS 507	31	35	31	I WANT YOU BACK Jackson 5, Motown MS 700	32
11	9	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027	7	36	36	TELL THE TRUTH Otis Redding, Atco SD 33-333	4
12	14	BLACK TALK Charles Earland, Prestige PR 7758	12	37	37	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	59
13	11	RIGHT ON Supremes, Motown MS 704	12	38	42	BEST OF JERRY BUTLER Mercury SR 61281	9
14	13	GREATEST HITS Fifth Dimension, Soul City SCS 33900	13	39	39	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	5
15	12	STAIRSTEPS Five Stairsteps, Buddah BDS 5061	13	40	—	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	1
16	18	STAND Sly & the Family Stone, Epic BN 26456	69	41	24	JR. WALKER & THE ALL STARS "LIVE" Soul SS 725	14
17	17	VIVA TIRADO El Chicano, Kapp KS 3632	10	42	—	BLOOD, SWEAT & TEARS 3 Columbia KC 30090	1
18	16	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STA0 472	14	43	23	YOU AND ME Jerry Butler, Mercury SR 61269	15
19	29	EBONY WOMAN Billy Paul, Neptune NLPS 201	4	44	—	MOON RAPPIN' Brother Jack McDuff, Blue Note 84334	1
20	20	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	28	45	45	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	4
21	21	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	17	46	—	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	1
22	22	NOT ON THE OUTSIDE Moments, Stang 1000	13	47	47	GET READY King Curtis & His Kingpins, Atco SD 33-338	2
23	15	IT'S A NEW DAY James Brown, King KS 1092	11	48	44	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	23
24	19	WOODSTOCK Soundtrack, Cotillion SD 3-500	10	49	—	THEM CHANGES Buddy Miles, Mercury SR 61280	3
25	25	FUNKADELIC Westbound 2000	22	50	48	FAREWELL Diana Ross & The Supremes, Motown MS 708	14

Fame Studios in Muscle Shoals later this month. Hall will also complete a new single on Clarence Carter. He is using the Rhodes sisters and Chalmers as background vocalist. Sandra will have her own single out in two weeks, titled, "Fire and Rain." Larry Raspberry, formerly with the Gentrys, has formed a new group, Alamo, and is completing an album for release at Ardent Studios.

Jim Johnson is engineering a single for Tom Dooley at Beautiful Sounds Studios. Dooley is the artist, writer and producer for the song, "Gotta Get Back to Lovin' You." Dan Penn, president of Beautiful, will produce a group, Edgewood. . . . Red West is working on a single on Lee Porter at American Studios for Chips label. Isaac Hayes, who has sold two million units of his "Hot Buttered Soul" album and is approaching the same number with the "Isaac Hayes Movement." Jim Stewart, president of Stax/Volt/Enterprise/Respect complex, announced he will have a single pulled from the "Movement" album, titled "I Stand Accused" and the flip side will be "I Just Don't Know What to Do

With Myself." Hayes is working on his third album for the Enterprise label.

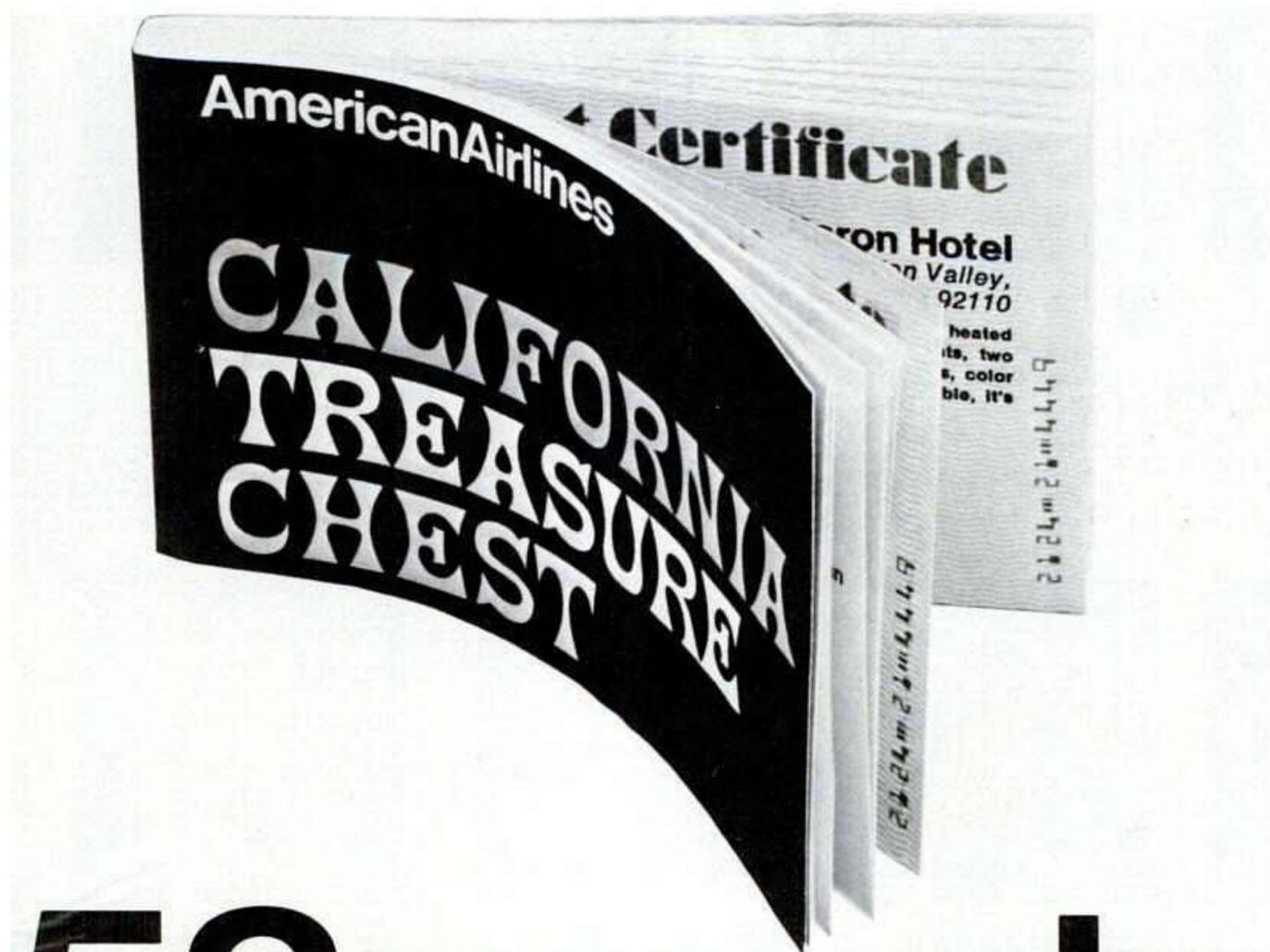
JAMES D. KINGSLEY

### CHICAGO

Windfall's Mountain featuring Leslie West and Felix Pappalardi were headliners of a rush concert at the Auditorium Theater for 22nd Century Productions. Publicity only began 17 days before the show. . . . American Tribal Production has set Parrot's Savoy Brown, Litter, Amaret's Crow, and tentatively Elektra's Rhinoceros for its show at the Aragon Ballroom Friday (21). . . . Columbia's Blood, Sweat & Tears due in town later this month for two shows. . . . Motown's Four Tops were in town for one show recently. . . . The Four Freshmen start a two-week engagement at the Playboy Club here Monday (17). . . . Oscar Brown Jr., Jean Pace and Sivuca star in the production of "Joy," the off-Broadway sensation, now playing at the Happy Medium Theatre. . . . RCA's John Gary and comedian Stanley Myron Handlemen played recently at the Mill Run

Theatre. . . . Tamla's Smokey Robinson and the Miracles, Gordy's Edwin Starr, Soul's Originals, Dakar's Major Lance, and the Chi-Lites headline a big soul music show at the Auditorium Theatre Saturday (22). . . . Brunswick's Jackie Wilson played the High Chaparral three nights recently.

The Scene in Milwaukee recently had the Faces with Rod Stewart, Soup and Cody. On Sunday (23) they will have Savoy Brown, Blue Horizon's Chicken Shack, and Greece. On Aug. 4-5 the Scene has Blue Thumb's Love and Atco's Allman Brothers Band. . . . Atlantic's Yusuf Lateef played two nights at the Apartment recently. . . . The Chicago production of "Hair" recently began its 10th month here at the Shubert Theatre. . . . Mountain Bus and Donna LaDuc recently appeared at Alice's Revisited. . . . Folksinger Bob Gibson played one week at the Quiet Knight. . . . Checker's Little Milton played four nights at the Burning Spear. . . . Columbia's Janis Joplin drew a near record crowd of 18,179 for her show at Ravinia Aug. 5 in Highland Park. **GEORGE KNEMEYER**



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# Billboard Album Reviews

AUGUST 22, 1970



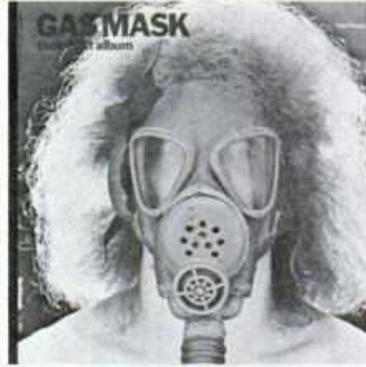
**POP**  
**THE CUFF LINKS—**  
Decca DL 75235 (S)

The Cuff Links who shot into musical prominence with "Tracy" is consistently good in this second album of original tunes. The group has spontaneity and talent, and utilizes both to advantage. The songs on this disk bear testimony to this fact.



**POP**  
**EARL GRANT—**  
Decca DL 75223 (S)

The late Earl Grant's last sessions mark not only the passing of a singer and pianist-organist, but they mark a milestone of contemporary taste and energy for this truly durable artist. Grant swings, flows, grooves and eases through "A Brand New Me," "My Cherie Amour," "Oh Happy Day," "You've Lost That Lovin' Feeling," plus two marvelous Reggae's. Grant is very much alive and appreciated on this warm farewell.



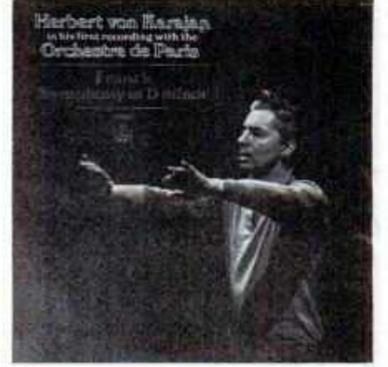
**POP**  
**GAS MASK—**  
Their First Album.  
Tonsil T 4001 (S)

Gas Mask, an eight-man group, has an impressive debut album here. Very strong in instrumental qualities, "Gas Mask" are among the cuts stressing instrumental work. "Thank You My Dear" and "Nothing to Do Today" are solid vocals and instrumentals. The other six cuts also indicate that this group has a bright future.



**POP**  
**FRIENDS BY FEATHER—**  
Columbia C 30137 (S)

This new self-contained rock group is making its mark with a single release titled "Friends" and this followup album should carry it still forward. The group has a "together" sound and a musical drive which gives their material a strong base. The five boys in the group compose, write and arrange their material and the personal touch they give to the songs shows that they care.



**CLASSICAL**  
**FRANCK: SYMPHONY IN D MINOR—**Orch. de Paris (Karajan).  
Angel S 36729 (S)

In this, his first recording with the Orchestre de Paris, Salzburg-born conductor Herbert Von Karajan, does a beautifully interpretive job on Cesar Franck's Symphony in D Minor. Under Karajan's baton the orchestra skillfully recreates the majesty, beauty and pure joy of this great composition.



**CLASSICAL**  
**TCHAIKOVSKY: SWAN LAKE SUITE—**Moscow Radio Symphony (Rozhdestvensky).  
Melodiya/Angel SR 40137 (S)

Gennady Rozhdestvensky is at his vigorous and refreshing best in these highlights of Tchaikovsky's "Swan Lake." Conducting the Moscow Radio Symphony Orchestra, Rozhdestvensky recreates the thrills, the excitement and the profoundness of feeling of this musical masterpiece.



**CLASSICAL**  
**PROKOFIEV: CINDERELLA SUITE—**Moscow Radio Symphony (Rozhdestvensky).  
Melodiya/Angel SR 40138 (S)

The deep musical sensitivity of conductor Gennady Rozhdestvensky, manifests itself once more in these excerpts from Prokofiev's "Cinderella Suite." Working with the Moscow Radio Symphony Orchestra, the composer gives a performance of great beauty, authenticity and musical eloquence.



**LOW-PRICE CLASSICAL**  
**THE ART OF CLAUDIA MUZIO—**Seraphim 60111 (M)

The legendary Claudia Muzio is offered here in 13 of the 32 sides she cut for the Columbia Co. of Milan in 1934-35 and the results are gorgeous. The two arias from Cilea and the "La mamma morta" are among the beauties here. "Addio del passato" from Verdi's "La Traviata" is another outstanding aria by this immortal Italian soprano. Although she recorded extensively, precious few of this soprano's performances have been reissued on LP, making this a true treasure.



**BLUES**  
**JOHN JACKSON—**In Europe, Vol. 3.  
Arhoolie 1047 (S)

If you're into the blues scene, then, undoubtedly, you're also into the expressive blues guitar of John Jackson. In this album recorded last year in Germany, Jackson goes back to his childhood, his family and old 78 records for his material. Tunes include, "Graveyard Blues," "Red River Blues," "Early Morning Blues" and "Goodbye Booze."



**POPULAR ★★★★★**  
MARCUS—Kinetic Z 30207 (S)  
JULIAN'S TREATMENT—A Time Before This.  
Decca DL 75224 (S)  
GABE TUCKER—Plays Hala. Tonka TLP 714 (S)  
FRED McDOWELL & HIS BLUES BOYS—  
Arhoolie 1046 (S)  
LAZARUS—Amazon AM 1001 (S)  
VARIOUS ARTISTS—Treasure Album, Hickory  
LPS 154 (S)

**COUNTRY ★★★★★**  
JO-EL SONNIER—The Scene Today in Cajun  
Music. Goldband GRLP 7753 (S)

**CLASSICAL ★★★★★**  
SCHUBERT: PIANO; TRIO/MILHAUD: PASTORALE / HINDEMITH: KLEINE KAMMERMUSIK—Boston Symphony Chamber Players. RCA Red Seal LSC 3166 (S)

**LOW PRICE CLASSICAL ★★★★★**  
HANDEL: CONCERT GROSSI, Op. 3/CONCERTO IN C FROM "ALEXANDER'S FEAST"—Collegium Aureum. RCA Victrola VICS 6036 (S)  
THE ART OF ALFRED CORTOT—Seraphim 60143 (M)  
RAVEL: INTRODUCTION AND ALLEGRO / DEBUSSY: DANSES SACREE ET PROFANE—Marcel Grandjany/Variuos Artists. Seraphim S 60142 (S)  
MOZART: FLUTE CONCERTOS/ANDANTE IN C—Shaffer/Philharmonica Orch. (Kurtz). Seraphim S 60123 (S)  
SIBELIUS: SYMPHONY No. 2—Boston Symphony (Koussevitzky). RCA Victrola VIC 1530 (S)  
R. STRAUSS: ROSENKAVALIER SUITE/DON JUAN—Philharmonia Orch. (Steinberg). Seraphim S 60141 (S)

**BLUES ★★★★★**  
VARIOUS ARTISTS—Juke Joint Blues. Arhoolie BC 23 (M)

**FOLK ★★★★★**  
ANDY PRATT—Records Are Like Life. Polydor 24-4015 (S)

**RELIGIOUS ★★★★★**  
A NEW DAY WITH THE CERTAIN SOUNDS—Light LS 5551-LP (S)

**POLKA ★★★★★**  
POLISH-AMERICAN STRING BAND—The Happiest Band Around. Sure VOL 39 (S)

## SPECIAL MERIT PICKS

### POP

**THE BEST OF THE YOUNGBLOODS—**RCA Victor LSP 4399 (S)  
Included in this album are the Youngblood's five popular singles and some of their most popular album cuts. This disk represents a history of the group from the early sixties to the present, offering their own brand of soft, persuasive sound.

**ARRIVAL—**I Will Survive. London PS 576 (S)

This debut album by the London Recording group, Arrival, has a great measure of chart-riding potential. The voices are well coordinated and the sound progressive. With these major attributes, as well as the creativity to write and arrange much of their own songs, the group should be able to etch a name for itself in the world of music.

**PEARLS BEFORE SWINE—**The Use of Ashes. Reprise RS 6405 (S)  
Pearls Before Swine, the sensitive soft-rock group whose name may ironically describe the effect of their music on the pop market, cast more of Tom Rapp's mystical illuminations before the charts, this time with greater poetry and passion

than their previous disks. Nashville's finest musicians enhance the beauty of "God Save the Child," "Tell Me Why" and "Song About a Rose." Can such quality remain "undiscovered" much longer?

**JIMMY BUFFET—**Down to Earth. Barnaby Z 30093 (S)

Jimmy Buffet is a welcome addition to the country-rock fold. He's got an ingratiating manner and a good sense of material. Songs like "Captain America" and "Ain't He Genius" have the single pullout potential that helps build album sales. Buffet also works on guitar with the aid of a strong backup group.

**JOHN HURLEY SINGS ABOUT PEOPLE—**RCA Victor LSP 4355 (S)  
John Hurley's salute to "people" gets a lot said in strong musical terms. His vocals and his compositions blend beautifully and make the philosophical statements easy to take. "Love of the Common People," "Makes You Beautiful," "Fellow Man" and "Touch 'Em With Love" are some of the songs that bear watching.

**KEITH TEXTOR SINGERS—**Measure the Valleys. A&R ARL 7100-001 (S)  
Keith Textor has put together a choral and instrumental package that rests easily on the ear. The sounds are rich and warm and the vocal leads by Lesley Miller, Jill Christman and Textor himself steer the songs in the right direction. In addition to such pop favorites as "Raindrops Keep Fallin' on My Head," "Yesterday" and "Games People Play" there's a stirring rendition of "Measure the Valleys" which is from the upcoming Broadway musical, "A Raisin in the Sun."

**ATTILA—**Epic E 30030 (S)  
One guitar, one organ and a vocal add up to an exciting album with much chart potential. Billy Joel on organ creates a full sound, duplicating at times a guitar, brass, and other instruments common in many larger groups. Jon Small's drums are timely and proper on every cut. On the whole, an amazing album from just two musicians.

**ANDREW LEIGH—**"Magician." Sire SES 97025 (S)  
From the underpraised Sire label, with recent entries of special merit from Killing Floor and folksinger Jean Ritchie, come rocker Andrew Leigh, whose relaxed, rhythmic opener offers the pop market another eclectic talent not only as a singer-songwriter-musician-producer but an original

rock stylist. The title tune communicates, along with "Get Myself Together," "Solitaire" and nine-minute "Up the U.S.A." Have a listen.

**CLOUDS—**Up Above Our Heads. Deram DES 18044 (S)

This new English trio offers much in the way of the rock oriented jazz sound of the seventies. Their version of the Benny Goodman hit "Sing, Sing, Sing" offers a young listener a chance to hear a new rock oriented jazz version of that classic. Good lyrics and harmony on the other tunes included in the album make this a well-rounded first offering from Clouds.

**JUDY MAYHAN—**Moments. Atco SD 33-319 (S)

Folk stars like Joni Mitchell and Melanie don't come along every day, and somewhere between the two femme fatales of song, of equal caliber, is Judy Mayhan. Even if Ahmet Ertegun didn't think so too, the lady's tunes, voice and musical manner would give it away at first listening. Atlantic's Muscle Shoals talent and the Southern Comfort singers are also on hand for the moving occasion, as this new star proves it's true with "Walk Right In," "Everlovin' Ways" and "Dream Goin' By."

### JAZZ

**LUIZ BONFA—**The New Face of Bonta. RCA Victor LSP 4376 (S)

A slow and easy Brazilian style characterizes this album which combines the brilliant guitar of Luiz Bonfa and good orchestration which underlines the sweet and sometimes sorrowful phrasing Bonfa uses. "Africana" combines the beats of Africa and Brazil into a tasty morsel for the listener's ear. Other cuts on the album which stand out include "Helicopter 274" and "Savanarole."

### SOUL

**WITH LOVE FROM THE LOVELITES—**Uni 73081 (S)

The Lovelites from Chicago are a fast-rising femme trio whose tight, polished harmonies heighten the power of some exceptional tunes. The combination is too

solid not to register, singly and as a package. Their "How Can I Tell My Mom and Dad" hit leads off with follow-up support from "This Love Is Real," "I Love You" and "Gotta Let You Go." Top production sets this disk apart, and the Lovelites do the rest.

### LOW PRICE SEMI-CLASSICAL

**JEANETTE MacDONALD SINGS "SAN FRANCISCO" AND OTHERS—**RCA Victrola VI 1515 (M)

This delightful album offers Jeanette MacDonald's striking voice in selections from her classic films, which included many operettas, such as "The Desert Song," "Maytime," "The Merry Widow," and, of course, "Naughty Marietta," from which "Ah! Sweet Mystery of Life" and "Italian Street Song" both are offered. The title song, "Only a Rose," "Indian Love Call," "Beyond the Blue Horizon," and "One Alone" are among the other gems.

### BLUES

**BIG JOE WILLIAMS—**Thinking of What They Did to Me. Arhoolie 1053 (S)  
Traditional blues as it originated in the non urban centers of this country, has rarely sounded better than on this album. Particularly interesting are "The Death of Dr. Martin Luther King," "Army Man in Viet Nam," and "King Jesus," which feature Charlie Musslewhite on harmonica accompanying Williams, whose blues tradition spans 70 years of experience. The contemporary lyrics of some of the songs add to the experience of the album.

### INTERNATIONAL

**MICKEY O'BRYAN QUARTET—**Jamaica's Gift to the World. Ivanhoe IV 12345 (S)  
This album is an enjoyable potpourri of calypso, reggae and soul sounds by Jamaican musician, composer and arranger, Mickey O'Bryan. O'Bryan plays a soulful saxophone that embodies the sensuality and joie de vivre of the islands, and relaxes even the most uptight listener.

### ALBUM REVIEWS

#### BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

#### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

#### FOUR STARS

★★★★Albums with sales potential within their category of music and possible chart items.

More Album  
Reviews on  
Page 86

LOOKING  
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BILLBOARD  
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# Classical Music

## Desto to Release Boxes of Music by Black Composers

NEW YORK—Two albums by black composers are among the six sets, all of first recordings, scheduled for Desto Records this fall. Both albums are two-LP boxed sets with booklets.

Pianist Natalie Hinderas will be featured in one of the packages as she plays Stephen A. Chambers' "Sound Gone," Arthur Cunningham's "Engrams," R. Nathaniel Dett's "In the Bottoms, Characteristic Suite for Piano," Hale Smith's "Evocation," William Grant Still's "Three Visions," Olly Wilson's "Piece for Piano and Electronic Sounds," John W. Work's "Scup-

pernong, Three Pieces for Country Folk," and the "Easter Monday Swagger (Scherzino for Piano)" of Thomas H. Kerr Jr.

The other package has Robert Hughes and the Oakland Youth Orchestra in Chambers' "Shapes," Cunningham's "Lullaby for a Jazz Baby," William Dawson's "Out in the Fields," William Fischer's "A Quiet Movement," Ulysses Kay's "A Short Overture," Smith's "Concerto for Harp and Orchestra," Howard Swanson's "Night Music," Still's "Five Songs of Separation" with soprano Cynthia Bedford, George Walker's "Pas-

sacaglia," John E. Price's "Scherzo I for Clarinet and Orchestra" with Alex Foster as soloist, and "I Wait Patiently" from Frederick Hall's oratorio, "Deliverance."

Soprano Judith Raskin sings Ezra Laderman's "Songs for Eve" and "From the Psalms" accompanied by pianist Ryan Edwards in another set. A disk of Ned Rorem music contains "War Scenes" and "Five Whitman Songs" with bass-baritone Donald Gramm and pianist Eugene Istomin, and "Four Dialogues for Two Voices" and "Two Pianos" with soprano Anita Darian, tenor John Stewart, and pianists Richard Cumming and Rorem.

Music of Robert Starer features violinist James Oliver Buswell IV and pianist David Garvey in "Variants for Violin and Piano," clarinetist David Glazer and Garvey and "Dialogues for Clarinet and Piano," the Collegiate Chorale under Abraham Kaplan in "On the Nature of Things, Eight A Capella Choruses," and pianist Paul Schoenfeld in the "Second Piano Sonata."

Completing the fall plans in an album by flutist Samuel Baron with Easley Blackwood's "Sonata for Flute and Harpsichord," Laderman's "Sonata for Flute and Piano," William Syde-man's "Music for Flute and Piano," and Stefan Wolpe's "Piece in Two Parts for Flute."



DAVE BRUBECK, left, joins Duke Ellington, right, and Erich Kunzel, conductor of the Cincinnati Symphony, during a break in a recording session for the new Decca album with Ellington and Kunzel. Brubeck also has a new oratorio on Decca with Kunzel.

## Computer Music, Xenakis Firsts Cited for Nonesuch

NEW YORK — Nonesuch Records is issuing two albums of disk premieres of contemporary material: one has computer music of J. K. Randall, Barry Vercoe and Charles Dodge, while the other has the first U.S. release of Iannis Xenakis' "electro-acoustic" music.

The computer works are Randall's "Quartets in Pairs," "Quartets in Pairs," "Mudget: Monologues by a Mass Murderer," Vercoe's "Synthesis," and Dodge's "Changes." "Bohor I," the major work in the Xenakis pressing, was planned for ballet choreography with the composer's drawings for stage back-

drops on the album's cover. The other pieces are "Concert P-H II," "Diamorphoses II," and "Orient-Occident III." The album contains all of Xenakis' electro-acoustic output to date.

A Bach set features soprano Edith Mathis, alto Hetty Plue-macher, tenor Theo Altmeyer, bass Jakob Staempfli, members of the Gaechinger Kantorei, the chorus of the Gedächtniskirche and the Bach-Collegium of Stuttgart, Helmuth Rilling conducting. Hans Stadlmair and the Munich Chamber Orchestra perform Mozart. A pressing of Indian street music is being issued in the Explorer Series.

## Russian Folk Songs Prove Rebroff's Concert Might

NEW YORK—There is a great deal to be said for a singer who can slide from a sweet falsetto to an earthquake-basso three octaves below, whose gentler whisper can fill a hall. Ivan Rebroff's Columbia albums have been amazing listeners with his vast vocal range and flawless technique. Rebroff made his New York concert debut, at Philharmonic Hall, August 6, and he took the opportunity to amaze his fans in person.

Rebroff sang arias from Russian operas for the first half of the program, and Russian folk songs after intermission. Rebroff

the folk artist became quite informal, talking and narrating in his most studiously charming fashion. He used the songs as a medium to show off his range, whether or not his elaborate vocal ski-jumps suited the song. Rebroff the opera singer, sadly, brought only technique to his work. His placid approach suited Gremin's Aria from "Eugene Onegin," but took all meaning out of Ivan Susanin's prayer from "A Life for the Tsar." Rebroff treated the aria like any ritual prayer, rather than as the

(Continued on page 93)

## BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	BITCHES BREW Miles Davis, Columbia GP 26	16
2	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	18
3	4	WALKING IN SPACE Quincy Jones, A&M SP 3023	40
4	5	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	37
5	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	58
6	16	GULA MATARI Quincy Jones, A&M SP 3030	2
7	9	BLACK TALK Charles Earland, Prestige PR 7758	7
8	8	VIVA TIRADO El Chicano, Kapp KS 3632	4
9	7	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	24
10	10	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	4
11	6	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	21
12	11	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	68
13	13	LENA & GABOR Lena Horne & Gabor Szabo, Skye SK 15	12
14	15	RED CLAY Freddie Hubbard, CTI CTI 6001	8
15	17	FAT ALBERT ROTUNDA Herbie Hancock, Warner Bros. WS 1834	5
16	14	COME ON DOWN Eddie Harris, Atlantic SD 1554	12
17	12	JEWELS OF THOUGHT Pharoah Sanders, Impulse AS 9190	17
18	19	MY KIND OF JAZZ Ray Charles, Tangerine TRCS 1512	9
19	—	BEST OF RAMSEY LEWIS Cader LPS 839	24
20	—	THEM CHANGES Buddy Miles, Mercury SR 61280	1

Billboard SPECIAL SURVEY For Week Ending 8/22/70

## MARKETPLACE

Continued from page 64

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## ACTION Records

### Singles

#### ★ NATIONAL BREAKOUTS

I (Who Have Nothing) . . . Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)  
PEACE WILL COME (According to Plan) . . . Melanie, Buddah 186  
(Kama Ripa/Amelanie, ASCAP)  
CRACKLIN' ROSIE . . . Neil Diamond, Uni 55230 (Prophet, ASCAP)

#### ★ REGIONAL BREAKOUTS

ROXANNA . . . Wild Butler, United Artists 50688 (United Artists, ASCAP)  
(Cleveland)  
SET ME FREE . . . Esther Phillips With the Dixie Flyers, Atlantic 2745 (Tree, BMI)  
(New Orleans)

### Albums

#### ★ NATIONAL BREAKOUTS

NEIL DIAMOND . . . Gold, Uni 73084  
TEMPTATIONS . . . Live at London's Talk of the Town, Gordy GS 953  
ELVIS PRESLEY . . . Elvis' Worldwide 50 Gold Award Hits, Vol. 1, RCA Victor LPM 6401

#### ★ ACTION ALBUMS

BLACK SABBATH . . . Warner Bros. WS 1871  
JOHNNY CASH . . . The Legend, Sun SUN 2-118  
ROY CLARK . . . I Never Picked Cotton, Paramount PMS 25980  
WAYNE NEWTON . . . Long and Winding Road, Capitol ST 474  
KING CURTIS AND HIS KINGPINS . . . Get Ready, Atco 33-338  
MIKE NESMITH & THE FIRST NATIONAL BAND . . . Magnetic South, RCA Victor LSP 4371  
BILLY VAUGHN . . . Everything Is Beautiful, Paramount PMS 25985  
QUINCY JONES . . . Gula Matari, A&M SP 3030  
HERBIE MANN . . . Muscle Shoals Nitty Gritty, Embryo SD 526  
JAZZ CRUSADERS . . . Old Shoes, New Socks, Chisa CS 804 (Motown)

# MARKETPLACE

REGULAR CLASSIFIED AD: 35c a word. Minimum: \$7. First line set all caps. CLOSING DATE: 5 p.m. Monday, 12 days prior to date of issue.  
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(Continued on page 63)

# TOP 40 Easy Listening

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

Wk. Ago	1	2	3	TITLE, Artist, Label & Number	Wks. On Chart
1	2	2	3	1 JUST CAN'T HELP BELIEVING B. J. Thomas, Scepter 12283 (Screen Gems-Columbia, BMI)	9
2	1	1	1	(They Long to Be) CLOSE TO YOU Carpenters, A&M 1183 (Blue Seas/Jac/US, ASCAP)	11
3	3	8	12	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	8
4	7	5	5	MAKE IT WITH YOU Bread, Elektra 45686 (Screen Gems-Columbia, BMI)	9
5	19	25	39	JULIE, DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI)	4
6	6	12	14	SOLITARY MAN Neil Diamond, Bang 578 (Tallyrand, BMI)	6
7	5	4	2	MY MARIE Engelbert Humperdinck, Parrot 40049 (January, BMI)	9
8	25	38	—	RAINBOW Marmalade, London 20058 (Walrus, ASCAP)	3
9	9	6	6	PAPER MACHE Dionne Warwick, Scepter 12285 (Blue Seas/Jac, ASCAP)	7
10	4	3	4	EVERYTHING A MAN COULD EVER NEED Glen Campbell, Capitol 2843 (Ensign, BMI)	8
11	14	21	33	I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	4
12	15	15	23	TELL IT ALL BROTHER Kenny Rogers & the First Edition, Reprise 0923 (Sunbeam, BMI)	4
13	8	9	16	NO ARMS COULD EVER HOLD YOU Bobby Vinton, Epic 5-10629 (Gil, BMI)	7
14	18	27	34	SUMMER SYMPHONY Jack Gold Sound, Columbia 4-45202 (Screen Gems-Columbia, BMI)	4
15	17	20	28	AMERICA COMMUNICATE WITH ME Ray Stevens, Barnaby 2016 (Ahab, BMI)	5
16	16	14	19	I'LL PAINT YOU A SONG Mac Davis, Columbia 4-45192 (Ensign, BMI)	6
17	11	11	8	OVERTURE FROM TOMMY Assembled Multitude, Atlantic 2737 (Track, BMI)	10
18	10	7	7	SILVER BIRD Mark Lindsay, Columbia 4-45180 (Kangaroo, BMI)	9
19	21	29	31	CHELSEA MORNING Green Lyte Sunday (Featuring Susan Darby), RCA 74-0365 (Siquomb, BMI)	5
20	24	30	—	WIGWAM Bob Dylan, Columbia 4-45199 (Big Sky, ASCAP)	3
21	13	18	25	MILL VALLEY Miss Abrams & the Strawberry Point School 3rd Grade Class, Reprise 0928 (Great Honesty, BMI)	5
22	22	39	—	YELLOW RIVER Christie, Epic 5-10626 (Noma, BMI)	3
23	38	—	—	WHERE ARE YOU GOING TO MY LOVE? Brotherhood of Man, Deram 85065 (Belwin, ASCAP)	2
24	—	—	—	THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI)	1
25	27	32	36	A SONG THAT NEVER COMES Mama Cass Elliot, Dunhill 4244 (Ampco, ASCAP)	6
26	29	—	—	HI DE HO Blood, Sweat & Tears, Columbia 4-45204 (Screen Gems-Columbia, BMI)	2
27	28	28	35	THEME: (The Good Old Songs): OH DONNA/ SINCE I FELL FOR YOU/I MISS YOU SO/SO THIS IS LOVE/GOODNIGHT MY LOVE Vogues, Reprise 0931 (Richbare/Spaska, BMI/ Kemo, BMI/Advanced, ASCAP/MCA, ASCAP/ Pattern, ASCAP/Noma/Quintet/Trio, BMI)	4
28	—	—	—	(I Remember) SUMMER MORNING Vanity Fare, Page One 21033 (Bondola, BMI)	1
29	12	10	13	QUE SERA SERA (Whatever Will Be Will Be) Mary Hopkin, Apple 1823 (Artist, ASCAP)	8
30	33	33	37	BIG YELLOW TAXI Neighborhood, Big Tree 102 (Siquomb, BMI)	5
31	30	26	26	I DON'T BELIEVE IN IF ANYMORE Roger Whittaker, RCA 74-0355 (Arcola, BMI)	5
32	34	—	—	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	2
33	—	—	—	I (Who Have Nothing) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)	1
34	35	36	40	BLACK FOX Freddie Robinson, Pacific Jazz 88155 (Agent, BMI)	4
35	37	37	—	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	3
36	36	—	—	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	2
37	39	—	—	IN THE SUMMERTIME Mungo Jerry, Janus 125 (Our Music/ Kirshner, BMI)	2
38	40	40	—	SOMETHING Booker T. & the MG's, Stax 0073 (Harrisongs, BMI)	3
39	—	—	—	FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209 (Springalo/Cotillion, BMI)	1
40	—	—	—	JOANNE Mike Nesmith, RCA 74-0368 (Screen Gems- Columbia, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 8/22/70

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# Country Music

## WSM Slates Completion Of Giant Facility for '72

NASHVILLE—The nation's largest radio and television broadcasting facility will soon be under construction, and will be completed in the spring of 1972, according to officials of WSM, Inc.

The new "Grand Ole Opry" House, the heart of the \$25 million Opryland U.S.A. entertainment-recreation complex, was designed by the architectural firm of Welton Becket and Associates of Los Angeles.

"Based on what I've seen, I believe the new Opry House will be one of the outstanding theatrical structures in the world," said G. Daniel Brooks, chairman of the board of WSM, Inc., the National Life and Accident Insurance Co., and NLT Corporation.

The new Opry House will contain 147,270 square feet, nestled in clusters of trees along the Cumberland River in the suburban Opryland complex.

Functioning separately from the Opry House, a television production center will provide a 300-seat studio with complete facilities for broadcasting and videotaping nationally syndicated country music shows for WSM and WSM-TV, and the daily music programs which will be a feature of Opryland, USA.

Irving Waugh, president of WSM, Inc., and "father" of the Opryland concept, said the architects "have developed a structure which will recapture the relaxed atmosphere of the existing Opry House, while providing thoroughly contemporary facilities for live radio and television audiences."

As noted in an earlier story (Billboard, Aug. 8), the new building will accommodate some 4,300 spectators at each performance, and will retain the informality and warmth of the old "Opry" House. It will be fan-

shaped so that, even though the house is enlarged, there will be no expanded distance from the performing area.

Details of the building's interior were outlined a few weeks ago by E.W. (Bud) Wendell in a speech before the Nashville chapter of NARAS.

The "Opry" House will be located within a 369-acre park which will house the vast recreation and music area system of structures.



PICTURED is the artist's rendering of the new "Grand Ole Opry" building at Opryland, USA.

## Country Music Show Remote Boosts International Relations

MONTREAL—A country music program aimed at boosting international relations took place here last week when WWVA radio did a 670-mile remote broadcast to Wheeling, W. Va., and the station's affiliate corporation, Jamboree USA, presented two special shows in this city.

Arrangements were begun three weeks ago when officials

of the Travel Development Division of the West Virginia Department of Commerce contacted WWVA and Jamboree officials regarding the possibility of using Jamboree artists for a live show during "West Virginia Day" at "Man and His World Expo."

The all-night broadcast from WWVA was done by Gus Thomas from the studios of CJAD in downtown Montreal and relayed by remote lines back to Wheeling. The entire four and a half hours were sponsored by the Wheeling Chamber of Commerce to promote "the advantages of living, working and visiting in Wheeling." The show featured pre-taped messages from the governor of the

state, the mayor and other city officials, the presidents of the area colleges and area notables.

Jamboree USA artists Kenny Biggs and his band, Freddy Carr, Kay Kemmer, Jo An Thomas, Patti Powell and Bob Gallion, with Thomas as MC, did two shows. The first, in front of the U.S. Pavillion at Expo, was open to the public and drew several thousand spectators. The second Jamboree USA show was at the Place Bonaventure Hotel in downtown Montreal at an official press and travel agency reception.

West Virginia state officials were so gratified with the overall response that they have indicated future plans to use Jamboree artists for state affairs.

## 8 Guitarists Victors At Atkins Festival

NASHVILLE—Eight young guitarists won \$6,000 in prize money and the probability of some recording contracts at the First Annual Chet Atkins Guitar Festival here last weekend.

In the acoustical guitar division, the first place winner was Douglas Neidt Jr., 17, of St. Louis. The second, third and fourth awards went to Angel Anastos, Chicago; Miguel Aparicio, Honduras; and Tommy Jones, Nashville, who was a product of the "Young Country" talent developed by WSM.

In the electric guitar division, the \$1,500 first prize went to Jimmy Miller, 17, Hialeah, Fla., while Fred Hamilton, 19, Denver, won second place and third and fourth went to John Pell, Boston, and Joe Schuler, Winston-Salem, N.C., who was born on the day Hank Williams died.

The non-profit event was designed to help young musicians

get recognition and money for scholarships.

The music performed ranged from hard country to Bach and Chopin, and original compositions as well.

Some 16,000 Nashvillians attended the event which covered two nights, and all money over expenses was given to a local charity.

Highlighting the event was the performance both nights of a concert by Atkins, Boots Randolph, Jerry Reid and Floyd Cramer, with the Music City Pops Orchestra adding background. Added attractions were Kenny Rogers and the First Edition, and clarinet solos by Pete Fountain.

Three hundred guitar players between the ages of 14 and 25 submitted tapes of their work prior to the July 15 deadline. From these a board of judges selected 16 semi-finalists who came here to compete for a place in the final group of eight.

## Radio Series Into 10th Anni

NASHVILLE—"Country Music Time," the long-running radio series produced by the U.S. Air Force, is celebrating its 10th anniversary of broadcasting and has added its 2,400th radio station to its mailing list.

Major Charlie Brown, the producer of the Air Force series, is here now to record another group of programs.

Since its inception, "Country Music Time" has utilized the best available talent from the Music City scene, and has showcased new talent in the country music field.

The program is produced in support of the Air Force recruiting advertising program, and aired as a public service by stations across the nation.

## RCA Reissues Charne Record

NASHVILLE—RCA is going to re-release a single by Billy Charne because of belated response to the record in several major cities.

The record, "To-Ma-Ray Tom-A-Ray," went to the top of the country chart at KRZY, Albuquerque, got heavy play at both underground and Top 40 stations in Los Angeles and several Texas cities, hit number one in such areas as Kansas City and Memphis.

Charne, recently the guest of KRZY, appeared in Albuquerque at The Caravan East, and took part in autograph parties at local record outlets.

Terry Moss, program director of the station, said Charne's acceptance in that city was overwhelming. A Canadian, Charne had won two BMI Awards in his native country. This was his first session in the United States.



HANK COCHRAN points to the sign of his new label home as Joe Allison, right, executive director for Paramount's Nashville division, and Miss Dixie Amis, Allison's assistant, look on. Cochran has signed a long-term recording contract with Dot Records.



WEBB PIERCE, second from right, met a tour of 50 WEEZ listeners from the Philadelphia area upon their arrival in Nashville. With Pierce are, left to right, George Collier, Decca representative from Philadelphia; Matt Mills, WEEZ; Rusty Adams of the Webb Pierce Show; Pierce, and Mike Bove, program director at WEEZ.

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- No Arms Could Ever Hold You—Bobby Vinton (Epic)
- Got to Get You Into My Life—The Downbeats (Trail)
- One Child—Barbara Trent (Red Label)
- You' There—Larry Edwards (Circle E)
- You Broke a Blind Boy's Heart—Jimmy Jones (Jody)
- Pocket Full of Friends—I Don't Know (Vikings)
- Days and Nights—Paul Coleman (Roost)
- Dallas Is the City for Me—Milus Bradley (Geauga)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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**Brite Star's Pick Hits**

when answering ads . . . Say You Saw It in the Billboard

# Hot Country Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>DON'T KEEP ME HANGIN' ON</b> ..... 8 Sonny James, Capitol 2834 (Marson, BMI)	
2	3	<b>FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES</b> ..... 9 Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	
3	2	<b>WONDER COULD I LIVE THERE ANYMORE</b> ..... 11 Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	
4	6	<b>WHEN A MAN LOVES A WOMAN (The Way I Love You)</b> ..... 9 Billy Walker, MGM 14134 (Forrest Hills, BMI)	
5	11	<b>MULE SKINNER BLUES</b> ..... 8 Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	
6	7	<b>YOU WANNA GIVE ME A LIFT?</b> ..... 9 Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	
7	4	<b>KANSAS CITY SONG</b> ..... 12 Buck Owens, Capitol 2783 (Blue Book, BMI)	
8	9	<b>SALUTE TO A SWITCHBLADE</b> ..... 7 Tom T. Hall, Mercury 73078 (Newkeys, BMI)	
9	10	<b>EVERYTHING A MAN COULD EVER NEED</b> ..... 6 Glen Campbell, Capitol 2843 (Ensign, BMI)	
10	8	<b>SOMEDAY WE'LL BE TOGETHER</b> ..... 10 Bill Anderson & Jan Howard, Decca 32689 (Jobete, BMI)	
11	5	<b>HUMPHREY THE CAMEL</b> ..... 10 Jack Blanchard & Misty Morgan, Wayside 013 (Back Bay, BMI)	
12	18	<b>ONE SONG AWAY</b> ..... 6 Tommy Cash, Epic 5-10630 (House of Cash, BMI)	
13	13	<b>TELL ME MY LYING EYES ARE WRONG</b> ..... 8 George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	
14	17	<b>HEAVEN EVERYDAY</b> ..... 5 Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	
15	12	<b>JESUS TAKE A HOLD</b> ..... 11 Merle Haggard, Capitol 2838 (Blue Book, BMI)	
16	14	<b>THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE</b> ..... 6 Jack Greene, Decca 32699 (Hill & Range, BMI/Contention, SESAC/Blue Crest, BMI)	
17	28	<b>ALL FOR THE LOVE OF SUNSHINE</b> ..... 4 Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	
18	19	<b>A PERFECT MOUNTAIN</b> ..... 9 Don Gibson, Hickory 1571 (Acuff-Rose, BMI)	
19	16	<b>I NEVER PICKED COTTON</b> ..... 12 Roy Clark, Dot 17349 (Central Songs/ Freeway, BMI)	
20	22	<b>BILOXI</b> ..... 6 Kenny Price, RCA Victor 47-9869 (Window, BMI)	
21	20	<b>DO IT TO SOMEONE YOU LOVE</b> ..... 8 Norro Wilson, Mercury 730077 (Newkeys, BMI)	
22	25	<b>HONKY TONK MAN</b> ..... 7 Bob Luman, Epic 5-10631 (Cedarwood, BMI)	
23	23	<b>REMOVING THE SHADOW</b> ..... 8 Hank Williams Jr. & Lois Johnson, MGM 14136 (Williams Jr., BMI)	
24	40	<b>WONDERS OF THE WINE</b> ..... 3 David Houston, Epic 5-10643 (Algee, BMI)	
25	15	<b>HE LOVES ME ALL THE WAY</b> ..... 14 Tammy Wynette, Epic 5-10612 (Algee, BMI)	
26	29	<b>DADDY WAS AN OLD TIME PREACHER MAN</b> ..... 4 Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	
27	34	<b>MARTY GRAY</b> ..... 5 Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	
28	21	<b>IF I EVER FALL IN LOVE (With a Honky Tonk Girl)</b> ..... 13 Faron Young, Mercury 73065 (Newkeys, BMI)	
29	24	<b>DUTY NOT DESIRE</b> ..... 9 Jeannie C. Riley, Plantation 59 (Singleton, BMI)	
30	27	<b>HELLO MARY LOU</b> ..... 13 Bobby Lewis, United Artists 50668 (January/Champion, BMI)	
31	41	<b>SNOW BIRD</b> ..... 5 Anne Murray, Capitol 2738 (Beechwood, BMI)	
32	32	<b>NO LOVE AT ALL/ I FOUND YOU JUST IN TIME</b> ..... 4 Lynn Anderson, Columbia 4-45190 (Gallico, BMI)	
33	36	<b>THIS NIGHT (Ain't Fit for Nothing But Drinking)</b> ..... 4 Dave Dudley, Mercury 47079 (Newkeys, BMI)	
34	31	<b>BABY I TRIED</b> ..... 7 Jim Ed Brown, RCA Victor 47-9858 (Monster, ASCAP)	
35	26	<b>HELLO DARLIN'</b> ..... 18 Conway Twitty, Decca 32661 (Twitty Bird, BMI)	
36	42	<b>HOW I GOT TO MEMPHIS</b> ..... 3 Bobby Bare, Mercury 73097 (Newkeys, BMI)	

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	37	<b>ALL AMERICAN HUSBAND</b> ..... 7 Peggy Sue, Decca 32698 (Sure-Fire, BMI)	
38	47	<b>ANGELS DON'T LIE</b> ..... 2 Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	
39	39	<b>SUGAR IN THE FLOWERS</b> ..... 5 Anthony Armstrong Jones, Chart 5083 (Sue-Mirl, ASCAP)	
40	43	<b>EVERYTHING WILL BE ALRIGHT</b> ..... 6 Claude Grey, Decca 32697 (Vanjo/Twig, BMI)	
41	57	<b>FINGERPRINT</b> ..... 8 Freddie Hart, Capitol 2839 (Blue Book/Ching-Ring, BMI)	
42	38	<b>ONE NIGHT STAND</b> ..... 8 Susan Raye, Capitol 2833 (Blue Book, BMI)	
43	45	<b>I WANT YOU FREE</b> ..... 2 Jean Shepard, Capitol 2847 (Gallico, BMI)	
44	44	<b>A MAN'S KIND OF WOMAN/LIVING UNDER PRESSURE</b> ..... 11 Eddy Arnold, RCA Victor 47-9848 (Twin Forks/Ragmar, BMI/Four Most, BMI)	
45	61	<b>GEORGIA SUNSHINE</b> ..... 3 Jerry Reed, RCA Victor 47-9370 (Vector, BMI)	
46	46	<b>PICK ME UP ON YOUR WAY DOWN/BONAPARTE'S RETREAT</b> ..... 7 Carl Smith, Columbia 4-45177 (Tree, BMI/Acuff-Rose, BMI)	
47	30	<b>LONG LONG TEXAS ROAD</b> ..... 16 Roy Drusky, Mercury 73956 (Combine, BMI)	
48	35	<b>I NEVER ONCE STOPPED LOVING YOU</b> ..... 15 Connie Smith, RCA Victor 47-9832 (Stallion, BMI)	
49	51	<b>HARD HARD TRAVELIN' MAN</b> ..... 3 Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	
50	53	<b>BLAME IT ON ROSEY</b> ..... 4 Ray Sanders, United Artists 50689 (Wilderness, BMI)	
51	49	<b>TILL I CAN'T TAKE IT ANYMORE</b> ..... 6 Dottie West & Don Gibson, RCA Victor 47-9867 (Enden, BMI)	
52	—	<b>THERE MUST BE MORE TO LOVE THAN THIS</b> ..... 1 Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	
53	55	<b>IT'S DAWNED ON ME YOU'RE GONE</b> ..... 4 Dottie West, RCA Victor 47-9872 (Tree, BMI)	
54	54	<b>FREIGHTLINER FEVER</b> ..... 5 Red Sovine, Starday 896 (Tarheel/Big Swing, BMI)	
55	71	<b>HEY BABE</b> ..... 3 Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	
56	56	<b>THE MAN YOU WANT ME TO BE</b> ..... 4 Webb Pierce, Decca 32684 (Wandering Acres, SESAC)	
57	52	<b>VANISHING BREED</b> ..... 7 Hank Snow, RCA Victor 47-9856 (Forrest Hills, BMI)	
58	64	<b>SANTO DOMINGO</b> ..... 3 Buddy Alan, Capitol 2852 (Blue Book, BMI)	
59	59	<b>I KNEW YOU'D BE LEAVING</b> ..... 3 Peggy Little, Dot 17353 (Blue Lake/Split Rail, BMI)	
60	60	<b>MARY GOES ROUND</b> ..... 9 Bobby Helms, Certron 10002 (Jack, BMI)	
61	68	<b>HURRY HOME TO ME</b> ..... 4 Bobby Wright, Decca 32705 (Forrest Hills, BMI)	
62	—	<b>THAT AIN'T NO STUFF</b> ..... 1 Compton Brothers, Dot 17352 (Blue Crest, BMI)	
63	65	<b>WE'LL SING IN THE SUNSHINE</b> ..... 5 Lawanda Lindsey, Chart 5076 (Lupercalia, ASCAP)	
64	62	<b>COME &amp; GET IT MAMA</b> ..... 8 Charlie Louvin, Capitol 2824 (Tuff, BMI)	
65	72	<b>LOOK AT MINE</b> ..... 2 Jody Miller, Epic 5-10641 (Welbeck, BMI)	
66	66	<b>SHUTTERS &amp; BOARDS</b> ..... 3 Slim Whitman, United Artists 50697 (Vogue, BMI)	
67	63	<b>LEAVIN' ON A JET PLANE</b> ..... 5 Kendalls, Stop 373 (Cherry Lane, ASCAP)	
68	73	<b>ALL DAY SUCKER</b> ..... 2 Liz Anderson, RCA Victor 47-9876 (GreenBack, BMI)	
69	69	<b>WE NEED A LOT MORE JESUS</b> ..... 3 Skeeter Davis, RCA Victor 47-9871 (Olita/Starday, BMI)	
70	70	<b>FIND OUT WHAT'S HAPPENING</b> ..... 4 Barbara Fairchild, Columbia 4-45173 (Champion, BMI)	
71	—	<b>WATERMELON TIME IN GEORGIA</b> ..... 1 Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	
72	75	<b>YOUR LOVE IS ON THE WAY</b> ..... 2 Kitty Wells, Decca 32700 (Needahit, BMI)	
73	—	<b>SAME OLD STORY, SAME OLD LIE</b> ..... 1 Bill Phillips, Decca 32707 (4-Star, BMI)	
74	—	<b>WAKE ME UP EARLY IN THE MORNING</b> ..... 1 Bobby Lord, Decca 32718 (Contention, SESAC)	
75	—	<b>OH HOW I WAITED</b> ..... 1 Ron Lowry, Republic 1415 (Regent, BMI)	

FROM THIS HIT ALBUM

## "PICKIN' WILD MOUNTAIN BERRIES"

CHS-1030



BY POPULAR DEMAND CAME THEIR NEW HIT SINGLE

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# Arlene Harden sings 'Crying'

4-45203

As a songwriter, there is no greater compliment than to have someone record your songs and to see these songs that are so much a part of you be re-born.

As a singer, I can appreciate the work involved in such an undertaking. The work behind the scenes has to be experienced to be believed. It was a labor of love which you will readily understand as you listen.

As an admirer of fine artistry, I am delighted to be able to enjoy the sounds and vibrations of this work and, as an entertainer, I am thrilled and proud that Arlene Harden has given us this record to enjoy and remember.

*Roy Orbison*  
Roy Orbison

ON COLUMBIA RECORDS



## Country Music



PRODUCER GEORGE RICHIE and Capitol's Roy Rogers listen to a playback of "Money Can't Buy You Love," recorded by the long-time movie actor at a Nashville session. It was written by Cedarwood's Betty Craig.

## Nashville Scene

A surprise welcome visitor to our town last week was Norm Winters of MCA, who spread some good will during his visit. . . . Alex Zanetis reportedly has written a complete operetta and Dottie West has recorded one of the songs from the show in her newest LP for RCA. . . . Harold Morrison has run into a string of bad luck. First, a bus backed over his banjo and dobro in Portland, Me., then the airlines smashed another of his instruments on another trip. Out west, his red hat—long a trade mark—was stolen during a Dallas appearance. One item of good news: his daughter, Georgia, has made her first appearance with him, performing a TV show. . . . Curt Gibson is off on a 15-day Hap Peebles tour of Montana and Wyoming, part of a big package. . . . Ben Peters' new Liberty release is "Downtown USA" which, naturally, he wrote. He also wrote the new Eddy Arnold single, "From Heaven to Heartache," and a forthcoming Epic release by Sue Richards entitled "Hands Off," as well as the current chart single by Wilma Burgess, "Lonely For You." If this isn't enough, Ben also has one side of Ferlin Husky's new single, and the next single by O.C. Smith. . . . Two more Nashville publishing firms, Syracuse Music and Timric Music, have been added in recent weeks to the roster of SESAC publishing affiliates. Syracuse is headed by Dick Heard, president of Royal American Records. Timric is overseen by Tena Dempsey, wife of Little Jimmy Dempsey. . . . Danny Harrison writes from Ajax, Ontario, during a Canadian tour, where he is pushing his new LP, "What I Feel in My Heart" on the Dexelia label. . . . Canada's Shirley Field and the Country Casuals tour Michigan

(Continued on page 69)

## SULLIVAN AXES ALL-COUNTRY

NASHVILLE — A proposed all-country music program in September on the "Ed Sullivan Show" has been canceled, according to the show's producers.

The inability to get Johnny Cash on the program is listed as the primary reason for the cancellation. Cash is under contract to ABC and the September CBS show would have come almost on top of his fall start.

Many other artists had been booked tentatively on the show, which was to have been filmed later this month.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 8/22/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	5
2	2	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	9
3	3	HELLO DARLIN' Conway Twitty, Decca DL 75209	9
4	5	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	13
5	4	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	14
6	8	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	43
7	7	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	27
8	6	THE WORLD OF JOHNNY CASH Columbia GP 29	12
9	9	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 444	31
10	10	BEST OF JERRY LEE LEWIS Smash SRS 67131	17
11	14	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	5
12	13	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	51
13	24	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	8
14	11	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	8
15	17	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	16
16	16	OH HAPPY DAY Glen Campbell, Capitol ST 443	15
17	12	YOU AIN'T HEARD NOTHING YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334	12
18	18	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	7
19	20	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	4
20	22	HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656	20
21	15	BABY BABY David Houston, Epic BN 26519	21
22	23	HELLO, I'M JOHNNY CASH Columbia KC5 9943	28
23	39	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	2
24	19	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	17
25	25	YOUR LOVE IS HEAVENLY SUNSHINE Ferlin Husky, Capitol ST 433	5
26	29	WORLD OF TAMMY WYNETTE Epic BN 503	11
27	27	BEST OF EDDY ARNOLD VOL. II RCA Victor LSP 4320	14
28	26	BIRDS OF A FEATHER Jack Blanchard & Misty Morgan, Wayside W55 33-001	13
29	21	LONG LONESOME HIGHWAY Michael Parks, MGM SE 4662	11
30	30	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	28
31	28	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1025	13
32	32	A REAL LIVE DOLLY Dolly Parton, RCA Victor LSP 4387	3
33	35	JACK GREENE'S GREATEST HITS Decca DL 75208	3
34	34	WORLD OF RAY PRICE Columbia GP 28	7
35	33	SIX WHITE HORSES Tommy Cash, Epic BN 26535	19
36	31	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	15
37	36	BOBBY GOLDSBORO'S GREATEST HITS United Artists UAS 5502	5
38	43	NORWOOD Soundtrack, Capitol SW 475	3
39	37	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	22
40	—	THE POOL SHARK Dave Dudley, Mercury SR 61276	1
41	41	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675	3
42	38	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	28
43	—	I'LL MAKE AMENDS Roy Drusky, Mercury SR 61260	1
44	45	I WITNESS LIFE Tom T. Hall, Mercury SR 61277	7
45	—	BEST OF ROY DRUSKY Mercury SR 61266	1

# Nashville Scene

• Continued from page 68

and Minnesota between now and the end of September, with arrangements set up by the International Talent Agency of Wayne, Mich. . . . "Country Crossroads," the outstanding country music program hosted by **LeRoy Van Dyke** and **Bill Mack**, now has been selected for airing on the Armed Forces Radio Service. . . . **Jimmy Snyder** and **Terrell Jones** of Wayside Records cut a series of sessions last week produced by **Little Richie Johnson**. . . . **Bobby Lewis** is off on another long tour, having worked 22 days on the road in August, and now busy going again. . . . Irvin Enterprises has signed a new ex-marine from Coburn, Va., named **Winston Knowles**, who currently is appearing at the Tale-of-the-Fox here. **Jack and Jana Pearce Irvin** head the organization. **Jack Irvin** is a former Broadway singer-actor, while **Jana** was a champion figure skater. . . . **Cliffie Stone**, executive director of Central Songs, has signed **Carl Thomason** to Woodcliff Productions, a newly formed wing of the company. **Buddy Mize**, general professional manager of Central's Nashville office, produced Carl's first session. . . . Decca's **Gene Kennedy** is back on the job despite a broken leg after a fall from his horse while trying to mount it. . . . **Tom Cranford** of KINE, Kingsville, Tex., writes that his station has changed its format from MOR exclusively to country programming exclusively. . . . **Bobby Parrish** is hospitalized at Thomasville, Ga., following an accident which required considerable surgery. . . . **Red Lane** spent a day entertaining 44 underprivileged children on Old Hickory Lake. He took the youngsters for a ride, stopping off for a visit with **Johnny Cash**, who gave each of the youngsters a Cash album. . . . **Rex Allen** was recently the featured attraction for 10 days at the Calgary Stampede Grandstand Show in Alberta. . . . **Ray Winkler**, co-writer of **Jim Reeves'** country standard "Welcome to My World" is now the producer of Country Music Startime Records, a subsidiary of **John Abdnor's** Abnak Records in Dallas. . . . **Earl Miles**, president of Canary-Yellow Bird Record Co., has announced the opening of two branch offices, in Hollywood and Nashville. The firm is based in Red-

wood City, Cal. . . . Music Enterprises, Inc., of Houston, Tex., has moved its operations to new headquarters now located at 9323 Irvington Blvd. **Huey P. Meaux**, president of Music Enterprises, has

purchased an office building that will house Crazy Cajun Music, Low-Note Music and Pretty Eyes Productions. Teardrop Record operated by **Foy Lee** will be located in the same building. . . . **Billy**

**Edd Wheeler** has been named to appear in "Dark as a Dungeon," one of a series of concerts to be presented by National Educational Television. Also appearing in the concert will be **Merle Travis**, **Tom Paxton** and **Jean Ritchie**. . . . **Chubby Howard** has started his third year of playing country records over KAYE, Payallup, Wash., with an hour of the program dedicated to bluegrass music. Recently he did a salute to **Bob Wills**. Re-

cent in-person guests on his show have been **Bobby Lewis** and **David Frizzell**, and **Judy Lynn** is scheduled next. . . . Nuggett Records president **Fred Carter Jr.**, says all future product will be distributed by Pickwick International and its distributors. The first single releases under the new agreement are "L.A. International Airport" by **Suzi Arden** and "Me and My Old Crow Got a Good Thing Going" by **Stringbean**.



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## The Leukemia Research Foundation Needs Your Help

During the course of our difficult year's work, we have several fund-raising events where your phonographs, juke boxes, sound equipment and records will be used as door prizes and giveaways, and give added incentive to our people to work just a little harder, a little longer.

With your help, our job to one day see a cure found for this dread disease is made easier.



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JEFFREY SCOTT GOLAND MEMORIAL CHAPTER

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MR. AND MRS. BILL BODLE, both of whom are teachers in the Chicago school system, are shown with Goldie Smith, wife of Columbia's Carl Smith, at the Smith Ranch. The couple won the trip to Nashville as a result of a Columbia Records' contest on WJJD.

The charts tell the story —  
**Billboard** has THE CHARTS

# Coin Machine World

## New Audio Games Market Tops Jukebox Show Panels

• Continued from page 1

ment buildings, too, many of which feature a game room and poolside jukebox, according to Fred Collins Jr., a Greenville, S.C., jukebox operator who has recreation center contracts with such chains as W. T. Grant, J. J. Newberry and McCrory

## MOA Spring Jukebox Show Being Studied

CHICAGO—The possibility of scheduling the annual Music Operators of America (MOA) jukebox show in the spring will be discussed at the 1971 spring board meeting, according to Fred Granger, executive vice-president here. Such a change in schedule would prevent problems that arise in trying to satisfy members who want the jukebox show to overlap the annual show for vendors.

MOA decided recently to hold its 1971 jukebox show Oct. 15-17, the same weekend that the National Automatic Merchandising Assn. (NAMA) returns to McCormick Place here. The result is that exhibitors will have

(Continued on page 73)

stores in three states. Collins helped spark the idea for a Music Operators of America (MOA) seminar: "New Vistas in the Amusement Game Industry."

Other retail chains such as Sears, J. C. Penney and Belks are using jukeboxes to create a mod atmosphere in clothing departments, says Collins, but the big action revolves around games that feature real sounds and can be priced at 25 cents a play. Operators often receive 60 percent of the gross instead of the usual

(Continued on page 71)

## 4 Stations, 3 One-Stops Key Jukebox Picks at Kan. Firm

By BEVERLY BAUMER

HUTCHINSON, Kan.—Conscientious programming is the heart of good service every jukebox operator should strive for but it is even more important for a newcomer in the business, according to Norman Kightlinger. Kightlinger's programmer studies four different radio stations and the firm buys from three different wholesale record firms in an attempt to furnish individualized programming for its locations.

## Programmers Hit Long 45s

By GEORGE KNEMEYER

ROCKFORD, Ill.—Another jukebox programmer has joined the list of industry people opposing long singles. Jerry Schultz, programmer for Star Music Co. here, said that long singles just aren't necessary.

"Some of the current ones are long and drawn out and could very easily take less time," Schultz said. "I don't think the kids care for long singles either after speaking with some of them. The simplest solution is to cut down the long singles. I

(Continued on page 72)

## Tex. Jukebox Assn Yr. Old, 300 Strong

By EARL PAIGE

DALLAS—The year-old Texas Vending Association (TVA) is functioning smoothly and its president expects to see the organization of jukebox operators sign up 425 of the state's estimated 600 operators by the end of the year. There are now 300 members. The organization was born during a crisis similar to that in neighboring Louisiana with stories in the mass media charging Mafia control of the jukebox business in Texas.

"We would never have had an investigation in the first place if we had had an organization," says R. V. Williams here, TVA president. But he adds: "How-

ever, as a result of organizing, the Texas operators are for the first time becoming politically-minded and making it their business to know their representatives and senators in Austin.

"I was surprised at the number of operators who didn't know their state representatives and senators."

The Texas group was able to turn a bill "that would have killed the industry" into one that is "livable," according to Williams, a Wurlitzer distributor here.

Essentially, the new law licenses jukebox operators and

(Continued on page 72)

## New Equipment



United—Six-Player Shuffle Alley

This six-player shuffle Alley from United is highlighted by strikette, a feature that allows the player to keep shooting in the same frame as long as he is racking up strikes. The scoring values are the same as in regulation play. Strikette is one of five ways Palos Verde can be played. The others are flash, dual flash, regulation and roto. The Williams company recommends two for a quarter play. The same is available set at 15-cent play/two for a quarter. Optional single, double or triple coin chutes are available. The machine measures 2½ feet wide and 8½ feet long.

## New Equipment



Bally—Two-Player Flipper

When operators realize the high scoring of Zip-A-Doo it's easy to understand why Bally Manufacturing put a 5-digit score counter on this new two-player flipper game. Any ball landing in the sewer can score up to 10,000 points. The out-hole bonus advances by 1,000 to 10,000 every time one of four advance bonus skill targets is hit. A ball leaving through the left or right out-lane (when the corresponding mystery-lighting bonus light is on) scores the highest lighted bonus. Moreover, the highest lighted bonus remains lighted from ball to ball until it's collected or until the game is over so that players have a chance at the out-bonus on every shot. More bonus points can be added when the ball enters the knockout holes where a series of scores (1,000, 2,000, 3,000 or 5,000 depending upon which score is lighted) can be tallied. The scores advance to 5,000 then repeat on a mystery basis. The 4,000 score in the series is replaced by an extra ball light which when lighted gives the play an extra ball at the shooter tip. Still more high scoring results from two top rollovers that give 1,000 each, a new side alley feature good for 1,000 in each of three alleys and two out-lanes which when not giving a bonus rack up 1,000 each. The game is adjustable for 3 or 5 ball play, is available with or without match feature and comes with any combination of one to three coin chutes.

Kightlinger started Kight's Vending here three years ago and is in competition with firms long established in the business. Norman Kightlinger is president, Mike Kightlinger is vice-president and Beverly Ginn is secretary-treasurer and programmer.

Now servicing 25 jukebox locations in taverns, restaurants, skating rinks and pool halls, Kightlinger says: "It can be rough getting established in this business. Little things are real important. For example, it's very important to make strong, face to face contacts with each location."

Every Week

"We collect some locations once a week and others every two weeks but regardless of the

(Continued on page 73)

## No Motorcycle Delivery Jam: Wolberg Vows

CHICAGO—Jukebox operators are being assured of steady delivery on Chicago Coin's new Motorcycle game which may equal or break the record sales established by Speedway, a similar machine. Although he declines to reveal the amount of Speedways Chicago Coin manufactured, president and co-founder Samuel Wolberg does acknowledge that the unit set an all-time record for the 38-year-old factory and that its success was all the more fantastic be-

(Continued on page 71)

## OPERATORS SET FOR UTAH MEET

SALT LAKE CITY, Utah—The Utah Music Guild is sponsoring a meeting here Thursday (20) to organize a statewide music and game association. The meeting will be held at the Ambassador Club with cocktails beginning at 7 p.m. A.L. (Lou) Ptacek, president of the Music Operators of America (MOA), and Fred Granger, executive vice president of MOA, will be the speakers.

## Association Digest

### ILLINOIS

ST. LOUIS, Mo.—The Illinois Coin Machine Operators Association (ICMOA) will hear one of its directors, Mike Sasyk, Madison Amusement Co., Madison, Ill., tell how he was elected mayor of his southern Illinois town. ICMOA meets here at Staffers Riverfront Inn Sept. 18-19 and will have panels on financing, taxes and other subjects of interest to operators. Fred Granger, executive vice-president Music Operators of America, Chicago, will also be a speaker, according to ICMOA director Frederick Gain.

### NEBRASKA

OMAHA—Coin Operated Industries of Nebraska (COIN) will meet here Sept. 27 at the Howard Johnson Motel where Music Operators of America (MOA) executive vice-president will be a guest speaker. The Nebraska Attorney General is also expected to talk on crime prevention, according to COIN president Ed Kort.

### NEW YORK

CHICAGO—Herbert Luckover of Servo-Trend, Inc., Pelham, N.Y., and Robert Norman of Tilrose Vending Co. in New Hyde Park were elected co-presidents of the New York State Automatic Vending Association at its recent meeting.

(Continued on page 73)

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## Austin, Minn.; Adult Location

Judy Hateli,  
programmer,  
Star Music and  
Vending Co.



### Current releases:

"Give a Woman Love," Bobbi Martin, United Artists 50687;  
"Band of Gold," Freda Payne, Invictus 9075;  
"Marie," Ray Anthony, Ranwood 873.

### Oldies:

"My Elusive Dreams," Bobby Vinton;  
"It Ain't No Big Thing," Mills Brothers.

## Baltimore, Md.; Soul Location

Jerry J. Eanet,  
programmer,  
Evans Sales &  
Service Co.



### Current releases:

"Why Can't I Touch You," Ronnie Dyson, Columbia 4-45110;  
"Ain't No Mountain High Enough," Diana Ross, Motown 1169;  
"Don't Play That Song," Aretha Franklin, Atlantic 2751.

### Oldies:

"More Today Than Yesterday," Charlie Earlard;  
"Something," Booker T. & the MG's.

## Chicago; Adult Location

John C. Prati,  
programmer,  
Johnnies Amusement Co.

### Current releases:

"My Marie," Engelbert Humperdinck, Parrot 40049;  
"Close to You," Carpenters, A&M 1183;  
"My Woman, My Woman, My Wife," Dean Martin, Reprise 0934.

## Chicago; Soul Location

Bernard Halston,  
programmer,  
McGowan Bros. Music Co.

### Current releases:

"War," Edwin Starr, Gordy 7101;  
"More Today Than Yesterday," Charley Earlard, Prestige 732;  
"Don't Play That Song," Aretha Franklin, Atlantic 2751.

## Indianapolis, Ind.; Soul Location

Larry Geddes,  
programmer,  
Lew Jones  
Music



### Current releases:

"It's a Shame," Spinners, V.I.P. 25057;  
"Let Me in Your World," O'Jays, Neptune 31;  
"Patches," Clarence Carter, Atlantic 2748.

### Oldies:

"The Thrill Is Gone," B. B. King;  
"The Bells, Originals."

## Manhattan, Kan.; Kid Location

Judy Weidner,  
programmer,  
Bird Music



### Current releases:

"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204;  
"25 or 6-to-4," Chicago, Columbia 4-45194;  
"Mama Told Me," Three Dog Night, Dunhill 4239.

### Oldies:

"And When I Die," Blood, Sweat & Tears;  
"Raindrops Keep Falling on My Head," B. J. Thomas.

## Rockford, Ill.; Young Adult Location

Charles Marik,  
operator,  
Jerry Schultz,  
programmer,  
Star Music Co.



### Current releases:

"Why Can't I Touch You," Ronnie Dyson, Columbia 4-45110;  
"I've Lost You," Elvis Presley, RCA Victor 47-9873;  
"Silver Bird," Mark Lindsey, Columbia 4-45180;  
"Summertime Blues," Who, Decca 32708;  
"I (Who Have Nothing)," Tom Jones, Parrot 40051.

## Sterling, Ill.; C&W Location

Glenn Whitmer, programmer,  
Blackhawk Music Co.

### Current releases:

"Heaven Everyday," Mel Tillis, MGM 14148;  
"Don't Keep Me Hangin' On," Sonny James, Capitol 2834;  
"The Man You Want Me to Be," Webb Pierce, Decca 32694.

## Sterling, Ill.; Kid Location

George Woolridge,  
operator,  
Glenn Whitmer,  
programmer,  
Blackhawk  
Music Co.



### Current releases:

"(I Know) I'm Losing You," Rare Earth, Rare Earth 5017;  
"Hand Me Down World," Guess Who, RCA Victor 74-0367;  
"Everybody's Got the Right to Love," Supremes, Motown 1167.

## Syracuse, N.Y.; Kid Location

Burt Hallock,  
programmer,  
Columbia  
Musical Sales



### Current releases:

"Close to You," Carpenters, A&M 1183;  
"Band of Gold," Freda Payne, Invictus 9075;  
"Big Yellow Taxi," Neighborhood, Big Tree 102.

### Oldies:

"Release Me," Engelbert Humperdinck;  
"Ebb Tide"/"Deep Purple," Earl Grant.

# No Motorcycle Delivery Jam: Wolberg Vows

• Continued from page 70

cause production proceeded all during a prolonged and crippling truck strike here.

"We had trucks chasing parts constantly so that each time we were ready to produce another 1,000 Speedways all the materials were ready. We kept production even with incoming orders and this is the way we will handle Motorcycle even though orders for it are running ahead of Speedway.

"We had a marvelous break on Speedway because distributors had trucks at our plant picking them up constantly. One man from Canada was here every other day picking up truckloads. It took him one day to make the trip. We were always loading trucks on Palina St. outside the plant. I don't know how the trucks got around the union problem but they rolled in here from New York and other places all during the strike."

Wolberg laughs when asked if parent Chicago Dynamic Industries, Inc., will "go public." It's a family-owned firm founded by Wolberg and Samuel Gensburg during the depression. "This certainly isn't the time for that kind of talk with the stock market in its present condition," he says.

# Coin Machine News

## New Market in Audio Games

• Continued from page 70

50 percent. In some cases, the chain store collects the money for the operator.

Whirley Bird (a helicopter game), Speedway (a car driving unit), knowledge testing computer games, missile units such as S.A.M. (a missile interceptor), Sea Raider (a torpedo game), Lunar Lander (a moon vehicle with "ground control" audio) and Bonanza (a rifle game with dynamite explosions) are typical pieces used in department store game areas. Some are priced at two plays for 25 cents but the new motorcycle games will be one for a quarter.

Collins credits knowledge

testing games such as I. Q. Computer and Computer Quiz as opening up the market in national chains. "These were different games. Now with the audio effect games we have a whole new market. We're expanding beyond department stores into apartment buildings with 250 tenants or more. The revenue is less because there is room usually for only four or five games plus a jukebox, but it's all plus business for the operator."

Collins; Harry Witsen of Haddonfield, N. J.; Norman Pink of Minneapolis; and John Snodgrass of Albuquerque, N.M., planned the MOA seminar which will feature top executives from game factories.

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# Texas Jukebox Assn One Year Old

• Continued from page 70

controls the relationship between operators and owners of places licensed to sell alcoholic beverages. The operator must have a \$300 annual operating license

and no person can be licensed as both an operator and purveyor of alcoholic beverages. Operators are allowed under the law to make loans of 1½ percent per month but locations cannot receive any more than up to 50 percent of the revenue

from jukeboxes, games and vending.

The law has accomplished at least two things: "Locations can no longer afford to operate their own equipment or even legally do so," Williams points out. "Secondly, it has made the busi-

ness more competitive because the large operator cannot go out and offer deals that are better than those the small operator can offer.

"The business is now based on service and equipment which is the way it should be," he says.

TVA has full time lobbyist and executive director, James Day, and retains attorneys. There is a separate vending op-

erators' organization in the state.

Because of the immense size of Texas, meetings are held on three successive nights there, in Houston and San Antonio. A series of such meetings is planned for the first part of December.

Dues are \$1.50 per year for each piece of equipment.

The legislative crisis helped jar operators into action but Williams thinks that the role of the distributors throughout the state was equally crucial.

"The distributors got behind the organization and were able to draw in the operators. Outside of the executive director and attorneys, the other officers serve free."

Distributors serve as vice-presidents and the organization has 32 operator directors. Williams' term will be up in May, 1971 at which time new officers will be elected.

Williams said he was contacted three times by phone by committee members in neighboring Louisiana in regard to a proposed organization in that state.

"Jukebox operators are realizing that the only way to survive today is through a successful organization," he concludes.

## Lengthy Singles Are Blasted

• Continued from page 70

don't think the record would be hurt."

Schultz cited the current single by Ronnie Dyson on Columbia Records, "(If You Let Me Make Love to You) Why Can't I Touch You," as a current big player for him in locations, but one that is too long. The single runs 3:26 minutes.

"It used to be that singles were just a little over two minutes long. Now they're three minutes," he said. A survey in Billboard Aug. 1 pointed out that the average length for Top 10 singles in July of 1965 was 2:30. For July 25 of this year, the average was 3:14. For the issue of Aug. 15, the average time of a Top 10 single was 3:19.

"The long singles especially hurt in places frequented by the younger crowd," Schultz continued. "The long singles get as much play as they normally would but the money is not as much. Other records that could normally be played are affected because long singles take up too much time. "Long singles definitely cut into revenue that could be made during prime jukebox play time," he concluded.



OLDIES are checked by programmer Beverly Ginn at Kight's Vending, Hutchinson, Kan.



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# Key to Jukebox Picks at Kan. Firm

• Continued from page 70

cycle we change records each time we go into a spot. This may mean replacing four to six each time. If there are requests, these will be added to the regular batch."

Records are purchased from Phil's One-Stop, Oklahoma City, and Stan's Record Service, Shreveport, La. "Oldies" are bought from Town Hall Record One-Stop in Brooklyn, N.Y.

Miss Ginn follows pop charts in the business papers and listens to radio stations that specialize in certain types of music—KLEO, Wichita, for teen and pop music; KWBW, Hutchinson, for pop; KFDI, Wichita, for country; KFH, Wichita, for easy listening.

### Requests

"Programming a location involves a lot of individual emphasis," she says. "Some songs are successful in some locations

and not at all in others. You certainly need to know the difference.

"We date each title strip so we can tell the length of time that record stays on the jukebox. We get quite a few requests and we also try to get the locations to make requests more and more."

Location request lists are helpful, Kightlinger adds.

"If we go in and there's a complaint about the music, we tell them to make a list of what they feel would be good. If someone doesn't follow through with such a list and he still complains, I just tell him it's his own fault," Kightlinger says.

Sample records generally have proven less than effective for the firm.

"We have a stack of three to four packages of samples, and a good share of these are more-or-less test songs put out just to see if they'll go over," Miss Ginn said. "Most locations won't play songs by artists they've never heard before. They don't want to play something and not know what they'll get for their money. At least 50 percent of the sample songs we receive are by unknown artists."

She termed Little LP's as "not very successful," attributing this to what she called a lack of good selections on the records. They tie up part of the jukebox that could be paying off, she said. The firm has removed all Little LP's from its programming schedule.

Kight's library consists of several thousand records, and are filed according to pop, country, easy listening, and "oldies."

Several hundred "oldies" are in the assortment. They're programmed as locations request them. Most of Patsy Kline's and Brenda Lee's records have proven successful for the firm.

Among current titles doing fairly well are: Tammy Wynette's "He Loves Me All The Way," Charley Pride records, particularly "Wonder If I Could Live There," and Merle Haggard's "I Started Loving You Again."

"One record didn't do much of anything for us," Miss Ginn said. "This was Melanie's 'Lay Down Candles In The Rain.' It wasn't on the jukeboxes two weeks."

Kight's Vending is a member of Music Operators of America.

"It's a good group," Kightlinger said. "An operator needs an organization in order to keep himself informed. You've got to have organization."

Kightlinger handles machine servicing himself. He has attended coin machine service schools and carried out self-study programs, but neighborhood kids, he says, have taught him more about some of the pinball machines in his locations

than he could find in any manual.

"They come in here and I let them play the machines. In a half hour they'll put a machine through some of the trickiest messes you could imagine and they'll show me how to correct it, too. It keeps me on top of the tricks these teenagers have."



KIDS often show Kightlinger a thing or two about "messing up" a pinball machine.

## Coming Events

August 14-15 — Organization meeting for the Louisiana jukebox operators' association, Holiday Inn, Alexandria.

August 20—Organization meeting for the Utah jukebox operators' association, Ambassador Athletic Club, Salt Lake City.

September 13-16—1970 National Merchandise Show, New York Coliseum, New York City.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association, Stauffer's Riverfront Inn, St. Louis.

September 25-26—Arizona Automatic Merchandising Council, annual meeting, Mountain Shadows, Scottsdale.

September 26—Maryland Automatic Merchandising Council, annual meeting, Hilton Hotel, Annapolis.

October 2-3—Texas Merchandise Vending Association annual meeting, Marriott Hotel, Dallas.

October 2-4—Automatic Vendors Association of Virginia annual meeting, Mariner Hotel, Virginia Beach, Va.

October 6-9—International Machine Exposition, Kongresshalle, West Berlin, Germany.

October 9-10—Missouri Automatic Merchandising Council annual meeting, Holiday Inn, Lake of the Ozarks, Mo.

October 15-17 — Ohio Association of Tobacco Distributors, Inc., 28th Annual convention and tobacco-candy exposition, Netherland Hilton Hotel, Cincinnati, Ohio.

October 16-17—Northwest Automatic Retailers Council, annual meeting, Double Tree, Seattle-Tacoma Airport Area.

October 16-18—Music Operators of America convention, Sherman House, Chicago.

October 23-25—California Automatic Vendors Council annual meeting, Mark Thomas Inn, Monterey, Calif.

November 1-5—National Association of Concessionaires annual convention, Americana Hotel, Bal Harbour, Fla.

November 2-5—National Association of Concessionaires, Motion Pictures and Concessions Industry Trade Show, Americana Hotel, Bal Harbour, Fla.

November 7-10—National Automatic Merchandising Association Annual Convention, International Amphitheater (Donovan Hall), Chicago.

# Association Digest

• Continued from page 70

Richard W. O'Brien of New York Automatic Canteen Corp. in Buffalo was elected treasurer and Abraham Ainspan of Kwik Kafé of Albany, Inc. in Albany will be secretary. Elected to the state council's board were: Peter Abasian, Martin Cain, George Claussen, Harold Folz, Orlando Francione, Leo Gesser, John Hamilton, Leonard Kissin, Seymour Morris, Bennett Patrick, Sam Rubin, Roland Smith, George Sutcliffe, Robert Thomson and Fred Wagner.

### SOUTH CAROLINA

CHARLESTON—The South Carolina Coin Operators Association will meet here at the Francis Marion Hotel Aug. 22-23. Reservations may be made by phoning Mary Hackler at (803) 782-2899. President B. T. Barwick indicates the importance of the meeting by naming committees for entertainment, program book, insurance, finance, legislation, public relations, membership and registration.

## May Switch MOA to Spring

• Continued from page 70

to crate up earlier than normal as another show follows MOA in the Sherman House Hotel Oct. 18, 1971. MOA will probably close the 1971 show at 2 p.m. instead of the usual 3 p.m.

"There is no problem in regard to MOA holding a successful show without the vendors because this has been proven," Granger says. (MOA's 1970

show is Oct. 16-18; NAMA's is Nov. 7-10).

"The problem arises in trying to satisfy those who feel that overlapping the vending show is desirable—we have tried to do this. But when it becomes difficult then there are those who suggest that we hold MOA at a different date entirely.

"When the two shows are very close together it seems that they must either overlap, or failing that, be more separate. If they are a month to six months apart then there is no problem."

Granger says MOA promised exhibitors plenty of set-up and dismantling time at the Sherman House (they will have a full day Oct. 14, 1971) when the show moved from the Pick Congress. The jam-up at closing time in 1971 is prompting a new study of the organizations' convention schedule.

### Vending Stands Sale

LINDENHURST, N. Y. — Opportunities Unlimited here employing senior citizens, some of whom are 70 years old, and manufacturing stands for bulk vending machines is closing out surplus stock at 50 percent off regular price, according to B. F. Kutcher. All types are available: wrought iron and chrome tubes, assembled and unassembled, singles, doubles, fours, eights and wings.

## Coinmen In The News

### DETROIT

William Angott, manager of Angott Distributing Company, reports a fair balance—"Collections are down, but sales of jukeboxes are doing very well." The Angott organization is building an addition to its already extensive office headquarters, to provide a new center for the expanding business of tape and cartridge sales, as part of their one-stop operation.

### MILWAUKEE

The deadline for renewal of tavern licenses resulted in the usual frantic last minute hassle for operators here. Only a small number of spots failed to renew and closed their doors. It's hard to find any operators, however, who admit to having lost any locations. Says Bob Wiedenhoef, W. Z. Novelty Co., "Tavern licenses in Milwaukee are at a premium. Any tavern keeper who wants to leave the business finds it easy to get someone to take over his place." Wiedenhoef reported that his firm "wound up pretty well" in this year's annual game of "location musical chairs."

Jerome (Red) Jacomet, Red's Novelty Co., now has two of his son's on the staff. Richard Jacomet has been joined by another member of the Jacomet clan, Dennis. . . . The new headquarters of Wisconsin Novelty Co., according to Doug Opitz, has been a boon to his firm. Forced to move because of urban redevelopment, the new headquarters has "everything we need," Opitz says. . . . Paul Jacobs, United, Inc., Wurlitzer distributor here, is spending two weeks in July on maneuvers at Camp McCoy with the National Guard.



'MOON GOAL.' Wurlitzer distributor John Bilotta hopes to have a Rochester, N. Y. Lancers' soccer ball placed on the moon during the next space shot. Bilotta, a director of the team, believes in world communication through sports and music, a theme he tries to convey in this float designed for a recent festival in Newark, N. Y.

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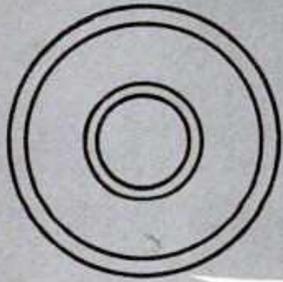
TITLE	ARTIST	8 Track	Cassette
The World Of Junior Samples	Junior Samples	TC8-1002	TCC-1002
Sammy Poole In God's Country	Sammy Poole	TC8-1003	TCC-1003
Truck Drivin' Cat With Nine Wives	Jim Nesbitt	TC8-1005	TCC-1005
Bull Session At Bulls Gap	Junior Samples & Archie Campbell	TC8-1007	TCC-1007
Big Girls Don't Cry	Lynn Anderson	TC8-1008	TCC-1008
The Best Of Lynn Anderson	Lynn Anderson	TC8-1009	TCC-1009
One More Time	Hargus Robbins	TC8-1011	TCC-1011
Sugar Cane County	Maxine Brown	TC8-1012	TCC-1012
With Love From Lynn	Lynn Anderson	TC8-1013	TCC-1013
Duet Country	Various Artists	TC8-1014	TCC-1014
Swingin' And Singin' My Song	LaWanda Lindsey	TC8-1015	TCC-1015
The Gordon Terry Way	Gordon Terry	TC8-1016	TCC-1016
At Home With Lynn	Lynn Anderson	TC8-1017	TCC-1017
Country Happening	Kenny Vernon	TC8-1018	TCC-1018
I've Got Life To Live	Connie Eaton	TC8-1020	TCC-1020
That's A Hee Haw	Junior Samples	TC8-1021	TCC-1021
Songs That Made Country Girls Famous	Lynn Anderson	TC8-1022	TCC-1022
Big Rollin' Man	Johnny Dollar	TC8-1023	TCC-1023
Moody River	Lloyd Green	TC8-1024	TCC-1024
Lovers Lane	Jerry Lane	TC8-1025	TCC-1025
Best Of Country Girls	Lynn Anderson, etc.	TC8-1026	TCC-1026
Uptown Country Girl	Lynn Anderson	TC8-1028	TCC-1028
Tony In Nashville	Tony Martin	TC8-1029	TCC-1029
Pickin' Wild Mountain Berries	LaWanda Lindsey & Kenny Vernon	TC8-1030	TCC-1030
Runnin' Bare	Jim Nesbitt	TC8-1031	TCC-1031
Songs My Mother Wrote	Lynn Anderson	TC8-1032	TCC-1032
You're The Reason	Bobby Edwards	TC8-1033	TCC-1033

**TWIN-PAKS (Same price as Regular Tapes)**

TITLE	ARTIST	8 Track	Cassette
Ride, Ride, Ride/Promises Promises	Lynn Anderson	TC8-1001/1004	TCC-1001/1004
Mr. Nashville Sound/Cool Steel Man	Lloyd Green	TC8-1006/1010	TCC-1006/1010
Proud Mary/Take A Letter Maria	A.A. Jones	TC8-1019/1027	TCC-1019/1027

**BUDGET TAPES**

Country Hit Parade	Lynn Anderson & Various Artists	TCS8-3000	TCSC-3000
Nashville Sound Hits	Jim Nesbitt, Maxine Brown, etc.	TCS8-3001	TCSC-3001



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# Tape CARtridge

## 8-Track Blister-Pack Developed by RCA

By RADCLIFFE JOE

NEW YORK — The RCA Magnetics Products Division has developed a line of blank loaded tapes that includes a consumer-oriented blister-pack 8-track, cartridge and a Quad-8 tape designed for use by custom duplicators.

The Quad-8 tape already in production will be available by the end of this month. It is being produced in lengths of 460 feet at 94 minutes' playing time. The stereo 8 blanks come in playing times of 32 and 64 minutes.

According to Arthur Fritog, product manager, the audio department of RCA Magnetic Products Division, the Stereo 8 cartridges which are already on the consumer market are designed to meet the growing demand for blank tapes in this configuration.

The Quad-8 blanks are geared at the quadrasonic sound system which RCA feels is destined to become a musical force in the industry.

The tapes are being manufactured at RCA's new and expanded plant in Indianapolis. They are being merchandised and marketed both nationally and internationally by RCA's Electronics Components Division in New Jersey.

To facilitate the European tape market, RCA has also established a magnetic tape plant in Wales. This unit will serve the same function as its sister plant in Indianapolis.

RCA Magnetic Products Division also manufactures video and computer tapes. Its first line of blank Red Seal cassette tapes was introduced two years ago. This is a high quality product particularly designed for the discriminating recordist.

Fritog disclosed that his company is looking at the chromium dioxide tape market which appears to be catching the fancy of a growing number of duplicators. At present, however, its production is confined to lubricated and nonlubricated iron oxide tapes.

## Two Browsers Key To ATD Campaign

LOS ANGELES—American Tape Duplicators (ATD) is introducing two tape browser merchandisers for its prerecorded line of economy cassette and 8-track cartridges.

The point-of-purchase tape racks, one a counter display, the other a floor unit, will be marketed simultaneously with a 20-title cassette and 8-track release, beginning Sept. 1.

The browser merchandisers, labeled Cartridge/Casseteria, will hold 36 titles in the counter display and 72 selections in the floor unit. Both units are equipped to handle long box (4 x 12) packaging.

Both point-of-purchase racks are designed to be used as permanent displays, not merely throw-away cardboard units, said Hal Rothberg, creative services director. The units will be multi-

colored and are aimed at specialty locations.

ATD's new tape release, priced at \$2.99, features the Vocal Majority, an easy listening group, and the Clark Boland Big Band.

Rothberg also is redesigning ATD's long box to give it a more contemporary flair. In the process he will revamp the labels, in conjunction with Hideo Sei, art director.

In another matter, ATD has named two manufacturers representatives. Appointed were Dougherty Enterprises in Hawaii and Chalmers Inc., which will cover North Carolina, South Carolina and eastern Tennessee.

Stan Harris, director of national consumer sales, is visiting the company's network of representatives to outline ATD's new tape line and sales policies.

## Validation of Piracy Law In Calif. Due for Appeal

LOS ANGELES—The landmark decision by the U.S. District Court here validating California's "tape piracy" law is likely to be appealed to higher courts.

The next step for the plaintiffs, Tape Industries Association of America, manufacturers of tape and cartridges from albums manufactured by other firms,

could be to the Court of Appeals.

If necessary, the plaintiffs can carry the case to the U.S. Supreme Court. If the Supreme Court refuses to hear the case, the ruling of the lower court would stand.

A three-judge District Court ruled that the state's "tape piracy" law is a tolerable and permissible state regulation directed against theft and appropriation of a salable product.

The court also said: "The state law does not unconstitutionally intrude on the Federal policies enunciated in the Copyright clause and in Federal Copyright legislation."

Tape Industries Association of America contended that the state's "tape piracy" law was in conflict with the U.S. copyright clause and with the federal statute.

## Sacrificing Independence In Licensing Assessed

By BRUCE WEBER

LOS ANGELES—Is it wise for record manufacturers in the long run to give up its tape independence for short-term financial gains?

Many believe that it was money—lots of it—that lured Atlantic and Warner Bros. back into duplicating/marketing arms of Ampex.

That, some contend, is why the two major record manufacturers gave up its tape independence.

Front money and long-term guarantees obviously lured some labels into abandoning their own plans in tape. A bottoming in sales of prerecorded cassettes and a soft economy also frightened some into renegotiating their licensing contracts.

There are reasons, to be sure, why it's practical to relinquish tape responsibilities, if:

—Record manufacturers are burdened with tape returns.

—Record manufacturers have difficulty collecting from distributors.

—Record manufacturers haven't the manpower, financial resources and credit leverage to sell service and collect from more than 200 wholesalers.

—Record manufacturers are beset with declining profits.

It's also true that duplicator/marketers can provide hefty merchandising, marketing and promotional dollars—and new distribution avenues—to record companies.

"They're able to provide enormous assistance to our own sales and promotional force and gain vast exposure for our product," admits Joel Friedman, marketing vice-president of Warner Bros.

Ampex's strength in such non-record areas as photo, auto, high fidelity and specialty locations is credited by Warner Bros. officials, and others, as a prime reason why record manufacturers are returning to duplicators/marketers.

They say that record distributors have not aggressively tried to get into specialty areas. Or record company salesmen have failed to dent specialty markets. Why?

If tape accounts for between 25 and 32 percent of most record companies dollar sales volume, why haven't record companies "crashed" the photo, auto, electronic, jewelry stores?

Who can sell Warner Bros. tape better than Warner Bros. salesmen? Who can peddle Atlantic's line of records and tapes better than Atlantic?

Why haven't record manufacturers, distributors and rack jobbers taken time to explore, establish and gain ground in non-music locations?

Clive J. Davis, president of Columbia Records, doesn't favor outside tape licensing arrangements. "We'll let other companies turn over their tape distribution to the likes of Ampex as some have recently done and some will probably do shortly.

"This is not the route for our company to go," he said. "These companies are trading important marketing control of creative product for immediate realization of cash. That, to me, is a short-range decision.

"As tape becomes a continu-

ing larger percentage of overall recorded volume, it requires the same individual selling attention as does records—and it should get it."

A financial publication recently attributed Capitol's growth, or part of it, to the "growing demand for tape."

Stanley M. Gortikov, president of Capitol Industries, said, then: "This (tape) area of our business is especially exciting now because it is new, and it has captured the imagination of investors and the enthusiasm of music buyers."

One music industry executive put it this way: Can Ampex, or GRT, properly service, market, promote and merchandise your music?

Can Ampex, which has licensing agreements with more than

60 record companies, many of them major firms, give each label individual attention? Can GRT?

Are record manufacturers giving up long-term profits for short-term financial gains?

## AMPEX GETS TONSIL RIGHTS

LOS ANGELES — Ampex has acquired the tape duplicating rights in the U.S. and Canada of New York-based Tonsil Records.

Initial product will be by the Gas Mask. Ampex will duplicate Tonsil releases in three configurations: 8-track, cassette and reel.



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Luncheon & Speakers, 12:30-2:30

This is an industry-wide luncheon, open to non-members as well as members of ITA. Reservations from firms engaged in the audio or video tape field can be obtained by phoning or writing:

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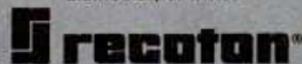
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**HEART FUND**

# Tape CARtridge

## Press Sees Bright Future For Pre-recorded Tape Field

By RADCLIFFE JOE

NEW YORK — Despite the continuing agony of a national economic slowdown and its chaotic effects on the music industry in general, and the pre-recorded magnetic tape field in particular, there is a growing number of industry experts predicting a silver lining behind the dark clouds.

Latest to join the expanding line of industry optimists is Larry Press of Cassette Cartridge Corp. Press, whose multi-million-dollar tape manufacturing and duplicating plant in Nova Scotia, Canada, is still scheduled for a fall opening despite the tight money situation, speaks of a bright future for tape in general and cassettes in particular.

Shrugging off the economic doldrum which has forced a number of tape companies to drastically cut back their operations, and caused several others to cease operations entirely, Press said that even though the pressures are great, the situation has been aggravated by an industrywide panic which is causing most companies to run scared.

Commenting on the cassette industry which seems to have taken the greatest beating in the current economic backlash, Press said the main problem lies in the hardware division where sales have slowed to a virtual standstill.

"The soft economy is restricting the consumer," he said. "They are not buying any equipment, and cassette being the industry's underdog is feeling the pinch more than its sister configuration, the 8-track unit."

However, the chief executive of Cassette Cartridge and its affiliate Cassette Music, predicts that the fall season will bring a definite upward trend. He is also confident that although the 8-track cartridge is still outselling the cassette by 8 to 1, the winds of economic change will help the cassette to close the gap.

Press reasons that while 8-track tape has a number of built-in disadvantages which would either be too difficult or too uneconomical to correct, the cassette has almost limitless potential.

Said Press, "A lot of new technology geared to improving the over-all quality of the cassette has been developed. This includes the new chromium dioxide tapes, the Dolby noise reduction system, and the automatic reversing which should go into commercial production in the very near future."

"With all these innovations on the production line, we think the cassette will be able to woo a lot more enthusiastic buyers," he said.

Press discounted the fear that chromium dioxide tapes would jack up the already high price of the pre-recorded cassette, and pointed out that the BASF Corp. is offering its chromium dioxide tapes to duplicators at a minimum 2 cents extra per 1,000 feet of tape over current prices of its iron oxide counterpart.

He also said that the gradual

trend toward automation in all phases of tape production will eventually result in significant price reductions in pre-recorded cassettes.

Press, who is gearing the bulk of his manufacturing and duplicating efforts to cassettes, said confidently that this configuration is, today, where the stereo

disk was when it was first developed.

"I have no doubt," he said, "that the cassette will be the configuration of the future. As the industry comes of age, and the ability to duplicate increases in sophistication, the consumer will see the difference and they will decide."

## BEST SELLING Tape Cartridges

### 8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>WOODSTOCK</b> Soundtrack, Cotillion 3-500 & Ampex T85 NN	10
2	5	<b>BLOOD, SWEAT &amp; TEARS 3</b> Columbia CA 30090	5
3	3	<b>COSMO'S FACTORY</b> Creedence Clearwater Revival, Fantasy 88402 (Ampex)	4
4	4	<b>LET IT BE</b> Beatles, Apple 8XT R 8001	11
5	2	<b>DEJA VU</b> Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	21
6	6	<b>CHICAGO</b> Columbia 18 80 0858	26
7	7	<b>CLOSER TO HOME</b> Grand Funk Railroad, Capitol 8XT 471	7
8	8	<b>ABC</b> Jackson 5, Motown 8-1709	6
9	9	<b>MCCARTNEY</b> Paul McCartney, Apple 8XT 3363	14
10	10	<b>LIVE AT LEEDS</b> Who, Decca 6-9175	9
11	13	<b>GREATEST HITS</b> Fifth Dimension, Soul City 9030	11
12	12	<b>SELF-PORTRAIT</b> Bob Dylan, Columbia C2A 30050	6
13	16	<b>GET READY</b> Rare Earth, Rare Earth 507	10
14	14	<b>TOMMY</b> Who, Decca 62500	4
15	15	<b>IT AIN'T EASY</b> Three Dog Night, Dunhill 8023 50078 & Ampex 85078	11
16	11	<b>ISAAC HAYES MOVEMENT</b> Enterprise EN 81010	10
17	19	<b>TEN YEARS TOGETHER</b> Peter, Paul & Mary, Warner Brothers BWM 2552	7
18	18	<b>JOHN BARLEYCORN MUST DIE</b> Traffic, United Artists U8216	2
19	17	<b>HENDRIX BAND OF GYPSYS</b> Jimi Hendrix, Buddy Miles & Billy Cox, Capitol 8XT 472	11
20	—	<b>ERIC BURDON DECLARES WAR</b> MGM 86663 (Ampex)	1

### CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>WOODSTOCK</b> Soundtrack, Cotillion 3-500 & Ampex T55 NN	10
2	2	<b>LET IT BE</b> Beatles, Apple 4XT C 2001	11
3	3	<b>DEJA VU</b> Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	18
4	5	<b>BLOOD, SWEAT &amp; TEARS 3</b> Columbia CT 30090	5
5	6	<b>COSMO'S FACTORY</b> Creedence Clearwater Revival, Fantasy 58402 (Ampex)	3
6	8	<b>ABC</b> Jackson 5, Motown 75709	6
7	4	<b>CHICAGO</b> Columbia 1610 0858	22
8	7	<b>LIVE AT LEEDS</b> Who, Decca 7-39175	7
9	9	<b>CLOSER TO HOME</b> Grand Funk Railroad, Capitol 8XT 471	7
10	13	<b>MCCARTNEY</b> Paul McCartney, Apple 4XT 3363	13
11	11	<b>TOMMY</b> Who, Decca 7-32500	2
12	12	<b>GREATEST HITS</b> Fifth Dimension, Soul City C 1030	10
13	14	<b>GET READY</b> Rare Earth, Rare Earth 507	10
14	15	<b>IT AIN'T EASY</b> Three Dog Night, Dunhill 5023 50078 & Ampex 55078	9
15	10	<b>SELF-PORTRAIT</b> Bob Dylan, Columbia C2T 30050	5

Billboard SPECIAL SURVEY For Week Ending 8/22/70



# Consumer Education Program Held Cure for Canadian Market

LOS ANGELES — There's nothing wrong with the tape market in Canada that a good consumer education program couldn't cure.

At least Joe Pariselli, marketing manager of Ampex Music in Canada thinks so.

Here for Ampex's national sales meetings Aug. 6-7, Pariselli labeled Canada an excellent tape market, "with the boom just around the corner."

There are several reasons why the Canadian market is not advancing as rapidly as initially anticipated, believes Pariselli.

One reason is the tape confusion at the consumer level.

"Remember the configuration conflict between 8-track, cassette and 4-track in the U.S. a year or so ago?" questioned Pariselli. "Well, the consumer is now going through that same problem in Canada."

Although tape sales account for about 20 percent of the total music business in Canada, he feels the lack of player equipment has been a sales drawback.

"The consumer is just now becoming aware of the differences between configurations," he said. "We're constantly teaching both dealers and consumers the equipment differences and the advantages of tape and players."

While sales of both software and hardware continue to stay ahead of last year, the economic slowdown in the U.S. has definitely affected Canada. "We had our own soft economy period before yours (in the U.S.) started," Pariselli said, "and we're still caught up in it."

A third factor in the tape slowdown in Canada is the failure of cassettes to generate excitement.

"Eight-track is so entrenched," explained Pariselli, "that it will take a complete consumer-dealer education program to reverse the trend."

"First of all, prerecorded cassettes are too high. At \$7.95 (8-track also carries a \$7.95 price tag) cassettes are in direct competition with records. And since cassette equipment is primarily a home entertainment source," he said, "the public would prefer spending \$7.95 on a disk."

The auto market is strictly an 8-track area in Canada, with the after-market for cassettes still meaningless, according to Pariselli. "The trend might be reversed if and when auto manufacturers begin installing cassette equipment in cars."

By Pariselli's estimate, 8-track outsells cassette about 3½ to 1. Reel-to-reel has a limited market which could be improved, while 4-track is non-existent.

(Ampex plans a fall promotion on 5-inch reels in Canada

via a Gold Box series, beginning this month.)

Blank tape continues to boom in Canada, with it outselling prerecorded about 15 to 1. Pariselli

believes prerecorded tape sales can be improved if record manufacturers release product simultaneously with records.

*(Continued on page 78)*

# MCA Unveils Budget Line

NEW YORK—MCA Records will introduce a new budget 8-track CARtridge line—Vocalion Tapes. The suggested list price will be \$3.98. First release, scheduled for September, will draw product from Decca, Kapp, and Uni catalogs, including such artists as Jack Jones, Loretta

Lynn, Patsy Cline, Peggy Lee, Buddy Holly, Eydie Gorme, Webb Pierce, and the Ames Brothers.

A unique feature of the budget line will be color cartridges, said Joel Schneider, manager of pre-recorded tape product. A

*(Continued on page 78)*

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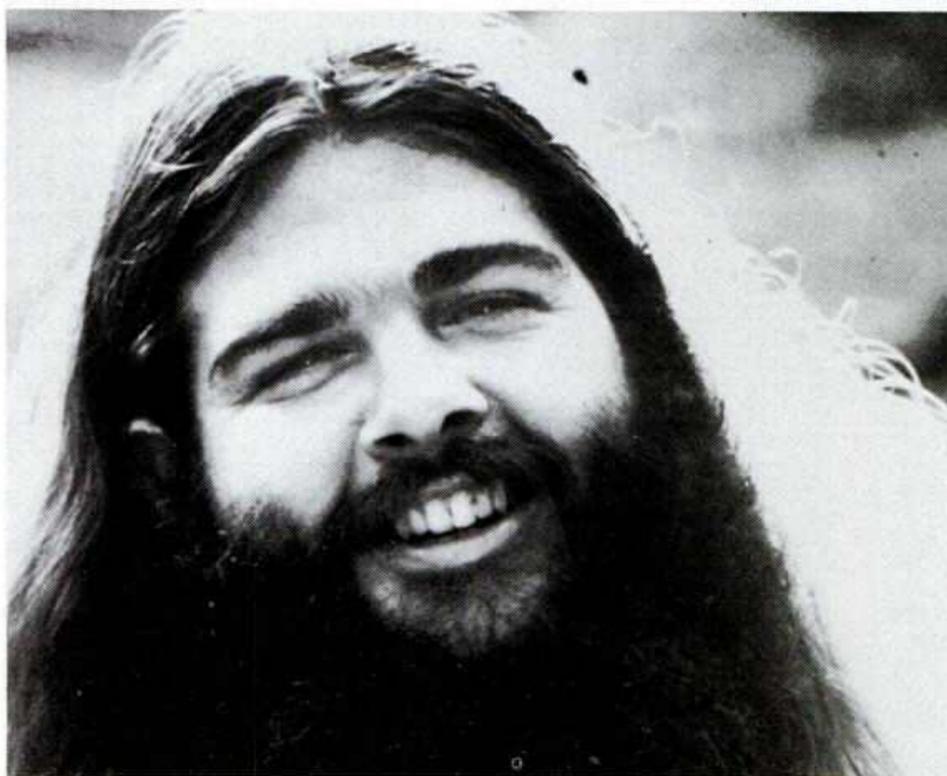
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Now you can offer your customers the best sounds, too. Free.



# LEAR JET STEREO 8

## Tape Happenings

Tulox Plastics of Norwalk, Conn., is introducing a cassette box. . . . Sanyo Electric Co., Tokyo, is offering a cassette player which weighs just over one pound. . . . Panasonic has named Dalis Marketing, Long Island City, as its outstanding distributor of the year. . . . Metropolitan Component Sales, New York, has been appointed sales representatives for Vivitar, covering southern New York and northern New Jersey.

# Ampex Tape Sales Staff Assists Disks

LOS ANGELES — Ampex tape sales personnel will assist Ampex Records in getting the label's product message across to distributors.

Although their initial commitment will be to Ampex's tape licensees, tape salesmen will carry record product sheets, flyers, promotional data, inventory checklists, radio reports and merchandising aids for Ampex's record company.

Jim Frey, Ampex Records merchandising and marketing director, and Jules Cohen, national marketing manager of Ampex Stereo Tapes, outlined the sales program at the company's national meeting here Aug. 6-7.

To acquaint AST's sales personnel with Ampex Records, Frey introduced new record product from Warner Bros.-Reprise, Lizard Productions, Ampex Records and Mediarts Records.

"We don't want our tape sales force to become record men," said Cohen, "but we want to establish a closer relationship between the two divisions. Our initial commitment and product

thrust will remain in tape, but we want our salesmen to carry the message for Ampex Records, too."

Ampex's 15 tape salesmen will "talk it up" at distributorships, offer promotional and merchandising assistance, take record inventory and become an "indirect" arm for Ampex Records.

"They will not work on the radio promotional or retail levels, nor will they assist in breaking or building a record," said Frey. "We don't want to turn them into order-takers."

In short, tape salesmen will be knocking on distributors' doors to "talk up the Ampex name," Frey said. Planned for the fall are joint promotions between AST and Ampex Records, including merchandising assistance on "Purlie."

Ampex Records, which has released or distributed nine albums, will release five new packages in September, including LP's from Mediarts, Lizard and Bearsville. Ampex tape salesmen will assist on all this product.

The label's five salesmen will concentrate on "breaking" product, radio promotions, rack jobber liaison and promotions.

## Friedman: Complete WB Aid for Ampex

LOS ANGELES — Warner Bros.-Reprise Records made one thing very clear to Ampex tape leaders at the latter's national sales meetings: "Whatever you want or need to sell our tape product is yours."

The pledge was made by Joel Friedman, marketing vice president, in explaining his company's role in the new Ampex-Warner Bros. duplicating-marketing arrangement.

Ampex will duplicate and distribute Warner Bros.-Reprise product in 8-track and cassette configurations. Reel-to-reel duplication is handled by Greentree, a division of Bell & Howell, and 4-track is contractually assigned to Muntz.

Meeting with Ampex's sales force Thursday (6) and Friday (7) here at the Continental Hyatt House, Friedman, Joe Smith, executive vice president, Stan Cornyn, creative services director, and Dick Sherman, national sales manager, introduced

WB-Reprise's 18-title August release.

Friedman outlined the tape relationship between WB and Ampex, terming the contract a "distribution agreement and not a licensing agreement."

"We're out to promote and sell product," he said "and Ampex is helping us do just that. We're going to treat you as Warner Bros. distributors and provide you with all the tools needed to market our product."

Friedman told Ampex sales personnel that "you provide us with new marketing avenues for product exploitation in non-music areas, thus giving WB-Reprise titles broad penetration and exposure in specialty locations."

The label's "working catalog" numbers around 300 titles, he said. Warner's keeps abreast of its catalog with deletions of non-selling merchandise and additions from its monthly release schedule.

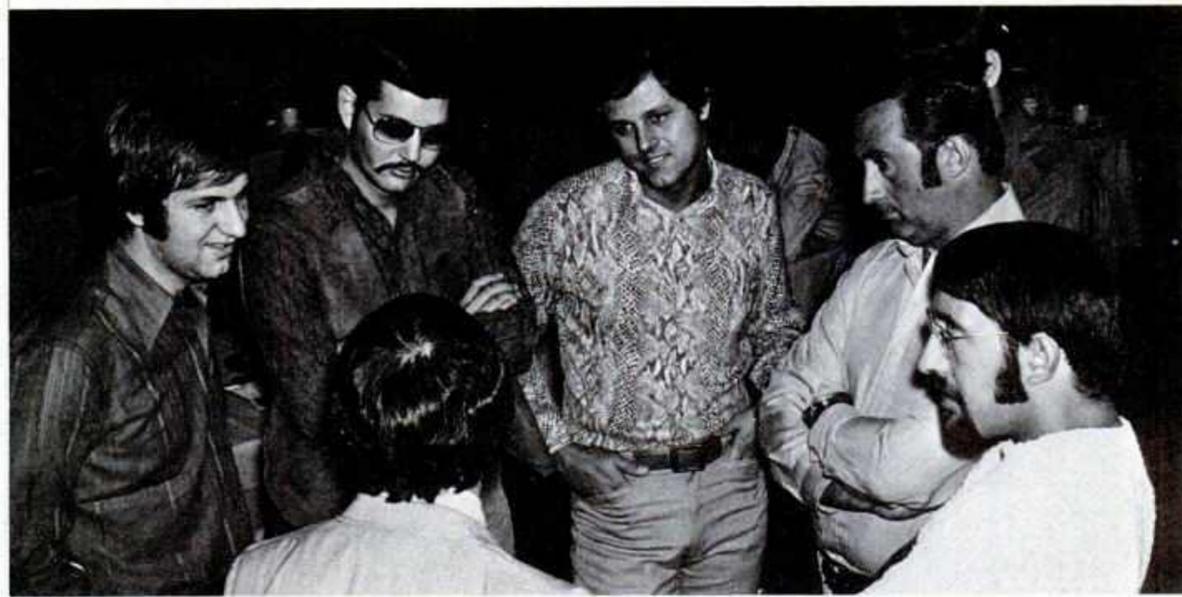
All product released by Warner Bros.-Reprise will be issued on tape by Ampex, Friedman said, and on a simultaneous release program.

"A simultaneous schedule is important to achieve maximum exposure from advertising, merchandising and promotion of both album and tape product," he said.

Warners also will insist that all product released by the label will have a tape counterpart (in 8-track and cassette). "There won't be an LP out that won't have a tape also on the racks," said Friedman.

Friedman sees a lag of only about three days between an album release and the issuance of its tape counterpart. "In many cases," he said, "we will aim for an actual simultaneous release."

Many sales are lost because of poor planning and lack of coordination between manufacturer and duplicator/marketer, Friedman believes.



JOEL FRIEDMAN, Warner Bros.-Reprise marketing vice president, tells Ampex sales personnel about the label's new record release. Listening are, clockwise, Jeffrey Schillen, Lance Goldenberg, Charles Stewart, Carl Silverstein and Barry Friedman.

## Cohen Going Into Market With 'All Tools' for Ampex Tapes

LOS ANGELES—The typical promotion, marketing and tape salesman is an idealist, aflame with desire to get his product on the market "firstest."

And then there's Jules Cohen, national marketing manager of Ampex Stereo Tapes.

Jules Cohen is idealistic enough, and he's still aflame with creative desire, but he wants his product on the market "firstest with the mostest."

Instead of merely "throwing" tapes on the market, Cohen is armed with promotions, merchandising aids and marketing techniques for the more than 60 individual record companies which have licensing agreements with Ampex.

In short, being first on the market is important, but being first with the proper merchandising tools is more important.

Cohen made it clear at Ampex's national sales meetings here Aug. 6-7 that he is determined to enhance and establish closer working relationships with record manufacturers.

To do this, according to Cohen, Ampex is adding another six tape salesmen to its staff of 15. It will initiate simultaneous tape promotions with record product. It will open offices in Los Angeles for tape sales personnel, a product manager and promotion people.

"We're anxious to establish a rapport with record manufacturers to better merchandise their product," Cohen said. "We want our tape salesmen to 'feel' record product, not merely sell tape titles."

To keep Ampex's tape salesmen "merchandising aware," Cohen invited several record companies to introduce new product to his sales staff.

It was an education.

Warner Bros.-Reprise, Lizard, Mediarts and Ampex's own record label all talked and played music to give tape salesmen a "feel" of what's happening musically.

What's happening is closer relationships between tape and record companies, simultaneous tape-record releases, improved merchandising concepts and better promotions.

Cohen feels that Ampex should become part of the record "family." There will be simultaneous release of all product, even with many unknown acts, on cassette and 8-track cartridges.

"If record manufacturers have

faith in an act by re-releasing an album," Cohen said, "then we will release a tape counterpart."

Discussing many subjects at the national sales convention, Cohen said:

—Precorded cassettes sales have slumped, but as more equipment reaches the marketplace, sales should increase during the full season. Equipment availability, coupled with Detroit's acceptance of cassette hardware, will bolster sales.

—There's no configuration battle. There is room for both, 8-track and cassette, to coexist in all markets: home and auto.

—Eventually there will be a lower price on pre-recorded cassettes. In fact, both 8-track and cassette prices will come down. The ideal is a comparable disk-tape price tag. There will be a decrease in tape prices, but it won't happen before late 1972 or early '73.

—We just haven't found the correct marketing tool to exploit 4-tune cassettes. When we come up with the proper mer-

chandising display we feel it will sell. The price is right (\$1.98).

—A strong budget line (of tape) supported with proper merchandising is an excellent sales idea. I believe in budget lines. Ampex's "Big Deal" promotion, an 8-track "two for the price of one" offer at \$6.98 in a 4x12 long box, has been a giant success. We sold more than 200,000 units. We will re-introduce the "Big Deal" promotion Oct. 1 with cassette titles at \$6.98 in a long box. More titles also will be offered in 8-track under the "Big Deal" banner.

—The classical cassette market continues to improve, with sales higher than expected. A \$6.98 price tag is a must for classical product.

At the conclusion of Ampex's sales meetings, an executive from Warner Bros. Records said: "Ampex knows how to sell tape. They do it better than anyone."

The Ampex marketing program makes sense, Don Hall, Ampex vice president, and Jules Cohen put it together.

## Heilicher vs Mfrs. on Tape Distribution

MINNEAPOLIS—A lot of record distributors are rebelling because manufacturers have been taking exclusive distribution rights on tape away and parceling it out among several different channels. Ira Heilicher, record buyer for Heilicher Bros., said that manufacturers are taking away exclusive rights to tape distribution, yet not picking up the fair share of promotion costs for the product.

"Our men are promoting the product, but we no longer are reaping the share of business from the tape that we did before." He pointed out that Heilicher previously distributed all Warner Bros. and Atlantic product. But now, they've signed tape rights to Ampex, which has three different distributors in Minneapolis including Heilicher's. "I'm losing a lot of profit, for example, from the Livingston Taylor product and my men worked like hell to get it exposed on radio. We're an Ampex distributor, so we'll share in some of the benefits of the tape sales which were created by our promotion work, but we're ab-

sorbing all of the promotion costs." He said it wasn't fair that distributors have to pay for all of the promotion costs, while sharing only in perhaps a third of the profits.

### Unveils Budget Line

• Continued from page 77

vast promotion effort will be devoted to launching the line, including the offering to dealers of 3,000 specially designed counter cases holding 60 cartridges pre-packed at the factory. Package was designed by Bill Levy, director of MCA Records' creative services.

### Canadian Market

• Continued from page 77

"They wait until it becomes a hit on disk before releasing the tape," he said.

In short, though, Pariselli believes the Canadian market is about to break open. "The makings of an excellent market is there. It's just taking a little longer."

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# International News Reports

## Top European Jazz Artists Cited for Osaka Concerts

HAMBURG—Eight top European jazz artists left for Japan at the beginning of August for concert appearances at Japan's World Expo Festival in Osaka on Aug. 18 and 19.

The eight, all winners of the annual "Down Beat" Critics' Poll, are Norwegian singer Karin Krog, British baritone and soprano saxophonist John Surman, German trombonist Albert Mangelsdorff, French violinist Jean-Luc Ponty, Belgian arranger-composer-pianist-bandleader Francy Boland; Martini-que-born organ player Eddy Louiss, now resident in France; Danish bassist Niels-Henning Orsted, and Swiss drummer Daniel Humair.

Early in 1969 the Theatre Committee of the World Expo asked German jazz critic and authority Joachim E. Berendt to select an ideal representation of European jazz for appearance at the Festival. Berendt selected the above eight musicians, from seven different countries.

Following their Osaka performances—the octet made four concert appearances at Osaka—the

European poll-winners did further concert, club, radio and TV spots in Tokyo and other Japanese cities.

The Osaka concerts by the European jazz musicians came about as the result of a joint collaboration between World Expo's Theatre Committee and the Lufthansa airline. The Europeans' concerts have been the only international contribution to the cultural program of the Osaka festival.

An album featuring the European poll-winners was recorded by MPS-Saba on the occasion of the Berlin Jazz Festival in 1969 and released under the title "Open Space."

## Tangerine Sets Philips Distrib In British Deal

LONDON—Ray Charles' Tangerine label will be marketed in Britain by Philips as a result of negotiations concluded in London last week by Charles, his manager Joe Adams, Philips marketing manager Olav Wyper and managing director Fred Marks.

The exclusive contract is for  
(Continued on page 82)

## Comm'l Radio Mulls Expansion vs BBC

LONDON—The government's decision to give the go-ahead to the BBC's 20 new local stations has made some commercial radio operators think again. Should they gamble and try to run their stations in opposition to the BBC or should they go for less populated areas at present not served by local radio?

Conformation of new local stations—many Corporation men had privately thought the government would halt the expansion of BBC local radio—means that all is now "go" for London, Liverpool and Birmingham.

But the Minister of Posts and Telecommunications, Chris Chataway, had little choice. Staff and offices had already been set for Radio London, and plans were well underway for the other stations.

## Finnish Fest Draws 50,000

HELSINKI—The Third Kaustinen Folk Festival, held at Finnish Midlands on July 23-26, attracted more than 50,000 people to watch an international roster of some 1,500 folk musicians and dancers.

This festival, with its budget of \$50,000, also held an international seminar for Scandinavian folk artists when it was learned that very little is being done to ensure that the folk-music tradition survives.

However, Norway and Finland are in the process of trying to start their own Folk Music Institutes.

## Philips Ends Distrib Ties With Island

LONDON—Following termination of its pressing and distribution deal with Liberty, Philips has ended a similar association with the independent Island label.

If current negotiations are finalized, Island will follow in the footsteps of Liberty and transfer to EMI on a short-term deal of not more than two years.

David Betteridge, Island sales director told Billboard, "We have been given the opportunity to withdraw from Philips and we have accepted. We felt there were a lot of problems which didn't seem to be working out and they felt after three years they weren't making enough money."

The proposed deal with EMI relates to Island releases and certain material on its affiliated Trojan label which are considered as having widespread sales appeal. The West Indian releases will continue to be handled through Island's own sales force supplemented by the independent distributors, Lugtons, Keith Prowse and Taylors.

## Co-Op Venture Draws Pubs

HAMBURG—A co-operative publishing venture, involving Bertelsmann, West Germany; Hallette, France; Rencontre, Switzerland; Mondadori, Italy; Bonnier Foeretagen, Sweden, and Verenigde Nederlandse Hitgeversbedrijf, Holland, was signed recently in Paris.

Besides the mutual exchange of technical cartridge TV knowledge, the new contract will include joint production of video cassette programs. The organization will be based in Zurich.

Publisher Giorgio Mondadori, from Italy, was elected to serve for one year as the publishing consortium's first president.

Commercial radio backers are now hoping for medium wave allocations for broadcasts. The BBC stations are restricted to VHF broadcasting, which carries big disadvantages. VHF cannot, for instance, offer road information as, generally, car radios are not equipped with FM/AM receivers. Commercial stations on medium wave would offer a distinct advantage over the BBC plan.

The first commercial radio stations could be in operation by January 1972.

## Ebstein, Last Tour Germany

MUNICH—Katja Ebstein (Liberty) and James Last (Polydor) will be making an extensive tour of 30 West German towns, from Oct. 12 to Nov. 11.

Tour manager is Hamburg promoter Hans Werner Funke.

Miss Ebstein represented Germany in this year's Eurovision Song contest (winning 3rd place with the Christian Bruhn song, "Wunder gibt es immer wieder.")



AL GALLICO, president of Al Gallico Music Corp., left, watches as Len Wood, center, group director of EMI signs a new seven year contract for the EMI/Gallico partnership. Also watching is Jimmy Phillips, managing director of Keith Prowse Music group.

## Gordon Mills to Supervise Jones, Humperdinck Dates

LONDON—Manager Gordon Mills will take over production supervision of the recordings of Tom Jones and Engelbert Humperdinck, following the break of producer Peter Sullivan with the two Decca artists.

As disclosed last week, Sullivan has terminated his association following the breakdown of takeover talks which had been in progress between Management Agency and Music and the AIR London record production consortium. He said that a "political situation" has

arisen and although he had been offered a new deal by MAM, the terms had not been acceptable.

A statement released Aug. 10 said: "MAM and AIR London wish it to be known that they have amicably ended negotiations which might have resulted in a takeover of AIR by MAM. Preliminary talks were conducted in a friendly and amicable atmosphere but the results were inconclusive."

"The two companies also wish it to be known that the decision of AIR London producer Peter Sullivan to cease working with MAM clients Tom Jones and Engelbert Humperdinck was also made amicably."

"Previous statements made by both companies as a result of a misunderstanding are now withdrawn."

## Concord Sets EMI for France, DGG for Germany

LONDON—Concord Records, the label affiliated with the Campbell Connelly publishing concern, will be distributed in France by EMI and in Germany by Deutsche Grammophon.

Deals were set by label coordinator John Read, who is presently negotiating arrangements for product release in Poland and other world territories.

A single by singer Stavely Makepeace titled "Edna" will be released in France on Aug. 14 and probably in Germany two weeks later. DGG will issue an album by Concord act String Driven Thing in Germany on Aug. 21. Some of Read's discussions are for one-off distribution deals, but others are for long-term releasing arrangements.

## Grammis Fete Goes Intimate

STOCKHOLM—There will be no gala following the presentation of this year's Grammis Awards. This year's prizes will be presented in more intimate surroundings.

In 1969, the prizes were presented at Stockholm's Berns Restaurant.

The news this year is that there will be no awards to composers or lyric writers. Says Grammis PR-manager Lennart von Arnold: "They get their awards through SKAP."

There are to be five standard Grammis classes this year: male singer, female singer, best newcomer, serious music artist and jazz artist.

The jury, comprising mainly journalists, will also be able to award up to 15 other prizes to producers and people in other recording fields.



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## Brower Promotes Strawberry Field Pop Fest Into Winner

By RITCHIE YORKE

MOSPORT PARK—John Brower, the promoter of the ill-fated Toronto Peace Festival, finally came out on top this weekend.

By a shrewd piece of legal maneuvering, Brower and his fellow promoters were able to hold the Strawberry Fields pop festival at Mosport Park Aug. 7-9 despite an attempt by the Attorney General's

department to obtain an injunction forbidding it.

Varying crowd estimates put the total audience at between 75,000 and 100,000, many of them from the U.S.

The Strawberry Fields festival had originally been planned for a site near Moncton, N.B., but local politicians panicked at last moment and refused various permits. But Brower's East Coast advertising had already started, and rather than lose the promotion budget and advances to groups, the organizers switched the site to Mosport Park.

Mosport had been the original site for the Toronto Peace Festival, until a local by-law had prevented it. But Brower circumvented the by-law with an announcement at last minute that a series of motor bike races would

take place at Mosport, along with a small amount of contemporary entertainment.

Much of the Toronto media joined the Attorney General in trying to put a spoke in the festival's wheel, but at a court hearing on Aug. 6—only hours before the Strawberry Cup trophy races were about to start—a Supreme Court judge refused to give the Government an injunction against the festival.

Stating that many peoples' plans would be messed up, and that organizers would lose a lot of money, the Judge said that the Govern-

*(Continued on page 82)*

## CBC Radio To Air CRTC Law

TORONTO—The CBC national radio network is to program a unique one-hour special on the effects of the CRTC legislation for 30 per cent Canadian content on radio stations.

Produced by Anne Gibson and Russ Perigoe, the special will be aired on Saturday (8).

It includes interviews with record company a&r men, groups, independent producers and promotion men.

Those featured on the program include Capitol's Paul White and Richard Glanville-Brown, a group called Fat Chance, local manager Bernie Finkelstein and Billboard's Ritchie Yorke.

## Quality Rushes Disk

TORONTO—Quality is rushing a single from its "Rumplestiltskin" album on Bell. The sides, which are to be released in Canada only, are "Pate De Foie Gras" and "Rumplestiltskin."

The album has been gaining strong airplay in this market.

## Quebec Cancels St. Croix Fest

ST. CROIX—The Quebec Government has withdrawn its permit for the pop festival which was to have been held here at the end of the month.

This follows last weekend's Manseau Pop Festival, at which most of the advertised groups did not appear.

The Government is conducting an investigation of the Manseau affair, with particular emphasis on allegations of Mafia involvement.

The St. Croix Festival had been originally announced for Aug. 7-9, but the Government had suggested its postponement.

## A & M's Mullan On Promo Tour

TORONTO—A & M's newly appointed promotion director, Liam Mullan, is planning another Coast-to-Coast promo tour on behalf of the company's growing amount of hit product.

This will be Mullan's second trip across the country in only three months.

Mullan said that he was able to get so much work done on his previous trip, that he's anxious to get on the road again.

Unlike the U.S., cross-country promotion tours are a fairly rare thing in Canada. Most promotion tours are done by phone.

Among the product that Mullan will be dispensing on his forthcoming trip are albums by Procol Harum, Miguel Rios, Joe Cocker, the Carpenters, Merry Clayton, and others.

## From The Music Capitals of the World

### TORONTO

When Delaney and Bonnie were in the city this weekend for the Strawberry Cup Festival, they stayed with Ronnie Hawkins at his Mississauga farm and reportedly "picked all damn night." On stage, Delaney and Bonnie played with Jose Feliciano.

Quality reports a national breakout with the first Tuesday label single of "Ten Pound Note" by Toronto's Steel River. Side was a recent Maple Leaf winner.

In the most surprising MLS vote ever this week, the winners were Five Man Electrical Band, Dee Higgins and Chris Kearney. Quality's Harold Winslow also reports strong action on the Steel River album "Weighin' Heavy."

Frank Davies of Love Productions reports continuing rave reviews on the "Official Music" album by the King Biscuit Boy on Daffodil. . . . In the Toronto Daily Star, the country's largest selling newspaper, critic Jim Beebe wrote "even on this first album, it's obvious that the seven-man Crowbar could play circles around Canned Heat, Ten Years After, Led Zeppelin, and other equivalents. Crowbar should take the world by storm."

Davies also reports airplay from Coast to Coast on the single from the "Official Music" album "Corinna."

London mounting a strong promotion drive behind the "Chilliwack" album, by the group formerly known as the Collectors. The single from the album, "Chain Train," was a surprising loser on

a recent MLS vote, but London reports strong regional sales action.

Another MLS loser which is picking up momentum across the country is Blake Fordham's "Uncle Pen." All this single needs to become a national hit is for a major market station to realize its potential.

Ken Harris of K.H. Productions announced this week that he had signed John Murray, and his first single, "Ode to Edith," will be released this month. . . . Murray is an Englishman who moved to Canada in 1957, and now lives in Vancouver.

Warner Bros. still working the "Troyka" album by the well-known Edmonton group—Russian rock they're calling it. Expect announcement next week of two labels which WB has acquired.

*(Continued on page 81)*

## STAX/VOLT TO POLYDOR

TORONTO — Polydor Records has obtained Canadian distribution rights to the Stax-Volt operation out of Memphis.

Label was previously handled here by Quality.

Announcing the signing, Frank Gould of Polydor said that it will take effect immediately.

Stax-Volt is riding high with albums by Isaac Hayes, and singles by Johnnie Taylor, Eddie Floyd, Rufus Thomas, and Mavis Staples.

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useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

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historical, because it contains a souvenir section of old headliners and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.

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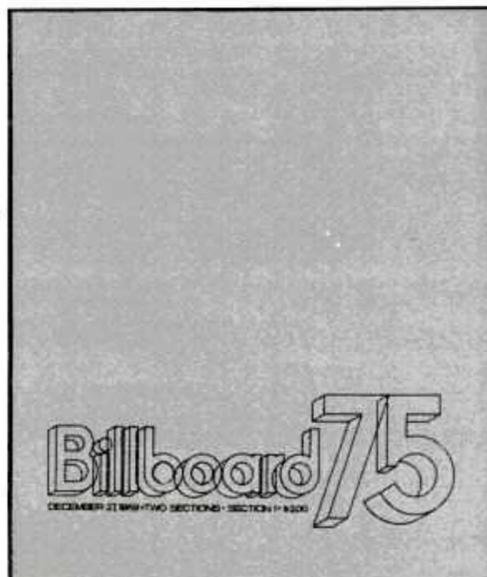
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# From The Music Capitals of the World

• Continued from page 80

"Jesus She Is Leaving" by John Rutter is making marked progress in Kingston, expected to go top 10. Polydor experiencing strong action on the Dave Mason single, "Only You Know and I Know." CKOC, Hamilton was the first station on the record.

CKOC incidentally is shaping up as one of the nation's leading outlets for disks that haven't yet made the Hot 100. Their initiative could be used in many other markets.

Polydor continuing promotion drive on the Joey Gregorash single, "Stay." A big instant hit for Polydor is Free's "All Right Now." The group was first programmed on CHUM-FM in Toronto some 12 months ago.

Jim Mancel has a single out on Polydor, "I Could Give You the World," which was a gold medal winner at the 3rd Olympiad of Song in Athens, Greece.

Gargoyle International pushing hard on the Pipp album on Bell. . . . Pipp is one of New Zealand's top recording acts. Little Carl Calton's "Drop By My Place" is a sales monster off CKLW, Windsor.

CKFH's John Donabie giving much support to the "Bush" album on Dunhill. Group was formerly known as the Mandala (out of Toronto) and guitarist Don Troiano is one of the most respected musicians in the country.

The Metropolitan Toronto Police Pipe Band has been booked for the opening day parade of the Strawberry Fields festival, but backed down when the police tried to block the festival. Promoters say they are considering legal action for breach of contract.

Capitol's Richard Glanville-Brown says that Edward Bear's "You Can't Deny It" is a national hit in Canada, and expects U.S. release on Capitol in the next two weeks. Side is from the group's "Eclipse" album.

RITCHIE YORKE

## BERLIN

An expected audience of 20,000 is predicted by Polydor's P&R company Antenna for the Sept. 4 appearance by the Jimi Hendrix New Experience in the Waldbuehne. Hendrix made his first-ever appearance with his first Experience at the same venue exactly three years ago. . . . Hansa published the huge Japanese hit—it sold four million copies—"Das schwarze Katzen" / "Das Zauberlied" (The little black cat/The Magic Song), featuring the singing Berlin Kids—Simone (8), and Schorsch (6), on the Philips label. The song was originally an Italian song, called "Volevo un gratto nero," and as such gained only average success. The Japanese hit record was the debut record for Simone and Schorsch, and followed their appearances in various TV roles.

WALTER MALLIN

## AMSTERDAM

Two important Negram/Delta productions entered the Dutch charts this week—"Midnight," the third hit single by the internationally famous George Baker Selections, and "Tickatoo," by The Dizzy Man's Band. . . . The Incredible String Band will be in Holland on Oct. 1 for concert appearances, plus a TV show. . . . Dutch group Shocking Blue left for a four-week Italian tour. Group's newest album, "Scorpio's Dance," will be released in Holland at the end of this month. Shocking Blue's first LP—"At Home"—sold more than 25,000 copies. The hit single notched up world sales of more than 5,000,000. As soon as the group returns from Italy it will receive a platinum disk to mark this record-sales milestone for a Dutch group. . . . For more than 18 weeks "Hullen Is Voor Jou Te Laet," by Corry & the Rekels

(Dutch Dureco) has been on the Dutch charts—a record. The group is to receive a gold disk because sales of its first album has exceeded 50,000. Advance orders for the group's follow-up LP have so far reached 30,000. . . . Dutch singer Wilma, who gained her initial fame in Germany, and is now commencing a career in the U.K., will be presented with a gold disk. Her single recording of "80 Rode Rozen" / "Grootpapa" has sold more than 100,000. . . . Oscar Harris & the Twinkle Stars is another gold disk recipient. The group's award is for 100,000-plus sales of its record "T.O.P." / "Try a Little Love." . . . As from Sept. 1 Dureco Records moves from Beursstraat 21, Amsterdam, to new premises at Kabelweg 47, Gebouw C Groothandelscentrum, Amsterdam (Telephone: (020)—160-321). Lee Mendell, vice-president of Fantasy/Galaxy Records, visited Bovema last week for talks with Roel Kruize and Joop Visser on the future of the rapidly expanding Fantasy catalog. Also under discussion was the possibility of exploiting Dutch repertoire in the U.S. . . . Bovema signed a contract with new progressive Dutch group C.C.C. Inc. The company has already rush-released the group's first single, "Green Green Happy Home." . . . Polydor Nederland has acquired the Dutch rights of the Stax-Volt label. . . . Dutch singer Tony Bass has signed a contract with Polydor. He will continue his cooperation with Jack de Nijs' JR Productions.

BAS HAGEMAN

## LONDON

Despite a 6-cent increase earlier in the year, RCA has followed the other major manufacturers in putting up the price of singles to \$1.14. The RCA increase of a further 6 cents took effect from Aug. 10. General manager Walter Sparksman commented, "We have attempted to hold the increase to the 6-cent rise effected earlier this year, but increasing raw material costs and salaries have forced us reluctantly to raise the price in line with other manufacturers." . . . At a reception held by Pye Records, managing director Louis Benjamin presented Mungo Jerry with a gold disk to mark 1,000,000 sales worldwide of their single smash "In the Summertime." . . . Record Retailer's sister paper Record Mirror has launched a summer sales promotion campaign around seaside resorts. During the month a Record Mirror Beach Buggy and two "Miss Record Mirrors" will be touring the beaches inviting holidaymakers to play beach games and win album prizes. . . . The Dave Clark Five has ceased to operate as a regular recording unit. But Clark and organist Mike Smith who recently renewed their Columbia recording contract, will continue to record and release material under the group's name. There are currently 60 titles recorded which have still to be released. . . . Main reasons for the break-up are Smith's poor health and Clark's increasing involvement in acting and film production. . . . Philips has acquired international rights to the cast LP on a musical version of "Love on the Dole" with book by Terry Hughes and lyrics by Robert Gray. Based on the play by Ronald Gow and Walter Greenwood about life during the industrial depression of the 1930's, the musical is currently being presented in Nottingham and following enthusiastic reviews will transfer to London later in the year.

The Rolling Stones' record label, still to be named, will be based at 18 Hanover Square, London W.1, where manager Trevor Churchill is already in residence. . . . The Carnaby label has signed a South American duo Peter and Alex and a group called Quicksand while owner Mervyn Conn is also negotiating for James Royal, who

has had releases with CBS. . . . Chief announcer Roger Day has left Radio Northsea International. He was the first English service dj to broadcast from the pirate ship back in March. . . . Gentle Giant a six-piece group from the Gerry Bron stable, has signed an exclusive three-year deal for the world with Philips. Tony Visconti will produce and releases will be on the Vertigo label.

Island artist Jimmy Cliff winner of the 10th Yugoslavian International Festival of Pop Music held last week in Split. Cliff, representing the U.K. won with his own composition "The Song We Used to Sing" and his prize was the Golden Sail Award plus \$5,000. . . . United Artists and Island will be in competition over the recording of a song called "Endless Questions." UA has the original American recording by Boffalongo which is released on Aug. 14, the same day as the Island version by new signing High Broom. . . . Ampex Stereo Tapes has released another 40 LP's this month on both cassette and cartridge, including 12 imported albums. Among the titles are albums from Creedence Clearwater Revival, Pentangle, Count Basie, Wes Montgomery, Louis Armstrong and Malcolm Roberts.

After seven years with Belwin-Mills Music, Tony Hiller is leaving to set-up his own publishing/production company. Hiller has been responsible for a number of hits including "Where Are You Going to My Love" by Brotherhood of Man. . . . Session singer and Blue Mink vocalist Madeline Bell is one of the first signing for a new management, agency, publishing and record production organization launched last month, called Talent Management. The company has captured exclusive management right to the singer.

Philips Electrical is to introduce a new portable cassette player to replace the existing EL 3302 model. Similar to the 3302, the new unit, to be known as the N 2202, has full record and playback facilities and comes complete with carrying case, microphone and a blank cassette. . . . John Anderson has joined Penny Farthing on record promotion. He was previously with the Robert Stigwood Organization. . . . Jennie Halsall has joined the press department of EMI Records. She was formerly assistant press officer of Commonwealth United Entertainment for 19 months.

ROC Advertising, a new company formed by John Myers and Jo McGillicuddy specifically to service the music industry, has been named as Transatlantic's new advertising agents. The label's account was previously handled by Danny Halperin of Graphbreaks and the change was effective from the beginning of the week.

Island Records has signed the Amazing Blondel, an Elizabethan and medieval music trio, to the company for recording and agency

in a four-year deal. The act, which features use of several period instruments in its work, begins work shortly on the first album under the new contract, to be produced by Paul Samwell-Smith who is also responsible for production of Cat Stevens. . . . Polydor has signed singer-composer Richie Havens to the label for representation in the UK only.

This year's Elvis Presley convention held in Luxembourg on Sept. 5 will be filmed by a 25-man crew from Metro-Goldwyn-Mayer and will form part of the production company's feature on the RCA artist scheduled for world release in September. Shooting on the film, to be titled "Elvis," begins this week at the singer's cabaret engagement in Las Vegas at the International Hotel.

Warlock Music, the publishing wing of Joe Boyd's Witchseason management set-up, has established a number of licensee agreements on the catalog for territories around the world. The compositions of Warlock artists Fairport Convention, Sandy Denny, Fotheringay, John and Beverly Martin, Nivk Drake and Dr. Strangely Strange are to be represented in Australasia by Essex Music of Australia; in France, Luxembourg, Belgium and the French sector of Switzerland by Pathe-Marconi's publishing firm; by Anagon Music in Holland, CBS International throughout Latin America and by Aberbach Music in Germany, Austria and the German-speaking sector of Switzerland.

Tony Mansell, former promotion man with Philips and Polydor, has been appointed sales manager of Zambian company of South Africa's Teal Records. . . . Starting this week, Warner-Reprise is to institute a system of gold stars to indicate a particularly strong release which the company feels is "exceptional" chart material. The stars will be stuck on promotional copies only and the

first disk to be earmarked is the new Grateful Dead single "Uncle John's Band" which is released on Aug. 21. RICHARD ROBSON

## HONOLULU

Led Zeppelin returns to Hawaii for a Sept. 6 date at the Honolulu International Center Arena, under auspices of KPOI Radio. . . . It's a sell-out for Dionne Warwick's Friday (21) date at the Arena. . . . Canoise is a new group, now at JB's discotheque on Sundays. The Luv Affair continue the rest of the week. . . . Jimmy Borges, Island-born singer now appearing at Knight Palace, will provide music on the afternoon "Don Robbs Show" on KHVH-TV. . . . Tickets moving nicely for the Peter, Paul & Mary return Aug. 28 and 29 at the Waikiki Shell. Again, Ralph Yempuku is promoting. . . .

Jimmie Rodgers is winding up his Hawaiian honeymoon. One promoter tried to get him to do a show while here. . . . Carol Burnett has concluded her fun in the sun at the Kahala Hilton Hotel. . . . Engelbert Humperdinck joined Don Ho on stage at Duke Kahanamoku's prior to his Aug. 4 gig at the H.I.C. Arena. So when Humperdinck performed, Ho returned the favor by appearing on stage with Humperdinck. . . . A four-day film festival is planned Aug. 21-22 and 28-29 at the Honolulu Concert Hall. Among the features will be live chamber music. . . . The famous Tapa Room Polynesian revue in the Hilton Hawaiian Village is no more; there's a "Hawaiian ice show" booked there. . . . Three Dog Night had an Aug. 15 comeback at the H.I.C. Arena. . . . Van Cliburn performs at the Waikiki Shell Aug. 22 in the season's only classical music program. . . . Dick Gregory is returning for a concert Aug. 30 in the H.I.C. Arena. . . . The Kingston Trio will be doing inter-island shows aboard the liner Monterey. WAYNE HARADA

(Continued on page 82)

# Lib/UA Sets Drive On Creedence Product

LONDON—Tied in with the Aug. 21 release of new album and single product by Creedence Clearwater Revival, Liberty/UA is readying a dealer and consumer promotion campaign in the form of a "National Creedence Week," scheduled for Aug. 24 to 29.

The firm has a limited supply of point-of-sale display material retained from the promotion held last April when the band made its first European tour. This display material has been updated to highlight the new album, "Cosmo's Factory" and will also push back album catalog by the band. The new single is taken from the album, and couples "Long as I

Can See the Light" with "Lookin' Out My Back Door."

Posters and window display will be available to all dealers, and all promotion material will be distributed by EMI sales representatives as well as Liberty/UA's own sales team.

Consumer side of the campaign is being held in conjunction with a music consumer paper which will run a Creedence quiz in its Aug. 29 issue, offering 150 copies of "Cosmo's Factory" as prizes. Liberty/UA sales manager Dennis Knowles had also considered a free trip to the band's home base—the real Cosmo's Factory, as well as to Fantasy Records headquarters in Oakland, Calif. But this effort was scrubbed when it was found impossible to secure airline cooperation in time for the promotion.

In conjunction with the Creedence displays, Liberty/UA will also run a dealer promotion for the first album by Hawkwind, signed to the label early this year.

# Polydor Joins Singles Pricing

LONDON—Stabilization of the price of singles at \$1.14 became virtually complete last week when Polydor fell in line with the rest of the industry.

Of the majors, Polydor was the last to make the move—having initiated increased single prices last April.

In achieving parity with the other majors, Polydor is retaining the 5 per cent returns allowance. The new dealer price will be 56 cents with purchase tax accounting for 30 cents.



CBS/Sony Records, Inc. (Japan), has recently opened a Hong Kong sales office to represent the CBS Records catalog. At the opening of the Hong Kong office are, left to right, M. Kutsukake, Perter Chiu, Norio Ohga, and the general manager of CBS/Sony Records Inc., T.K. Law, and Shigeo Maruyama, manager of the CBS/Sony office in Hong Kong. Sony's sole distributor in Hong Kong, Fook Yuen Electronic Ltd., will handle all record and tape products.

Say You Saw It in Billboard

# From The Music Capitals of the World

• Continued from page 81

## ZURICH

**Cedric Dumont**, "Mr. Music Man of Switzerland" and also head of entertainment and light music of the Swiss Radio and president of the community of light programs of the German-speaking radio stations, conducted a serenade in the romantic, baroque castle of Schwetzingen, Germany, during annual festival there with works by Mozart. . . . Swiss group **Tusk** is the first continental band to release a single on the British label for progressive music, Harvest. The song "Child of My Kingdom," produced by EMI promotion man Teddy Meier, is already in the Swiss chart. . . . Swiss folklore-group **Trio-Eugster** sold over 90,000 copies of their self-written hit-single "Oh Lack du Mir." . . . The record appears on the Tell label and is distributed by Phonag AG. . . . **Quintessence** and **Taste** played a concert in Basel, June 22. . . . **Renaissance** had to cancel their appearance in Aarau due to illness of one of the band's mother. . . . **Hans Kennel** and **Bruno Spoerri**, two of the country's top jazz-musicians produced the first LP of their own group called **Jazz Rock Experience**. The production was made for Decca and will be released worldwide on the Novalabel. . . . The Swiss premiere of the Beatles-movie "Let It Be" finally took place on June 24. . . . British outfit **Nucleus** was the winner of the annual International Jazz Festival Montreux. Phonogram AG has rush-released their first album "Elastic Rock." . . . Pick Records issued seven Swiss folklore albums at the same time. The same label was also responsible for the release of an LP named "With Professor Hediger at the Zoo," based on zoological comments. The record is doing extremely well and there is already a followup planned. . . . **Barry Gibb**, one third of the now defunct Bee Gees, visited Switzerland to do a

quick interview for Radio Zurich and an appearance on the TV-show "Europarty," which was filmed in St. Gallen. . . . To coincide with his visit in Bern, Polydor released the new album "Star Meines Lebens" by **Karel Gott** three weeks before it was available in any other country. **BERNIE SIGG**

## SAN JUAN

**Donna Theodore** (Jubilee) appeared at El San Juan Hotel. . . . **Omayra** (Mariel) booked at The Great End in Old San Juan. . . . **Rocio Durcal** (Philips of Spain) film and recording artist contracted by Cordero Enterprises for several one-hour TV shows over Telemundo, Channel 2, and one week of shows at Radio City Theatre in Santurce. This time Durcal comes with her husband **Antonio (Junior) Morales** (Zafiro Records) and a company of singers and dancers. Morales, formerly with Los Brincos and Juan y Junior, Spanish rock groups, will continue with the Durcal troupe and later do a film in Spain with **Lucecita Benitez** (Hit Parade Records), Puerto Rican singer. Next stops for the Durcal group are Caracas and Madrid. . . . **Wilson Pickett** (Atlantic) and his "Complete Soul Revue" played at Bithorn Stadium (capacity 22,000) for a one-night show on July 27 (a local holiday). They were backed by the **Apollo Sound**, a local rock group. Due to poor promotion and lack of publicity, the show drew about 400 paid customers. Tony Rivera Enterprises promoted the show. **ANTONIO CONTRERAS**

## STOCKHOLM

Metronome is puzzled as to why its Cotillion treble-album from the Woodstock Pop Festival hasn't reached the sales charts here. It is said to be selling tremendously. Metronome believes that dealers are forgetting to report its sales when Radio Sweden calls. . . . **Made In Sweden** (Sonet) is to make

a five-country, two-week tour. The Swedish pop trio will be working in England (London and Plumpton), Holland (Heligoland), Denmark (Copenhagen), Finland (Abo) and, of course, Sweden, where it will be making a tour of the folk-parks in company with Metronome hit artist **Cornelis Vreeswijk**. . . . **Rolling Stones** (Decca) will be touring Scandinavia, together with **Buddy Guy** and the **Junior Wells All Stars** from Aug. 30-Sept. 6. . . . **Joan Baez** (Sonet) appears live at the Stockholm Tivoli, Aug. 9. . . . **Sylvia Vrethammar** (Sonet) will represent Sweden at the international song festival in Rio de Janeiro on Oct. 4. . . . **Chris Andrews** (Pye), on the charts here with "Pretty Belinda," visited Sweden from Aug. 4-8. At the same time Philips released his new single, "Yo Yo." . . . The **Kenny Clarke-Francy Boland Big Band** will be touring Sweden during the first week in October following negotiations by **Lasse Lystedt** and artist's manager **Eddie Larsson**. . . . **Simon & Garfunkel** (CBS) are beating all chart records. The duo have topped the Swedish charts with the album "Bridge Over Troubled Water" since February. . . . **Tommy Koerberg** (Sonet) has recorded a Swedish version of "Bridge Over Troubled Water." . . . **Flamingo-Kvintetten**, "Billboard" Swedish Award winner last year, has started its own record label. Its title is Flamingo and it is distributed by EMI. . . . New EMI label here—**Fame**. . . . **Barclay** continues releasing South American Indian music, which is presently enjoying a boom in Sweden. . . . Youngest artist ever to appear on the voted Svensktoppen chart is 8-year-old Norwegian girl singer **Anita Hegerland**. At present, Anita is Number 2 with her song "Mitt sommarlov." . . . **CBS-Cupol** general manager **Helge Roundquist** is back in Sweden after attending the CBS convention in the Bahamas. . . . **Bo Vinnerberg** of Spotnick (Swe-Disc) recently had his newly built recording studio in Gothenberg destroyed by vandals. It was the only professional recording studio in the city. Many of Spotnick's hit albums were made there. **KJELL E. GENBERG**

## LENINGRAD

Ninth ISME conference closed in Moscow July 14. Thirty-three groups—about 3,500 young artists—appeared in the conference concerts. **Frank Callaway** (Australia) was re-elected ISME president, and the next conference was decided to be held in Amsterdam, June 1972. . . . **Igor Blazhkov**, Chief. Cond. of Kiev Chamber Orchestra, found in music archives



Quincy Jones, who has completed scoring his fifth film for Sidney Poitier, "They Call Me Mister Tibbs," discusses the playback with Danny Crystal of the United Artists Music Group, left, and Richard Oliver, artist relations director for Liberty/UA.

forgotten pieces of 18th century's Russian composers Berezovsky and Bortniyansky. The orchestra will perform the pieces during the coming concert season. . . . **Shostakovich** is completing writing music for "King Lear," new Lenfilm production, dir. Kozintsev. It is a second cooperation of Shostakovich with Kozintsev on Shakespeare, the first one took place in 1964 when

Shostakovich wrote music for "Hamlet." . . . Shevchenko State Opera & Ballet Theatre/Kiev and State Ukrainian Symphonic Orchestra took part in Bulgarian music festivals "Sofia Music Week" and "Varna Summer." . . . New music magazine "Muzyka" is published in Kiev, Ukraine.

**VADIM YURCHENKOV**  
(Continued on page 83)

# Dexter's Scrapbook

By DAVE DEXTER JR.

**HOLLYWOOD**—Little David is still around. And he's still battling Goliath. The pop album charts may not yet reflect the struggle, but by now it is obvious that the new Mediarts label out on the Sunset strip is one of the decade's lustiest, most promising infants. No package in years has reaped as much publicity, and airplay, as Dory Previn's fresh and ingenious "On My Way to Where?" album. And Orson Welles' controversial and immensely provocative "The Begatting of the President" seems destined by year's end to run a close second.

### One Song Gets Big Play

We tried for two weeks to interview Dory, but even her eager producer, Nick Venet, failed to bring her around. She's admittedly uptight that one of the songs she wrote, and which she sings so appealingly, is the major peg for the abundance of publicity and radio beaming she's grabbing. It's called "Beware of Young Girls" and the reference to Mia Farrow, who recently gave birth to twins with an assist from Dory's husband, Andre Previn, is all too apparent.

But to our tiring ears "BOYG" is the weakest cut on the disk. Much stronger, musically and lyrically, are the unique "Twenty-Mile Zone," "Scared to Be Alone" and "Michael, Michael." They reveal how deep, how sensitive, Mrs. Previn is, and how her simple, gentle, nostalgic melodies oddly stem from the old novelties and blues of the 1920's—an era she never knew.

### Survived Mental Breakdown

Originally from New Jersey, Dory's ability to wed words to Previn's melodies was somewhat more successful than their marriage. Now 44, she and Andre were divorced in late July in Los Angeles after 11 years together. Not long ago, aboard a jet, she began screaming uncontrollably and for three months she underwent treatment in a mental hospital.

"On My Way to Where?" is the result of owl-eyed, fuzzy-haired Dory's incredible experiences, and the 10 songs she performs tell it all—an incredible collation of emotions. Venet already is working on a second album with her.

### Welles Reads Humor

The Welles entry by Mediarts is likewise heavy. Narrating a beautifully written script by Lincoln Hayes, Sasha

Gilien and Myron Roberts, the venerable Orson—now weighing in at 300—has a winner in his first time out on records even though scores of radio stations refuse to air it. The humor is subtle, biting, cynical, sarcastic and deftly aimed at Republicans and Democrats alike.

Mediarts is yet small, with Alan W. Livingston at the helm and Bob Yorke, Budd Dollinger, Venet and three ex-Capitol secretaries comprising the entire personnel. But they are playing the role of David courageously and successfully in a business where Goliath has, all too frequently, prevailed. And someday, we hope to corner Dory Previn for an hour or so. Just to see if she's for real.

## Par's 'Wagon' Gets Gold Disk

**SYDNEY**—The soundtrack album from Paramount Pictures' "Paint Your Wagon" has been awarded a gold record in Australia. Lee Marvin's single from the picture, "Wanderin' Star," has passed the two million mark in international sales.

## Tangerine Sets

• Continued from page 79

three years and guarantees Philips a limited amount of instrumental album and single product by Charles himself and all product by Tangerine acts, many of whom are produced by Charles. They include his backing group, the Raelets, Gene Diamond, the Visitors, John Bishop, Trio Johnson, Three Plus One, Johnny Miller and the Premotions, and several others.

Product will be manufactured, distributed and marketed by Philips, and will be released on the Tangerine logo. The label will be launched in the fall. Negotiations leading to the contract were conducted over several months and began last February.

## Strawberry Field Pop Fest

• Continued from page 80

ment had not produced any factual evidence that the festival would be a disaster. It was hailed as one of the most surprising legal decisions of the year.

By Thursday night, thousands of Americans were pouring into Canada. Many times more would have crossed the border, if it hadn't been for the toughness of the Canadian immigration department.

By using old laws about bonds and length of stay, the immigration officers prevented as many as 100,000 Americans from attending the festival. Their hassling came in for sharp editorial criticism.

Mosport Park is about 60 miles from Toronto, and the roads were jammed prior to the event. But performers and staff were shuttled in by back roads and helicopters.

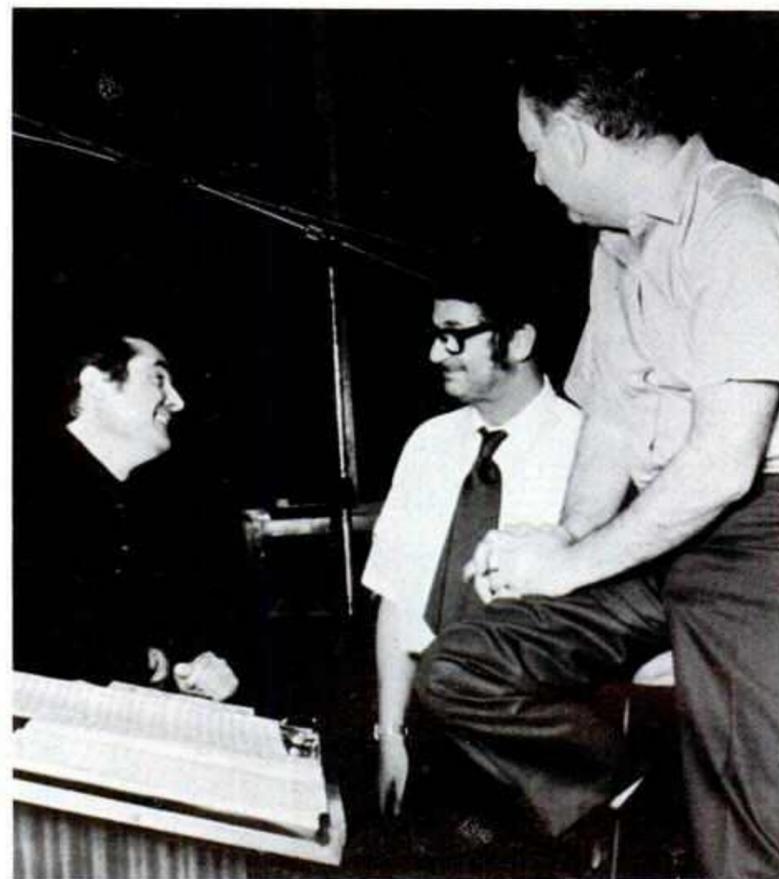
The headliners of the Strawberry Fields festival included Delaney and Bonnie, Sly & the Family Stone, the King Biscuit Boy with Crowbar, Melanie, Mountain, Jose Feliciano, Alice Cooper, the Youngbloods, Procol Harum, Ten Years After and Grand Funk Railroad.

Many Canadian groups were also given a valuable exposure outlet. Names included Luke and the Apostles, Lighthouse, Leigh Ashford, Fat Chance, Hog Heaven, Freedom Express, Fat and James Ambrose.

It was without doubt the largest festival ever held on Canadian soil. It may not have been as big as the Toronto Peace Festival had been planned, but Strawberry Fields did take place and that was the most incredible thing.

It was a personal triumph for

promoter Brower who had spent the past 8 months fighting against every barrage the Government could muster, before finally coming out in front.



Alshire Record's president Al Sherman, center, reviews the scores of the next 101 Strings LP with Nelson Riddle, right, and British arranger/producer Jack Dorsey, before going into the studio to record.

# HITS OF THE WORLD

**BRAZIL**  
(SAO PAULO)  
(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	AIRPORT LOVE THEME	Vincent Bell (Chantecler)
2	2	MARIE JOLIE	Aphrodite's Child (Philips)
3	3	FOI UM RIO QUE PASSOU EM MINHA VIDA	Paulinho da Viola (Odeon)
4	4	REFLECTIONS OF MY LIFE	Marmalade (Odeon)
5	5	HOJE-Taiguara	Odeon
6	6	CHERRY RED	Bee Gees (Polydor)
7	7	MI VIEJO	Piero (CBS)
8	8	EU AMO TANTO, TANTO	Moacyr Franco (Copacabana)
9	9	ADEUS SOLIDAO	Carmen Silva (RCA)
10	10	ADEUS MEU GRANDE AMOR	Gilbert (Beverly)

**BRITAIN**  
(Courtesy Record Retailer)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	THE WONDER OF YOU	Elvis Presley (RCA) Leeds
2	3	NEANDERTHAL MAN	*Hot Legs (Fontana)—Kennedy St. (Hot Legs)
3	2	LOLA	*Kinks (Pye) Dauray/Carlin
4	5	LADY D'ARBANVILLE	*Cat Stevens (Island)—Freshwater (Paul Samwell Smith)
5	4	ALL RIGHT NOW	*Free (Island) Blue Mountain (Free)
6	17	NATURAL SINNER	*Fairweather (RCA)—Amen (Andy Fairweather Low)
7	14	RAINBOW	*Marmalade (Decca)—Walrus (Junior Campbell)
8	6	IN THE SUMMERTIME	*Mungo Jerry (Dawn)—Our Music/Kirshner
9	7	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin (Tama-Motown)—Jobete/Carlin (Dean/Witherspoon)
10	10	LOVE LIKE A MAN	*Ten Years After (Deram)—Chrys-A-Lee (Ten Years After)
11	25	TEARS OF A CLOWN	Smokey Robinson & Miracles (Tama Motown)—Jobete/Carlin
12	8	SOMETHING	*Shirley Bassey (United Artists)—Harrisons (Harris/Colton)
13	12	BIG YELLOW TAXI	Joni Mitchell (Reprise)—Siquomb (Joni Mitchell)
14	9	IT'S ALL IN THE GAME	Four Tops (Tama-Motown)—Warner Bros. (Frank Wilson)
15	15	SIGNED, SEALED, DELIVERED (I'm Yours)	Stevie Wonder (Tama Motown)—Jobete/Carlin (Paul Riser/Stevie Wonder)
16	28	25 OR 6 TO 4	Chicago (CBS)—Franklyn Boyd (James William Guercio)
17	24	THE LOVE YOU SAVE	Jacksons (Tama/Motown)—Jobete/Carlin Corporation
18	13	LOVE OF THE COMMON PEOPLE	*Nicky Thomas (Trojan)—Green Tree (Joel Gibson)
19	19	COTTONFIELDS	Beach Boys (Capitol)—Kensington (Beach Boys)
20	18	GOODBYE SAM, HELLO SAMANTHA	*Cliff Richard (Columbia)—Intune (Norrie Paramor)
21	16	SONG OF JOY	Miguel Rios (A&M) Welbeck
22	11	UP AROUND THE BEND	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
23	24	SWEET INSPIRATION	*Bandwagon (Bell)—KPM (Tony Macaulay)
24	23	(LIKE A) SAD OLD KINDA MOVIE	*Pickettywitch (Pye)—Welbeck, Schroeder (John Macleod)
25	21	YELLOW RIVER	Christie (CBS)—Gale (Mike Smith)
26	22	WHERE ARE YOU GOING TO MY LOVE	*Brotherhood of Man (Deram)—Belwin-Mills (Tony Hiller)
27	20	SALLY	Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae)
28	31	EVERYTHING IS BEAUTIFUL	Ray Stevens (CBS)—Peter Maurice (Ray Stevens)
29	27	GROOVIN' WITH MR. BLOE	*Mr. Bloe (DJM)—Stephen James
30	42	MAMA TOLD ME (Not to Come)	Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
31	26	HONEY COME BACK	Glen Campbell (Capitol)—Jobete/Carlin (Al De Lory)
32	32	DOWN THE DUSTPIPE	*Status Quo (Pye)—Valley (John Schroeder)
33	37	MAKE IT WITH YOU	Bread (Elektra)—Screen Gems (David Gates)
34	43	IT'S SO EASY	Andy Williams (CBS)—Valley (Dick Glasser)
35	41	WILD WORLD	*Jimmy Cliff (Island); Freshwater (Cat Stevens)
36	33	THE LONG & WINDING ROAD	*Ray Morgan (BanDC)—Northern
37	45	MY WAY	Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)

**CANADA**

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Pye)
2	2	(They Long to Be) CLOSE TO YOU	Carpenters (A&M)
3	3	SPILL THE WINE	Eric Burdon & War (MGM)
4	4	AS YEARS GO BY	Mashmakhan (Columbia)
5	6	HAND ME DOWN WORLD	Guess Who (RCA)
6	7	MAKE IT WITH YOU	Bread (Elektra)
7	5	TIGHTER, TIGHTER	Alive & Kicking (Roulette)
8	9	TELL IT ALL BROTHER	Kenny Rogers & the First Edition (Reprise)
9	—	INDIANA WANTS ME	R. Dean Taylor (Rare Earth)
10	10	OHIO	Crosby, Stills, Nash & Young (Atlantic)

**HOLLAND**  
(Courtesy Radio Veronica and Plateneuws)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Dawn)—Veronica
2	3	BACK HOME	*Golden Earring (Polydor)—Dayglow
3	2	LADY D'ARBANVILLE	Cat Stevens (Island)—Dayglow
4	5	TRY A LITTLE LOVE	*Oscar Harris & The Twinkle Stars (Omega)—Bospel/Dayglow
5	4	I DON'T BELIEVE IN IF ANYMORE	Roger Whittaker (Philips)
6	10	WHITE RABBIT/SOMEBODY TO LOVE	Jefferson Airplane (RCA)
7	6	TICKATOO	*Dizzy Man's Band (Negram)—Veronica
8	—	AGATA	Nino Ferrer (Riviera)
9	—	ARE YOU READY	Pacific Gas & Electric (CBS)
10	7	GROOVIN' WITH MR. BLOE	*Mr. Bloe (DJM Records)—Basart/Novaton

**ITALY**  
(Courtesy Discografia Internazionale)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA LONTANAZZA	*Domenico Modugno (RCA)—RCA/Interlancio
2	3	INSIEME	*Mina (PDU)—Acqua Azzurra/PDU
3	2	LADY BARBARA	*Renato dei Profeti (CBS)—Ace/Adriatica
4	4	FIORI ROSA, FIORI DI PESCO	*Lucio Battisti (Ricordi)—Acqua Azzurra
5	5	THE LONG AND WINDING ROAD	Beatles (Apple)—(Ricordi)
6	6	TANTO PE' CANTA'	*Nino Manfredi (IT)—Suvini-Zerboni
7	8	VIOLA	*Adriano Celentano (Clan)—Margherita
8	7	WIGHT IS WIGHT	Michel Delpech (SIF)—Carre D'As
9	11	PERMETTE SIGNORA	*Piero Focaccia (Rare)—Iller/Fragola Blu
10	10	QUEL POCO CHE HO	*Al Bano (Voce del Padrone)—Ricordi/Voce del Padrone
11	9	FIN CHE LA BARCA VA	*Orietta Berti (Polydor)—Esedra
12	12	SETTEMBRE	*Peppino Gagliardi (King)—Indios
13	13	UN PUGNO DI SABBIA	*Nomadi (Columbia)—Ricordi/Voce del Padrone
14	17	UN UOMO SENZA TEMPO	*Iva Zanicchi (Ri-Fi)—Esedra
15	14	IT'S FIVE O'CLOCK	Aphrodite's Child (Mercury)—Alfiere/Esedra

**JAPAN**  
(Courtesy Original Confidence Co., Ltd.)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	4	AI WA KIZUTSUKI	YASUKU—*Hide & Rosanna (Columbia)—Fuji Shuppan
2	5	KIBO	*Kishi Yoko (King)—All Staff
3	2	HATOBA-ONNA NO BLUES	*Mori Shin-ichi (Victor)—Watanabe
4	1	KEIKO NO YUME WA HIRAKU	*Fuji Keiko (RCA)
5	6	UWASA NO ONNA	*Uchiyama Hiroshi & Cool Five (RCA)—Watanabe
6	3	KEIKEN	*Hemmi Mari (Columbia)—Watanabe
7	12	TEGAMI	*Yuki Saori (Express)—All Staff
8	11	MR. MONDAY	Original Caste (Bell)
9	10	EL CONDOR PASA (If I Could)	Simon & Garfunkel (CBS)
10	7	KYO DE OWAKARE	*Sugawara Yoichi (Polydor)—J & K
11	8	TOTSU NO ONEGAI	*Chiaki Naomi (Columbia)
12	9	JIYU NO MEGAMI	*Mayuzumi Jun (Capitol)—Toshiba
13	—	KINOH NO ONNA	*Ishida Ayumi (Columbia)—Geiel
14	13	LE PASSAGER DE LA PLUIE	*Francis Lai (Columbia)
15	19	YORU NO SETOUCHI	*Aoe Mina (Victor)—Zen-On
16	15	SUBARASHII RYOKO	*Tigers (Polydor)—Watanabe
17	18	ICHIDO DAKE NARA	*Nomura Maki (RCA)—(Victor)
18	20	CHE VUOLE QUESTA MUSICA STASERA	Pepino Gallardi (Seven Seas)
19	—	WATASHI DAKENO MONO	*Ito Yukari (Denon)—Hayabusa
20	—	CONCERTO POUR UNE VOIX	Saint Preux (AZ)

**MALAYSIA**  
(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	3	BET YER LIFE I DO	Herman's Hermits (Columbia)
2	4	WHEN TOMORROW COMES TOMORROW	Family Dogg (Stateside)
3	1	YELLOW RIVER	Christie (CBS)
4	2	JULIA	Dave Clark Five (Columbia)
5	8	THE WONDER OF YOU	Elvis Presley (RCA)
6	10	GOODBYE SAM, HELLO SAMANTHA	Cliff Richard (Columbia)
7	5	ARE YOU GROWING TIRED OF MY LOVE	Cupid's Inspiration (CBS)
8	6	EVERYTHING IS BEAUTIFUL	Ray Stevens (CBS)
9	—	WHAT IS TRUTH?	Johnny Cash (CBS)
10	7	ALL KINDS OF EVERYTHING	Dana (Rex)

**MEXICO**  
(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	GOTAS DE LLUVIA SOBRE MI CABEZA	Raindrops Keep Falling on My Head—B. J. Thomas (Orfeon)
2	2	CORRE TRAS ELLA	(Run to Her)—Beeds (Buddah)
3	5	CEMENTERIO DE TRENES	(Train's Graveyard)—Creedence Clearwater Revival (Liberty)
4	6	ALGUIEN VENDRA/ESA CANCION DE AYER	Jose Jose (RCA)
5	3	TE HE PROMETIDO	Leo Dan (CBS)
6	4	CAMPOS DE ALGODON	(Cotton Fields)—Creedence Clearwater Revival (Liberty)
7	8	SUFRIER	Los Solitarios (Peerless)
8	—	NADITA DE NADA	Marco Antonio Muniz (RCA)
9	7	COZUMEL	Los Sennors (Peerless)
10	—	CONCIERTO PARA UNA VOZ	(Concerto Pour Une Voix)—Danielle Licari (Gamma)

**NEW ZEALAND**  
(Courtesy New Zealand Broadcasting)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PRETTY GIRL	*Hogsnoort Rupert's Original Flagon Band (HMV)
2	2	IN THE SUMMERTIME	Mungo Jerry (Pye)
3	3	YELLOW RIVER	Christie (CBS)
4	7	UP AROUND THE BEND	Creedence Clearwater Revival (Liberty)
5	5	WHEEL OF FORTUNE	David Curtis (HMV)
6	—	PINNOCHIO	*Maria Dallas (Viking)
7	9	LET'S GET A LITTLE SENTIMENTAL	*Craig Scott (HMV)
8	4	RACHEL	Russell Morris (Columbia)
9	6	THE LONG AND WINDING ROAD	Beatles (Apple)
10	—	GOODBYE SAM, HELLO SAMANTHA	Cliff Richard (Columbia)

**POLAND**  
(Courtesy Fan Clubs Coordination Council)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	THE GREEN MANALISHI	Fleetwood Mac (Reprise)
2	1	QUESTION—MOODY BLUES	(Threshold)
3	2	IN THE SUMMERTIME	Mungo Jerry (Down Maxi)
4	4	TALIZMANY	*Romuald I Roman
5	5	GOOD MORNING FREEDOM	Blue Mink (Philips)
6	6	NASZE MYSLI	*Klan
7	8	JADA WOZY KOLOROWE	*Maryla Rodowicz
8	—	WOODSTOCK	Crosby, Stills, Nash and Young (Atlantic)
9	—	NARODZIL SIE CZLOWIEK	Skaldowie
10	7	WOLANIE O SLOUCE NAD SWIATEM	*Dzamble

**SINGAPORE**  
(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	LET'S GIVE ADAM AND EVE ANOTHER CHANCE	Gary Puckett and the Union Gap (CBS)
2	4	ARE YOU READY?	Pacific Gas and Electric (Columbia)
3	1	UP AROUND THE BEND	Creedence Clearwater Revival (Liberty)
4	7	THE LONG AND WINDING ROAD	Beatles (Apple)
5	5	GOODBYE SAM, HELLO SAMANTHA	Cliff Richard (Columbia)
6	8	IN THE SUMMERTIME	Mungo Jerry (Dawn)
7	3	COME TO ME	Tommy James and the Shondells (Roulette)
8	—	THE WONDER OF YOU	Elvis Presley (RCA)
9	6	HE MADE A WOMAN OUT OF ME	Bobbie Gentry (Capitol)
10	9	CECILIA	Simon and Garfunkel (Columbia)

**SOUTH AFRICA**

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Pye)—Our Music/Kirshner, Teal (Barry Murray)
2	4	WHICH WAY YOU GOIN' BILLY?	Poppy Family (London)—MPA, Gallo (Terry Jacks)
3	8	THE WEDDING	Jody Wayne (RCA)—MPA/Fermata de Brazil/Sedrim, Teal (Jody Wayne)
4	3	YELLOW RIVER	Christie (CBS)—Gale, GRC
5	2	COTTONFIELDS	Beach Boys (Capitol)—Kensington, EMI (Beach Boys)
6	—	GOODBYE SAM, HELLO SAMANTHA	Cliff Richard (Columbia)—Intune, Ltd., EMI (Norrie Paramor)
7	9	GROOVIN' WITH MR. BLOE	*Mr. Bloe (DJM)—Dick James, Teal (Dick & Steven James)
8	5	COME SOFTLY TO ME	Percy Sledge (Atlantic)—E. H. Morris, Teal
9	6	WORKING ON A GOOD THING	Outlet (Little Giant); Francis Day, EMI (Clive Calder)
10	7	QUESTION	Moody Blues (Threshold)—Essex, Gallo (Tony Clarke)

**SPAIN**  
(Courtesy of El Musical)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	UN RAYO DE SOL	*Los Diablos (Odeon)—EGO
2	2	COMO UN GORRION	*Juan Manuel Serratt (Zafiro)—Ediciones Musicales Zafiro
3	5	CORPINO XEITOSO	*Andres do Barro (RCA)—Erika
4	3	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)—Grupo Editorial Armonico
5	4	CECILIA	Simon & Garfunkel (CBS)—Grupo Editorial Armonico
6	7	JINGO	Santana (CBS)
7	6	ALELUYA DEL SILENCIO	*Raphael (Hispanovox)—Ediciones Musicales Hispanovox
8	—	LA NAVE DEL OLVIDO	*Henry Stephen (RCA)—America Toda
9	8	SENO RDOCTOR	*Los Payos (Hispanovox)—Ediciones Musicales Hispanovox
10	—	LET IT BE	Beatles (Odeon)—Ediciones Gramafono Odeon

**SWEDEN**  
(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Philips)—Air
2	2	COTTONFIELDS	Beach Boys (Capitol)
3	3	BRIDGE OVER TROUBLED WATER	(LP)—Simon & Garfunkel (CBS)—Sonet
4	4	PRETTY BELINDA	Chris Andrews (Pye)—Edition Liberty.
5	5	YELLOW RIVER	Christie (CBS)—Kassner
6	6	EN ENKEL SANG OM FRIHET	Lars Berghagen (Karussell)—Sonora
7	—	COSMOS FACTORY	(LP)—Creedence Clearwater Revival (Liberty)—Palace
8	7	NOAH'S ARK	Swante Thursson (Metronome)—Sonet

9 — TODAY I KILLED A MAN I DIDN'T KNOW—Roger James Cooke (Columbia)—Air

10 8 EL CONDOR PASA—Los Incas (Philips)—Sonora

**SWITZERLAND**  
(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	EL CONDOR PASA (If I Could)	Simon and Garfunkel (CBS)
2	2	IN THE SUMMERTIME	Mungo Jerry (Pye)
3	3	A SONG OF JOY	Miguel Rios (AZ Disc)
4	4	YELLOW RIVER	Christie (CBS)
5	5	DU	Peter Maffay (Telefunken)
6	6	GROOVIN' WITH MR. BLOE	Mr. Bloe (Hansa)
7	10	NEVER MARRY A RAILROAD MAN	Shocking Blue (Metronome)
8	8	UP AROUND THE BEND	Creedence Clearwater Revival (Liberty)
9	7	CECILIA	Simon and Garfunkel (CBS)
10	9	AMERICAN WOMAN	Guess Who (RCA)

From the Music Capitols Of the World

Continued from page 82

**HAMBURG**  
Karel Gott will make a 20-city tour of West Germany from Sept. 11-Oct. 10. Miss Gott's tour will open at the Musikhalle, Hamburg, and finish at Essen's Grugahalle. . . . Premiere of the movie, "Wenn du bei mir bist" (When you are with me), starring Roy Black, took place at the publishing of Burda, in Offenburg, on Aug. 16. . . . For the first time, Polydor's Medium Terzett is to give a public performance at Groemitz (Baltic Sea), as part of a two-hour musical show. They will feature their single "Laugh Bag." . . . An open air pop festival, held at Morsum, on the North Sea island of Westerland, ended in financial disaster. The festival made a deficit of \$24,500. Instead of the hoped for 5,000 visitors, only 500 people turned up. To add to the festival's troubles, Warm Dust and Black Sabbath, booked by the young promoters, failed to put in an appearance. One of the festival promoters, Thomas Koch, said that despite of the failure, that another pop festival was planned for the end of this month, at the same venue. The promoters of the ill-fated Morsum festival blamed rain and cold weather for the low attendance. . . . In an effort to spread the popularity of British musical entertainment in Germany, Ronnie Bridges, of Southern Music, London, visited Peer Musikverlag.

Polydor singer Roy Black will receive a "Golden Lion" from Radio Luxembourg at a giant pop show to be held in the Westfalenhalle Dortmund, Sept. 26. Radio station Europawelle Saar has announced the award of a "Golden Europe" to Black. A "Silver Europe" award will also be presented to Polydor junior star, Chris Roberts. . . . Jack Grunsky hosted the West German move premiere of "Woodstock," July 29. Miguel Rios is introduced to Germany with "A Song of Joy," via the TV show "Night Club." . . . Ginger Baker's Airforce will make its German debut this month, with live performances and TV appearances. . . . The Federal Republik of Germany will in the future participate in the "Westmusikbank" (World Music Bank), thus joining Great Britain, France and Italy. The institution, founded 12 years ago by U.S. conductor Igor Buketoff and sponsored by the Rockefeller Foundation, collects scores, records and tapes of eminent contemporary works. By the end of 1970 a German jury will be selected. Each jury member, independent of his colleagues, will select the most important pieces—a maximum of 10 titles.

Every five or six years, a new selection will be made, by another jury. WALTER MALLIN



# BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
1	2	<b>MAKE IT WITH YOU</b> Bread (David Gates), Elektra 45686	11
2	1	<b>(They Long to Be) CLOSE TO YOU</b> Carpenters (Jack Daugherty), A&M 1183	10
3	4	<b>SPILL THE WINE</b> Eric Burdon & War (Jerry Goldstein), MGM 14118	14
4	6	<b>WAR</b> Edwin Starr (Norman Whitfield) Gordy 7101 (Motown)	7
5	5	<b>IN THE SUMMERTIME</b> Mungo Jerry (Barry Murray), Janus 125	7
6	3	<b>SIGNED, SEALED, DELIVERED (I'm Yours)</b> Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown)	9
7	16	<b>PATCHES</b> Clarence Carter (Rick Hall), Atlantic 2748	6
8	7	<b>BAND OF GOLD</b> Freda Payne (Holland-Dozier) Invictus 9075 (Capitol)	6
9	12	<b>I JUST CAN'T HELP BELIEVING</b> B.J. Thomas (Chips Moman), Scepter 12283	10
10	9	<b>TIGHTER, TIGHTER</b> Alive & Kicking (Tommy James-Bob King), Roulette 7078	12
11	13	<b>LAY A LITTLE LOVIN' ON ME</b> Robin McNamara (Jeff Barry), Steed 724 (Paramount)	13
12	14	<b>(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU?</b> Ronnie Dyson (Billy Jackson) Columbia 4-45110	10
13	18	<b>25 OR 6 TO 4</b> Chicago (James William Guercio), Columbia 4-45194	5
14	10	<b>BALL OF CONFUSION (That's What the World Is Today)</b> Temptations (Norman Whitfield), Gordy 7099 (Motown)	14
15	8	<b>MAMA TOLD ME (Not to Come)</b> Three Dog Night (Richard Podolor), Dunhill 4239	14
16	11	<b>O-O-H CHILD</b> 5 Stairsteps (Stan Vincent), Buddah 165	21
17	26	<b>AIN'T NO MOUNTAIN HIGH ENOUGH</b> Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169	3
18	19	<b>OVERTURE FROM TOMMY</b> Assembled Multitude (Bill Buster), Atlantic 2737	9
19	20	<b>TELL IT ALL BROTHER</b> Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0911	8
20	23	<b>LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT</b> Creedence Clearwater-Revival (John C. Fogerty), Fantasy 645	3
21	15	<b>GET UP I FEEL LIKE BEING A SEX MACHINE (Part I &amp; Part II)</b> James Brown (James Brown), King 6318	6
22	25	<b>HI-DE-HO</b> Blood, Sweat & Tears (Roy Halee & Bobby Colomby), Columbia 4-45204	4
23	48	<b>DON'T PLAY THAT SONG</b> Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751	3
24	21	<b>OHIO</b> Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & N. Young), Atlantic 2740	9
25	28	<b>EVERYBODY'S GOT THE RIGHT TO LOVE</b> Supremes (Frank Wilson), Motown 1167	6
26	29	<b>HAND ME DOWN WORLD</b> Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367	6
27	27	<b>SUMMERTIME BLUES</b> Who (Kit Lambert-Chris Stamp), Decca 32708	7
28	34	<b>SOLITARY MAN</b> Neil Diamond (Jeff Barry-Elle Greenwich), Bang 578	7
29	30	<b>BIG YELLOW TAXI</b> Neighborhood (Jimmy Bryant), Big Tree 102	9
30	31	<b>THE SLY, THE SLICK AND THE WICKED</b> Lost Generation (Eugene Record), Brunswick 55436 (Decca)	12
31	17	<b>THE LOVE YOU SAVE/I FOUND THAT GIRL</b> Jackson 5 (Corporation), Motown 1166	13
32	35	<b>DO YOU SEE MY LOVE (For You Growing)</b> Jr. Walker & the All Stars (Jimmy Bristol), Soul 35073 (Motown)	7

THIS WEEK	LAST WEEK	TITLE, Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
33	38	<b>JULIE, DO YA LOVE ME</b> Bobby Sherman (Jackie Mills), Metromedia 194	4
34	36	<b>GROOVY SITUATION</b> Gene Chandler (Gene Chandler), Mercury 73083	7
35	37	<b>I WANT TO TAKE YOU HIGHER</b> Ike & Tina Turner & the Ikettes (Ike Turner), Liberty 56177	14
36	44	<b>I'VE LOST YOU/THE NEXT STEP IS LOVE</b> Elvis Presley, RCA Victor 47-9873	4
37	47	<b>(I Know) I'M LOSING YOU</b> Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)	4
38	42	<b>SNOWBIRD</b> Anne Murray (Brian Ahern), Capitol 2738	6
39	24	<b>WESTBOUND #9</b> Flaming Ember (Stagecoach Prod.), Hot Wax 7003 (Buddah)	14
40	53	<b>IT'S A SHAME</b> Spinners (Stevie Wonder), V.I.P. 25057 (Motown)	5
41	41	<b>WIGWAM</b> Bob Dylan (Bob Johnston), Columbia 4-45199	5
42	50	<b>CANDIDA</b> Dawn (Tokens & Dave Appell), Bell 903	5
43	40	<b>MAYBE</b> Three Degrees (Richard Barrett), Roulette 7079	12
44	59	<b>RUBBER DUCKIE</b> Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207	2
45	46	<b>AMERICA, COMMUNICATE WITH ME</b> Ray Stevens (Ray Stevens), Barnaby 2016 (Columbia)	5
46	—	<b>I (Who Have Nothing)</b> Tom Jones (Peter Sullivan), Parrot 40051 (London)	1
47	58	<b>ONLY YOU KNOW AND I KNOW</b> Dave Mason (Tommy LiPuma & Dave Mason), Blue Thumb 114	4
48	56	<b>HUMMINGBIRD</b> B.B. King (Bill Szymczyk), ABC 11268	5
49	51	<b>STEALING IN THE NAME OF THE LORD</b> Paul Kelly (Buddy Killen), Happy Tiger 541	8
50	49	<b>PAPER MACHE</b> Dionne Warwick (Burt Bacharach-Hal David), Scepter 12285	7
51	67	<b>JOANNE</b> Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368	3
52	69	<b>CLOSER TO HOME</b> Grand Funk Railroad (Terry Knight), Capitol 2877	2
53	60	<b>EVERYTHING'S TUESDAY</b> Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol)	4
54	52	<b>EVERYTHING A MAN COULD EVER NEED</b> Glen Campbell (Al DeLory), Capitol 2843	8
55	—	<b>PEACE WILL COME (According to Plan)</b> Melanie (Peter Schekeryk), Buddah 186	1
56	77	<b>WE'RE ALL PLAYING IN THE SAME BAND</b> Bert Sommer (Artie Kornfeld), Eleuthra 470 (Buddah)	3
57	54	<b>I'LL BE RIGHT HERE</b> Tyronne Davis (Willie Henderson), Dakar 618 (Atlantic)	9
58	61	<b>GLORY GLORY</b> Rascals with the Sweet Inspirations (Rascals & Arif Mardin), Atlantic 2743	5
59	74	<b>BALL AND CHAIN</b> Tommy James (Tommy James & Bob King), Roulette 7084	4
60	62	<b>HELLO DARLIN'</b> Conway Twitty (Owen Bradley), Decca 32661	8
61	63	<b>SING A SONG FOR FREEDOM</b> Frijid Pink (Pink Unlimited), Parrot 349 (London)	5
62	—	<b>CRACKLIN' ROSIE</b> Neil Diamond (Tom Catalano), Uni 55230	1
63	89	<b>SOUL SHAKE</b> Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756	2
64	80	<b>YELLOW RIVER</b> Christie (Mike Smith), Epic 5-10626 (Columbia)	6
65	92	<b>GREEN-EYED LADY</b> Sugarloaf (Frank Slay), Liberty 56183	2
66	75	<b>RAINBOW</b> Marmalade (Junior Campbell), London 20059	3

THIS WEEK	LAST WEEK	TITLE, Artist (Producer) Label, Number (Distributing Label)	WEEKS ON CHART
67	73	<b>BIG YELLOW TAXI</b> Joni Mitchell (Joni Mitchell), Reprise 0906	5
68	70	<b>DOWN BY THE RIVER</b> Buddy Miles & the Freedom Express (Robin McBride & Buddy Miles), Mercury 73086	6
69	66	<b>YOU'VE BEEN MY INSPIRATION</b> Main Ingredient (Silverstein-Simmons-McPherson), RCA 74-0340	9
70	78	<b>THAT'S WHERE I WENT WRONG</b> Poppy Family Featuring Susan Jacks (T. Jacks), London 139	3
71	72	<b>BLACK FOX</b> Freddie Robinson (Higgins & Ervin), Pacific Jazz 88155 (Liberty/United Artists)	5
72	96	<b>ALL RIGHT NOW</b> Free (Free & John Kelly), A&M 1206	2
73	82	<b>LONG LONG TIME</b> Linda Ronstadt (Elliot Mazer), Capitol 2846	2
74	—	<b>STAY AWAY FROM ME (I Love You Too Much)</b> Major Lance (Curtis Mayfield), Curtom 1953 (Buddah)	1
75	100	<b>EXPRESS YOURSELF</b> Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417	2
76	81	<b>MORNING MUCH BETTER</b> Ten Wheel Drive with Genya Ravan (Guy Draper), Polydor 14037	5
77	—	<b>WHERE ARE YOU GOING TO MY LOVE</b> Brotherhood of Man (Tony Hiller), Deram 85065 (London)	1
78	88	<b>MONGOOSE</b> Elephant's Memory (Ted Cooper), Metromedia 182	3
79	97	<b>UNCLE JOHN'S BAND</b> Grateful Dead (Bob & Betty & the Grateful Dead), Warner Bros. 7410	3
80	—	<b>ON THE BEACH</b> Fifth Dimension (Bones Howe), Bell 913	1
81	—	<b>NEANDERTHAL MAN</b> Hotlegs (Hotlegs Prod.), Capitol 2886	1
82	—	<b>RIKI TIKI TAVI</b> Donovan (Donovan), Epic 5-10649 (Columbia)	1
83	94	<b>YOURS LOVE</b> Joe Simon (John R.), Sound Stage 7 2664 (Monument)	4
84	86	<b>GOING TO THE COUNTRY</b> Steve Miller Band (Steve Miller), Capitol 2878	2
85	98	<b>I LIKE YOUR LOVIN' (Do You Like Mine)</b> Chi-Lites (Carl Davis-Eugene Record), Brunswick 55438	2
86	—	<b>IF I DIDN'T CARE</b> Moments (Sylvia and N. Edmonds), Stang 5016	1
87	—	<b>DON'T MAKE ME OVER</b> Brenda & the Tabulations (Van McCoy & Gilda Woods), Top & Bottom 404	1
88	—	<b>WHAT A BUMMER</b> Jaggerz (Jaggerz), Kama Sutra 513 (Buddah)	1
89	91	<b>GROOVIN' WITH MR. BLOE</b> Cool Heat (Bo Gentry-Tony Lordi), MGM/Forward 152	2
90	—	<b>I WANNA KNOW IF IT'S GOOD TO YOU</b> Funkadelic (Funkadelic), Westbound 167	1
91	—	<b>SCREAMING NIGHT HOG</b> Steppenwolf (Richard Podolor), Dunhill 4248	1
92	93	<b>BORDER SONG</b> Elton John (Gus Dudgeon), Uni 55246	2
93	—	<b>SHE SAID YES</b> Wilson Pickett (Brad Shapiro-Dave Crawford), Atlantic 2753	1
94	—	<b>BABY, I NEED YOUR LOVING</b> O. C. Smith (Jerry Fuller), Columbia 4-45206	1
95	—	<b>WHERE ARE YOU GOING</b> Jerry Butler (Bobby Scott), Mercury 73101	1
96	—	<b>WE CAN MAKE IT BABY</b> Originals (Marvin Gaye), Soul 35074 (Motown)	1
97	—	<b>DO WHAT YOU WANNA DO</b> Five Flights Up (John Florez), TA 202 (Bell)	1
98	99	<b>BRING IT ON HOME</b> Lou Rawls (Rick Hall & David Axelrod), Capitol 2856	1
99	—	<b>SING OUT THE LOVE</b> Arkade (Steve Barri & Joe Sill), Dunhill 4247	1
100	—	<b>AS THE YEARS GO BY</b> Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)	1

**HOT 100 A TO Z—(Publisher-Licensee)**

Ain't No Mountain High Enough (Jobete, BMI)	17
All Right Now (Irving, BMI)	72
America, Communicate With Me (Ahab, BMI)	45
As the Years Go By (Maknon/Blackwood, BMI)	100
Baby, I Need Your Loving (Jobete, BMI)	94
Ball and Chain (Big Seven, BMI)	59
Ball of Confusion (That's What the World Is Today) (Jobete, BMI)	14
Band of Gold (Gold Forever, BMI)	67
Big Yellow Taxi (Neighborhood) (Siquomb, BMI)	29
Black Fox (Special Agent, BMI)	71
Border Song (Lames, BMI)	92
Bring It On Home (Kags, BMI)	98
Candida (Jillbern/Pocketfull of Tunes, BMI)	42
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP)	2
Cracklin' Rosie (Propheet, ASCAP)	62
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP)	97
Do You See My Love (For You Growing) (Jobete, BMI)	32

Don't Make Me Over (Blue Seas/Jac, ASCAP)	87
Don't Play That Song (Progressive, BMI)	23
Down by the River (Cotillion/Broken Arrow, BMI)	68
Everybody's Got the Right to Love (Think Stallman, BMI)	28
Everything's Tuesday (Ever Need, BMI)	54
Express Yourself (Warner-Tamerlane, BMI)	75
Get Up I Feel Like Being a Sex Machine (Part I and Part 2) (Dynamite, BMI)	21
Glory Glory (Slasars, ASCAP)	58
Going to the Country (Sailor, ASCAP)	84
Green-Eyed Lady (Claridge, ASCAP)	65
Groovin' With Mr. Bloo (Love Songs, BMI)	89
Groovy Situation (Cachand/Patchaal, BMI)	34
Hand Me Down World (Dunbar, BMI)	26
Hello Darlin' (Twitty Bird, BMI)	60
Hi-De-Ho (Screen Gems-Columbia, BMI)	48
Hummingbird (Skyhill, BMI)	62
I Just Can't Help Believing (Screen Gems, BMI)	9
I Like Your Lovin' (Do You Like Mine) (Julio-Brian, BMI)	85

I Wanna Know If It's Good to You (Bridgeport, BMI)	90
I Want to Take You Higher (Ike & Tina Turner) (Daly City, BMI)	35
I (Who Have Nothing) (Milky Way/Trio, BMI)	46
(If You Let Me Make Love to You Then) Why Can't I Touch You? (Chappell, ASCAP)	12
If I Didn't Care (Whale, ASCAP)	86
I'll Be Right Here (Julio-Brian, BMI)	57
(I Know) I'm Losing You (Jobete, BMI)	37
In the Summertime (Our Musci/Kirshner, BMI)	5
It's a Shame (Jobete, BMI)	40
I've Lost You/The Next Step is Love (Gladys, ASCAP/Gladys, ASCAP)	36
Joanne (Screen Gems-Columbia, BMI)	51
Julia, Do Ya Love Me (Lucon/Sequel, BMI)	33
Lay a Little Lovin' On Me (Unart, BMI)	11
Long as I Can See the Light (Jondora, BMI)	20
Long Long Time (MCA, ASCAP)	73
Lookin' Out My Back Door (Jondora, BMI)	20
Love You Save, The (Jobete, BMI)	31
Make It With You (Screen Gems-Columbia, BMI)	1
Mama Told Me (Not to Come) (January, BMI)	15
Maybe (Nom, BMI)	43

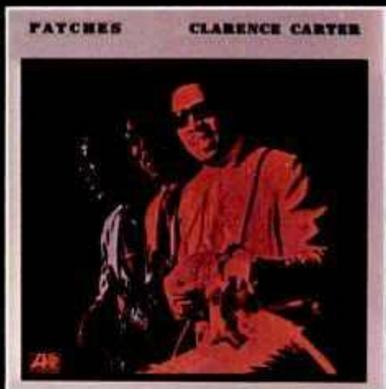
Mongoose (Pocket Full of Tunes, BMI)	78
Morning Much Better (Schifrin-Zager/Noma, BMI)	74
Neanderthal Man (Francis, Day & Hunter, ASCAP)	81
Ohio (Cotillion/Broken Arrow, BMI)	24
On the Beach (Fifth Star, BMI)	80
Only You Know and I Know (Mason/Rococco, BMI)	47
O-O-H Child (Duckstron/Kama Sutra, BMI)	16
Overture from Tommy (Track, BMI)	18
Paper Mache (Blue Seas/Jac, ASCAP)	50
Patches (Gold Forever, BMI)	7
Peace Will Come (According to Plan) (Kama Rippra/Amelanie, ASCAP)	55
Rainbow (Norma, BMI)	66
Riki Tiki Tavi (Peer Int'l, BMI)	82
Rubber Duckie (Festival Attraction, ASCAP)	44
Screaming Night Hog (Trousdale, BMI)	91
She Said Yes (Cotillion/Erva-Mikim, BMI)	93
Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI)	6
Sing Out the Love (Trousdale, BMI)	99
Sly, the Slick and the Wicked, The (Julio-Brian, BMI)	20
Snowbird (Beechwood, BMI)	38
Solitary Man (Tallyrand, BMI)	28
Soul Shake (Singleton, BMI)	63
Spill the Wine (Far Out, BMI)	3
Stay Away from Me (I Love You Too Much) (Cama, BMI)	74
Stealing Imbhe Name of the Lord (Trea, BMI)	49
Summertime Blues (Rumbalero/Presley, BMI)	27
Tell It All Brother (Sunbeam, BMI)	19
That's Where I Went Wrong (Gone Fishin', BMI)	10
Tighter, Tighter (Big Seven, BMI)	70
25 or 6 to 4 (Aurelius, BMI)	13
Uncle John's Band (Ice-Nine, ASCAP)	79
War (Jobete, BMI)	4
We Can Make It Baby (Jobete, BMI)	96
We're All Playing in the Same Band (Luvlin/Magdalena, BMI)	56
Westbound #9 (Gold Forever, BMI)	39
What a Bummer (Sixxvuv Revival/Kama Sutra, BMI)	88
Where Are You Going (Cannonball, ASCAP)	95
Where Are You Going to My Love (Belwin, ASCAP)	77
Wigwam (Big Sky, ASCAP)	41
Yellow River (Norma, BMI)	83
Your-Bove (Wilderness, BMI)	64
You've Been My Inspiration (Multimed, BMI)	69

# NEW ON ATLANTIC

## Summer, 1970



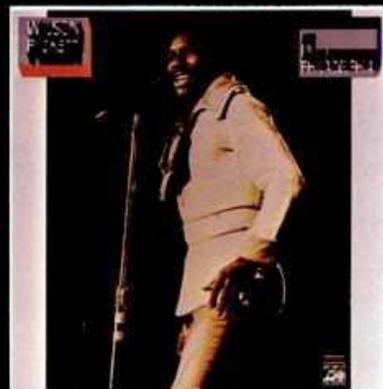
ARETHA FRANKLIN  
SPIRIT IN THE DARK  
Atlantic SD 8265



CLARENCE CARTER  
PATCHES  
Atlantic SD 8267



ROBERTA FLACK  
CHAPTER TWO  
Atlantic SD 1569



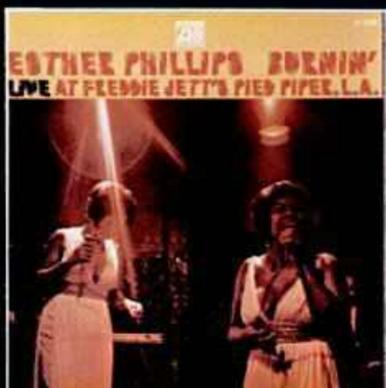
WILSON PICKETT  
IN PHILADELPHIA  
Atlantic SD 8270



KING CRIMSON  
IN THE WAKE OF POSEIDON  
Atlantic SD 8266



JUNIOR MANCE  
WITH A LOTTA HELP FROM  
MY FRIENDS Atlantic SD 1562



ESTHER PHILLIPS  
BURNIN'  
Atlantic SD 1565



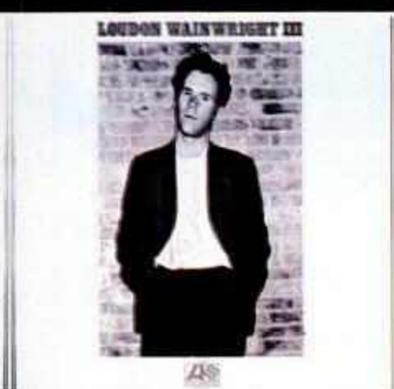
THUNDERCLAP NEWMAN  
HOLLYWOOD DREAM  
Track SD 8264



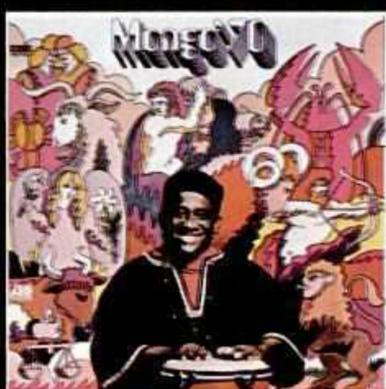
GARY BURTON  
GOOD VIBES  
Atlantic SD 1560



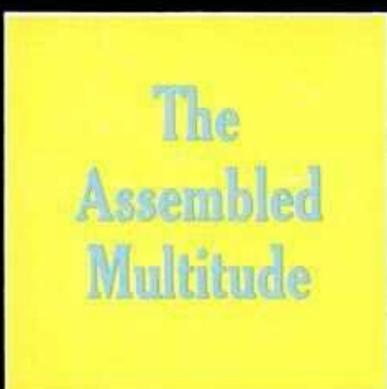
CARMEN McRAE  
JUST A LITTLE LOVIN'  
Atlantic SD 1568



LOUDON WAINWRIGHT III  
Atlantic SD 8260



MONGO SANTAMARIA  
MONGO '70  
Atlantic SD 1567



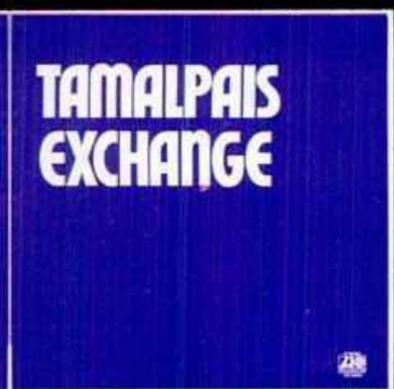
THE ASSEMBLED MULTITUDE  
Atlantic SD 8262



RAY BRYANT  
MCMLXX  
Atlantic SD 1564



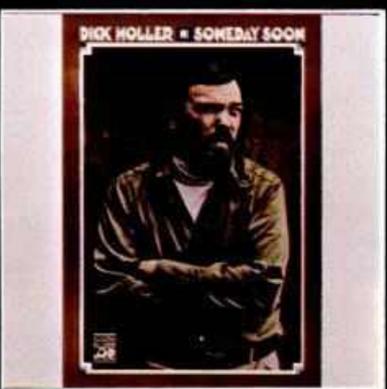
THE WORLD'S GREATEST JAZZ BAND  
OF YANK LAWSON & BOB HAGGART  
LIVE AT THE ROOSEVELT GRILL  
Atlantic SD 1570



TAMALPAIS EXCHANGE  
Atlantic SD 8263



SHIRLEY SCOTT  
SOMETHING  
Atlantic SD 1561



DICK HOLLER  
SOMEDAY SOON  
Atlantic SD 8268



SIDE SHOW  
Atlantic SD 8261



On Atlantic Records  
& Atlantic Tapes  
(Tapes Distributed by)



# Billboard Album Reviews

AUGUST 22, 1970



**SOUNDTRACK**  
**SOUNDTRACK—**  
 The Strawberry Statement.  
 MGM 25E-14ST (S)

The movie is this year's "Easy Rider," a powerful statement of youth caught in the flood of change, and the soundtrack, featuring Crosby, Stills, Nash & Young, heightens the action with rock excitement and commentary. Top cuts are Buffy Sainte-Marie's "Circle Game," Thunderclap Newman's "Something in the Air" and Neil Young's "Helpless." A double-disk performance to match the big rock soundtracks of "Woodstock" and others.



**POP**  
**QUICKSILVER—**  
 Just For Love.  
 Capitol SMAS 498 (S)

Here is another highly esoteric offering from the popular West Coast group. Laced with frequent instrumentals which reflect the tradition of the Quicksilver Messenger Service and add new dimensions to the group, this album is sure to hit high on the charts. Particularly interesting are "Just for Love (Part 1) and Part 2," "Gone Again," and "Cobra." This album adds much to the West Coast Mystique.



**POP**  
**JOE SOUTH'S**  
**GREATEST HITS, Vol. 1—**  
 Capitol ST 450 (S)

This Capitol Records package of tunes that brought Joe South into musical prominence should find a ready audience among the people that have followed the prize-winning career of this versatile artist. Included here are tunes like "Games People Play," "Down in the Boondocks," "Don't It Make You Want to Go Home" and "Children."



**POP**  
**DEAN MARTIN—My Woman, My Woman, My Wife.**  
 Reprise RS 6403 (S)

There's no stopping Dean Martin. With songs like "My Woman, My Woman, My Wife," "Detroit City," "Make the World Go Away," "It Keeps Right On-a-Hurtin'," and other country-flavored items, a producer like Jimmy Bowen, and arrangers like Billy Strange, Glen D. Hardin and John Bahler, Martin has everything going for him.



**POP**  
**THIS IS ED AMES—**  
 RCA Victor VPS 6023 (S)

This two-LP set is rich with some of Ed Ames many memorable performances and that spells wide consumer success. Treasures include "My Cup Runneth Over," "Who Will Answer" and his touching version of "Try to Remember." These and the other cuts read like a roster of some of the finest of contemporary music done in the distinctive Ed Ames style.



**POP**  
**PERRY COMO—In Person at the International Hotel, Las Vegas.**  
 RCA Victor LSPX 1001 (S)

Perry Como's first live appearance in 25 years at the International in Las Vegas in June 1970, was a knockout and so is this recording of his performance there. Ernie Altschuler, who produced the package, has captured Como's easy manner and smooth-flowing song style with solid results. Most of the material is standard Como fare with his try at the contemporary field with "Everybody's Talking" shows that he isn't over the hill yet.



**POP**  
**EDDY ARNOLD—Standing Alone.**  
 RCA Victor LSP-4390 (S)

Eddy Arnold has come up with possibly his best performances ever, including a couple of tunes that warrant cross-the-board airplay on stations of such varied formats as MOR, Top 40, country, and progressive rock. Best cuts here include "Some Lonely Picker," "She Believes in Me" and "All That Keeps Ya Going." Also recommended: "Seven Bridges Road."



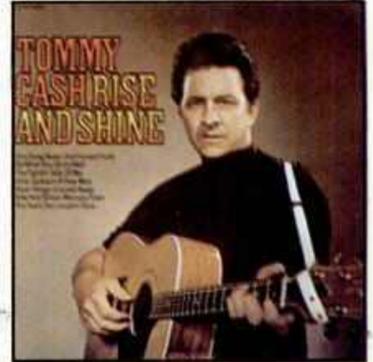
**POP**  
**MASHMAKHAN—**  
 Epic E 30235 (S)

With a format of jazz/rock sounds that is natural and musical without being aggressive, the Canadian group of Mashmakhan makes its debut to U.S. audiences. Although rock oriented, the group's rock beat is low-keyed with greater attention paid to arrangements, musicality and quality of lyrics.



**POP**  
**THIS IS PERRY COMO—**  
 RCA Victor VPS 6026 (S)

Perry Como continues his high degree of popularity, making this two-record package of some of his greatest performances especially welcome. Who can resist Mr. C's "Temptation," "Because," "Prisoner of Love," "When You Were Sweet Sixteen" or any of the others, including his old theme, "Dream Along With Me (I'm on My Way to a Star)." More recent hits, such as "Seattle," also are here and all 20 selections receive that individual Como touch.



**COUNTRY**  
**TOMMY CASH—**  
 Rise and Shine.  
 Epic E 30107 (S)

Tommy Cash is racking up winners and this album fits his hit pattern. Leading off with two hit singles, the current "One Song Away" and the LP's title number, Cash follows them up with nine more winning performances, including his treatment of "The Fighting Side of Me," "Do What You Do Well" and "Silver Wings" are among the other winners.



**COUNTRY**  
**SUSAN RAYE—**  
 One Night Stand.  
 Capitol ST 543 (S)

Susan Raye's first solo album easily produces two surefire predictions: sales success and many more albums. Miss Raye, whose previous set was with Buck Owens, relies heavily on her debut partner for topnotch material, including the title number, her hit single. Owens also penned such other first-rate songs for Miss Raye as "She Don't Deserve You Anymore," "Foolin' Around," and five of the seven other cuts.



**COUNTRY**  
**HANK LOCKLIN—Bless Her Heart... I Love Her.**  
 RCA Victor LSP 4392 (S)

Songs of love with a strong melodic line are the ingredients of Hank Locklin's latest shot at the album charts. The album has been expertly produced by Danny Davis who saw to it that Locklin's style shines throughout. Among the goodies are "Bless Her Heart... I Love Her," "The One Girl for Me," "It's Only Make Believe," "Living Alone" and "Morning."



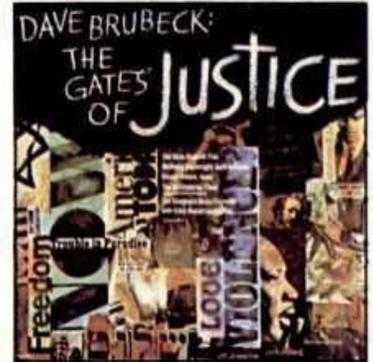
**CLASSICAL**  
**ORFF: CARMINA BURANA—**  
 Various Artists/Boston Symphony (Ozawa).  
 RCA Red Seal LSC 3161 (S)

It was inevitable that RCA Records and Japanese conductor Seiji Ozawa, would eventually get around to recording Carl Orff's famed Carmina Burana. Together, they have done a masterful job of interpreting it. Featured artists include the Boston Symphony Orchestra, soprano Evelyn Mandac, the New England Conservatory Chorus, and the Children's Chorus of the New England Conservatory.



**CLASSICAL**  
**VERDI: LA FORZA DEL DESTINO—**  
 Arroyo / Bergonzi / Various Artists / Royal Philharmonic (Gardelli).  
 Angel SDL 3765 (S)

Verdi's "La Forza del Destino" is masterfully performed in this four-LP set, which features the vocal brilliance of soprano Martina Arroyo, who should really come into her own next season, and the sensitive stylings of tenor Carlo Bergonzi. Lamberto Gardelli, one of the finest of Italian operatic conductors, ably conducts the Ambrosian Singers and Royal Philharmonic.



**CLASSICAL**  
**BRUBECK: THE GATES OF JUSTICE—**  
 Various Artists (Kunzel).  
 Decca DL 710175 (S)

Dave Brubeck, whose "The Light in the Wilderness" was a deserved chart item, has composed another excellent oratorio in "The Gates of Justice." And this pressing, also ably conducted by Erich Kunzel, can be an even bigger winner with its blend of the trials of Jews and Negroes. Bass-baritone McHenry Boatwright and Cantor Harold Orbach are magnificent as is the Westminster Choir.



**CLASSICAL**  
**MAHLER: SYMPHONY No. 2—**  
 Various Artists / Philadelphia Orch. (Ormandy).  
 RCA Red Seal LSC 7066 (2) (S)

Gustav Mahler's Symphony No. 2 in C Minor is a dramatic and scintillating musical comment on life, death, the void of the universe, and the mystery of eternity. This exciting work is recreated here with graphic clarity by Eugene Ormandy conducting the Philadelphia Orchestra. Other featured artists include the Singing City Choirs, Evelyn Mandac, soprano; and contralto Birgit Finnila.



**CLASSICAL**  
**BALLET AT THE BOLSHOI—**  
 Bolshoi Theater Orch. (Fayer / M. Shostakovich) / Moscow Radio Symphony (Rozhdestvensky / Khaikin).  
 Melodiya/Angel SRC 4114 (S)

The Bolshoi Theater Orchestra and the Moscow Radio Symphony Orchestra share the spotlight in this handsome boxed package salute to the Bolshoi Ballet, included are such ballet favorites as "Swan Lake," "The Red Poppy," "The Carmen Ballet" and "Cinderella (Suite)."



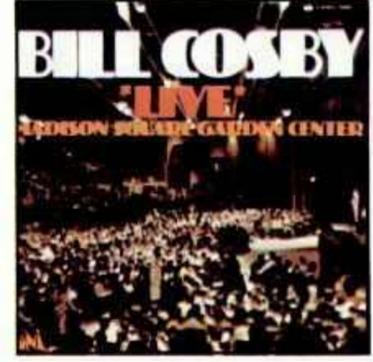
**SOUL**  
**CLYDE McPHATTER—**  
 Welcome Home.  
 Decca DL 75231 (S)

Time couldn't taint the most soulful sound of Clyde McPhatter, back in the U.S. after three years of polishing his already high-gloss gifts in England. The "Lover's Question" man provides new answers with "Book of Memories," "Anyone Can Tell" and "The Ties that Bind," as his memorable voice seems to intuitively grasp the lyric mood, the changes and new depth of soul today. Better than ever and chartbound.



**JAZZ**  
**CANNONBALL ADDERLEY**  
**QUINTET & ORCH.—**  
 Experience, Tensity, Dialogues.  
 Capitol ST 484 (S)

A balance between the chaos that life often produces and reflected in "Experience in E," and the solemn calm before the storm technique heard in "Tensity," demonstrate the capability of Julian Cannonball Adderley, his quintet and orchestra. One cannot help feeling that this album was composed and produced with the feeling of life always kept in the forefront.



**COMEDY**  
**BILL COSBY—'Live' Madison Square Garden Center.**  
 Uni 73082 (S)

All the wit, humor and uncanny ability to see the lighter side of life, are in this new Bill Cosby album. Recorded live at Madison Square Garden's Felt Forum, the ad-libbed contents are a raucous comment on everything from marriage through pregnancies and the raising of small children. Great for lifting the blues.

# MONTEGO BAY

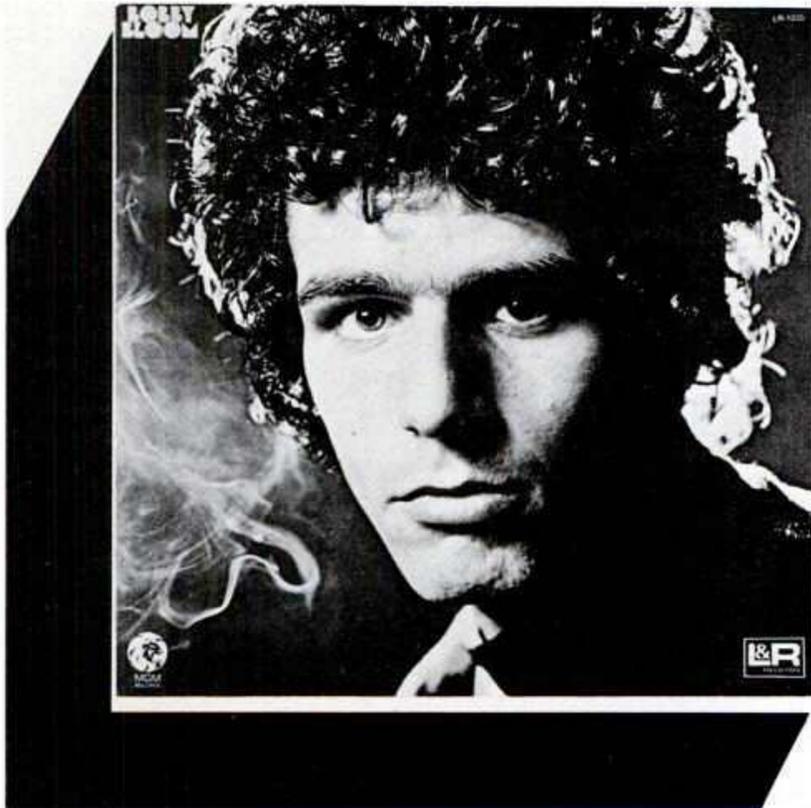
**IS ONE OF THOSE PLACES THAT  
YOU COULD GET ME SINGING  
ABOUT FOR HOURS ON END..."**

**BOBBY BLOOM**

**AND THERE ARE MILLIONS OF PEOPLE  
LISTENING TO RADIO WHO ARE NOW  
TALKING ABOUT**

# MONTEGO BAY

**AS WELL.**



# MONTEGO BAY

**THE SINGLE [LR-157]  
FROM THE BOBBY BLOOM  
ALBUM [LR-1035]  
IS AVAILABLE ON L&R  
RECORDS.**



**MANUFACTURED BY**





STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

# TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	<b>CREEDENCE CLEARWATER REVIVAL</b> Cosmo's Factory Fantasy 8402	5
2	3	<b>SOUNDTRACK</b> Woodstock Cotillion SD 3-500	12
3	1	<b>BLOOD, SWEAT &amp; TEARS 3</b> Columbia KS 30090	6
4	4	<b>WHO</b> Live at Leeds Decca DL 79175	13
5	5	<b>TRAFFIC</b> John Barleycorn Must Die United Artists UAS 5504	7
6	8	<b>CHICAGO</b> Columbia KGP 24	28
7	6	<b>JACKSON 5</b> ABC Motown MS 709	12
8	7	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 7200	21
★	14	<b>WHO</b> Tommy Decca DXSW 7205	49
10	10	<b>GRAND FUNK RAILROAD</b> Closer to Home Capitol SKAO 471	7
11	11	<b>BEATLES</b> Let It Be Apple AR 34001 (Liberty/United Artists)	13
★	17	<b>DOORS</b> Absolutely Live Elektra EKS 9002	3
13	12	<b>PAUL McCARTNEY</b> McCartney Apple STA0 3363 (Capitol)	16
14	9	<b>BOB DYLAN</b> Self Portrait Columbia C2X 30050	8
15	15	<b>RARE EARTH</b> Ecology Rare Earth RS 514 (Motown)	7
16	16	<b>DONOVAN</b> Open Road Epic E 30125 (Columbia)	6
★	49	<b>BREAD</b> On the Waters Elektra EKS 74076	3
★	21	<b>ERIC BURDON DECLARES WAR</b> MGM SE 4663	15
19	20	<b>ERIC CLAPTON</b> Atco SD 33-329	5
20	13	<b>THREE DOG NIGHT</b> It Ain't Easy Dunhill DS 50078	17
21	23	<b>DIANA ROSS</b> Motown MS 711	77
22	19	<b>ISAAC HAYES</b> Movement Enterprise ENS 1010 (Stax/Volt)	19
23	18	<b>FIFTH DIMENSION</b> Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	15
24	24	<b>ELVIS PRESLEY</b> On Stage, February 1970 RCA Victor LSP 4362	10
25	25	<b>RARE EARTH</b> Get Ready Rare Earth RS 507 (Motown)	37
26	27	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	24
27	26	<b>MELANIE</b> Candles in the Rain Buddah BDS 5060	16
28	30	<b>STEVE MILLER BAND</b> Number 5 Capitol SKAO 436	5
29	22	<b>DAVE MASON</b> Alone Together Blue Thumb BTS 19	8
30	29	<b>MOUNTAIN</b> Climbing Windfall 4501 (Bell)	24
31	28	<b>ENGELBERT HUMPERDINCK</b> We Made It Happen Parrot PAS 71038 (London)	7
32	33	<b>HOT TUNA</b> RCA Victor LSP 4353	6
33	31	<b>GRATEFUL DEAD</b> Workingman's Dead Warner Bros. WS 1869	9
34	32	<b>ROD STEWART</b> Gasoline Alley Mercury SR 61264	10
35	36	<b>PETER, PAUL &amp; MARY</b> 10 Years Together Warner Bros. BS 2552	10

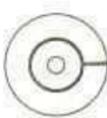
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	34	<b>PROCOL HARUM</b> Home A&M SP 4261	7
37	41	<b>DIONNE WARWICK</b> I'll Never Fall in Love Again Scepter SPS 581	17
38	38	<b>JIMI HENDRIX, BUDDY MILES &amp; BILLY COX</b> Hendrix Band of Gypsies Capitol STAO 472	17
39	40	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Everybody Knows This Is Nowhere Reprise RS 6349	42
40	35	<b>JETHRO TULL</b> Benefit Reprise RS 6400	16
★	47	<b>ORIGINAL TV CAST</b> The Sesame Street Book and Record Columbia CS 1069	5
42	37	<b>IT'S A BEAUTIFUL DAY</b> Marrying Maiden Columbia CS 1058	8
43	39	<b>STEPPENWOLF</b> Live Dunhill DSD 50075	19
★	57	<b>JAMES GANG</b> Rides Again ABC ABCS 711	5
45	48	<b>SOUNDTRACK</b> Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	51
46	46	<b>MILES DAVIS</b> Bitches Brew Columbia GP 26	15
47	45	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914	28
48	52	<b>THE LAST POETS</b> Douglas 3	10
49	51	<b>JONI MITCHELL</b> Ladies of the Canyon Reprise RS 6376	20
50	50	<b>FOUR TOPS</b> Still Waters Run Deep Motown MS 704	20
51	53	<b>BUDDY MILES</b> Them Changes Mercury SR 61280	8
52	56	<b>FLIP WILSON</b> The Devil Made Me Buy This Dress Little David LD 1000	26
53	55	<b>BURT BACHARACH/SOUNDTRACK</b> Butch Cassidy & the Sundance Kid A&M SP 4227	39
54	42	<b>TEMPTATIONS</b> Psychedelic Shack Gordy GS 947 (Motown)	21
★	—	<b>NEIL DIAMOND</b> Gold Uni 73084	1
56	59	<b>CHARLEY PRIDE</b> 10th Album RCA Victor LSP 4367	6
57	61	<b>SANTANA</b> Columbia CS 9781	50
58	58	<b>THREE DOG NIGHT</b> Was Captured Live at the Forum Dunhill DS 50068	39
59	43	<b>TOM JONES</b> Tom Parrot PAS 71037 (London)	16
60	63	<b>ANDY WILLIAMS</b> Raindrops Keep Fallin' on My Head Columbia CS 9896	11
61	62	<b>GARY PUCKETT &amp; THE UNION GAP</b> Greatest Hits Columbia CS 1042	7
62	71	<b>JOE COCKER!</b> A&M SP 4224	40
★	79	<b>LEE MICHAELS</b> Barrel A&M SP 4249	4
64	65	<b>FIFTH DIMENSION</b> Portrait Bell 6045	16
65	66	<b>ORIGINAL CAST</b> Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	108
66	72	<b>TEN YEARS AFTER</b> Cricklewood Green Deram DES 18038 (London)	19
67	60	<b>IDE OF MARCH</b> Vehicle Warner Bros. WS 1963	9
68	64	<b>THE JIM NABORS HOUR</b> Columbia CS 1020	9
69	54	<b>RAY STEVENS</b> Everything Is Beautiful Barnaby 212 35005 (Columbia)	11
70	69	<b>BOBBY SHERMAN</b> Here Comes Bobby Metromedia MD 1028	20

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	68	<b>BEATLES</b> Abbey Road Apple SO 383 (Capitol)	45
72	77	<b>B. J. THOMAS</b> Raindrops Keep Fallin' on My Head Scepter SPS 580	34
73	44	<b>GUESS WHO</b> American Woman RCA Victor LSP 4266	28
74	74	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	67
75	75	<b>CONWAY TWITTY</b> Hello Darlin' Decca DL 75209	8
76	76	<b>MERLE HAGGARD &amp; THE STRANGERS</b> Fightin' Side of Me Capitol ST 451	5
★	126	<b>FIFTH DIMENSION</b> July 5th Album Soul City SCS 33901 (Liberty/United Artists)	2
78	78	<b>BEATLES</b> Hey Jude Apple SW 385 (Capitol)	23
79	82	<b>ASSOCIATION LIVE</b> Warner Bros. 2WS 1868	6
80	80	<b>JOHNNY CASH</b> World of Columbia GP 29	12
81	89	<b>SLY &amp; THE FAMILY STONE</b> Stand Epic BN 26456 (Columbia)	70
★	94	<b>LIVINGSTON TAYLOR</b> Capricorn 33-334 (Atlantic/Atco)	5
83	83	<b>LED ZEPPELIN II</b> Atlantic SD 8236	42
84	84	<b>SUPREMES</b> Right On Motown MS 705	12
85	81	<b>MICHAEL PARKS</b> Long Lonesome Highway MGM SE 4662	14
86	67	<b>GRAND FUNK RAILROAD</b> Grand Funk Capitol SKAO 406	30
★	—	<b>TEMPTATIONS</b> Live at London's Talk of the Town Gordy GS 953 (Motown)	1
88	73	<b>JOSE FELICIANO</b> Fireworks RCA Victor LSP 4370	13
89	85	<b>EL CHICANO</b> Viva Tirado Kapp KS 3632	11
90	96	<b>IRON BUTTERFLY</b> In-a-Gadda-Da-Vida Atco SD 33-250	110
★	139	<b>CACTUS</b> Atco SD 33-340	5
92	92	<b>JOHN B. SEBASTIAN</b> Reprise RS 6379/MGM SE 4654	22
★	196	<b>SUGARLOAF</b> Liberty LST 7640	2
94	99	<b>CHARLEY PRIDE</b> Best of RCA Victor LSP 4223	43
95	86	<b>IRON BUTTERFLY</b> Live Atco SD 33-318	14
★	141	<b>SUSAN SINGS SONGS FROM SESAME STREET</b> Scepter SPS 584	4
97	88	<b>CROSBY/STILLS/NASH</b> Atlantic SD 8229	61
98	93	<b>FIFTH DIMENSION</b> Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	65
99	97	<b>SMITH</b> Minus Plus Dunhill DS 50081	8
100	87	<b>RAY CONNIFF</b> Bridge Over Troubled Water Columbia CS 1022	18
101	101	<b>PACIFIC GAS &amp; ELECTRIC</b> Are You Ready Columbia CS 1017	8
102	102	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720	82
103	103	<b>TYRONE DAVIS</b> Turn Back the Hands of Time Dakar SD 9027 (Atlantic/Atco)	7
104	70	<b>POCO</b> Epic BN 26522 (Columbia)	12
105	109	<b>BURT BACHARACH</b> Make It Easy on Yourself A&M SP 4188	51

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



*The Band / Stage Fright*

  
*capitol* SW425

# Billboard **TOP LP'S**

## TOP LP'S

A-Z (LISTED BY ARTIST)

POSITIONS 106-200

Continued from page 88

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	91	<b>CREEDENCE CLEARWATER REVIVAL</b>	Green River Fantasy 8393	50
★ 169	—	<b>JOHNNY RIVERS</b>	Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	3
108	98	<b>CREEDENCE CLEARWATER REVIVAL</b>	Willy & the Poor Boys Fantasy 8397	37
109	115	<b>TOM JONES</b>	Live in Las Vegas Parrot PAS 71031 (London)	41
110	100	<b>GLEN CAMPBELL</b>	Oh Happy Day Capitol ST 443	14
111	114	<b>MOODY BLUES</b>	On the Threshold of a Dream Deram DES 18025 (London)	64
★ 129	—	<b>DELPHONICS</b>	Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	2
113	108	<b>MOODY BLUES</b>	To Our Children's Children's Children Threshold THS 1 (London)	33
114	104	<b>CREAM</b>	Live Atco SD 33-328	17
115	106	<b>ARETHA FRANKLIN</b>	This Girl's in Love With You Atlantic SD 8248	28
116	116	<b>FIVE STAIRSTEPS</b>	Stairsteps Buddah BDS 5061	9
★ 129	—	<b>ELVIS PRESLEY</b>	Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	1
118	90	<b>SOUNDTRACK</b>	Norwood Capitol SW 475	9
119	124	<b>ISAAC HAYES</b>	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	59
120	123	<b>CHARLES EARLAND</b>	Black Talk Prestige PR 7758	7
121	119	<b>GRAND FUNK RAILROAD</b>	On Time Capitol ST 307	46
122	125	<b>HERB ALPERT &amp; THE TIJUANA BRASS</b>	Greatest Hits A&M SP 4245	23
123	128	<b>SANDPIPERS</b>	Come Saturday Morning A&M SP 4262	2
124	117	<b>DIANA ROSS &amp; THE SUPREMES</b>	Farewell Motown MS 708	15
125	112	<b>MERLE HAGGARD</b>	Okie From Muskogee Capitol ST 384	31
126	127	<b>THREE DOG NIGHT</b>	Suitable for Framing Dunhill DS 50058	59
127	105	<b>ENGELBERT HUMPERDINCK</b>	Parrot PAS 71030 (London)	34
128	135	<b>SERGIO MENDES &amp; BRASIL '66</b>	Greatest Hits A&M SP 4252	8
129	95	<b>HELLO, I'M JOHNNY CASH</b>	Columbia KCS 9943	28
130	118	<b>BOBBY GOLDSBORO'S GREATEST HITS</b>	United Artists UAS 5502	8
131	113	<b>JULIE ANDREWS/HENRY MANCINI</b>	Music from the Film Score— Darling Lili RCA Victor LSPX 1000	4
132	132	<b>PIPKINS</b>	Capitol ST 483	3
133	120	<b>KENNY ROGERS &amp; THE FIRST EDITION</b>	Something's Burning Reprise RS 6385	19
134	140	<b>SOUNDTRACK</b>	Funny Girl Columbia B05 3320	100
135	147	<b>SPOOKY TOOTH/MIKE HARRISON</b>	Last Puff A&M SP 4266	2
136	137	<b>IKE &amp; TINA TURNER</b>	Come Together Liberty LST 7637	15
137	136	<b>SIMON &amp; GARFUNKEL</b>	Sounds of Silence Columbia CS 9269	120
138	107	<b>THE BAND</b>	Capitol STAO 132	45

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	110	<b>MARMALADE</b>	Reflections of My Life Polydor PS 575	10
140	142	<b>IT'S A BEAUTIFUL DAY</b>	Columbia CS 9768	63
141	134	<b>BOBBIE GENTRY</b>	Fancy Capitol ST 428	16
★ 142	—	<b>MIGUEL RIOS</b>	Song of Joy A&M SP 4267	1
143	152	<b>SOUNDTRACK</b>	2001: A Space Odyssey MGM SIE ST 13	110
144	153	<b>TAMMY WYNETTE</b>	Greatest Hits Epic BN 26486 (Columbia)	51
145	148	<b>TAMMY WYNETTE</b>	World of Epic EGP 503 (Columbia)	2
146	131	<b>DOORS</b>	Morrison Hotel Elektra EKS 75007	25
147	151	<b>BLUES IMAGE</b>	Open Atco SD 33-317	7
148	155	<b>SOUNDTRACK</b>	M*A*S*H Columbia OS 3520	7
★ 149	—	<b>THREE DEGREES</b>	Maybe Roulette SR 42050	3
150	150	<b>TAMMY WYNETTE</b>	Tammy's Touch Epic BN 26549 (Columbia)	15
151	133	<b>CHARLEY PRIDE</b>	Just Plain Charley RCA Victor LSP 4290	26
152	121	<b>POPPY FAMILY</b>	London PS 574	10
153	122	<b>B. J. THOMAS</b>	Everybody's Out of Town Scepter SPS 582	17
154	154	<b>DOLLY PARTON</b>	A Real Live Dolly RCA Victor LSP 4387	2
155	164	<b>SOUNDTRACK</b>	On a Clear Day You Can See Forever Columbia S 30086	5
156	159	<b>SOUNDTRACK</b>	Paint Your Wagon Paramount PMS 1001	44
157	158	<b>JEFFERSON AIRPLANE</b>	Volunteers RCA Victor LSP 4238	40
158	156	<b>LES McCANN &amp; EDDIE HARRIS</b>	Swiss Movement Atlantic SD 1537	37
159	171	<b>CREEDENCE CLEARWATER REVIVAL</b>	Bayou Country Fantasy 8387	80
160	165	<b>STEPPENWOLF</b>	Monster Dunhill DS 50066	41
161	146	<b>MICHAEL PARKS</b>	Closing the Gap MGM SE 4646	42
162	166	<b>HENRY MANCINI</b>	Theme From Z and Other Movie Themes RCA Victor LSP 4350	15
163	111	<b>JACKSON 5</b>	I Want You Back Motown MS 700	32
164	149	<b>MARTY ROBBINS</b>	My Woman, My Woman, My Wife Columbia CS 9978	14
165	168	<b>ROLLING STONES</b>	Let It Bleed London NPS 4	38
166	170	<b>JOHNNY MATHIS</b>	Raindrops Keep Fallin' on My Head Columbia CS 1005	21
★ 167	—	<b>FREDA PAYNE</b>	Band of Gold Invictus ST 7301 (Capitol)	1
168	157	<b>JOHN MAYALL</b>	Turning Point Polydor 24-4004	49

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	172	<b>TEN WHEEL DRIVE</b>	Brief Replies Polydor 24-4024	4
170	167	<b>JOHNNY CASH</b>	At Folsom Prison Columbia CS 9639	115
171	173	<b>MANTOVANI</b>	Today London PS 572	21
172	175	<b>BOB McGRATH</b>	From Sesame Street Affinity A 10015 (Stereo Dimension)	2
173	181	<b>BARBRA STREISAND</b>	Greatest Hits Columbia CS 9363	26
174	163	<b>JOHNNY CASH</b>	At San Quentin Columbia CS 9827	60
175	174	<b>SOUNDTRACK</b>	Oliver Colgems CSOD 5501 (RCA Victor)	87
176	176	<b>JOHNNY CASH</b>	Greatest Hits Columbia CS 9478	69
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182	180	<b>PETER, PAUL &amp; MARY</b>	Album 1700 Warner Bros.-Seven Arts WS 1700	82
183	187	<b>JERRY LEE LEWIS</b>	Best of Smash SRS 67131 (Mercury)	14
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# GENE CHANDLER SHOWS HOW TO IMPROVE ON A GROOVY SITUATION



Manufactured and Distributed by Mercury Record Productions, Inc. A North American Philips Company



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK

133

LAST WEEK  
89

\*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

**THERE ARE NO  
TOP 20 SPOTLIGHTS  
THIS WEEK**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### SHOCKING BLUE— NEVER MARRY A RAILROAD MAN (2:40)

(Writer: Van Leeuwen) (Legacy, BMI)—The "Venus" group comes on strong with this easy beat rocker that should carry them to a high position on the Hot 100. Currently a smash in Holland, it has all the earmarks of a big winner here. Flip: (No Information Available). **Colossus 123**

### FOUR TOPS—STILL WATER (Love) (2:58)

(Prod. Frank Wilson) (Writers: Robinson-Wilson) (Jobete, BMI)—Following their "It's All in the Game" hit, the group offers a solid rhythm item that is sure to prove equally successful. Top programmer and sales item. Flip: "Still Water (Peace)" (Jobete, BMI) (2:41). **Motown 1170**

### CANDI STATON—STAND BY YOUR MAN (2:43)

(Prod. Rick Hall) (Writers: Sherrill-Wynette) (Gallico, BMI)—The Tammy Wynette country smash gets a powerful pop/soul reading and is sure to prove a winner on both charts. A solid followup to Miss Staton's recent "Sweet Feeling." Flip: "How Can I Put Out the Flame (When You Keep the Fire Burning)" (3:10) (Fame, BMI). **Fame 1472**

### AL WILSON—YOU DO THE RIGHT THING (2:38)

(Prod. Leon Ware & Scott Barnes) (Writers: Ware-Barnes) (Tunesmith, BMI)—Here's a good easy beat rhythm ballad with a solid soulful performance that is headed straight for the Hot 100 and Soul charts. Flip: "Bachelor Man" (2:00) (Tunesmith, BMI). **Bell 909**

### JOHNNY RIVERS & FRIENDS— FIRE AND RAIN (3:15)

(Prod. Johnny Rivers) (Writer: Taylor) (Country Road/Blackwood, BMI)—Rivers makes a strong bid for Hot 100 honors with this easy beat ballad that has all the earmarks of a winner. Production and arrangement are topnotch. Flip: (No Information Available). **Imperial 66453**

### IMPRESSIONS—BABY TURN ON TO ME (2:56)

(Prod. Curtis Mayfield) (Writer: Mayfield) (Camad, BMI)—Hard driving rocker that is headed straight for the Soul and Hot 100 charts and should prove an immediate success in programming and sales. Flip: (No Information Available). **Curton 1954**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**HONEY CONE—When Will It End (2:46)** (Prod. Stagecoach Prod.) (Writers: Dunbar-Wayne) (Gold Forever, BMI)—A rocker that is loaded with programming and sales potential and it's sure to prove a big chart item in short order. **Hot Wax 7005**

**CAROLYN FRANKLIN—All I Want is to Be Your Woman (3:45)** (Prod. Buzz Willis & Jimmy Radcliffe) (Gil, BMI)—Soulful ballad performance that is headed right for the Hot 100 and Soul Charts, and should prove a top sales item. **RCA 74-0373**

**THE FLAME—See the Light (3:05)** (Prod. Carl Wilson) (Writers: Fataar-Chaplin-Fataar-Fataar) (Brother-Fatchap, BMI)—Solid rocker with first rate production work by Carl Wilson of the Beach Boys, this one is headed for a high spot on the best selling charts. **Brother 3500**

**TOKENS—Groovin' on the Sunshine/Sesame Street (2:04)** (Prod. Tokens) (Writers: Allen-Hart-Stone) (Jack-Do/Jonico, ASCAP)—Group did well on the Hot 100 with their treatment of "She Let Her Hair Down (Early in the Morning)" and this medley featuring two of the TV show's hits could easily bring them back to the best-selling area of the charts. **Buddah 187**

### LITTLE RICHARD—GREENWOOD MISSISSIPPI (3:20)

(Prod. Little Richard) (Writers: Wamack-Lowe, Jr.) (Fame, BMI)—Hot on the heels of his comeback entry "Freedom Blues," Little Richard snaps back with a rocker that should keep him riding high on the Hot 100. Flip: "I Saw Her Standing There" (2:37) (Maclen, BMI). **Reprise 0942**

### PAUL DAVIS— I JUST WANNA KEEP IT TOGETHER (2:30)

(Prod. Chips Moman) (Writer: Davis) (Web IV, BMI)—Davis broke through to the Hot 100 and Easy Listening charts with "A Little Bit of Soap," and this smooth rock ballad should quickly bring him right back there. Flip: "Pollyanna" (2:24) (Web IV, BMI). **Bang 579**

### \*VENTURES—STOREFRONT LAWYERS (2:10)

(Prod. Lanky Linstrit & The Ventures) (Writer: Stevens) (Montage, ASCAP)—Theme from the upcoming TV series is handled in first rate form by the good instrumental group, and it's a topnotch winner for both Hot 100 and Easy Listening charts. Flip: "Kern County Line" (2:12) (Tridex, BMI). **Liberty 56189**

### \*O.C. SMITH— BABY, I NEED YOUR LOVING (2:55)

(Prod. Jerry Fuller) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—The Four Tops and Johnny Rivers hit gets a solid workout via this O.C. Smith entry, and it's a sure bet for top Hot 100 honors. First rate performance and production work. Flip: "San Francisco is a Lonely Town" (3:05) (Singleton, BMI). **Columbia 4-45206**

### \*THE PARTRIDGE FAMILY (Starring Shirley Jones & Featuring David Casidy)— I THINK I LOVE YOU (2:28)

(Prod. Wes Farrell) (Writer: Romeo) (Screen Gems-Columbia, BMI)—The stars of the upcoming TV series offer a rousing rock item that has all the potential to prove a left field winner. Good material and performance. Flip: "Somebody Wants to Love You" (2:45) (Screen Gems-Columbia, BMI). **Bell 910**

**OSMONDS—Movin' Along (2:20)** (Prod. Mike Curb) (Writers: Osmonds) (Osbro, BMI)—The Osmond Brothers have what it takes to bring this rocker home, and it should quickly make them winner on the Hot 100. **MGM 14159**

**CONNIE EATON—The Best of Everything (1:48)** (Prod. Cliff Williamson) (Writers: Lipton-Rosenthal) (AMPCO, ASCAP)—The country vocalist comes up with a smooth pop tune based on the new TV series and it should prove the one to bring her onto the Hot 100 and Easy Listening charts. **Chart 5094**

**METERS—A Message From the Meters (2:40)** (Prod. Allen Toussaint & Marshall E. Sehorn) (Writer: Nocentelli) (Rhinelander, BMI)—Hard driving rock number that's a hot followup to the group's recent "Hand Clappin' Song." **Jobete 1024**

**POCO—You Better Think Twice (3:18)** (Prod. Jimmy Messina) (Writer: Messina) (Little Dickens, ASCAP)—Culled from their current LP, this moving rock item is sure to bring the group to the charts in a hurry. **Epic 5-10636**

## TOP 20

### COUNTRY

Spotlights Predicted to reach the top 20 of the  
HOT COUNTRY SINGLES Chart

THERE ARE NO COUNTRY SPOTLIGHTS THIS WEEK

**CHART** Spotlights Predicted to reach the  
HOT COUNTRY SINGLES Chart

NAT STUCKEY—Waitin' in Your Welfare Line (1:55) (Blue Book, BMI),  
PAULA 1230

## TOP 20

### SOUL

Spotlights Predicted to reach the  
TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

**CHART** Spotlights Predicted to reach the  
SOUL SINGLES Chart

JOHNNY ADAMS—I Won't Cry (2:10) (Ron, BMI), 555 INTERNATIONAL 809  
GENERAL CROOK—Gimme Some (Part 1) (2:49) (Merye-Earl, BMI),  
DOWN TO EARTH 73

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

The

charts

tell the story—

Billboard

has

THE CHARTS

# Kinney Lists Distrib In Cleveland by Oct.

• *Continued from page 1*  
 and Mel Posmer of Elektra. The Cleveland operation will cover the Cincinnati market as well as other cities in both areas. Mike Spence, hired as branch manager, is presently looking for a warehouse location. A 20 year veteran of the record industry, he was formerly Mainline's sales manager and a sales manager with RCA. The WB/Reprise and Elektra lines were formerly handled by Mainline; Atlantic has been serviced by Sea Way. The

opening of the branch in Cleveland is related to problems with independent distributorships in that city. A payroll of some 20-25 persons is planned for the Cleveland operation.

Internationally, Warners and Atlantic have agreed in principle with Watanabe (a major talent agency) and Pioneer Electronics to form a joint record company. Warners presently operates an office in London but that office does not handle manufacturing and distribution the way the Japanese company will be called upon to do.

Phil Rose, Warner's international director and Nesuhi Ertegun, Atlantic's executive vice president, plan to fly to Tokyo later this month to iron out the details.

Kinney's Japanese involvement through its record companies amounts to a 50 percent ownership of the record company, with Watanabe and Pioneer Electronics (which makes sound equipment) each owning 25 percent shares in the operation.

Toshiba and Kodak have been handling the WB and Atlantic families, but the contracts have run out.

The Japanese company will sign local artists since 70 percent of all record sales in Japan are by local acts, said Ed West, WB's treasurer, who may wind up along with some Atlantic officials going to Tokyo to help wrap up the contract.

## Talent Exchange

• *Continued from page 3*  
 Holzman, Elektra's president and newest member. The purpose of the committee is to plan expansions in various domestic and international areas. In the domestic distribution field, a new Cleveland branch will handle all the Kinney owned labels (see separate story) with a forthcoming Japanese company also available as an outlet for various Kinney dealings.

## CBS Terminating Donald Art Deal

NEW YORK—CBS has terminated negotiations with the Donald Art Company, Inc., for acquisition of Donald Art and Bonnist International, Ltd., due to inability to agree on terms.

# RCA, Filmation Team Again

• *Continued from page 1*

It will be the third time the two companies have joined forces to release singles and albums from animated network TV series.

Patterned after both the "Archie" and "The Hardy Boys," the latest RCA-Filmation effort will be pegged on "The Groovie Goolies," an upcoming CBS daytime series debuting Sept. 12.

RCA is releasing an album, "The Groovie Goolies," and a single, "Save Your Good Lovin' for Me"/"The First Annual Semi-Formal Celebration Meet the Monster Population Party." Product will be distributed the first week in September to coincide with the series opening.

The material for the albums and singles will be from 36 original tunes written by Sherry Gayden and Janet Martin. Dick Delvy, formerly with the Big Three Music Corp., produced the single and LP for RCA.

Norm Prescott, one of Film-

ation's owners, said "Groovie Goolies" series will introduce two original songs each week. Publishing belongs to Filmation's ASCAP music company, with tape rights belong to RCA.

The music will range from teeny-bopper and bubblegum to rock novelty tunes. The Groovie Goolies, a three-character group, will tour the U.S. plugging the TV show and records. The group is being booked to play fairs, concerts, and other attractions. Six other "look-alike" groups will promote the show and records at music stores, supermarkets, radio stations, department stores and various daytime kiddie attractions.

RCA and Filmation's initial

success came with the "Archie" series, with Don Kirshner's Calendar label producing several singles and albums for RCA distribution.

RCA released three LP's and six singles on the "Archie's," including "Sugar Sugar," which sold more than six million single copies worldwide, according to Prescott. More than 10 million copies of the six singles have been sold to date, with RCA re-releasing the first LP, "Everything's Archie," under a new title—"Sugar Sugar."

Two albums and three singles were released by RCA for the Hardy Boys.

Prescott said, "The Groovie Goolies" will have at least a two-year run on CBS-TV.

## Two Prophecy Acts Head East for Disk Production

LOS ANGELES — Prophecy Records is planning its first East Coast a&r activity next month with two acts the label signed last week. The two, Charlie Starr, a blind/singer guitarist, and the Elves, a six-man rock group, will both be produced in New York. Don Altfeld, Prophecy a&r chief, leaves for New York Monday (17) to finalize production plans.

Altfeld said that the label had also signed two additional acts, singer Nancy Vale, the label's first female vocalists, and the Groupe, a five-man Memphis studio group that will record as a separate entity and will also be used for back-up work with

current Prophecy acts.

Concert plans for the Groupe have also been formulated with the five slated to work in-concert with Black Pearl, another Prophecy act.

Prophecy president Mickey Shapiro said that the signing of the four acts is "Phase II" in the label's a&r plans. The first phase was the acquisition of product from artists outside the label, Amon Duul and Birth Control, two German acts and the label's five-volume Blues series.

Nancy Vale is being produced by Altfeld and Shapiro, with first product slated for mid-September.

## Russian Folk Songs

• *Continued from page 63*

triumphant and passionate cry of a hero and martyr.

The highlight of the evening was the superb solo work of Rebhoff's accompanist, Herbert Seidemann, who played short piano pieces by Rachmaninoff and Scriabin with all the fire and intensity that the rest of the program lacked.

NANCY ERLICH

ELVIS PRESLEY  
 TOM JONES  
 AND NOW  
**DICK DOHERTY**

Aug. 20th through Sept. 2nd

**COPACABANA**

NEW YORK, N.Y.



WILLIAM MORRIS AGENCY, INC.



LARRY SPELLMAN

# Met Asks Unions to Share Pie

• Continued from page 1

to find buyers and/or sponsors for these electronic projects. A realistic evaluation of the market will help determine the media to be used as well as the choice of specific projects and the selection of featured artists.

Under terms of the proposal, all the participants in the revenue of a given project will serve as shareholders in all the income actually received through the sale, lease, licenses or other disposition of that project. To minimize the risk to these "shareholders," it is proposed that each project undertaken by the joint participation stand on its own feet so that if a project shows a profit, that profit would not be offset by the possible loss on another project.

In addition to the AFM, the other unions involved in the joint participation plan are the American Federation of Radio and Television Artists, the American Guild of Musical Artists, and the International Alliance of Theatrical Stage Employees. This proposal is precedential in the annals of labor-management relations, for in effect, it would place employer and employee in a partnership arrangement sharing the profits of a given venture.

Spiraling costs of recording a Met performance—whether sound only or audio-visual—have made these projects prohibitive. The Met hopes that the proposed plan would provide a practical solution to the high-cost problem. By having the unions share in the revenues of recorded projects, union members will be shouldering some of the risk. Thus, projects which do not deliver

anticipated earnings will have the services of the union members at a reduced rate. Others which prove to be commercially successful will pay members substantially above their minimums.

According to the Met's proposal, here is the way the joint participation plan would work:

1. The Met is to be reimbursed for all direct expenses from the gross income received from the sale or other disposition of each electronic project. The term "direct expenses" includes the cost of leasing technical equipment (microphones, amplifiers, cameras, etc.), the personnel to operate this equipment, the Met's cost of artists and other personnel whose unions are not a party in the participation plan. Thus, the Met provides the risk capital.

2. After payment of direct expenses, each person who actively participates in a given electronic project—a performer or a member of the stage crew—will receive a credit towards a share of the remaining revenue based on a point system. Each participating individual will be credited with the number of points equal to the gross amount of dollars that person would receive under the applicable AFM, AFTRA or the

IATSE formula covering the particular project. The point credit will serve as the basis for determining each participant's share of the revenue.

(In other words, if an opera is video taped, and the AFM contract called for a \$250 payment for each musician and the AFTRA contract called for a \$500 payment for a principal soloist and \$250 for each chorister, each musician would receive credit for 250 points, each principal soloist would get credit for 500 points and a credit of 250 points would go to each chorister. Thus the points would determine the share of payment to go to each participant.)

3. In addition, all members of the regular Met orchestra, chorus, ballet and plan artists who don't participate in a specific project will receive credit for the same number of points as a participant in the same category. All persons—participants and non-participants in a specific project—whose unions are a party to the joint arrangement will be considered shareholders in the profits of an individual project.

4. No points will be credited to any shareholder for oversale.

5. After minimums are paid to active participants as determined by the point system, excess income would be divided 50 percent to shareholders and 50 percent to the Met.

6. In sound-only recordings (LP's and tape), there will be no income sharing by personnel other than orchestra, chorus and principals. This would exclude stage managers, choreographers, but would include musical staff.

7. Joint participation plan will not encompass members of the Met's non-performing personnel (i.e., administration, ushers, porters, etc.).

An example of how this plan would work is as follows: a project grosses \$225,000 and direct expenses totalled \$25,000. This leaves \$200,000 for distribution. If participant points total 100,000 to cover minimum payments, \$100,000 would be paid to the participating shareholders, and the excess \$100,000 would be divided on a 50-50 basis between the shareholders and the Met.

If Artist X's minimum amount for a specific project is \$500 and based on point credits his share of the project is 1/2 percent. If that project grosses \$200,000 after payment of direct expenses, Artist X will receive his minimum of \$500 on the first \$100,000 of the gross. From the next \$100,000 of the gross, to be divided between shareholders and the Met, Artist X will receive an additional \$250. Thus, if a project is commercially successful, participants could receive considerably more than the minimum.



MAYOR CARL STOKES of Cleveland, left, and Bob Thiele, president of Flying Dutchman Records, exchange greetings after Stokes completed his first album for the label. Stokes recorded material for a second album recently and the LP will incorporate Black authored poetry readings and lyric readings of gospel songs as well as excerpts from a recent press conference Thiele arranged.

## New Seekers Disk

NEW YORK—"Look What They've Done to My Song, Ma" is a new single by the New Seekers on Elektra Records. The group was incorrectly identified last week. The single was given a Top 20 Spotlight by the Billboard Review Dept.

# TOMORROW

By ED OCHS

IN THE UTOPIA of rock festivals, hippies whirl in acid spells, boys and girls in heat vibrate ecstatically, naked bathers show each other their perfect bodies. For future feeling. Acid is hawked on the sudden sidewalks of Woodstock Nation, though it could be six blocks of Morocco, where dealing hash is nothing new under the hot, hot sun. Then there is the strong scented nearness of freedom, but even freedom has, in a sense, been synthesized, tranquilized and capsulized. Going to California in my mind. On stage, the microphones tingle sensitively, erotically, their power to change mere voices into dictators drawing hundreds of spokesmen bidding for the word! But words fall short, sad kisses from your masters of ceremonies, as these festival street scenes reek like the halls of high school, struggle and failure are shadows on Gentle Path and Groovy Way. The soles of their feet are as tough as sneakers used to be, touch and go! Youth! But you are too old to remember, you don't have time. And you know the answers.

### Then Why Aren't You Rich?

Young people now realize the power of their mysterious advantage, the ingenuity of media and the grave necessity of their representation in a super-society that . . . is killing us. So though no one can quite grasp it, condemn or condone their existence, festivals from fresh air and pot fumes will grow. At Goose Lake and Mosport, an electric shock will start the new heart beating, breaking. All that energy, usually occupied in maintaining inhibitions, is freed . . . for celebration. It is the tragic vision suffered by youth; their cause of love is challenged, they escape. Falling in love is easy if you let yourself. Let yourself go float, drift, shift, fill and reach. It is summer, and the party spreads and spreads to the stage. Wham! Rock groups fulfilling their organic purpose: spur the festival on! Rhythmically, they dissipate inhibitions so all the vibes and role changes are fluid and humorous, a fusion of pagentry, popular games and popular myth. Even promoters are denied their profits, and records good sound quality. The lamp is lit, the spool is heavy, the movie plays on. What is this thing that has no loyalties, no discipline, that rejects all eloquence on its behalf, that disappoints itself and disappears overnight? Festivals of uncertainty, vapors. Is it because the roving, appeasing glass eye of the television camera is not there? And the public, parents, grow blind, hearing only . . . cries. Of glee? Of agony? We cannot see. Shrouded in own power failures, in the strange blackout of America's interior hills and slopes, our only children are . . . screened under ferns laughing, kissing. Me. And now me. We cannot see. WE CANNOT SEE!

## Yarnell, Clark to Discuss Illegal Taping at Meet

BALA CYNWYD, Pa.—Jules Yarnell, RIAA special investigator, and John Clark of the law firm of Abeles and Clark, will address the opening session of the 1970 NARM Tape Convention on problems of illegal duplication and counterfeiting.

Yarnell, an attorney and former FBI agent, is devoting all his efforts to the investigation of leads provided by various industry sources on counterfeit and bootleg tapes. John Clark is chief counsel to the Harry Fox Organization, the collection agency for many music publishers in the industry.

Yarnell and Clark will discuss the various legal avenues for attacking the problem, as well as elaborate on state legislation

currently in effect, and the possibility of federal legislation via the proposed copyright bill.

A panel of experts representing various segments of the music industry will join Yarnell and Clark in answering questions from the audience. These include Henry Brief, executive director of RIAA; Al Berman of the Harry Fox Agency; James Schwartz, NARM's president; and Earl Kintner, NARM's general counsel. The session will be moderated by Bruce Weber, Tape Cartridge editor, Billboard.

The opening session will be held on Sept. 20 (Sunday) at the Fairmont Hotel in Dallas, and will mark the beginning of the three-day NARM Tape Convention which will run through Sept. 23.

## Bubbling Under The HOT 100

- 101. COMIN' BACK TO ME . . . . . Smith, Dunhill 4246
- 102. HAVE YOU HAD ANY LATELY . . . . . Sylvia Robinson, Stang 5015
- 103. I HAVE LEARNED TO DO WITHOUT YOU . . . . . Mavis Staples, Volt 4044 (Stax)
- 104. (I Remember) SUMMER MORNING . . . . . Vanity Fare, Page One 21033 (Bell)
- 105. GIRLS WILL BE GIRLS, BOYS WILL BE BOYS . . . . . Isley Brothers, T-Neck 921 (Buddah)
- 106. MONSTER MASH . . . . . Bobby (Boris) Pickett & the Crypt Kickers, Parrot 348 (London)
- 107. LOOKY LOOKY (Look at Me Girl) . . . . . O'Jays, Neptune 31 (Chess)
- 108. MONTEGO BAY . . . . . Bobby Bloom, MGM/L&R 157
- 109. BETTER TIMES . . . . . Rhinoceros, Elektra 45694
- 110. YOU BETTER THINK TWICE . . . . . Poco, Epic 5-10636 (Columbia)
- 111. WIPE OUT . . . . . Surfariis, Paramount 144
- 112. FOR THE GOOD TIMES . . . . . Ray Price, Columbia 4-45178
- 113. CIRCLE GAME . . . . . Buffy Sainte-Marie, Vanguard 35108
- 114. SIMPLE SONG OF FREEDOM . . . . . Spirit of Us, Viva 641

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## Lib/UA Salute

• Continued from page 3

Sept. 1 and running through Oct. 10.

Contests will be held involving retail displays and airplay results. Special advertising emphasis will be placed in Boston, Charlotte, Chicago, Cleveland, Houston, Los Angeles, Miami, New York, Philadelphia and St. Louis.

**BOB  
McGRATH**  
from  
**"SESAME STREET"  
is GROOVIN'**



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 RACKS • HANDLEMAN CO. •  
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**IT'S A HIT**  
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According to  
St. John Chapter One

**I**n the beginning  
was the Word and the  
Word was with God  
and the Word was God.

All things were made by Him:  
without Him was not anything  
made that was made.

In Him was light,  
and the light was the life  
of all men.

The original recording  
by Jacky Cornell,

"IN THE BEGINNING" L-3203

Produced in Hilversum, Holland  
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