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COIN MACHINE
PAGES 31 TO 35

New Sound Search Rocks Across U.S.

By CLAUDE HALL

NEW YORK—The Search for a New Sound exploded nationwide Monday (2) on 218 leading Top 40 radio stations. Radio stations nationwide are beginning to track down local

Putney Bows \$1G 'Synth'

NEW YORK—The electronic music field is being primed for a marketing jolt with the introduction of a new electronic voltage-controlled studio named Putney. The Putney, which will be sold at close to \$1,000, as compared with the commercial price range of \$3,500 to \$10,000 for other synthesizers, is portable, self-contained (has its own speakers and amplifiers), can be played with batteries as a power source, is stereo-con-

(Continued on page 78)

A&R Studios Spinning Into Disks; Barsky Label's Head

NEW YORK—A&R Studios is entering the record business with its own label, A&R Records. The label will be headed by Ed Barsky, president, with Phil Ramone serving as its creative director. A&R Studios has been in business for the past 12 years and is the largest independent recording studio here.

Ramone told Billboard that A&R is entering the record business "out of necessity to afford an outlet for the abundance of creative production talent we have on staff." He said that A&R Studios has attracted an impressive roster of outstanding producer-engineers and, to make certain that

(Continued on page 8)

Kapp Springs 'Now' Image

By ELIOT TIEGEL

LOS ANGELES — Kapp Records is rushing towards a contemporary image. Johnny Musso, Kapp's newly appointed general manager, has already beefed up the label with new groups, and he's due in New York this week with Harry Garfield and Gil Rodin, MCA executives overseeing Kapp, to screen the label's artists' roster and further develop the contemporary look.

Initial groups brought to the label to launch the contemporary image are the Jamestown Reunion, Jelly Roll and Guess & Abner. Garfield, who carries the title of Kapp's executive vice president, revealed that MCA is interested in buying a top name act for Kapp. MCA followed that procedure in signing Neil Diamond and Bill Cosby to its Uni label last year.

(Continued on page 78)

MIDEM Pulls Heavy Advance For Next Year

By MIKE HENNESSEY

CANNES, France — More than 50 percent of the companies which participated in MIDEM IV, the biggest and most ambitious international record and music publishing market staged so far, will participate in the 1971 event.

Undoubtedly the pop section of the music market was a

(Continued on page 70)

Teen Films Fade As Disk Booster

By MIKE GROSS

NEW YORK — The recording industry's hopes that the rise of the young independent film producer and the youth-oriented film would help drive home the sales power of contemporary pop music aren't being fulfilled. In point of fact, many independent producers who believed they could move into films, and even television, on the mounting youth wave, are packing up to return to the recording studio.

The rationale behind the pre-

dictions of the domination of movie and TV scores by independent disk producers was based on the idea that, Hollywood, desperate to attract young viewers, would inject contemporary music into films as a boxoffice draw, and that contemporary music would become an integral part of the film.

(Continued on page 10)

Disks Win Cultural Seat as White House Plans Library

By PAUL ACKERMAN

WASHINGTON — In recognition of the importance of recordings as a means of communication, entertainment, education and culture, the White House is establishing a White House Record Library similar to the White House Book Library. The Recording Industry

Assn. of America will present the recordings and the record playing equipment.

Henry Brief, executive director of the RIAA, and five members of the commission that will select the recordings, laid the groundwork for the Record

(Continued on page 4)

Europe Sales Champ—Poll

By MICHAEL WAY

PARIS — The area of the world with the greatest record selling potential is Europe, according to figures recently released by the French Record Industry's Information and Documentation Center (CIDD).

Announcing the results of his first international survey, CIDD secretary general Jacques Masson-Forrestier said Europe heads the list with 45.6 percent

(Continued on page 6)



Dot artist Roy Clark, currently riding high with his new single "Then She's A Lover" drawn from the album "The Everlovin' Soul of Roy Clark" (DLP 25972) is in store for untold success in the future. March will be "Roy Clark Month," past album product to be joined by a new album and backed by national multimedia advertising and promotion. (Advertisement)



The Allman Brothers Band, whose ATCO album (33-308) (The Capricorn series) is a best seller, now have their eyes on the HOT 100 Singles Chart. Their new single, "Black Hearted Woman" (Capricorn 8003), released this week, will be another hit for the exciting, new exponent of "Swamp Music." The Allman Brothers Band is currently on a national tour extending from the Fillmore East to the Fillmore West and many important clubs in between. (Advertisement)

(Advertisement)

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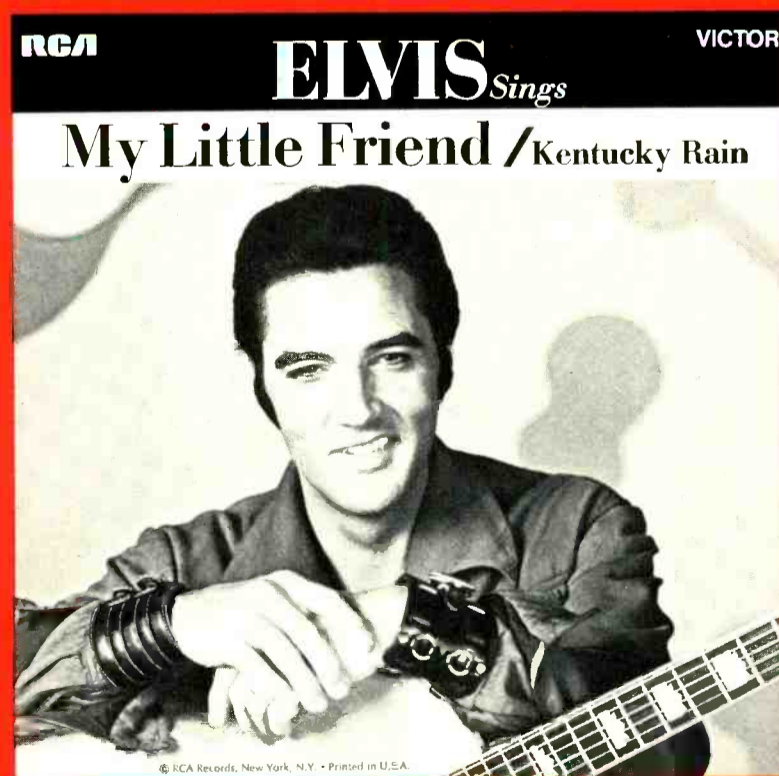
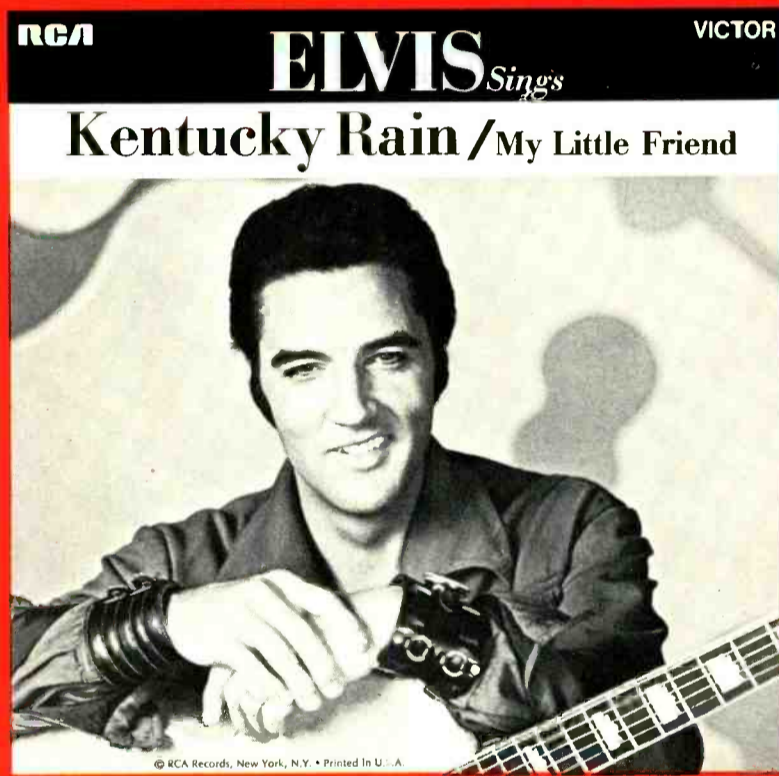


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RCA Records
and Tapes

WB, Atl Set-Ups Staying Status Quo

By LEE ZHITO

NEW YORK — Mike Maitland's sudden resignation as president of Warner Bros. Records and the appointments of Mo Ostin as his successor and Joe Smith as the firm's executive vice president and general manager (see Executive Turntable), will in no way affect the autonomous operation of the Warner-Reprise labels and the Atlantic group of firms within the Warner Bros., Inc., corporate structure. So said Ted Ashley, board chairman and chief executive officer of Warner Bros., Inc., in an exclusive Billboard interview.

Maitland told Billboard he plans to remain in the record-music business ("It's the only business I know and love") and that he currently is weighing several opportunities.

The combined strength of the Warner and Atlantic groups gives Warner Bros., Inc., the industry's biggest share of top-selling disk product. According to a recap of Billboard's 1969 chart positions, the Warner-Atlantic combine held the No. 1 position for the year on the Hot 100, with a share of 11.0 percent of all the chart activity for the year, No. 1 on

1969's Top LP's chart or 18.4 percent of all the LP chart activity, and a No. 1 position on both the singles and albums charts during the year with 16.7 percent of the year's activity on both charts.

Ashley told Billboard that Mo Ostin will report to him just as Maitland had done previously. "If anything, Ostin is going to have the same degree of direction and authority as Ahmet Ertegun (Atlantic Records presi-

(Continued on page 78)

GRT Forms New Co; Opens W. Coast Office for Chess

LOS ANGELES — GRT is making two significant moves to strengthen both its record and tape product lines: it formed GRT Music Tapes and opened West Coast offices for Chess/Checker/Cadet Records.

Tom Bonetti has been promoted to vice president to direct the newly formed division to be known as GRT Music Tapes.

The move by Chess Records to the West Coast will enable GRT to consolidate its distri-

A&M's Staff-Keyed Promotion Wins Artists & Influences People

LOS ANGELES — One of the distinct advantages of not being a gigantic record complex is that it gives the independent company time to promote and evaluate every release — whether it be a single or an album. That's the opinion and the practice of Jerry Sharell, national promotion director for A&M Records, who gears his operation to the question, "If I were an artist, what would I want done for my record?"

According to Sharell, this question has been answered correctly in past several months for more than a dozen artists in-

cluding Joe Cocker, Lee Michaels, Sergio Mendes, Herb Alpert, Spooky Tooth, Jimmy Cliff, Blodwyn Pig, Burt Bacharach, Quincy Jones, Dillard & Clark, and George Benson.

Sharell said that the A&M setup is such that the company's promotion men in the field have plenty of time to hear, evaluate and promote as thoroughly as they can all of A&M's releases.

At present, A&M's field staff numbers 13: Bill Able (Cleveland-Pittsburgh), Ron Brooks (Miami), Bobby Cortez (New York), Terry Daily (St. Louis), Ed De Joy (Baltimore-Washington), Dan Fylnn (Seattle), Bernie Grossman (Boston), Bill Harper (Philadelphia), Pat Devine (Minneapolis), Chris Kelly (Atlanta), Mike Leventon (Chicago), Paul Pieretti (San Francisco) and Larry Saul (Los Angeles).

Working closely with these men are A&M's four regional marketing managers, whose duties are multifold, according to Bob Fead, A&M's director of sales.

"They are responsible for the maintaining of inventory control at distributor level; control of advertising at distributor level; maintaining distributor and sub-distributor and retailer relations with the manufacturer; and supervising the efforts of local distributors in the manager's respective region."

A Steady Flow

The 13 promotion men, added Fead, provide these regional men with a steady flow of market information — which in turn gives them an over-all informative view of their territory which they then transmit to Fead and Bob Elliott, who is director of A&M's tape division.

Regional men and their areas of concentration are as follows: Scott Ross (Los Angeles, San Francisco, Seattle, Salt Lake, Denver, Phoenix, San Diego); Marv Dorfman (St. Louis, Chicago, Madison, Minneapolis, Detroit, Cleveland, Pittsburgh; Kansas City Mo.); Chuck Huesman (Miami, New Orleans, Houston, Dallas, Oklahoma City, Memphis, Nashville, Charlotte,

Atlanta, Birmingham, Shreveport); and Ernie Campagna (Hartford, Boston, Philadelphia, Newark, Washington, Baltimore, Albany & Buffalo).

"Promotion must take a more academic and business-like approach," said Sharell. "Therefore, A&M has been hiring promotion men with good academic backgrounds and with at least two years of college training."

Their duties are much the same as at any other record company, except for one major difference, said Sharell.

"In addition to being academically prepared for their work, they are totally involved and deeply interested in music, which is their most important singular qualification."

The standard promotion duties in their markets are airplay and exposure, artists relations, advertising ideas and merchandising of product.

Sharell considers this last duty the most important of the four.

Merchandising

"This merchandising consists of in-store promotions, displays, maintaining good relations with buyers on the retail and wholesale level (one-stops, racks, operators). All of these people receive disk jockey copies of A&M product for review and in-store play, which has resulted in 'starting' action on much of A&M product." Sharell cited two examples, "Walking in Space" (Quincy Jones) and "Jeffrey Comanor — Sure Hope You Like It" — albums in Washington.

All A&M's promotion men submit to Sharell a weekly pro-

(Continued on page 10)

REVIEW LISTS PLAYING TIME

NEW YORK—The playing time of the records picked on the Singles Spotlight Review Page will be listed along with the review of the record beginning with the current issue (Feb. 7) of Billboard. The time listing is being made to aid jukebox and radio programmers, as well as any other concerned parties.

Merc Winds Up Reshaping With Simon as Market Exec

CHICAGO — In the final move of the Mercury Record Corp. reorganization, Lou Simon is becoming senior vice-president in charge of marketing. The reorganization, which started 12 weeks ago by new president Irwin H. Steinberg, began with Mercury switching from factory owned plants to independent distribution ties.

Simon, who formerly was vice-president for sales and marketing, will also take control of the company's entire promotion staff along with Mercury's creative services division.

John Sippel, formerly vice president for promotion and artist exploitation, will shift his efforts to the artist exploitation field, Steinberg said. He will work with touring artist and provide television exposure for them.

Simon takes over direct supervision of John Antoon, named last week as Mercury's

national head of singles promotion, and Bob Scherl, national promotion director for albums. Mercury's field promotion staff, with regional directors in Pennsylvania, Illinois, Georgia, Tennessee and California, will also report to Simon.

LONDON PACT WITH ASHLEY

NASHVILLE—London Records will distribute Leon Ashley's Ashley Records in the U.S. and Canada. The first product under the new agreement signed by Ashley and Walt Maguire, London's national singles sales and pop a&r manager, are by Ashley and Marge Singleton (Mrs. Ashley).

Merle Kilgore, country writer and singer, also has signed with Ashley.

Chess Into Country—Inks Pumpkin Pack

CHICAGO — Chess Records is now in country music. The diversified disk producing subsidiary of GRT Inc. has signed an exclusive distribution pact with Charlie McCoy and Wayne Moss who recently formed

Pumpkin Records, a country label. The move gives Chess production centers in Nashville, London and Philadelphia with more planned for New York, Los Angeles and San Francisco. GRT will have tape rights to Pumpkin product.

McCoy and Moss, principals in a Nashville group of musicians that have previously been involved in over 100 albums, performed on the Bob Dylan "Nashville Skyline" and "Area Code 615" albums. Both were involved in the recent Joel Vance album for Chess, and were asked to produce Chess' Salloom-Sinclair package.

Chess' diversification was recently marked by a distribution pact with London based Head Records, and before that, a similar pact with the Gamble and Huff Neptune label. President Marshall Chess said Pumpkin will produce "strict" country material and not "hybrid" forms of c&w. Initially, Pumpkin will produce singles. Yvonne Jones and Dick Feller are the first artists signed.

Cap, Foreign Cos. in Deals

LOS ANGELES — Capitol has signed product deals with two foreign companies. Aquarius Records of London has licensed Capitol to manufacture and distribute its product in the States, Canada and Japan.

In the second transaction, Discos de Centroamerica of Guatemala, will manufacture and distribute Capitol product in the Central America market consisting of Costa Rica, Honduras, El Salvador, Nicaragua and Guatemala.

Loretta Lynn Month Widened

NEW YORK — Decca Records has extended its January "Loretta Lynn Month" for two weeks to Feb. 20. In conjunction with the extended promotion, Decca is issuing Miss Lynn's new single, "I Know How."

Jack Loetz, executive vice president of the label, presented Miss Lynn with a special plaque proclaiming her "Country's Choice" at a Decca reception last month, when the artist visited New York for a "David Frost Show" appearance.

NMC Expands On W. Coast

GARDENA, Calif. — NMC Corp., exclusive rack jobber for the Wallich's Music City chain, plus Navy post exchanges and many White Front stores, has acquired new office and warehouse space here. Ted Shapiro, vice president, national racks, said the new 38,584 square feet of space includes four loading docks, parking for 77 cars. NMC will move into the new location in this suburb of Los Angeles in April. He expects the new facilities to enable NMC to ship \$20 million of records and tapes annually into the California market. The Gardena warehouse presently employs about 80 people and ships at the rate of \$5 million annually. Headquarters are at Ocean-side, N. Y. NMC also racks records and CARtridges for such accounts as Leonard's Discount Stores and Sage's Stores.

RCA IN EARLY-YEAR GOLD SPREE; CAPTURES 6

NEW YORK—RCA Records has begun the new year at a sizzling sales pace which saw it capturing six RIAA gold record award certifications—four for albums and two for singles. RCA's early-year gold spree supports the prophecy made by Norman Racusin, label's president, in the Jan. 10 issue of Billboard, in which he said, "RCA is kicking off the new year with several singles that indicate a continuation of 1969's gold record pattern."

Certified during January as gold record singles were Elvis Presley's "Don't Cry Daddy" and the Archies' "Jingle Jangle," on the Kirshner label, which is manufactured and distributed by RCA. The gold award LP's are "Crown of Creation" and "Volunteers," both by the Jefferson Airplane, Elvis Presley's "From Elvis in Memphis" and "The Best of Charley Pride."

For More Late News See Pages 73 & 78

Columbia Club Opposes Supreme Court Review

By MILDRED HALL

WASHINGTON — The Columbia Record Club has asked the Supreme Court to let stand an Appeals Court remand of the FTC's club order of 1967. Columbia attorneys have added a new twist to an old issue by saying they have information which "suggests the possibility" that there "May have been suppression of evidence," in the Commission attorneys' failure to show competitive strength claimed by the Record Club of America in 1965.

The Federal Trade Commission has asked the high court to uphold its order ending exclusivity in Columbia Club's outside label contracts. CBS had challenged the order in Appeals Court, and the court in July 1969 sent the order back to the commission for more current statistical background. The court majority found the 1960

data for the 1967 order to be stale. It suggested newer data to reflect changes in the competitive situation of record clubs, especially in formation of new clubs since the 1962 FTC complaint.

The Appeals Court upheld only that section of the FTC order barring Columbia from setting royalty rates of artists on outside labels it distributes.

The FTC complaint had held that Columbia's pricing and exclusive contracting practices, plus the dominance of the Big Three (Columbia, Capitol, and Victor clubs) restrained entry of new clubs.

The role of the Record Club of America (RCOA) in the Columbia-FTC saga has erupted like a three-ring circus at the Commission, at a Senate Copyrights Subcommittee hearing, and in the court briefs. Also, RCOA has its own treble damage suit going against the Columbia Record Club and other co-defendants in Federal District Court in Philadelphia, for alleged violation of antitrust laws.

Price Disadvantage

RCOA first surfaced in the FTC-Columbia battle when it asked for intervenor status in Feb. 1967, to complain of price disadvantages allegedly suffered as a result of Columbia Club's exclusive licensing practices. The FTC refused, saying the record was closed, and the intervention too late. Columbia also opposed "unduly prolonging" the record, and preferred to leave matters with the favorable 300-page Hearing Examiner proposal which would have dismissed the FTC's complaint.

Ironically, Columbia attorneys now make their charge of "suppression of evidence"

against the FTC attorneys on the basis of evidence given in the RCOA's treble damage suit against the Columbia Club and co-defenders. Former RCOA counsel Lewis Markowitz, who is no longer with the club, said in a subpoenaed deposition that he had told FTC attorneys his club was "fourth and might have been third largest" at the time. The conversation allegedly took place some time after the 1964 Hearing Examiner's initial decision to dismiss the complaint. Markowitz said he was unsure of just when the meeting took place, or exactly what was said, since his only record was an "illegible" pencilled memo and an admittedly cloudy memory of visits he made that day to Justice Department and the Federal Trade Commission.

Columbia attorneys now hold that the omission of mention of this "meeting" and the "facts" about RCOA led the commission to dismiss RCOA as having "no competitive significance" in the case, to the detriment of Columbia's position. Columbia attorney Asa Sokolow's brief refers to the "enormous growth rate of RCOA between 1965 and 1967" as disproving the commission's claim that exclusive licensing tactics prevented entry of new record clubs.

Columbia feels that the Record Club of America's claimed status should have been presented to the deliberating full commission. RCOA claimed that in one year previous to 1967, it had made \$8 million in sales to 700,000 members. (In April, 1967, RCOA president Sigmund Friedman told the Senate Copyright Subcommittee that the club had 800,000 members and was the "largest retail seller of classical records in the world").

Columbia Brief

In other argument, the Columbia brief to the Supreme Court accuses the commission attorneys of maneuvering during the long proceedings 1962-1967) to change the issue from one of injury to retailers through club price differentials, to injury to new record club competition. The Solicitor General's brief for the FTC to the Supreme Court had said the long proceedings were "inherent" in commission cases.

Columbia lawyers also scorn the "price differential" issue in

(Continued on page 73)

Kent Mounts Step-Up Drive

LOS ANGELES — Kent Records is going after new recordings and a new distribution network. First disk of a new nature is by Merryweather, who formerly recorded for Capitol.

Newly named general manager Morey Alexander is planning to revitalize the 25-year-old company's distribution network. Other artists which Kent is releasing are from its vaults and include Ike & Tina Turner, B. B. King, Preston Love, and Joe Turner, the West Virginia Slim Electric Blues Band and several anthology packages of blues from Memphis, California and the South, are also included in the January release.

Disks Win Cultural Seat as White House Plans Library

• Continued from page 1

Library at meetings held here Jan. 28-29. The selection of the recordings is the responsibility of the commission which was appointed by Mrs. Richard Nixon. Each member will be primarily responsible for a particular category, as follows: classical, Irving Kolodin, music critic and associate editor of the Saturday Review; popular, Johnny Mercer, songwriter-lyricist and four-time winner of the Academy Award; jazz, Willis Conover, jazz broadcaster for Voice of America, concert producer, writer and consultant; folk and country, Paul Ackerman, music editor of Billboard; Spoken Word, Helen Roach,

former professor of Brooklyn College of the University of the City of New York and author of the volume, "Spoken Record."

The initiation of the White House Record Library is a milestone for the record industry. The RIAA is gradually building the image of records as a cultural medium. Several years ago, the RIAA won a hard battle to secure parity with books as educational material in the postal regulations. A further step along the way was the establishing of the RIAA Cultural Award.

The RIAA has also agreed to provide a duplicate of the White House Library collection that can be enjoyed by the public. It will be located in Washington. Possible sites are the John F. Kennedy Center for the Performing Arts and the Smithsonian Institution.

At opening meetings last week Willis Conover was elected chairman of the commission.

The commission is expected to have the initial list of records ready by mid-March. In addition, the commission has decided that the Library will be a "living thing" and it will add new records to the basic Record Library on a continual basis. The idea for the White House Record Library was initiated by Mrs. Richard Nixon.

COSBY TO HOST GRAMMY FETE

LOS ANGELES—Bill Cosby a five-time Grammy winner, will host the local NARAS chapter's Grammy awards presentation, March 11, at the Century Plaza. While he has appeared at previous Grammy shows as a presenter, he has never hosted any of the 12 prior awards shows. Merv Griffin has already been set as emcee of the New York Chapter's event.

Executive Turntable



OSTIN



SMITH



MAITLAND

Mo Ostin appointed president and chief executive officer of Warner Brothers, Inc., and Joe Smith named executive vice president and general manager. Ostin replaces John K. (Mike) Maitland, who resigned as president of Warner Brothers Records. Smith's position is new. Both Ostin and Smith were promoted from vice presidential posts with WB. The former had been general manager of Reprise Records and the latter general manager of Warner Brothers Records. Maitland, who had been with WB for the past eight years, will be scouting other areas in the music business when he returns from a short vacation. (See separate story on page 3.)

★ ★ ★

Herb Gordon has been appointed coordinator of promotional activities for Decca Records, a new position. Gordon previously was national LP promotion and sales manager for Buddah after four years as Kapp Records' national promotion manager. Before that, he was Eastern promotion manager for Chess Records. Gordon entered the field as local promotion man for Philadelphia's Universal Distributors. . . . Corbett Evans has been named international music education consultant for the Peer-Southern Organization. Evans, a former executive officer of the Juilliard School of Music, taught at both elementary school and college level, and was consultant to universities, symphony orchestras and concert management firms.

★ ★ ★

Al Lewis has been named East Coast business affairs manager for MGM Records reporting to Richard W. Whitehouse, the music division's senior vice president of business affairs. Lewis, who has been associated with MGM for 14 years, was manager of the MGM/Verve Records Royalty Department, director of special projects for the record division, and assistant to the labels director of business affairs. . . . Donna Siani, formerly with Chess Records, joins GRT Records as sales and administrative assistant to Marty Goldrod, national sales and promotion manager. . . . Robert G. Hart, formerly division manager of United Recorded Tape, has been named general manager of GRT's retail division. . . . Eleanor Perez has been named administrative assistant to Alan J. Bayley, GRT president.

★ ★ ★

Keith Martel is the new head of the New York Television/Variety Department of International Famous Agency. Martel has been in personal management since 1965, being associated with performers such as Nancy Ames, Sammy Davis Jr., and Gloria Loring. Before that, he was head of television-variety for GAC. . . . Robert M. Lucas has been appointed industrial engineer for the EVR Cartridge processing facility in Rockleigh, N.J. Before coming to CBS, Lucas was director of engineering and sales for the family-held Lucas Dental Equipment Co. in New York. From 1965-67 he served as senior industrial engineer for the Bishop Manufacturing Corp., Cedar Grove, N.J. Before that he was senior industrial engineer with the Daven Corp., Livingston, N.J.

★ ★ ★

Jim Williams has been named director of business affairs for the West Coast Record Plant. A former musician, Williams most recently was advertising, sales and promotion manager for CBS Musical Instruments. . . . Tom Flye and Tom Caccetta have been appointed assistant engineer and engineer, respectively, for the New York Record Plant studios. Flye, a former vocalist with Lothar & the Hand People has engineering credits that include Canned Heat, Led Zeppelin, Dr. John, Jeff Beck and others. He also was with Centaur Productions and was an electronics consultant with Broadway Recording Studios. Caccetta, an independent engineer from California, was associated with Mystic and Paramount studios and has been a recording artist. He also worked with Liberty and Mercury on the West Coast. . . . William R. Yeager has been named vice president-treasurer and Arthur Rivkin, vice president in charge of branch operations, by Delmonico International Corp., a



YEAGER



RIVKIN

home entertainment firm. . . . Robert Jackson joined Siddartha Press, the internal publicity department of Buddah Records. Jackson formerly was with Gifford-Wallace Associates, the press agents for Fillmore East. . . . Clark S. Jones has been appointed Eastern regional sales manager for Craig. . . . Donald Dvorkin is the new director of purchasing for Major Electronics Corp. . . . Russ Allison has been named professional manager for Nashville of Sunbury Music and Dunbar Music. He previously was with Central Songs. . . . Eileen Goldfarb has been promoted from assistant publicist for Connie De Nave Public Relations, Inc. to senior publicist and executive assistant to publicity director Phil Leshin.

(Continued on page 73)

Gold Awards

Johnny Cash's Columbia Records album "Hello, I'm Johnny Cash" has been certified by the Recording Industry Association of America as a \$1 million album. The label reports that his "Johnny Cash at Folsom Prison" and "Johnny Cash at San Quentin" have each racked up more than two million copies in sales of records and tapes. "Johnny Cash's Greatest Hits" album has also sold over a million copies in albums and tapes. "A Boy Named Sue" was a million-selling single for Cash last year.

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Her brand new single. On Columbia Records 

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Wilson, Kay Form Disk Co.

NEW YORK — Flip Wilson and Monte Kay, his manager, have formed Little David Records. The first release, which also will be available in 8-track tape CARtridge and cassette, will be Wilson's new album, "The Devil Made Me Buy This Dress."

Ben Hurwitz, general manager, and Jack Lewis will operate the label, which will headquarter at 200 W. 57th St., and 1425 Kings Road, Los Angeles. The Sinclair Paint Co. will cooperate in a special promotion for the Southwest, including blow-ups of the album cover on billboards, buses and paint shops. Promotional effort also will be devoted to network TV exposure trade ads, store ads, and in-store promotion.

Salutes From the Industry On Billboard's 75th Anniversary Issue

Congratulations on your 75th anniversary issue. This is the finest issue put together in the entertainment field. I know a great deal of work was put into this and you can certainly be proud of Billboard and what it has done for us in the music industry. I'm looking forward to the 100th year celebration.

Larry Newton
ABC Records

★ ★ ★ ★ ★

The 75th anniversary issue, just received, is a real knockout. Congratulations to one and all.

Alfred Reed
Professor of Music
University of Miami
Coral Gables, Fla.

★ ★ ★ ★ ★

My warmest congratulations for an outstanding piece of journalism—the Billboard 75th Birthday Issue. It should be framed for posterity—it's that valuable!

I wish to convey my "thanks" to Lee, Paul, Mike, Eliot, etc., etc., for the hard work—and the beautiful result—this is a real award-winning issue and NARAS should convey such an honor on Billboard "for services above and beyond the call of duty!"

Keep it up—and let's make this a regular feature now—every 10 years—and let's hope we shall all be here for the next celebration come December 1979!

Robert B. Weiss
Monument Records

★ ★ ★ ★ ★

CONGRATULATIONS ON BRILLIANT ANNIVERSARY ISSUE FAITHFULLY DOCUMENTING HISTORY OF PUBLICATION AND INDUSTRY. ROLAND GELATT'S PIECE COMPLETE, CORRECT, CONCISE. GRANDPA WOULD HAVE BEEN PROUD. OVERWHELMED BY BRILLIANT COMBINATION OF NOSTALGIA WITH THE CONTEMPORARY AND BILLBOARD'S WILLINGNESS TO LET CHIPS FALL WHERE THEY MAY. PARTICULARLY APPRECIATE INCLUSION OF OBSERVATIONS FROM ABROAD. LOOKING FORWARD TO LONG OVERDUE RECORDING STUDIOS DIRECTORY AND HOPE IT WILL CONTAIN EDITORIAL COMMENT. IF SO PUT ME DOWN FOR CONTRIBUTORY ARTICLE. WILL GET BACK TO YOU IN 1987 FOR SALUTE TO HUNDRED YEARS OF DISKS AND 1994 FOR YOUR 100TH ANNIVERSARY. OLIVE BERLINER
Beverly Hills, Calif.

★ ★ ★ ★ ★

May I extend to Mort, Hal, Paul, Lee and all your associates congratulations on what must have been a monumental task—the 75th Anniversary Issue. It is truly a collector's piece and one which I will certainly save, read and re-read—at least until your hundredth!

Cy Leslie
Pickwick International Inc.

★ ★ ★ ★ ★

Your 75th Anniversary issue is a gem . . . a classic . . . and a thesaurus of the music, entertainment and recording industry the likes of which has never appeared before. Needless to say, this issue becomes a vital part of our library . . . and will be well read from cover-to-cover.

Thank you, especially, for the break down on popular, country and soul music for 1969. The accurate listing of composers, recording companies and licensing organizations is most valuable to those of us with a deep interest in the economics of broadcasting. Now, let me get back to this great issue!

Ed Mullinax
Chairman
Georgia Broadcaster's Music Committee
Atlanta, Ga.

★ ★ ★ ★ ★

If I were asked to spend \$75 for your 75th Anniversary Issue, I'd consider it well spent. Nostalgia, sold by the ounce, is an expensive item, but your book of memories is priceless.

Those who put together this "labor of love" can truly feel proud and deserve a deep bow from our music industry. Hail, Billboard! A grand job, well done. Best to you all.

Charles Tobias
New York, N. Y.

★ ★ ★ ★ ★

Your 75th Anniversary Issue is great. Enjoyed the brothers Henry and Charles articles, and Dave Dexter's Los Angeles memories of Melody Lane brought back many familiar people and places . . . people I knew and places I've been the past 40 years.

Harry Tobias
Sherman Oaks, Calif.

★ ★ ★ ★ ★

I've been luxuriating in your big issue. A superb accomplishment for all of you. And what a delicious way to end a strong year. Congratulations! William K. Beard
New York, N.Y.

★ ★ ★ ★ ★

CONGRATULATIONS ON YOUR ANNIVERSARY ISSUE WHICH IS A COLLECTOR'S ITEM. JERRY TEIFER
DUNBAR MUSIC
NEW YORK, N. Y.

★ ★ ★ ★ ★

YOU MAKE ME FEEL SO OLD WHEN I LOOK BACK AND THROUGH YOUR WONDERFUL ANNIVERSARY ISSUE. CONGRATULATIONS TO YOU ALL AND BEST WISHES FOR EONS AHEAD.

LLOYD DUNN
HOLLYWOOD, CALIF.

★ ★ ★ ★ ★

Billboard's anniversary issue is the most fantastic trade publication special I have ever seen!

Paul Drew
Program director
CKLW, Detroit

FEBRUARY 7, 1970, BILLBOARD

Europe Sales Champ—Poll

• Continued from page 1

of the world's market. The Soviet Union is included in this definition of Europe.

This 45.6 percent represents 521 million units sold, compared to the North American continent's 442 million (38.7 percent) and the rest of the world's 178 million units (15.6 percent).

The 1968 figures indicate global sales of 1,141,000,000, which breaks down among the world leaders as follows:

1. U.S., 379 million;
 2. USSR, 184 million;
 3. Japan, 106 million;
 4. U.K., 98 million;
 5. Federal Germany, 69 million;
- France was eighth with 63 million units sold.

The results of the survey are published in a booklet, "Facts et Chiffres" (Facts and Figures), which provides the latest breakdown on the French disk industry.

Among the statistics: There are 180 companies covering all facets of the recording world in France; 34 of these companies represent 90 percent of French production and 85 percent of sales. There are 20 pressing plants, six of them producing 95 percent of total output. The industry's total turnover for 1968 was 300,085,000 francs, added value tax included.

Bethea on Musicor

NEW YORK — Bethea the Masked Man will be released on Musicor Records as Harmon Bethea instead of the subsidiary Dynamo Records label. The move was made to expand Bethea's market potential, said Art Talmadge, Musicor president. Bethea's single "Do You Want Meat" has just been released.

AUSTIN CLUB CO-OWNER

HOUSTON — Gene Austin, one of the top stars of the 1920's and '30's and whose "My Blue Heaven" was one of the best-ever selling records, is now co-owner of the former Tidelands Club in the Tidelands Motor Hotel.

The name of the club has been changed to Gene Austin's My Blue Heaven Club. Austin appears each night singing many of the songs he made famous.

Billboard

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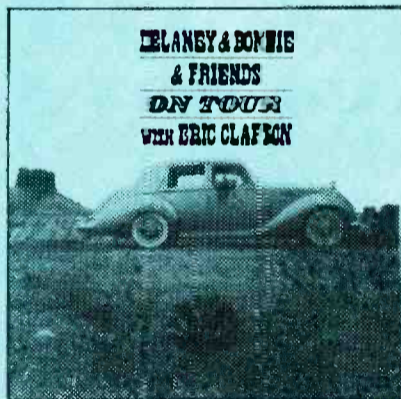
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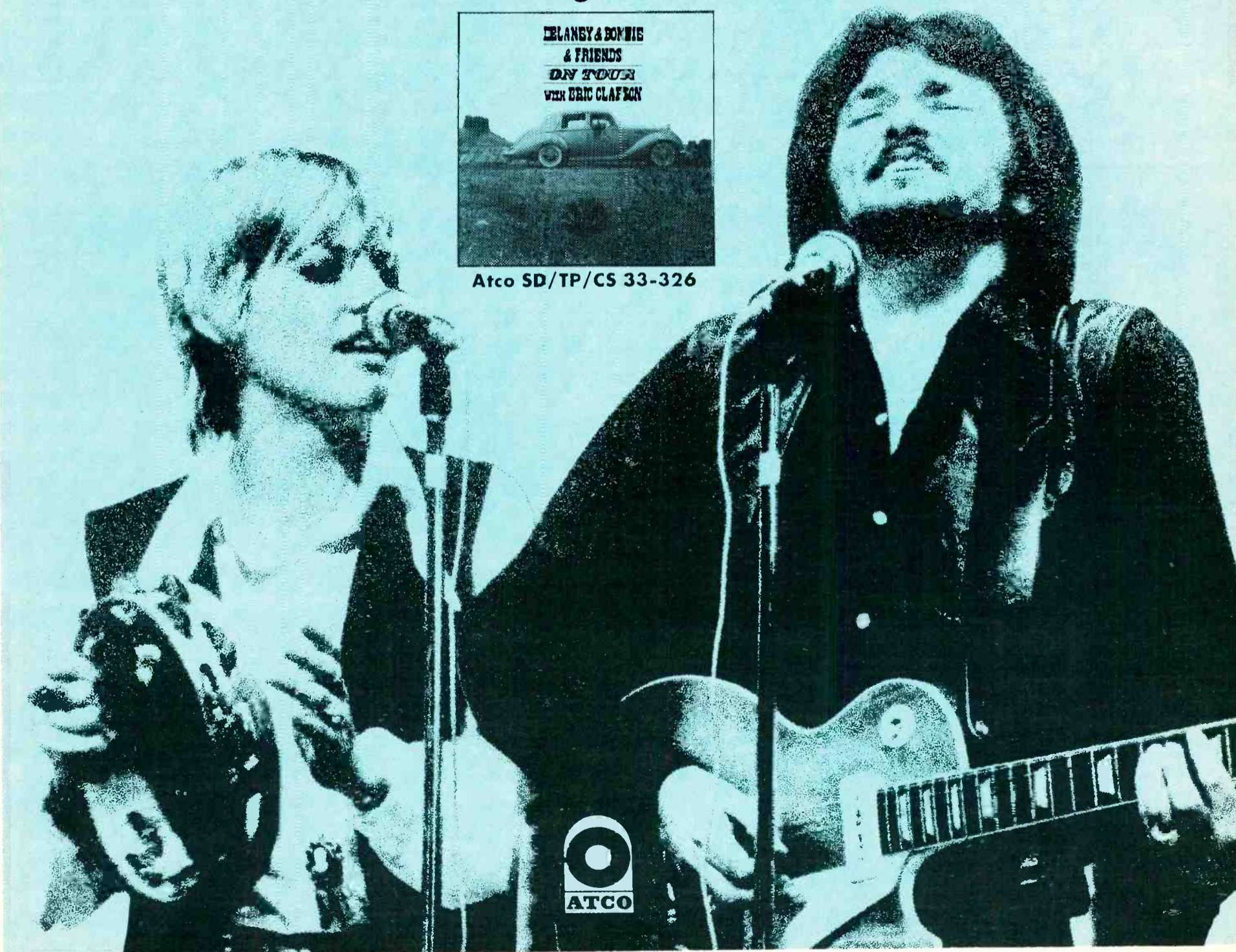
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RS 507

The album's been out for a few months and has steadily picked up volume both in sales and on the air. With our first taste, we felt RARE EARTH had a distinctive sound and approach to today's music...from progressive rock to electric soul. Apparently record buyers are beginning to agree. So don't wait any longer.

Hurry up and get ready!



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Music In Print

Growth of Sheet Music Sales

By AL FRISCH

According to Herman Steiger of **Big 3**, the potential of sheet music sales is greater than ever. Here are some interesting figures to think about; in 1957, slightly more than 19 million people were playing the piano in this country. In 1967, the figures rose to over 23 million; not quite three million guitar players in 1957, versus 11 million in 1967; just over one million organists in 1957, and in 1967 it came to almost five million; in addition there are now nine million pianos in American homes. This is plainly an indication of the upward trend at a considerable acceleration. Incidentally, it might be interesting to note that there are more than 44 million amateur musicians in the country.

It's obvious that there is a great market potential, and it's up to the music publisher, in cooperation with his selling agent, to devise a concerted plan to convince the retail outlets to display not only the current hits but also the standard songs in modern racks, adjacent to the record areas where the traffic is the heaviest. I intend to discuss this in further issues, and I would be interested in hearing your thoughts.

New Single Sheets

Cimino has announced the Feb. 15 release of eight songs from the upcoming Tobias/Lebowski "Gantry" musical: "Foresight," "The Promise of What I Could Be," "We Can All Give Love," "Show Him the Way," "He's Never Too Busy," "She Was a Woman," "Someone I've Already Found" and "These Four Walls."

Now available under the **Big 3** imprint are three new songs: "The Thrill Is Gone," "Jennifer Tompkins" and "What You Gave Me." **A cuff-Rose** now has copies ready of "She Cheats on Me" which was recorded by Glenn Barber and Roy Orbison. "New World in the Makin," which Roger Whitaker recorded on RCA, is the sole entry for **Criterion** this week. Coming up shortly on the **Plymouth** schedule is the latest Simon & Garfunkle. "Flowers Bend With the Rainfall." MCA reports that copies of Superstar will be available within a week. "Ma Bella Amie," which hit the Hot 100 two weeks ago, is the latest single item issued by **Warner Bros.** **Hal Leonard** has sheets ready on "Thank You," "Won't Find Better Than Me" and "Everybody Is a Star." R.B. Greaves new Hot 100 of "Always Something There to Remind Me" and "Can't Help Falling in Love," a Top 60 Pop Spotlight pick, are two of the current **Hill & Range** sheets this week. **Big 3** has copies of the country song "Your Husband, My Wife." The theme from the movie "The Magic Christian," which was written by Paul McCartney, is a new one from **Hansen**, as is the new piano copy of "Son of a Preacher Man" the new Aretha Franklin Top 60 Pop Spotlight.

Folios

Plymouth has a new folio that should create great interest: the Rolling Stones' "Let It Bleed" and the "Bill Evans Book," which is comprised of stylized arrangements of Bill Evans recorded renditions on his Verve Album. It includes "Who Can I Turn To." Several new items just issued by **Big 3**: "Super Hits No. 3," containing "Leaving on a Jet Plane," "Midnight Cowboy," "I Guess the Lord Must Be in New York City" and "Teacher's Pet," which is a collection of easy piano arrangements by John Lane and "Top 50 Easy Listening" including current hits, plus many great standards.

Cimino expects to have two new folios available within a week to 10 days. "Generation Gap" is the first with a representative list of "Top 40" and Easy Listening material including such songs as "Spinning Wheel," "Smile a Little Smile for Me," "Yesterday I Heard the Rain," "Tonight I'll Say a Prayer," "Baby Take Me in Your Arms," among others. The second is called "Trip Two," a collection of Hot 100 selections containing "No Time," "She," "Baby Take Me in Your Arms," "Ballad of Easy Rider" and "Walk a Mile in My Shoes." Upcoming are two folios from **Hal Leonard** in the country field: "Sly and Family Stone" and the Jethro Tull folio. "Rod McKuen at Carnegie Hall" is the latest from Warner Bros. The "Earl Scruggs" five-string banjo book just in from **Southern**.

Off-Beat Folios

Southern has issued four folios that are of unusual interest. The first is called "Tabla," a rhythmic introduction to Indian music. Second is "Indian Melodies for Sitar" containing traditional material that is perfect for students of the instrument. "Introduction to Sitar" is a beginner's book, by Harihar Rao. The last item is a must for those interested in Flamenco guitar, simply called "Flamenco."

Bacharach & David

Burt Bacharach and Hal David, who are no doubt the hottest songwriting team in the country, have contributed heavily in increasing

(Continued on page 48)

Elektra's New Frye LP

LOS ANGELES—Elektra is planning a second comedy album for David Frye, whose initial effort, "I Am the President," is taking him around the country on a promotional tour.

Frye is developing several new characters for the follow-up LP, like Sen. Fulbright and

Muhammed Ali. And he is developing others like Spiro Agnew and Billy Graham. All of these newsmakers will be incorporated on the new album as well as those already on his first effort.

On the first LP, Frye used dialog rather than a monolog. Frye discovered during the recording session that by using his character in a multiple conversation style, he generated greater interest among his invited guests. "The album has opened new vistas for me for television, nightclubs and concerts," he said.

Frye's exposure on records, plus his college concerts, support his regular national TV guest shots, which were the first avenue for his mimicry.

Chess Adds A&I

CHICAGO — Chess Records has added A&I Record Distributing Co., Inc., in Cincinnati as a distributor. A&I will handle Chess, Checker, Cadet, Cadet/Concept, Head, and Neptune records.

A&M Promo Is a Winner

• Continued from page 3

motion report consisting of information on singles, LP's, special projects, plus a special report on what is happening in their markets with rival record company product as well.

Sharell insists that "A&M is also preaching communication within. This is most important. All our promo men have names, home and office numbers of the complete A&M executive staff. They constantly talk with each other — comparing projects, marketing and promotion information, and of course, give each other advice."

To further aid the field men in his territory, A&M provides "all and any information that our men may need or request on all artists and product. We send out a weekly publication, 'The A&M Sales and Promotion Rap-Up,' which contains up-to-date activity on all product, listing stations that are playing it; information on our free-form product from Larry Ray, Special Projects; (Ray's primary function is the merchandising of A&M's rock product to free-form stations, and working with the company's field personnel in the promotion of "rock product"); sales information from Bob Fead; and tape information from Bob Elliott. We also print artists' itineraries, biogs, suggested promotional projects, et al."

Sharell noted that A&M is striving to make the promotion man a constructive contributor to the programming of a radio station.

Teen Films Fade As Disk Booster

• Continued from page 1

One independent record producer explained why the theory hasn't come true. He said, "Pop music reflects the attitudes of the young audience. Once these attitudes are dramatized on film, music becomes less important. It is an adjunct, an extra cookie with the coffee, but not an integral part of the film expression."

Another independent producer who dabbled with Hollywood and returned to the recording studio, said, "Kids don't go to the movies for music. If they want to see a movie, they go to a movie. If they want music, they turn on the radio and the phonograph. I belong in a recording studio, not a movie studio."

And another independent disk producer explained it this way: "Writing movie scores means that artistic control is taken out of your hands. I don't have the power to edit. I wouldn't put out a record that I couldn't mix and edit. So why should I give up those rights just to have my name on a movie?"

Still another record producer said, "Pop music has its own stories to tell and its own stars to tell them."

Lurking at the base of the contemporary musicmaker's disenchantment with movies is the "audio - visual" concept, which has repeatedly failed to work when applied to pop music whether it be in movies, tv or jukeboxes.

"Music is part of movies but not an equal partner," said a

record producer. "They're two different media. One goes to the ear and the other goes to the eyes. I'm an ear specialist. I'm going to stay that way."

Burt Bacharach has been one of the few contemporary composers to use the Hollywood medium continuously and successfully. But Bacharach's sound, although a part of pop, is not the sound that pop/movie predictions ballyhooed. The soundtrack appearances of various artists in "Easy Rider" were with few exceptions, not specifically tailored for the film. The movie's popularity, and the soundtrack album's chart status, were incidental.

Chappell as Sherbo Rep

NEW YORK — Chappell & Co. has signed an exclusive longterm agreement with Richard M. and Robert B. Sherman to represent their Sherbo Music, Goldilocks Music and Mirabelle Music firms. Included in the agreement is the music for their upcoming NBC special "Goldilocks," starring Bing Crosby. It will be viewed nationally March 31 with a repeat performance scheduled for September.

The team has written the scores for many Walt Disney films and won an Academy Award for "Chim Chim Cheree" from "Mary Poppins."

The deal with Chappell was negotiated with Mike Conner, representative for the Shermans.

Manufacturers' Chart Predictions

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

ADVANCE

LONELY TOO LONG— Sylvia Prevatt, Advance 1109
THAT'S THE WAY THE BALL BOUNCES—Herb Miller, Advance 1111

AUDIO FIDELITY

DIANE—Golden Gate, Audio Fidelity 161
LISTEN HERE—Jay Jackson & the Heads of Our Time, Mr. G. C 822

BRITE-STAR

SANDY CASTLES—Clouds, Northland
THE BIG ONE—Bobby Boyle, Brite-Star
FLORIDA—Billy Orr, Northland

CAPITOL

TEMMA HARBOR—Mary Hopkin, Apple 1816
WE'RE GONNA HATE OURSELVES IN THE MORNING—Singing Medallions, 1-2-3 1723

CHANSON

I WANNA BE HAPPY—Unlimited Four, Chanson 1178

CHERRY

HANG THEM ALL—Country Sweethearts, Cherry 70-451

COLUMBIA

JUST SEVENTEEN—Raiders, Columbia 4-45082
CAN'T HELP FALLING IN LOVE WITH YOU—Andy Williams, Columbia 4-45094
SAVE THE COUNTRY—Laura Nyro, Columbia 4-45089

DUO

WHATCHA BEEN DOING—Joann Garret, Duo 7457
I'M GONNA SHOW YOU—Jo Armstead, Giant 707
ONE MOMENT—Sheryl Swope, Duo 7456

ENDEAVOR

THE MAN YOU WANT ME TO BE—Frank Perry, Endeavor
PORT OF CALL—Jim Wheeler, Panorama
THAT CERTAIN FEELING—Jim Wheeler, Panorama

FLYING DUTCHMAN

HE DON'T APPRECIATE IT—Esther Marrow, Flying Dutchman FD 26004
GOT MY MOJO WORKING—Otis Span, Blues Time BT 45003
SHE DOES—Plastic Penny, Amsterdam AM 85006

INTREPID

9 TO 5—Underground Sunshine, Intrepid 75019
UNDER MY THUMB—Kindred Spirit, Intrepid 75016
MY BABY'S MISSING—Gene Smith, Virtue V 2512

JEWELL-PAULA

NIGHT OWL—Bad Habits, Paula 327
I FEEL A CHILL—Ted Taylor, Ronn 40
HIS AND HERS—Tony Douglas, Paula 1220

JUNO

I'M WALKING—Ken De Cell, Juno 5003

KAPP

SORAYA—Chris Simmons, Kapp K 2070
THE LITTLE BLACK EGG—Nightcrawlers, Kapp KE 110
FILL THE WORLD WITH LOVE—Roger Williams, Kapp K 2064

LONDON

REFLECTIONS OF MY LIFE—Marmalade, London 20058

MEGA TUNE

IT NEVER WAS LOVE—Carmel Quinn, Mega Tune 563

MICHIGAN NICKEL

YOU'RE NO LONGER MINE—Curly David, Michigan Nickel MNC 002
TELL HER YOU LOVE HER—The Roadrunners, Michigan Nickel MNC 003
TAXES ON OUR MIND—Kevin Herman & the Twin Valley Boys, Michigan Nickel 004

POLYDOR

MEDICATED GOO—Chris Farlowe, Polydor PD 2-14013
ROCK AND ROLL HOLIDAY—Brownsville Station, Polydor PD 2-14017
BUFFALO SOLDIER—Flamingos, Polydor PD 2-14019

RCA

KENTUCKY RAIN—Elvis Presley, RCA Victor 47-9791
TO LIVE IN THE PAST—Percy Mayfield, RCA 74-0307
ANTHEM—REVELATION—John Denver, RCA 74-0305

SOULVILLE

CHATTANOOGA WALK—Ray Gant & the Arabian Knights, Soulville 001

TARGET PRODUCTIONS

HEY BULLDOG—Coachman, Target T-1009A

TEMPO

BACKROOM OF MY MIND—Don Miller, VU
NEVERTHELESS—Sonny Wilson, VU

WARNER BROS.-REPRISE

SOMETHING BURNING—Kenny Rogers & the First Edition, Reprise 0888
LOVELAND—Charles Wright & the 103rd Street Rhythm Band, WB-7A 7365
FAT MAMA—Herbie Hancock, WB-7A 7358

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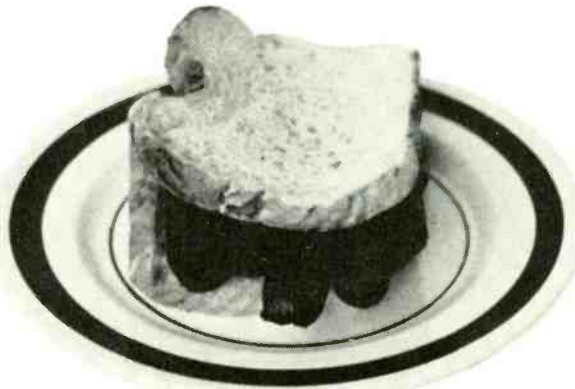
February Goodies From

VAN MORRISON



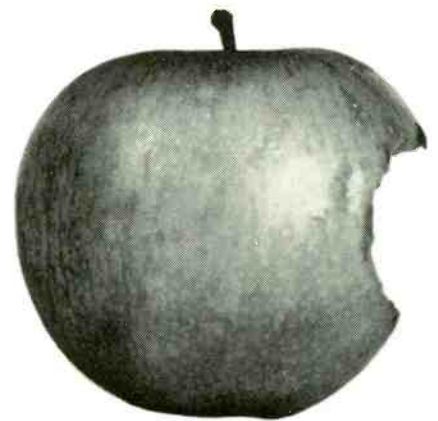
Van Morrison's first solo album was one of those underground rumbles, beloved by few, unknown by many. A cult, even. In 1969 *Rolling Stone* said it "may have been the best album of the year." 1970, and our hero struggles up long enough to give us an even better musical offering, for which thanks. It's called **Moondance** (WS 1835).

THE MOTHERS OF INVENTION



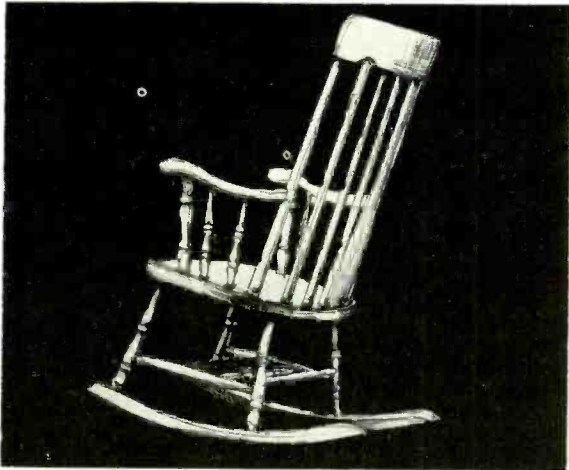
Burnt Weeny Sandwich (RS 6370) brings back the scourge of rock, The Mothers of Invention, niftily packaged, with boffo tunes by Frank Zappa. A great album for singing along, some of it almost commercial.

JAMES TAYLOR



Last year James Taylor's first album, on friendly competitor Apple, was dearly loved and glowingly reviewed. This year, the same will happen to James Taylor's second album, **Sweet Baby James** (WS 1843), on Warner Bros. Only much more so.

RANDY NEWMAN



12 Songs (RS 6373) is the second album by Randy Newman, whose songs have been recorded by just about everyone, whose work is admired and respected by people who are admired and respected ... twelve new songs, warbled by Randy himself, as you've never heard him before.

RON ELLIOTT



Ron Elliott, once lead guitarist and hit songwriter ("Laugh, Laugh") for the amazing Beau Brummels, launches his solo career with **The Candlestick-maker** (WS 1833), an auspicious debut if ever we heard one (and we have). This is one for connoisseurs; we trust there are lots of them.

RAMBLIN' JACK ELLIOTT



Ramblin' Jack Elliott, according to Arlo Guthrie's liner notes, has seen more places and been more people than any ten men, and it shows in the way he looks and talks and sings. Jack does all three surpassing good on his latest, Reprise's **Bull Durham Sacks and Railroad Tracks** (RS 6387).

FAMILY



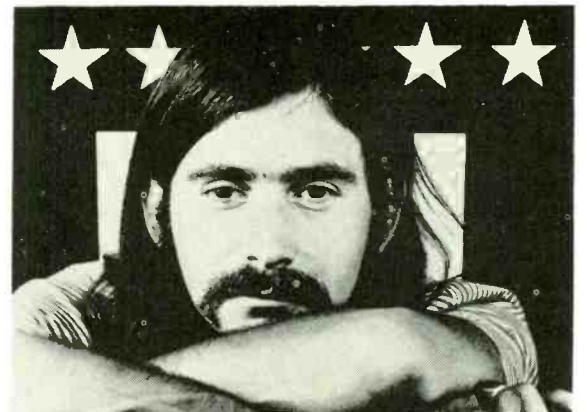
Family can do no wrong in England, but then the English have always had a keen ear for an unusual group. Super musicians, good songwriters. **A Song For Me** (RS 6384), their third Reprise album, nicely coincides with their 1970 U.S. tour.

THE MULDAURS



Geoff and Maria Muldaur are husband and wife (lest you think they were siblings). They have, according to a few discerning critics, two of the best voices in contemporary music. Once vocalists with the fabled Jim Kewskin Jug Band out of Boston, Geoff and Maria now go it together—still out of Boston—with **Pottery Pie** (RS 6350).

NORMAN GREENBAUM



Spirit in the Sky (RS 6365) is the first Reprise album by Norman Greenbaum, who is no stranger to those who delighted in "The Eggplant that Ate Chicago," which Norman recorded while leader of Dr. West's Medicine Show and Junk Band. Now Norman writes and sings his songs by himself, better than ever. Like the great title tune on this one, currently a fave rave on better radio stations.

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Cap Supplier Opens Checking Station

By ELIOT TIEGEL

LOS ANGELES — Capitol is increasing its involvement with cassette players, with its supplier, Kodama of Japan, opening a local factory checking station.

The new company, Kodama USA, allows Capitol's exclusive cassette player manufacturer to inspect all units shipped from Japan. The factory, at 12156 W. Olympic Blvd., is an invaluable communications link, said Oris Beucler, Capitol's special markets department vice president.

For the first time, Beucler has within phone contact Kodama engineers who can provide "corrective engineering" for any units which do not meet Capitol's specifications. A contingent of Kodama engineers is scheduled to arrive here in one week to check their new facility and meet with Capitol officials enant plans for several new cassette models. One month later, Beucler is slated to make his second visit to Tokyo to discuss the company's planned additions to its cassette player/recorder line.

Capitol is planning on Kodama to build three additional cassette units. The Japanese supplier runs four factories which turn out hardware. Capitol is its exclusive U.S. contact.

The local warehouse performs the special function of checking the condition of cassette players with FM tuners, Beucler points out, because Japanese and American FM broadcasting modes are not compatible and can only be checked in the States.

The new facility also functions as a national service headquarters disseminating service information to field service stations and supply points.

Capitol is modifying its service warranty center network, Beucler revealed. The goal is to wind up with about 15 refurbishing stations each located near one of the 11 Capitol distribution centers which stock units.

There are considerably more than 15 warranty service stations handling Capitol tape players but, Beucler believes, the best service system involves minimum companies and maximum efficiency.

A refurbishing station can give out new equipment or repair a player. A service station is authorized to only exchange new equipment. Capitol hopes to maintain 10 service stations in addition to the 15 refurbishing stations.

Capitol Policy

Capitol's units are sold on a policy of over-the-counter exchange on brand new machines which are inoperable when taken out of the crate. If within 90 days something happens to the unit, the customer can have the machine repaired and he only pays the freight one way.

In the past, an independent company has inspected Kodama's cassette units, but with the local warehouse now in operation, Capitol is ensured of constant surveillance of Kodama equipment by Kodama personnel.

Beucler claims that Kodama is just now starting to catch up production-wise with domestic player orders. Capitol's cassette player business has been so startlingly good, Beucler claims,

that Capitol's unit sales skyrocketed 296 percent between July and December of last year. This is the highest six months dollar-wise in Capitol's equipment business, according to Beucler.

Among Features

Among the new features being planned for future cassette units are stereo preamplifiers which will allow existing portables to become decks for hooking into home high fidelity systems. The first unit to get a stereo preamp is the Diplomat

model (\$69), which will be boosted \$10.

While concentrating on building a line of cassette machines, Capitol has been out of the 8-track field for some time. This situation appears to be changing. Capitol is considering some 8-track models for Kodama to build. When Capitol initially got into the 8-track deck field, its units came from Motorola, and Orrtronic.

When it began its association with Kodama, the Japanese manufacturer was not geared to build cassettes.

Capitol is presently working on a portable AC/DC 8-track unit, plus several other 8-track units for fall release. Beucler talks of having "Belair type" portables, a reference to the local company (Belair Enterprises) which has specialized in sturdy and compact 8-track and cassette stereo portables.

The sturdy portables "lend themselves to our kind of selling through regular record channels," Beucler said. "We are not set up to sell high priced gear."

Softening of Cassette Sales Forces Hard Price Look

By BRUCE WEBER

LOS ANGELES—Corporate chieftains are becoming exceedingly skeptical about the bullish forecasts of the prerecorded cassette market.

Hope springs eternal, but several record manufacturers and major retailers feel a mild slowdown is developing in prerecorded cassette tapes.

The prospect isn't promoting them to cut back on marketing programs, but some companies are crying. Unlikely as it may sound, cassette hardware producers and blank tape cassette manufacturers are enjoying solid sales.

Industry speaking—whether it be hardware or softgoods, 8-track or cassette, blank or prerecorded—most executive suites feel that the general softening of the economy has apparently had no visible effect on the industry.

But if business in prerecorded cassettes actually is slumping, many say, one of the reasons is pricing. The industry's across-the-board price hike to \$6.98 from \$5.95—to

match the price level of 8-track has backfired to a certain degree.

Many also contend that RCA, in its haste to jump on the cassette tapewagon after a late start, initiated the \$6.98 tariff to protect its interest in 8-track. Others say that RCA was merely thinking "short range."

Columbia, also a fence-sitter in jumping into cassettes, was in the forefront of the \$6.98 cassette price, too.

"It's cheaper to produce prerecorded cassettes than 8-track," said one duplicator. "So why the extra buck for cassettes?"

Why?
"We followed the industry standard," says an executive for Capitol Records, which belatedly followed RCA and Columbia to \$6.98.

Forced to Join

"We were forced to join the price standard after being the last holdout," claimed a spokesman for Ampex. Both major duplicators, GRT and Ampex, followed the pricing standard, but after long soul-searching.

GRT Buys 2 Stores In Retail Expansion

LOS ANGELES — GRT has expanded its retail division by acquiring two record-tape stores in Southern California. The company now has four retail stores, including one in Los Altos, Calif., and another in Houston, Tex.

The new outlets, DisCount Records & Tapes, a two-store discount operation, are in Santa Monica and West Los Angeles (Westwood), the latter near the University of California at Los Angeles (UCLA).

The stores were acquired from Elco Records, Inc., Los Angeles, and Norman Litter, president and owner. Robert G. Hart, formerly division manager of United Recorded Tape, Mountain View, Calif., has been appointed general manager of GRT's retail division.

Hart will be responsible for operation of the retail outlets. Stuart Mallen and Marcos Klorman have been named store managers of the two Southern California locations.

Both stores carry a full line of record and tape product, in-

cluding reel-to-reel, 8-track and cassette. Its disk product numbers classical and foreign titles. The tape inventory in both outlets number more than 5,000 titles in all configurations.

The DisCount store in Westwood has a staff of six persons, while the Santa Monica outlet has three employees. The Westwood store, because of its proximity to the university, is open seven days, while the Santa Monica location closes Sundays.

GRT previously established two Tape Deck stores, one in Houston and the other in Los Altos, as full-line tape retail operations. The Los Altos store was set up as a "test laboratory to gather marketing data."

Both Tape Decks sell selected quantities of GRT and competitor tape and associated products, including hardware equipment for both home and auto.

The retail test laboratory studies traffic flow, packaging, sales techniques, merchandising ideas and effectiveness of point-of-sale materials.

While prerecorded cassette tapes are slowing down—some say only momentarily—blank tape manufacturers are continuing to report startling sales.

BASF, TDK, Ampex, Audio Magnetics, Data Packaging and Audio Devices, all are enjoying banner years. But many report cutbacks by record manufacturers in ordering preleadered blank tape to convert to prerecorded cassettes.

Part of the problem, some contend, is "off-the-air-recording," long a thorn to record companies. "Kids are buying blank tape and recording off-the-air," explained one tape manufacturer.

Retail chains also report that cassette sales are slumping, but blank cassettes are selling. "The price is too high on prerecorded cassettes," agreed one retailer. "It's that simple. Tell them to lower the price."

The influx of budget cassettes prove that the \$6.98 price tag on prerecorded cassettes is out of line, says a record company official.

Even that, though, is priced indifferently. Why offer a budget tape at \$4.98?

Liberty/UA's move to a "true" budget price—\$3.98—might force an industry shift to repricing. "The gap between a budget tape (at \$4.98) has been far too great," said Liberty. Thus the \$3.98 price.

Retailers and several key record companies no longer beat around the bush when asked how sales are doing. Their answer: "8-track is sensational. Cassette is another story. It's coming though."

Translated, it means: "The pricing is killing us." That's hardly an exaggeration. Prerecorded cassettes are not growing at the same rate as the overall bullish tape industry.

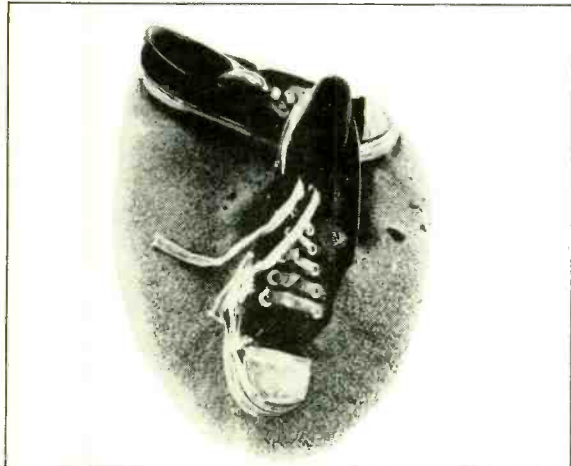
Retailers and most record companies are waiting for cassettes to happen. "We see the potential," said one spokesman for a major record company, "but we're getting a little impatient."

"We're selling a lot of cassette hardware," revealed a buyer for White Front, giant discount chain in California, "but we're also selling a lot of blank tape."

Maybe, just maybe, things will improve when Detroit flashes the green light on factory installed cassette equipment.

Part Two, From

ROD McKUEN



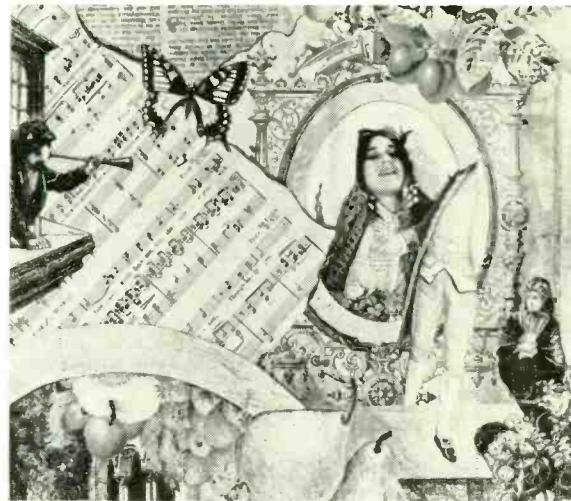
America's most famous and successful poet, Rod McKuen, has written his first album of new songs in over a year: **New Ballads** (WS 1837). It's produced, packaged, and presented in Rod's personalized high-class style. Warner's classy hype goes with it.

THE GTO's



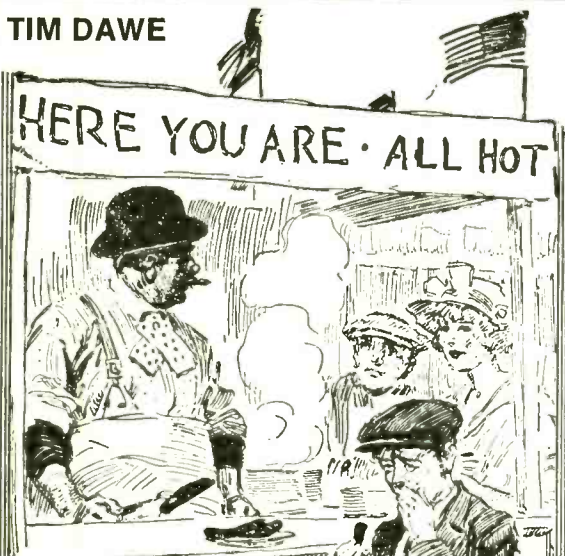
Permanent Damage (RS 6390) brings together the queen groupies of L.A., plus the Plaster Casters of Chi, in an undoubtedly bizarre musical extravaganza. Lavishly packaged.

NANCY MICHAELS



Nancy Michaels is a winsome lass from Boston whose songs are not always sweetness and light. Very often, in fact, her songs are deftly disturbing. **First Impressions** (RS 6380) is her first album; she's been saving up.

TIM DAWE



Tim Dawe's a nice enough boy from Chicago who wandered around singing Bob Dylan songs until he discovered he could write his own. But all that is past. His first album on Straight is called **Penrod** (WS 1841).

GLENN YARBROUGH



Glenn Yarbrough's vocal magnitude has been awing audiences for to these many years, during and after the legendary Limeliters. This latest, **Let Me Choose Life** (WS 1832), will be backed by a \$30,000 radio ad campaign. Stock on it.

TIM BUCKLEY



Tim Buckley, frail minstrel, solid heartthrob and major artist from Orange County, debuts on Straight/Warner Bros. with **Blue Afternoon** (WS 1842)...the fourth Buckley bonanza of brooding ballads and soaring vocals.

BILL COSBY



More of The Best of Bill Cosby (WS 1836) is a cogent collection of his best-loved routines, sure to follow its chart-happy precedent.

THE VOGUES



The Vogues' Greatest Hits (RS 6371) include Earth Angel, Magic Town, Five O'Clock World, No Not Much, Moments to Remember, Green Fields, Turn Around, Look At Me, and five other smasheroos. An album imperative.

DION



Sit Down Old Friend (WS 1826) is Dion's third or fourth reincarnation; haunting, humorous, gutsy and serene. Dion, his guitar, his songs—all at their best here.

Warner/Reprise Records (and tapes)

Lib/UA to Show Artists' Faces On Big Little Cassette Packaging

LOS ANGELES — Liberty/UA Stereo Tape will introduce artists faces to its big little cassette packaging. The new graphic approach for the four-tune \$1.98 cassettes will be unveiled with a 10-title March release.

The new titles will bring the number of big little cassettes to 40. "We are trying to simulate a tape cover for the big little cassettes," explained Earl Horwitz, the division's general manager. The company's initial 30

four-tune releases were packaged without any pictorial graphics, only the performer's name and big little cassette identification.

Horwitz cites a "potential market" for \$1.98 tapes as the reason for the continued development of this kind of repackaged material. Tapes selling for \$1.98 are becoming more appealing to young people who have purchased a \$19.95 player, he feels. A \$7 retail price is also

a factor in making the \$1.98 price appealing.

"We hope the four-tune cassette will train the youngster to buy a cassette tape rather than a single."

Artists covered in the new release are Jackie DeShannon, Classics IV, Vic Dana, Shirley Bassey, Jay and the Americans, Vikki Carr, Bobby Goldsboro, Fats Domino, Al Caiola, and music from "Hawaii 5-0."

The company initially released 20 titles nationally in the series last May, with an additional 10 following last August.

While Horwitz admits that sales for the big little cassettes have "only been fair," he is willing to continue with the series. Overall cassette sales account for about 19-20 percent of Liberty/UA's total tape sales.

More Selective

Horwitz believes retailers this year will become much more selective in their tape buying patterns. "The tape business is controlled by fewer and fewer people," he said. "There's nothing we can do about it." The same powerhouse mass merchandisers who control the distribution of records, are also achieving this kind of power in tape, Horwitz claims.

Liberty/UA's tape product is handled by company-owned branches, plus a small number of independent distributors and a number of tape subdistributors which work as ancillary outlets to the distributors.

The same record salesmen also sell Liberty/UA's tape product. Mike Elliott, president of the Liberty/UA Distribution Corp., set up the tape subdistributors several years ago. The company's distributors receive a functional discount for servicing these subdistributors who are racks, one-stops and automotive industry specialists. The prime distributor's rebate is for his exploitation efforts on behalf of the record and tape counterpart.

Liberty/UA operates stocking warehouses in Atlanta, Philadelphia, New York, Boston, Cleveland, Chicago, St. Louis and New Orleans. It maintains sales offices in Miami, Charlotte, Richmond, Va., Baltimore, Newark, Hartford, Detroit and Cincinnati. There are in addition resident men in Pittsburgh, Albany, Buffalo and Kansas City.

Independent distributors are located in Seattle, Minnesota, Oklahoma City, Dallas, Denver, Honolulu, Great Falls, Mont., and Puerto Rico.

The company's criterion for assigning its line to a tape subdistributor is based on three factors: 1—that it provide a cost saving to the company; 2—that a representative quantity of product be stocked, and 3—that the association must be an "arms length transaction," in which the company is not merely established in order to get a lower price rate.

Nonesuch Issues Five Cassettes

NEW YORK — Nonesuch Records is releasing five cassettes this month, including the Cage & Hiller "Hpschd," which is paired with Ben Johnston's "String Quartet No. 2." Other releases for Elektra Records' classical label include albums of Albinoni and Widor, classic guitar music and baroque recorder music.

A&M Sees Banner Sales Yr. of \$10 Mil

LOS ANGELES — Bob Elliott, A&M tape director, is all smiles these days. He has a right to be.

The label has projected a banner tape sales year in 1970 in both 8-track and cassette. The projection: "I see a \$10 million tape year for A&M," predicted Elliott, "and I'm unusually conservative in my projections."

What has Elliott smiling, though, is the way 1970 started. He has two tapes, "Butch Cassidy & the Sundance Kid," a soundtrack by Burt Bacharach, and "Joe Cocker," over the 100,000 sales mark.

Both products are selling heavily in two configurations: 8-track and cassette. "The two tapes give us a good kickoff in 1970," he said.

A&M's tape policy will be to concentrate on 8-track and cassette and release "selected" material in 4-track and reel-to-reel. All tape product is custom duplicated by Columbia.

"We can't eliminate 4-track completely," feels Elliott, "but it is definitely a sliding market. I'll decide on a tape-by-tape basis on 4-track duplication."

The company's sales reports show 8-track leading cassette, but the gap is narrowing. In 1969, 8-track outsold cassette by about 2½ to 1, contends Elliott. But early reports in 1970 show that cassette has

closed the gap, trailing by less than 2 to 1.

He sees cassette receiving the promotion push this year that 8-track earned several years ago. The company plans no budget lines, although Elliott feels that eventually tape prices will be lowered as more automation enters the industry.

"The \$6.98 price is a good 'short-term' level," he believes. "Eventually the price will come down."

The label is on a strict tape-LP simultaneous release schedule, with product shipping "day-and-date" with each other. Elliott's marketing approach will be to "dual merchandise" tape with albums.

"It allows our LP and tape product to receive proper consumer attention and coverage. If we cover new albums with heavy promotions," he said, "why not promote tapes, too."

The "dual merchandising" approach will be given to the label's four "best of" packages scheduled for February release. The series includes tape and LP releases on Herb Alpert and the Tijuana Brass, the Baja Marimba Band, Wes Montgomery and the Sandpipers.

All tapes will be packaged in 8-track slip-cases and Norelco-type cassette boxes. Elliott, a holdout against "long box" packaging, feels the 4x12 packaging concept detracted from a tape sales advantage: compactness.

Keysor-Century Widens Tape Base; Forms Disk Co

LOS ANGELES — Keysor-Century Corp., custom duplicator and record presser, is expanding its tape operation and forming a record division.

The Saugus-based company is releasing tape and record product on Altair Records, beginning with six titles leased from Major Minor.

Tape in 8-track and cassette will be in an economy line at \$4.95, while reel-to-reel will sell at \$5.95. Records will sell at \$4.98.

Product will be released monthly — about four titles — on a simultaneous tape-LP schedule, said Dale Davis, sales director of Altair. Bob Reiter, executive director of the label, is in Europe looking for masters in the rock, folk, country, pop and gospel areas. He'll visit Paris, London and Frankfurt.

Already on the Altair roster are the Plainsmen, gospel group, and Pete Isaacson, folk singer. Initial tape-LP product includes four volumes of show tunes by the Curzon Strings, Artie Scott Orchestra, pop, and Ernest Maxin Strings, easy listening.

Tape will be packaged in both long boxes (4x12), regular 8-track slip cases and Norelco-type cassette boxes. Customers will be given a packaging option, with four-color artwork used. Printing will be done by Graham Printing, El Monte, a wholly owned subsidiary of Keysor-Century.

The company is working through 35 manufacturer representatives to handle its Star-Sound product. "We're trying to reach specialty outlets, music stores and sound departments of major retail locations," said Davis.

Altair is working with several major hardware manufacturers to produce demonstration cassette tapes, including Lloyd's according to Guy E. Disch, marketing director.

Disch also has plans to get involved in the military market, premiums and blank tape — all drawing-board plans. He expects to expand the company's tape and record facilities, including custom duplicating. Within 90 days the firm will enlarge its production capability to two cassette and two 8-track lines. Keysor-Century gets all its tape from BASF.



Keysor-Century has production capabilities of 500,000 cassettes per month and 250,000 8-tracks per month, said Davis.

Superscope Int'l Language Tapes

LOS ANGELES — Superscope is using the All-World Language Systems, Inc. as its partner in the development of a series of language tapes. Superscope president Joe Tushinsky indicated several months ago that the company planned to move into this specialized area of repertoire.

The first release will consist of French, Spanish and Japanese languages. The 20-minute cassettes will be duplicated at Superscope's own facility in the San Fernando Valley.

The three-pack language series is designed for the traveler and initially will be sold through franchised Sony/Superscope dealers.

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<p style="text-align: center;">THE BEST IMPRESSIONS</p> <p style="text-align: center;">"THE BEST IMPRESSIONS . . . CURTIS, SAM & FRED"</p> <p style="text-align: center;">1-8004</p>	<p style="text-align: center;">UP WITH PEOPLE</p> <p style="text-align: center;">"UP WITH PEOPLE"</p> <p style="text-align: center;">1-6100</p>

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(figures in Parentheses shows numbers of records on which
production was shared with one or more other Producers.

	1	2	3	4	5	6	7	8	9	10	11	12	13
1.	Steve Barri - 13 (1)												
2.	Jerry Wexler - 13 (8)												
3.	Gamble-Huff - 12												
4.	Chips Moman - 12 (5)												
5.	James Brown - 11												
6.	Tom Doud - 11 (6)												
7.	Norman Whitfield - 10												
8.	Gabriel Mekler - 10												
9.	Dick Glaser - 10												
10.	Al DeLory - 10 (1)												

#1

DUNHILL

2-2-70

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TAKE PARTICULAR PRIDE IN THE
ACCOMPLISHMENTS OF "OUR GUY?"

WARMLY
JAY

Audio Magnetics' Education Drive

LOS ANGELES—Recognizing the vast potential in the educational market, Audio Magnetics Corp. has launched a major assault in this growing tape area. The company's recently formed educational products division has hired National Educational Representatives as its exclusive U.S. sales organization.

"NER is a nationwide network of audio/visual repre-

sentatives whose function it is to call on school districts and to set up audio/visual dealers across the country," explains Sharyl Story, head of the educational division.

NER's 11 field representatives are presently selling Audio Magnetic's line of blank cassettes in seven time lengths: 10, 20, 30, 40, 60 and 120-minutes.

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

This quick identification is a prime prerequisite for school use, Miss Story said, since these blank cassettes are being used for classroom study. Students have to understand which side of the tape to insert in their machine, she said, so that the entire class is all listening to the same material.

Since beginning the educational market probe several months ago, NER has set up 40 dealers in the audio/visual

field as Audio Magnetic's educational outlets.

The Educator Compact Cassettes are specially manufactured with five stainless steel pins, enabling the housing to be taken apart easily so the lessons may be edited or changed. Also provided are pressure sensitive insert labels on which students can type the name of the lesson.

Each tape is packaged in a two-piece hinged styrene case. A minimum order of 50 cassettes is required from each school.

In assessing the blank cassette market vis-a-vis the pre-recorded music field, George Johnson, Audio Magnetic's senior vice president, cites the major growth potential for cassettes in the educational and industrial markets. He notes somewhat of a decline in orders from record companies for loaded blank cassettes. But the educational and industrial fields—which are not inexplicably tied to hit artists and hit albums—continues to expand nicely.

Steady Produces Own Tape Product; 9 Releases

NEW YORK — Steady Records has joined the growing list of recording companies that produce their own tape product. Steady Tape released its first product on 8-Track, Feb. 1. The initial nine releases are devoted exclusively to hit tune packages of Reggae Music, currently breaking big in the United Kingdom.

Coinciding with the release of its new product, the company has appointed a number of West Coast tape distributors to handle merchandising in that area. Vince Sardoni Associates is midwest distributor.

The Steady catalog includes "Reggae Greatest Hits, Vols. 1 and 2" by Ken Lazarus; "Eddie Lovette Sings Reggae" by Eddie Lovette; "Many Moods of Bryon Lee," by Byron Lee, "The Reggae Revolution" by Various Artists and "Boss Reggae" by Ernest Ranglin. Four more releases are planned for later this month.

According to Arthur Treffer, one of the directors of Steady Records, the company has planned its new tape and album releases to coincide with the mass reggae explosion in the U.K., South America and the Caribbean islands. The company has just completed shipment of some 20,000 8-track CARtridges to South America and the Caribbean. "These releases are timed in conjunction with the worldwide release of Steady's album product," said Treffer.

The Steady executive revealed that Decca International is planning a five album Reggae Explosion campaign constructed on the Steady album and tape product. "Since it is inevitable that the London music scene influences the American music scene, it is ex-

pected that reggae music will hit America like a tropical hurricane this spring," said Treffer.

Steady will also distribute an 8-track line of tape product in the U.S. and Canada for Federal Records, which has a catalog of 48 albums.

CCA Widens Mart Base

CARLSTADT, N.J. — Cassette Corp. of America is broadening its marketing base to get fully involved in supplying parts and casings for 8-track cartridges.

Primarily involved in manufacturing blank-loaded, preloaded, casings, boxes and parts for cassettes, Cassette Corp. of America is now taking orders on 8-track cartridges, said Alan Kahn, sales manager.

The company is enlarging its plant to increase manufacturing and warehousing capabilities. The plant addition will be operational at the end of March, with Dick Dimino managing the facility.

On the drawing board are plans to expand the company's plant facilities to other geographical locations, said Kahn.

The company will have a production capability of more than one million cassette units per week after the plant renovation is completed. In addition, Kahn is introducing four new cassette molds.

He sees business increasing in 1970 at about a 50 percent rate for Cassette Corp. of America. "Our expansion into 8-track will give us additional sales and growth."

Stereodyne in Output Expansion

TROY, Mich. — Stereodyne, Inc., has installed a complex of new high speed duplicating machines, automatic tailoring machines and a new high speed labeling machine to increase its production capability by more than 300 percent.

According to Paul Wyatt, executive vice president and general manager of the company, the decision to expand was triggered by the current spiral in the cassette business and an increase in CARtridge sales over the past year.

Wyatt added that the expanded facilities, particularly the new automatic tailoring machines which wind, cut, splice and feed tape into cassettes, bring Stereodyne's total capability to a point where it can serve its clients faster and more efficiently.

Stereodyne, one of the largest duplicating houses in the country, produces cartridge and cassette product for many of the nation's leading recording labels.

'Bullish' Belair to Step UP Operation

LOS ANGELES — Belair Enterprises, manufacturer of stereo 8-track and cassette portable players, sees the tape industry continuing on its "blue chip" path this year.

"We don't see any softening trends in consumer electronics," feels Ed Mason, Belair president. "Looking ahead," he said, "we can expect greater appeal of middle-of-the-line priced merchandise."

The company is broadening its line into the home market, increasing its scope in the 8-track and cassette portable market, and plans to get more fully involved in servicing specialty retail outlets.

"I expect to double our sales volume this year," said Rod Pierce, marketing vice president, who also expects to triple the company's product line. "We're continuing to improve the engineering and design of 8-track cartridge and cassette players, and we're preparing our new line of products for distribution in early 1970."

With its new product line, Belair is planning to penetrate specialty areas, including photo

outlets, jewelry stores and music locations. Pierce also is installing a two-step manufacturers representative network to work with distributors on a national basis. "This enables us to enhance our promotions, do more in-store merchandising and advertising and create better factory-distributor relations."

Pierce believes the industries thus will be in the home market, especially in 8-track units. Belair plans to introduce five home models this year.

Tape Happenings

Crown-Industrial Suppliers Co., San Francisco, is introducing four cassette units to its Crown line, including three portables and an auto stereo player with monaural recording capability. The units: Model CTP 200 is a portable recorder at \$19.95; Model CTR 9001 is a portable playback unit at \$44.95; Model CRC-410FW is a portable record/playback unit with AM/FM radio at \$89.95; Model CSC-1500 is an auto player (Staar system) at \$119.95 less speakers. . . . **The Dixie Institute for Educational Research**, San Raphael, Calif., has ordered CBS-EVR films

for testing and evaluation. . . . Ed Gamson, president of Certron, Anaheim, Calif., has been named co-chairman of the 1970 United Jewish Welfare Fund campaign in Los Angeles. . . . **Eastern Specialties Corp.**, New Jersey, is opening a warehouse and sales office for its Stereo-Magic division in Mine Hill, N.J. Stereo-Magic produces a line of 8-track players, including a new auto model (CT-830) at \$69.95. . . . **Robins Industries**, New York, is offering a "baker's dozen" promotion — a dozen cassettes free with each gross ordered. . . . **KLH** is entering the cassette market with a line of high-end units, "sometime in the latter part of 1970," said Irving Grossman, president. Cassette models will be in the \$200 price range.

Bruno-N.Y. Disk, Tape to Brun Intl

NEW YORK — Brun International, a wholly owned subsidiary of Sam Goody, Inc., acquired the assets of the record and tape division of Bruno-New York, and not Bruno International as erratummed in last week's issue of Billboard.

The board of directors of Brun International will include Messrs. Richard J. Harris and Arthur Sarnoff, directors of Bruno-New York, Jack Silverman, and Sam Goody.

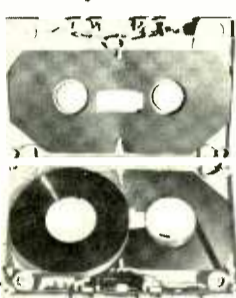
DECCA DUPING KAPP TAPES

LOS ANGELES — Kapp's tape cartridges are being custom-duplicated by Decca, bringing the MCA-owned company into the parent fold. Decca, owned by MCA, also duplicates its own titles plus those of Uni, which recently picked up control of its own duplicating and marketing.

Kapp was formerly duplicated by Ampex; Uni by GRT. Decca's tape duplicating plant is on the East Coast. Kapp's 40 independent distributors will now pick up tape cartridge responsibility.

17 Jewel

Compact Cassette



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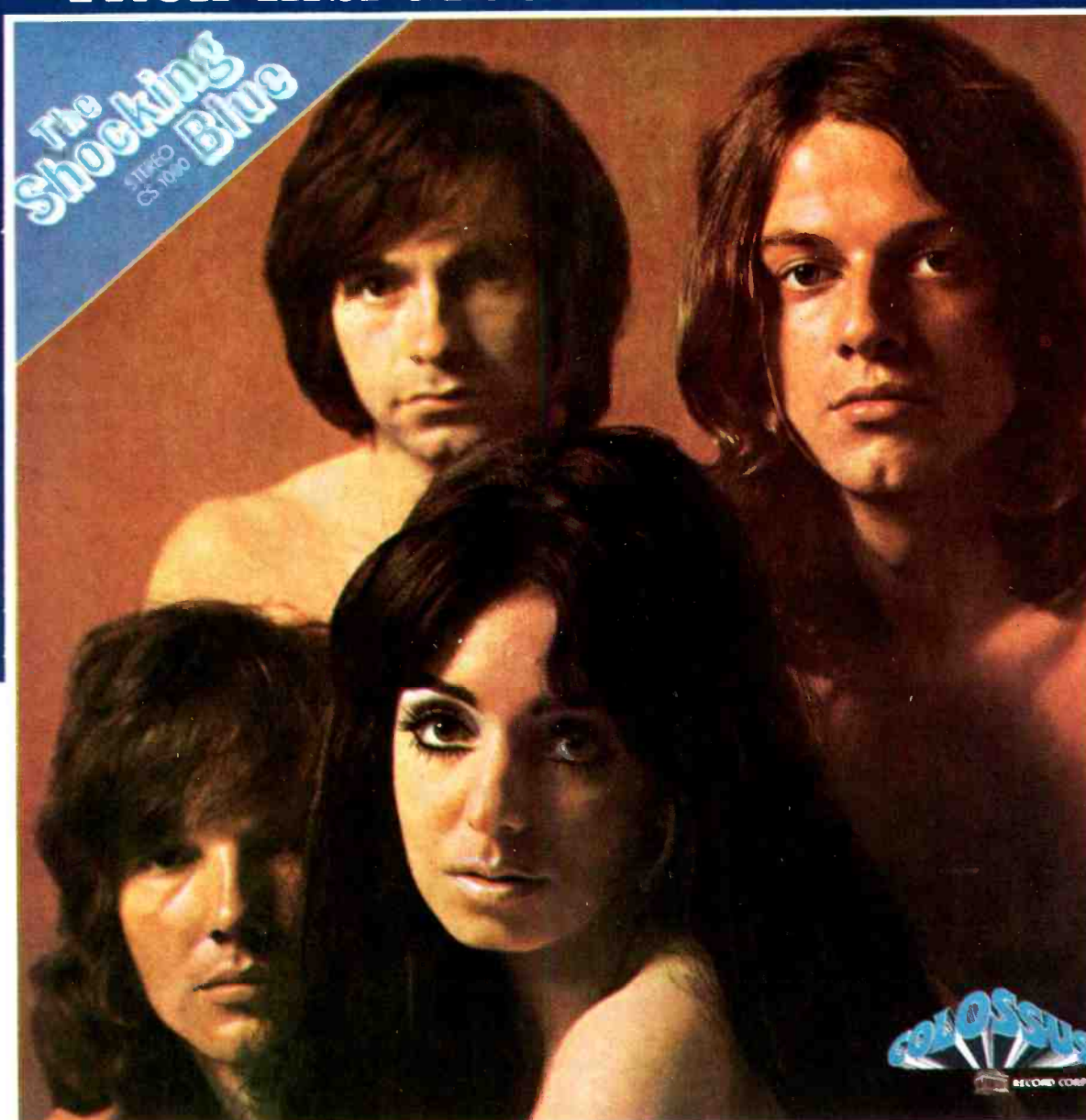


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THE BAND

Pasadena Civic Auditorium

The hard-driving rhythms and the soft harmonies of The Band brought into crystal focus the present state of contemporary music at the group's Los Angeles area debut Jan. 24.

Before an enthusiastic crowd of young people, The Band worked non-stop through 17 selections, none announced and none explained. It didn't matter: the audience knew the material was from their two Capitol albums.

Only one song, "I Shall Be Released," was familiarly distinguishable as not being associated with the musicians. In addition to a clearly defined sound system, The Band had the major production advantage of appealing lighting effects utilizing the auditorium's own spots and floods.

Harmonically, the two, three and four-part workouts were well in the country-flavored style, with Levon Helm, Robbie Robertson, Rick Danko and Richard Manuel working hard to develop their voices as a lead instrument. Garth Hudson's organ work, used mostly as fill in, was impressive.

The act could use a host to break up a sound which does not vary enough. **ELIOT TIEGEL**

FROST

Ungano's, New York

Frost, a powerful Detroit rock quartet, were strong in their Ungano's opening Jan. 25. The Vanguard Records act ranged from blues "Donny Blues" to rock "Rock and Roll Music." Both are in the group's latest album.

"Donny's Blues afforded rhythm guitarist Don Hartman an opportunity to shine vocally, as did lead guitarist Dick Wagner and bass guitarist Gordy Garris in other selections. An instrumental closing number featured a good solo by drummer Bob Rigg.

Most of the material was in the blues rock vein, powerfully performed, with vocal and instrumental strength. Wagner's playing was first rate, while Garris proved a steady influence. Creedmore State, also on the bill, showed it's heading in the right direction as a solid rock quartet. They're from Brooklyn. **FRED KIRBY**

BYRDS

Coliseum, Memphis

Steppenwolf and the Byrds combined to put close to 8,000 cheering fans in the Memphis Mid-South Coliseum on Jan. 26.

Johnny Kay, lead singer for Steppenwolf, worked for an hour and five minutes on songs like "Magic Carpet Ride," "Monster," "Suicide," "Draft Resister," "Power Play," "Fag" and others.

Roger McGuinn, leader of the Byrds, who were making their first Memphis appearance played to the delight of the audience while singing most of the songs from their new Columbia album, "Ballad of Easy Rider," including "Jack Tarr the Sailor," "Tulsa Country Boue," "Jesus is Just All Right," "It's All Over Now, Baby Blue," and numerous others during their 55-minute stay on the stage. The heavy 12-string country guitar that McGuinn played was one of the favorites for the evening.

Steppenwolf and the Byrds were supported by a Memphis group, Country Funk. The show was produced by Golden Star Productions of California. **JAMES D. KINGSLEY**

BUDDY GRECO

Americana, New York

Scepter Records artist Buddy Greco is a man of many talents, as evidenced by his first show at the Americana's Royal Box Jan. 22. Always a thorough professional, he can drive home the rock lyrics of Broadway's "Hair," play a beautiful piano medley of "West Side Story" tunes, or simply play guitar and sing the haunting "Day in the Life of a Fool."

Greco was in fine vocal and physical form as he punctuated his perfectly controlled voice with lithe and dynamic stage movements, and his back-up femme trio, the Sweet Things, provided the perfect complement. His program concentrated on the contemporary hits of today, and his rhythmic "Games People Play" followed by a sensitive reading of "Didn't We" had the appreciative audience clamoring for more. Comic Morty Gunty got the evening off to a fine start with his clever soft-sell routines and winning way. **JOE TARAS**

DICK JENSEN

Copacabana, New York

Dick Jensen, a dynamic new entertainer with the sensuousness of Tom Jones and the combined vitalities of James Brown and the late Otis Redding, made his New York debut at the Copacabana Jan. 22 with a dramatic and very successful concert.

The Hawaiian-born athlete turned entertainer produced a tight, fast-paced, motion packed act. Working with two very well coordinated go/go dancers, and an organist, guitarist and drummer integrated into the regular Copacabana band, Jensen's performance was a fever-pitched orgy of song, dance and movement.

Unlike most entertainers, the Probe recording artist betrayed no visual signs of first night jitters. Instead, with the smoothness and self-assurance of the true professional, he belted out a repertoire of tunes which ranged from "Try a Little Tenderness" through James Brown's "Papa Got a Brand New Bag," Sinatra's "My Way"; "Just Help Yourself," popularized by Tom Jones, and the Lennon/McCartney hit, "Yesterday." **RADCLIFFE JOE**

KALEIDOSCOPE

Ungano's, New York

Kaleidoscope, an important West Coast group, was impressive in its Ungano's debut Jan. 28. In its second set, Kaleidoscope included three numbers from their fourth Epic Records album, "Bernice," including the set's title song.

The group rocks with country influences, mainly through Chester Crill on violin, played in fiddle style, lead guitarist David Lindley, and rhythm guitarist Jeff Kaplan, whose strong vocals had a country flavor. In "Bernice," Crill handled vocals. He also played an excellent harmonica throughout the set.

Bass guitarist Ron Johnson, a fine instrumentalist, joined Kaplan in the vocals of "Ballad of Tommy Udo." This was one of the numbers where saxophonist Richard Aplanald played flute. He handled both instruments deftly. "Another Lover" was the third number from the album. "Brother Mary" which the group does in the forthcoming MGM film "Zabriskie," also was included. The strength of drummer Paul Lagos was evident throughout. More such

Promotion Tour's Excitement Depends on Disk Co.: Stewart

By GEORGE KNEMEYER

CHICAGO — Promotion tours for recording artists can be tough if they aren't handled right. That's the opinion of Rod Stewart, Mercury recording artist, who recently completed a three-week trek billed as "Rod Stewart Visits His Friends."

"This Mercury tour has gone very smoothly," Stewart said after two weeks of the U.S. visit had elapsed. "Some of it can be a real drag, like the interviews where each person asks the same questions. I try to think of different ways of phrasing the answers so I don't repeat myself, but sometimes you just run out of new ideas."

Stewart, who was formerly lead singer with the now-defunct Jeff Beck Group, has one album out on Mercury Records and is preparing to record another. He has also completed an album with the English group Small Faces, who record for Reprise. He will tour the U.S. with them in March and April.

"I'm very pleased that Mercury allowed me to record with the Small Faces," Stewart said. "Actually the promotion tour will also help promote the Small Faces and myself. Plus it should help increase sales of my current Mercury album."

Some of the biggest problems on promotion tours can come from the record company sponsoring it, said Stewart. "When I was with Beck, some of the people at Epic Records (his label at the time) really messed up the group. Some thought I was Jeff or that Jeff was me. It was really embarrassing sometimes to have to explain that I didn't play guitar with the group. Another thing was that in some cities, the promotion men would set up interviews with people who didn't have

the slightest idea who we were," Stewart said. "Newspaper people and some 'Top 40' deejays didn't know us and could have cared less."

During his Mercury tour Stewart has been concentrating on visiting the FM progressive rock stations, underground papers and pop music editors of sections in daily newspapers. "This is the market we are aiming for because these people

know us." His tour took him to most of the major markets from coast to coast.

"If there is any bad spot on this tour, it is that we're only going to have one day off," Stewart pointed out. "I've really been moving. The tour was so well planned that we were constantly seeing different people. I'm not complaining, though, because it is necessary to succeed in this business."

Presley 'Shakes Up' Las Vegas Audience

LAS VEGAS — Apparently there is no stopping Elvis Presley. He has begun to show his versatility for his personal appearances. His first personal appearance of 1970 is no exception.

Working on stage at the International Hotel, Presley, dressed in an all-white jump suit and white boots, went through 71 minutes of gyrations and physical strain as he sang from "All Shook Up," to his latest million selling record, "Don't Cry Daddy."

But Presley was not content to stay with his own big hits during the set. Seeing Dean Martin in the audience he went into a short version of "Everybody Loves Somebody," and then Neil Diamond's "Sweet Caroline," Tony Joe White's "Polk Salad Annie" and "Lodi," and from there he returned to his own hits, "Teddy Bear," "Long Tall Sally," "Let It Be Me," "I Can't Stop Loving You," "Walk a Mile in My Shoes," "Suspicious Minds," "In the Ghetto," and his newest release, "Kentucky Rain."

Presley was supported in his show by comic Sammy Shore, the Imperials, the 1969 Contemporary Gospel Singing group, the Sweet Inspirations, who record for Atlantic Record Co., the 30-piece International Hotel staff band, and his own six-piece band section including guitarists Charlie Hodge, James Burton, John Wilkerson; electric bassist Jerry Scheff; pianist Glen Yardin, and drummer Bob Lanning.

Presley closes this show Feb. 23. He returns to the International again Aug. 10 for four weeks. **JAMES D. KINGSLEY**

'Joy' a Joyful Revue As Music, Stars Click

NEW YORK — "Joy," a sparkling revue featuring the vibrant talents of Oscar Brown Jr., Jean Pace and Sivuca, opened at the New Theater, Jan. 27. The "musical come together," which is being recorded by RCA, showcased 16 songs with most displaying strong Afro-Cuban and Brazilian beats.

Brown, well known for his previous recorded and live performances, was dynamic throughout, especially in such meaningful material as "Wimmen's Ways," which was more spoken than sung, and "Funky World."

Miss Pace was a revelation as she electrified all of her material. Singles potential abounded in "Under the Sun" and "Brown Baby" among others.

Sivuca led the instrumental ensemble, but the Brazilian ancient did far more, not only playing guitar, accordion and piano expertly, but singing and

vocalizing with an exciting flair. His instrumental "Sky and Sea," with vocalizing, was brilliant.

He also contributed to Miss Pace's stirring "Afro Blues," which Brown wrote with Mongo Santamaria. Brown and Sivuca provided the excitement in "Mother Africa's Day," which they composed. In fact, Brown wrote all of the material, including assists by Luis Henrique and Charles Aznavour.

"Flowing to the Sea" and "Brother, Where Are You" were among the other good numbers. The former brought Brown into the aisle inducing the audience to sing and clap along. **FRED KIRBY**

Sly Draws 30,000 Advance for Garden

NEW YORK — Sid Bernstein's presentation of Sly & the Family Stone at Madison Square Garden on Feb. 13 had an advance sale of 30,000 tickets before the consumer newspaper ad was published. Also appearing with the Epic Records group are comedian Richard Pryor, and the rock group Grand Funk Railroad.

performances can do much toward bringing Kaleidoscope its deserved popularity. **FRED KIRBY**

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CHICAGO

Three top acts have been added to the spring season bill of 22nd Century Production. Atlantic's **Delaney & Bonnie & Friends**, featuring **Eric Clapton** will appear here Saturday (14) with Elektra's **Doors** due in the following night. Acto's **Iron Butterfly** will make its first visit here in many months on March 1. . . . Uni's **Neil Diamond** appeared on successive nights at the Auditorium Theatre recently. . . . The 10th annual folk festival at the University of Chicago from Jan. 30 through Feb. 1 featured **Bukka White**, **Luther Allison**, the

New Lost City Ramblers and **Ike Everly**. . . . The **Velvet Underground**, currently unaffiliated with a record label, completed two weeks at the Quiet Knight. . . . Bluesmen **Otis Rush**, **Junior Wells** and **Johnny Littlejohn** playing around the city. . . . **Cold Blood**, on San Francisco Records, appeared Jan. 28 and 29 at Beaver's. . . . Reprise's **Chad Mitchell** appearing nightly at Puchinello's East. . . . Jazzmen **Sonny Stitt** and **Gene Ammons** played a benefit for a local hospital. Roulette's **CDon Cooper** due this month at the It's Here coffeehouse. . . . **Ian & Sylvia** and the **Great Speckled Bird** opened Jan. 26 at Mr. Kelly's.

MARK RICH'S ANNIVERSARY

NEW YORK — Buddy Rich is celebrating his 50th anniversary in show business this year. A series of tributes and events in his honor have been planned for the year. Highlights include a television special starring Rich and name guests, the publication of his autobiography, and two birthday concerts—one here and one in Los Angeles—to be held in September. There will also be honorary degrees given to Rich throughout the year by colleges and national awards of recognition for his contribution to music.

NEW YORK

Chubby Checker begins a three-night gig at Ungano's, Friday (6). . . . **Jane Lynn Whirry** and **Frank Keolbl**, members of Intrepid's **Underground Sunshine** were married Jan. 24 at the Trinity Methodist Church at Montello, Wis. . . . The first in a series of Moog concert demonstrations is scheduled for two shows Thursday (5) at Studio A of the new RCA Recording Studios here. . . . **Russell Lee Lawrence** of 220 Locust St., Apartment 14-B, Philadelphia, will represent Laurie Productions, Inc., in the Philadelphia area. . . . **Mina** has cut "More Than Strangers" by **Gladys Shelley** and **Jimmy Nebb** for Regalia.

Joe Renzetti has signed to produce special product for the Wes Farrell Organization, including a

series of contemporary concept albums. . . . Polydor's **Stone The Crows** makes their American debut at the Boston Tea Party, Feb. 26-28. . . . **Billy Ver Planck** composed "Portrait of a State" on Maryland for A.T.&T. . . . **Garry Sherman** and **Stanley Kahan** of Sherman-Kahan Associates composed and produced music for a 30-second TV spot for Toaster Swirls. **Arnold Aidus** was music producer. . . . **Don McGinnis** has produced a single and an album for the **Country Coalition** on ABC. . . . Kaplan-Cullen Associates Ltd., in association with NAN Productions, will produce **Wayne Newton** on Warner Bros. . . . **Eugene M. Braderman**, deputy assistant secretary for commercial affairs and business activities of the State Department,

Manager Execs Meet on Coast

LOS ANGELES — Jerry Purcell, president of the Conference of Personal Managers, is here for a meeting with Kal Ross, president of the conference in the west, and National Conference of Personal Managers president Sherwin Bash. This is the first meeting between the three since they assumed their respective posts four months ago.

The Conference of Personal Managers is a 70-member organization composed of managers who represent a majority of talent in show business. Purcell, Ross and Bash will discuss the upgrading of contracts for artists with unions such as AFTRA, a television special sponsored by CPM, improving conditions for artists, and scholarships to music and dramatic schools for students.

will speak on "International Copyright — A World View," the eight annual Jean Geiringer Memorial Lecture at New York University, Feb. 16. The lecture is sponsored by the university and the Copyright Society of the U.S.

FRED KIRBY

MEMPHIS

Stax's **Booker T. and the MGs** have been busy recording an album before they depart for a European tour Tuesday (3). **Booker T. Jones**, leader of the group, flew in from Hollywood where he has been concentrating on motion picture writing for the past few months for the album session. **Steve Cropper**, guitarist, **Donald (Duck) Dunn**, bassist and **Al Jackson**, drummer for the group, will be in Europe for a month.

Earl Cage, manager of the Fame Record Co. Memphis studio, and **Sonny Linbo**, are working on an album for the **Brothers Unlimited**, an underground soul group for Fame. **Rick Hall**, owner of Fame, completed four songs for singer-composer **Bobbie Gentry** at his Muscle Shoals studios that wraps up an album for Miss Gentry.

Larry Eades, manager-producer of Triangle Sounds Studios in Tupelo, Miss., worked on a single for **Tammy Hubbard** of St. Louis for February release. He is also producing an album on **Lawanda Jay** of Nashville and another group that he produces, the **Electric Toilet**, for March release.

Ray Harris, manager of Hi Record Co., signed the **Deacon Honey Bee Blues Camp** band to a recording contract for the Hi label. **Clarence H. Nash**, manager of the Deacon Bee Blues Camp expects a February release on his band.

Sonny Charles, lead singer with the **Checkmates**, worked on a single at American Recording Studios with **Chips Moman** producing for A&M Record Co.

Disk jockey **Charlie C. Freeman** completed a single at Sun International, "From Saigon to

Little Rock." produced by Knox and **Jerry Phillips**, son of **Sam Phillips**, owner of the studio. It will be released on the Sun International label.

Lou Roberts returns to **Charlie Foren's Vapors** on Saturday (7) for a month-long stay. He will be supported by **Billy Adams**, **Bobby Stewart**, **Russ Carlton** and **Lee Adkins**.

JAMES D. KINGSLEY

LOS ANGELES

NBC-TV reruns "The Brass Are Comin'" with **Herb Alpert & the Tijuana Brass** April 7. **Pet Clark** is the special guest on the show originally aired Oct. 29, 1969.

Amaret has named EMI in London as its English licensee, with the first product handled "Crow Music" an LP by the group of the same name, plus the single, "Evil Woman." . . . Liberty/UA's art department has been feted by the Los Angeles art directors club for the design of the Imperial LP "The Moon" by a similarly named group.

The **Doodletown Pipers** and **Rosey Grier** are among the performers at **Fess Parker's** fourth annual benefit for the University of Santa Clara Saturday (7). . . . Five

(Continued on page 26)

Bruce Begins U.S. Swing in N.Y.

NEW YORK — Jack Bruce began a nationwide tour of the U.S. with a date at the Fillmore East Jan. 31. Bruce and his group which is called "Jack Bruce and Friends" will tour such cities as Chicago, Detroit, New Orleans, and Philadelphia. Bruce's "friends" include Larry Coryell, Mitch Mitchell, and Mike Mandell. The Robert Stigwood Organization is managing the tour.

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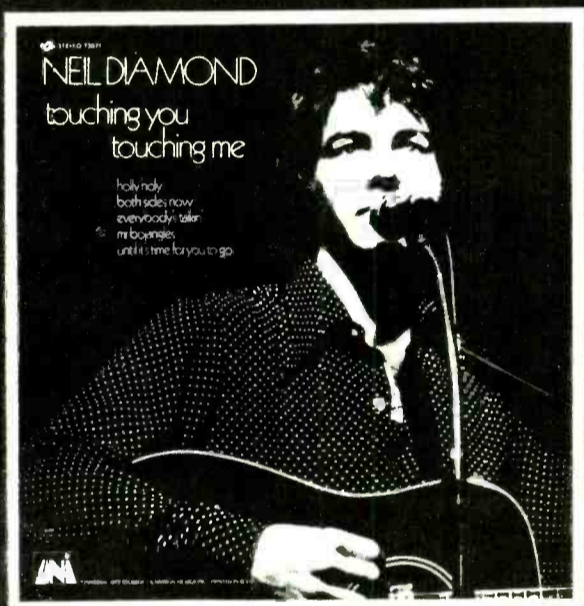
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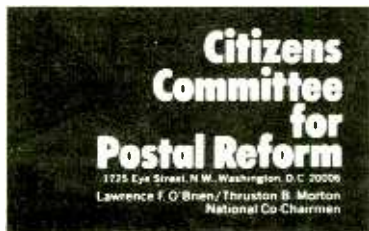
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Fillmore Rock Cycle Is Off and Flying

NEW YORK — Fillmore East's three-week "rock cycle" got off to an auspicious start in the first show Jan. 23 as Quicksilver Messenger Service, also known as Quicksilver, capped the show with a strong set after steady performances by Eric Mercury and Country Joe & the Fish.

The cycle is billed as bringing in artists who are big in their own right, performing with groups. The two latest members of Quicksilver, vocalist-composer Dino Valenti and pianist Nicky Hopkins, meet this standard and they both were in good form in the first of four weekend shows.

But the Capitol Records' group's other members also were in fine form, especially bass guitarist David Freiberg, who also was a vocal strength. John Cipollina and Gary Duncan, Quicksilver, two topnotch guitarists, and drummer Greg Elmore,

also were excellent. All six musicians were listed in concert advertisements. Here's a group destined for even bigger heights. The instrumental "Edward," with Valenti on conga drums, and the encore "Mona" were among the best numbers.

Mercury's weekend sets were recorded live by Avco Embassy Records and the company got some good material in the initial set as Mercury, more in the rock style than his previous good blues work, displayed an exceptional voice. He also had good backup musicians. Mercury's billing was "Birthrite," probably the album's title.

Country Joe & the Fish has its own strong rock men in their leader, Country Joe McDonald, and guitarist Barry Melton, both good singers, who record singly for Vanguard Records as well as with the group and as they did at the show.

FRED KIRBY

Signings

James Taylor switched from Apple to Warner Bros., where his first album is "Sweet Baby James." Peter Asher continues as his producer. . . . Johnny K to AJP Records, who plan single and album releases this month. . . . The Congregation, Hieronymou, Toad and Wheatstraw to Tiffany Records. . . . Him He & Me signed with Metromedia, where their first

album is due early this month. "Carousels" and "Flowers Never Bend With Rainfall" will be a single from the LP. . . . Saxophonist Ernie Watts re-signed with World Pacific. . . . Auburn Hawk to Charlie Greene's Etcetera. . . . Actor Jack Wild to Capitol with "Some Beautiful," his debut disk. . . . Days End to Hollybrook International. Irwin Levine's new label. . . . Stephanie Black joined Symbolic Music, where she will cut her first album next month. . . . Willie Weatherly of Los Angeles' "Hair" signed with Warner Bros., where "Look Inside of You" is his initial 45. . . . The Last Set to Creative Artists for production/management. . . . The Disciple to Infinity. They opened at New York's Electric Circus, Jan. 28. . . . Sonny DiNunzio has been signed to produce the Racket Squad, who have a Jubilee single due this month. . . . Ike & Tina Turner renewed with Liberty/UA, Inc., but will switch from the Minit to the Liberty label. Their next album "Wow," is slated for April.

Reshin Slice of New Dawn Sold

NEW YORK—Neil C. Reshin has sold his interest in New Dawn Artists Management to Zach Glickman, president of the management-production and publishing company. New Dawn's interests include Dion, the Times Square Two, Golden Earring, Sam the Sham and Shocking Blue. Reshin still has other major interests in the management field.

Brilliant Sun Inks Service, Collection

CLEVELAND — Brilliant Sun Productions, a father-son record producer and management team, has signed two new groups, Selective Service of Cleveland and the Collection of Akron. Their Damnation of Adam Blessing and Audi Badoo groups have signed with United Artists and have LP's scheduled soon.

Brilliant Sun includes Perry Stevens, a freelance record promoter for 16 years, and Eric Stevens, former music director for Cleveland's leading rock station WIXY.

Talent

Free Concerts in U.K. Set Again

By BRIAN BLEVINS

LONDON — There will be a recurrence of free Hyde Park concert events next summer. At least two concerts, perhaps three, are being planned by Blackhill Enterprises, the organization which planned them last year.

While formal approval has yet to be given by the Ministry of Public Buildings and Works, the matter is under consideration and it appears the concerts will be allowed to continue.

T. E. Rouledge, one of those involved at the Ministry, told Billboard: "We consider the free pop concerts to be a good thing in that we regard them as part of the programme of entertainment. The occasional pop concert shouldn't cause too much disruption. But we don't want this kind of thing snowballing, and if there did seem to be any danger of that we'd be reluctant to let them continue."

At least one of the concerts will feature music very much different from last year, when

"the parks" were seen by many as a promotional trip for the latest underground acts. Next summer, Andrew King of Blackhill hopes to present a concert of Motown music, and while a deal is not yet completely negotiated, he hopes to have Smokey Robinson and the Miracles on the bill.

"I see the Hyde Park concerts now as being one of the very important musical events," said King. "I think they should just be accepted as part of the English musical calendar and not seen as a sociological phenomenon of a wild Hyde Park hype. Basically I see them as very good, very big concerts. No more and no less. And no one should be able to use them for anything."

Last year the free concerts cost Blackhill between 600-700 pounds. The Rolling Stones concert was financed by Granada TV, the Blind Faith concert was paid for by the Stigwood Organization and Blackhill put up the money for the third concert. They also lost money trying to set up the Jefferson Airplane-Grateful Dead concert which never came off.

Financial support for next summer is unclear at the moment. There are no particular plans for filming the concerts at the moment, and King said "I think the market for pop films in the past year has not been as nearly as big and profitable as many people thought. Granada hasn't had many offers for their Rolling Stones film."

It is still far too early to say who will be featured in the concerts; even Smokey Robinson is a tentative arrangement. But King promises there will be at least two major acts of international caliber.

5th Dimension To Host TVer

HOLLYWOOD — The 5th Dimension, Bell Records recording artists, will host a television special on CBS May 21. Arte Johnson, regular on Rowan and Martin's "Laugh-In," is slated to appear as a guest with the group. The 5th Dimension will also appear on "It Takes A Thief," starring Robert Wagner. They will play the part of a rock group with Marilyn McCoo in the dramatic lead.

The group is working on its first album and single and will appear in Philharmonic Hall, New York, Feb. 14.

Campus Dates

Crewe's Oliver performs at Louisiana Tech, Feb. 17; Northwestern State College, Natchitoches, La., Feb. 18; and Piedmont College, Demorest, Ga., Feb. 20.

United Artists' Josh White Jr. plays Jefferson State University, Birmingham, Ala., Thursday (29); University of Portland (Ore.), Saturday (31); University of Oregon, Sunday (1); Catawba College, Salisbury, N.C., Tuesday (3) and Defiance (Ohio) College, Feb. 8. Other February dates are Canisius College, Buffalo, N.Y. (20); Michigan Technical University (23); Gogebic Community College, Ironwood, Mich. (24); Bay-de-Noch Community College, Escanaba, Mich. (25); Kellogg Community College, Battle Creek, Mich. (26) and Wayne State University, Detroit (27). White also will appear at Rutgers University, Camden, N.J., March 6; Wheaton (Ill.) College, March 13; Florida Junior College, Jacksonville, April 3; Samford University, Birmingham, Ala., April 14; Lewis College, Lockport, Ill., April 17; Barry College, Miami, April 18; Corning Community College, May 10; Marshall University, Huntington, W. Va., May 14; and College of the Finger Lakes, Canandaigua, N.Y., May 17.

Hog Farm's Soup at Wisconsin State University, Stevens Point, Sunday (1).

Bass Martti Talvela gives a Queens (N.Y.) College concert Feb. 14.

The Band, Capitol artists, appear

at the University of California, Santa Barbara, Sunday (1); University of Rhode Island, Feb. 14; and Brown University, March 24.

Philips' Frankie Valli and The 4 Seasons perform at the University of Illinois, Champaign, Feb. 21.

Elektra's Rhinoceros performs at Montclair (N.J.) State College, Saturday (7) and Columbia University, Friday (13).

Marimbist Zida Chinoweth gives a workshop and concert at the University of Houston, Monday (8).

Uncle Dirty plays New Paltz (N.Y.) College, Feb. 21; University of Maine, Feb. 22; and Hawthorne College, Manchester, N.H., Feb. 28.

MGM's Orpheus appears at Quinnipiac College, Hamden, Conn., Friday (7).

Three Star's Pharaohs perform at Goldey Beacom College, Wilmington, Del., Wednesday (4); University of Delaware, Friday (6); Pennsylvania Military College, Friday (13); and Swatmore (Pa.) College, Saturday (14).

Mike Seeger plays the University of California at Berkeley, Friday (6).

The New Wind Quintet gives a Queens (N.Y.) College concert Feb. 26.

Brother Jack McDuff appears at Benedict College, Columbia S.C., Thursday (5).

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(DOMESTIC)

• Continued from page 22

independent concert promoters will put on shows at the Hollywood Bowl this year, an increase of



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three companies. . . . **Sky Saxon** of the **Seeds**, has formed **Lionheart Music**.

FILM TOPICS: **Trini Lopez** will record the title song for "There Was a Crooked Man" for Warner Bros. . . . Pianist **Roger Kellaway** to compose original music for "The Shooting Gallery," a film for NBC-TV. **ELIOT TIEGEL**

SAN FRANCISCO

An invitation-only "going away party" for **Rolling Stones** road manager **Sam Cutler** brought a capacity crowd to the old Fillmore Auditorium to hear Studio 10 label bands **Leon's Creation** and **Day Blindness**. The party was an attempt to smooth over feelings in the hip community that were ruffled by the Hell's Angels at the Stones' free concert at Altamont Speedway last December. . . . Studio 10 has signed a three-year contract with GRT. First Studio 10 tapes were scheduled for release by GRT Jan. 5. **Karl Richey** is also with Studio 10.

A series of concerts called "Soul '70" premieres here at the Cow Palace Friday (6). The show will headline the **Isley Brothers** and include the **Dells** and **Isaac Hayes**. **GEOFFREY LINK**

NASHVILLE

Ray Charles and **Neil Diamond** were in town last week to tape "The Johnny Cash Show." Speaking of the Cash show, **Pete Seeger** made an appearance in the audience at the Thursday night taping. He was in town finishing up his first session in Nashville, which was produced by **Bob Johnston** for Columbia. He will also make a guest appearance on the Cash show in the near future. . . . **Rod McKuen** spent last week in Nashville doing local TV guest spots and a bit of antique hunting. . . . **Zaeger & Evans** were in town for a week of sessions at RCA. . . . **Tony Martin** came to town last week to record his first Nashville sessions. Martin, who joined the Chart label, also recorded a duet with **Connie Eaton**. . . . **Tony Joe White** & the **Looking Glass** appeared with **Steppenwolf** at the

Looking for Talent Booking an Act ?
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WMAK show Jan. 31. . . . **Buzz Vason** and **Gerry Wood** spent a weekend in the Texas desert near Odessa where they were shooting pictures for an upcoming album on the **Foxx**, who are under contract to **Russell-Cason Productions**.

Linda Ronstadt joins the list of artists who are reading at **Wayne Moss' Cinderella Studios**. Linda spent a week at Cinderella working on her new LP for Warner Bros. with **Elliot Mazer** producing.

Ed Wilson, a native Nashvillian who now resides in New York, came home last week to discuss some business arrangements concerning the documentary film that he produced on the WSM convention week. Wilson said that they had obtained an interview with **Mother Earth** for the film. . . . **Chuck Glaser** has been working with **Hoover** on an Epic LP scheduled for March release. . . . **John D. Loudermilk** will be a part of the showcase set for the National Entertainment Conference in Memphis, Feb. 15-18. . . . **B.J. Thomas**, **Dusty Springfield** and **Wilson Pickett** will headline the **NARAS Awards Banquet** here March 11. **JIMMY BUFFETT**

DALLAS

Columbia Records artist **John Davidson** will be in Houston March 12-15 taping five hours of "The John Davidson Show." . . . The **Youngbloods** and **Chicago** just wound up a Texas tour that included San Antonio Jan. 23; Houston Jan. 24 and Dallas Jan. 25. . . . **James Brown** scheduled for a concert at Dallas Memorial Auditorium Monday (2).

Crewe Records' **Bernie Kaplan** visited here in January to establish the company's three record labels—Crewe, Maxwell, Generation—in this area. . . . **Tony Arnold** has joined the staff of B & K Record Distributing Co., working as assistant to promotion man **Bill Heard**. . . . **Ron Price** of Dallas co-wrote "And the World Keeps Spinning," one of the cuts featured on **Glen Campbell's** latest Capitol album, "Try a Little Kindness."

Columbia Records artist **Freddy Weller** is scheduled as the only performer to entertain at the Annual National UniRoyal Convention Monday (2) at Houston's Astroworld Convention Hall. . . . **It's A Beautiful Day** play Houston Feb. 22. . . . **Nancy Ames** closed a successful run Jan. 28 at the Fairmont Hotel's Venetian Room. **Fran Jeffreys** opened Jan. 29 for a three week engagement.

The Masters Festival of Music, held here Jan. 29 through Jan. 31 featured Monument Records artist **Boots Randolph** and RCA Records artists **Chet Atkins**, **Floyd Cramer** and **Homer and Jethro**. Backing up the show were the **Nashville Sounds of Brass**, the **Music City Strings** and the **Boots Randolph Orchestra**.

Lee Dresser ends a two-week stay at the Executive Inn's Black Garter Supper Club Monday (2). . . . Upcoming concerts to be presented by Neiman-Marcus include **Ferrante & Teicher** Friday (6) for one show. . . . The **Grass Roots** and **Bubble Puppy** appeared together Jan. 23 at Ft. Worth's Panther Hall. . . . Capitol Records artist **Buck Owens** was here for a January engagement that also featured **Susan Raye** and the **Hagers**.

Concerts West will present the **Iron Butterfly** in concert Friday (6) and **Sergio Mendes and Brazil '66** Friday (13), both shows to be held at State Fair Music Hall. . . . The **Expressions** complete a three-week run Tuesday (3) at the Pearl Street Warehouse. . . . **Snokey Robinson** & the **Miracles** and **Gladys Knight & the Pips** appeared together here Jan. 23, in their first Texas appearance. **MARGE PETTYJOHN**

NEW YORK

Columbia's **Good News** and Reprise's **Nancy Michaels** open a four-night stint at the Main Point, Bryn Mawr, Pa., Thursday (5). . . . **Charles Fox** will be composer and **Norman Gimbel** the lyricist for the Universal film "Pufnstuf." . . . **George Goldner** recently completed an eight-week promotion trip for his **Firebird** al-



DUNHILL Records executive Jay Lasker presents a gold record to members of Three Dog Night for their LP "Captured Live at the Forum." Presentation was at Dunhill's recent distributor convention.

bum by **Natural Gas**. . . . "Opus Animus," a composition by Epic's **Peter Ivers** for oboe and rock ensemble, was performed by oboeist **Henry Schuman** at Alice Tully Hall Jan. 31. . . . London's **Michael Allen** opens a two-week engagement at Atlanta's Regency Hotel Feb. 16. . . . Stax's **Eddie Floyd** is on a nationwide tour promoting his latest disk, "California Girl."

Warner Bros. **Grateful Dead**, **Blue Thumb's Love**, and Atco's **Allman Brothers** will appear at Fillmore East, Wednesday and Thursday (11 and 12). . . . Reprise's **Arlo Guthrie** is on a three-week tour of Europe. . . . Columbia will release the soundtrack this spring of Cinema Center Films' "A Man Called Horse," a Sanford Howard production written by composer-conductor **Leonard Rosenman**. . . . MGM's **Julie Budd** appears on the "Jim Nabors Show" Thursday (12). . . . **Al Ham** is producing some sides of Decca's **Midas Touch** album in Japanese. . . . French composer, arranger and performer **Jean-Claude Pelletier** will create the score of the CineMedia feature "The Awakening."

Joe Rene of Rene Enterprises will be a&r producer of the new rock musical "Equator," which goes into rehearsal this month. **Don Saxon** is the show's producer. . . . **Larry Weiss** recorded a solo singing commercial for Pepsi - International. . . . **Pete Seeger** made a singing appearance recently in **Otto Preminger's** "Tell Me That You Love Me Junie Moon." . . . **Chips Moman** is producing **Brenda Lee's** Decca sessions in Memphis this week. . . . A different New Orleans marching band is being featured each night through Tuesday (10). **Mardi Gras Week**, at **Al Hirt's Club** in New Orleans. Included are the **Eureka Band**, **Onward Brass Band**, **Olympia Marching Band** and **Tuxedo Marching Band**.

Capitol's **Pat Sky**, who closes at the Village Gaslight Sunday (1), begins recording his first single

and album for the label at Capitol's New York studios Monday (2). He opens a five-day stint at Montreal's Back Door Cafe Tuesday (10). . . . **Jimi Hendrix** opens York Studio C this week with recording sessions for his new Reprise album. . . . **Bob Hughes**, engineer at New York's Record Plant, to the Los Angeles operation to work on **Nick Venet's Salvation LP** for Capitol. **Tony Bongiovi** has returned to New York after cutting Audio Fidelity sessions for **Barbara McNair** at Record Plant West Coast studios. . . . **Herb Bernstein** is producing **Donna Theodore** for Jubilee. **FRED KIRBY**

Rock Festers to Answer Order

CARBONDALE, ILL. — Harpetle, Ltd., promoters of a proposed rock festival here in May, will reply soon to the request for a restraining injunction by local citizens who want the festival stopped.

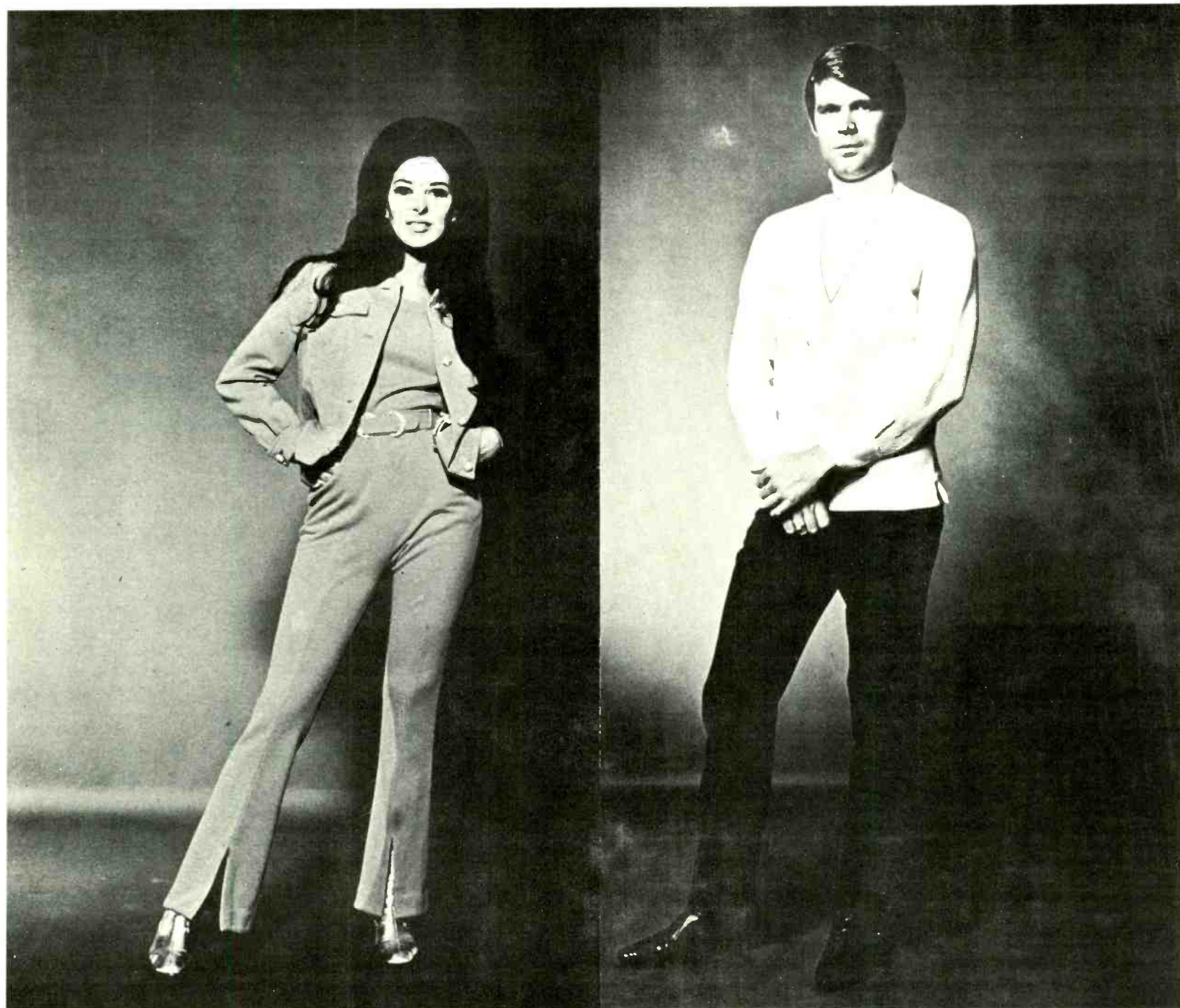
Chuck Notarus, one of heads of Harpetle, said the company would reply to the request filed in Jackson County Circuit Court by the county board of supervisors, trustees from nearby Southern Illinois University, and numerous land owners. He said plans for the festival are still going on since no temporary injunction, which would have halted all activity, has been sought. Harpetle has until mid-February to reply.

While not named in the injunction, the Carbondale City Council has gone on record unanimously disfavoring the festival, but Mayor David Keene has said he sees no reason to stop the festival.



MEMO

To John Rook of WLS:
You Were Right. Thank You!



**Bobbie Gentry thanks you.
Glen Campbell thanks you.
Capitol thanks you.**

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Radio-TV programming

Easy Listening Stations Are Not Lifting Top 40 Sound: WOAI

By CLAUDE HALL

(Editor's Note: This is the second article of a two-part series on the merging of the sound of Top 40 and easy listening radio stations.)

NEW YORK — Easy listening stations are not really stealing music from Top 40 stations, believes William Traphagen, program director of WOAI in San Antonio. "We're trying to reach the 18-35-year-old listener and these are the people who grew up with rock music," said Traphagen. He said that he programmed about a third of the playlist of KTSA, the local rock station, "but our programming is completely unique in this market."

He feels that the typical Top 40 station will have to begin using more album cuts, especially of the progressive rock type . . . "because our kind of station will definitely give Top 40 stations a run for their money in the 25-40 age group of listeners."

As yet, the programming of WOAI has not had time to prove itself. Meanwhile, KTSA continues to drive for new highs in ratings. Because, though WOAI will not violate certain sound barriers by playing records that are too wild or smack of bubble gum, KTSA program director Kahn Hamon has established a very broad base of music programming. In the housewife time, for example, every third record is by a male artist and quite frequently these are oldies by such as Elvis Presley. Hamon will even add hit country tunes in the morning hours.

'Chicken Rock'

Hamon considers the new breed of easy listening stations as "chicken rock stations." And he adds that he's all for this type of station because it's flattery, in a sense. "But they're cutting their own throats because some of the records they play are out of context with each other. On a KTSA station, records are always in context just because they're hits."

The Top 40 station of today is about the same as the middle-of-the-road station of a few years ago, Hamon said. But the key to success of the Top 40 station will be in that it sticks to the hits, at least during the day. "At night," he said, "it's a different story. The Top 40 station has to be oriented to the time of day and program toward the different audiences it must reach."

Traphagen is a former Top 40 personality and program director. And the same goes for

Charles Murdock, now general manager of WLW in Cincinnati.

Murdock said that his station is playing the "non-irritation rock tunes" the same as its sister stations of WWDC in Washington and WOAI in San Antonio. "But our programming is not quite as strong as an ordinary rock station. We take the best of the easy listening and rock records and blend them. The whole concept of our programming is based on music that is familiar to the listeners." This also includes a heavy mixture of oldies and weekends where every other record is an oldie. At night, every other record is also an oldie on the Jim LaBarbara show. Murdock said that the latest ARB showed LaBarbara No. 1 with men 25-49 years old. LaBarbara is also playing new records quite extensively. He's a former Top 40 personality.

Murdock said he made an aircheck of the local rock station—WSAI—and "found our playlist and theirs not that different. However, WLW has to maintain more control over its music in order to not sound like a rock station."

Sizzler Will Count

The rockers will always have the audiences from 12-24 years old, Murdock said, "if they want them, because of the predominance of hard rock these stations play." But he predicted that in two-to-five years the major audience will go to the station that sizzles, where every day is a new show, where the station has

heavy personalities. All WLW personalities are heavies, he said, and each man does one hour of preparation for his show for every hour on the air.

KLAC, easy listening station in Los Angeles, is one place where the new blend is beginning to work, says general manager Dick Janssen. "I think many of the so-called Top 40 songs have music and lyrics today that are completely acceptable to the people we're aiming our programming at. The 45-year-old of today can enjoy the Fifth Dimension, if it's the right kind of song. And the youth can enjoy Andy Williams singing 'Get Together' because it's a hell of a song."

Top 40 stations will have to go after younger listeners, Janssen said. "A format like ours has the ability to draw people from other formats as well as to provide an alternate to Top 40 radio."

Gary Todd, music director and air personality of WIBC in Indianapolis, says his station is quite conservative and is probably the last easy listening station to go on the hits. WIBC programs "familiar" music and sticks mostly with a Herb Alpert/Frank Sinatra type of sound so that any time "you push the button for this station you will know or have the illusion of knowing the music."

Todd, like most men in radio, believes that music has lost a lot of its definitions. Top 40 stations are playing a lot of soft

(Continued on page 36)

TV a Profitable Theme for Writers

NEW YORK — Songwriters, publishers and artists reaping bonus royalties from writing for television. Today, music as the background for a television show has become almost as important as the lines spoken by the actors. Consequently, the services of top composers and recording artists are being used more frequently.

ABC-TV uses groups and composers as writers and singers of the themes of at least 17 weekly shows. The Cowsills sing the theme song on "Love, American Style," Burt Bacharach composed the musical score for ABC-TV's Tuesday night "Movie of the Week," the Peppermint Trolley Company sings the theme song for "The Brady Bunch," and "Best Friends," the

theme song for ABC-TV's "Courtship of Eddie's Father" is sung by Harry Nilsson, who also wrote the theme. Denny Vaughn wrote all the songs for Pat Paulsen's new show. These songs include Paulsen's opening and closing theme as well as the six songs used to introduce the characters played by Pat. Johnny Cash uses "Folsom Prison Blues" to open his show and "I Walk the Line" as the closing theme. Both songs were written by Cash over 10 years ago (and were hit records) and are now on the Columbia label. Tom Jones' manager, Gordon Mills, wrote both the opening and closing theme songs for his client's show, while Leonard Bernstein wrote the closing song for the new "Dick Cavett Show." The composer of Cavett's opening theme is a team of Jon Charles and Walt Levinsky.

Occasionally, there appears a theme which is good enough to make best selling charts. Such is the case with "Seattle," by Hugo Montenegro, Jack Keller, and Ernie Sheldon with the voices of the New Establishment. Following the debut of "Here Comes the Brides," Ed Ames and Perry Como and disks of the theme song for RCA Records. There have also been many requests for words to be written to ABC-TV's "Room 222" and the producers of the show are considering assigning a top songwriting team to give the theme lyrics.



TEA TASTER AND SPOKESMAN for the Tea Council Ken RapiEFF, enjoys a cup of his favorite drink with three of the four tea team representatives, left-right, Leslie Taylor, Asho Puthli, and Sally Keil. Actually, RapiEFF was briefing the girls on the aesthetic qualities of tea. The girls began a 30-city tour Jan. 26.

KHJ Plays It Loose As DJs Draw Fans

By BOB GLASSENBERG

HOLLYWOOD — The stations that Bill Drake consults have long had the reputation of being tightly formatted, but changes seem to be in the wind. Jim O'Brien, program director at KHJ here, has decided to loosen the reins on his air personalities. As O'Brien explained it, "Like every other program director in the country, I feel that we have the best personalities around. Every one of them has worked in various formats. They all know where their individual strength lies. I told them to use their strength. They cannot talk a great deal and I feel this is the right thing. But when they talk, after a record for example, they say what they feel, not just call letters and time. Sometimes they give a brief run down on the group. Sometimes they just speak briefly about how the preceding record has turned them on. What is said varies with the individual. It is just a chance to use their strength to the greatest possible advantage for the station. And it works, according to our latest demographics. We are pulling in people who we never got before."

Various radio authorities have long felt that if there is a limit to the Drake formula, it must be that the air personalities who work with the Drake formula do not have a chance to talk and entertain their audience. The fact that they do not talk much was probably one of the reasons for the format's initial success. This conflict is the problem which O'Brien is attempting to rectify.

Because KHJ uses a well-conceived, well-constructed format coupled with the individuality of its air personalities, so the station is experiencing a new success. "It's like a rebirth within the framework of a Drake station. It's tremendous," said O'Brien. The air personalities are encouraged to do "that extra thing."

The air personalities include Robert W. Morgan, 6-9 a.m.; Sam Little, 9 a.m.-noon; Charlie Tuna, noon-3 p.m.; Don Steele, 3-6 p.m.; Humble Harve, 6-9 p.m.; Scotty Brink, 9-midnight; Johnny Williams, midnight-6 a.m. and Bill Wade the swing man, who also fills in when needed.

TV REVIEW

Cash, Humberdinck Shows in Debuts

NEW YORK — Both "The Johnny Cash Show" and "The Engelbert Humperdinck Show" are perfect examples of the enormous impact and audience power of recording artists today, and ABC-TV has acted wisely in harnessing this power in a drive to capture higher television ratings.

Cash returns from a very successful summer show; Humperdinck follows in the footsteps of his British countryman — Tom Jones — who's scoring well with an ABC-TV music-variety show produced in England for the U.S. market.

A key to the impact of the Cash show undoubtedly is the production given each musical number: the lighting is vastly better than that given most country music shows. His Jan.

21 premiere kicked off with a medley that touched on such songs as "Orange Blossom Special" and "Folsom Prison Blues." Then Cash introduced Bobbie Gentry, who came across with a gut-tearing version of her "Fancy" hit. Arlo Guthrie did "The Motorcycle Song." Then came Cash riding a "train" bit, the same feature he used last summer. Hopefully, he won't ride the train into the ground.

Jose Feliciano's dynamic version of "The Windmills of Your Mind" would have been the high point of the show, except that Cash finally got down to business, performing a bevy of Carter Family songs, keying in on the various members of his group, such as Carl Perkins, the Statler Brothers, and, of course,

(Continued on page 36)



ANDY KIM, STEED RECORDING ARTIST, center, and Ed Logue, Steed Records promotion man, right, discuss the recent salute to Kim by WPRO with the Providence station's operations manager, Al Herskovitz.



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 April 26-May 2, 1970
 Palma de Mallorca, Spain

CONFERENCE PROGRAM

MONDAY, APRIL 27
 9:00 a.m.—9:30 a.m. CONFERENCE OPENING
 PROGRESS REPORT ON UNIVERSAL
 NUMBERING SYSTEM

9:30 a.m.—10:45 a.m. OPENING PLENARY
 SESSION

- Talk A. Changing Consumer Tastes and Uses of Music and Their Effects on Future Sales
- Talk B. What Impact Will Growth In Company Size and Diversification Have on Future of Music Industry
- Talk C. Establishing A Climate For Trade Between East and West

10:45 a.m.—11:00 a.m. COFFEE BREAK

11:00 a.m.—1:30 p.m. CONCURRENT SESSIONS
 — Each registrant will select two of the following five concurrent sessions to attend.

Session 1 THE RECORD RETAILER IN A CHANGING INDUSTRY

- Talk A. A French Retailer
- Talk B. A German Retailer
- Talk C. An English Retailer

Session 2 TAKING A FRESH LOOK AT METHODS OF DEVELOPING ARTISTS

- Talk A. How and Where to Find New Talent
- Talk B. The Role of the Personal Manager In the Development of An Artist
- Talk C. Expanded Responsibility of Record Companies For Promotion of the Artist

Session 3 CHANGING METHODS OF MARKETING RECORDS IN EUROPE

- Talk A. The Future of Rack Jobbing — The Viewpoint of A French Independent Merchandiser
- Talk B. The Future of Rack Jobbing — The Viewpoint of A Cooperative of Manufacturers
- Talk C. New Methods of Selling Directly To the Consumer: Direct to Home, Newsstands, Vending

Session 4 JAPAN — THE WORLD'S FASTEST GROWING MARKET

- Talk A. Understanding the Special Problems for The Music Industry of Operating in Japan
- Talk B. Programming Repertoire To the Musical Tastes of the Japanese Market
- Talk C. Methods of Marketing Music In Japan

Session 5 INTERNATIONAL DEVELOPMENTS IN COPYRIGHTS

- Talk A. Implications of the Proposed Revisions To The International Copyright Conventions
- Talk B. Proposed Revisions In The U.S. Copyright Law and Prospects For Their Enactment

TUESDAY, APRIL 28
 9:00 a.m.—1:00 p.m. CONCURRENT SESSIONS
 — Each registrant will select two of the following five sessions to attend.

10:45 a.m.—11:15 a.m. COFFEE BREAK

Session 6 HOW TO MAKE SERIOUS MUSIC PROFITABLE

- Talk A. Reevaluating Industry Practices For Recording Classical Music
- Talk B. Applying Pop Promotion Techniques To Serious Music
- Talk C. New Styles In Modern Compositions and Their Sales Potential

Session 7 POTENTIAL OF SPECIALTY MUSIC IN WORLD MARKETS

- Talk A. Opportunities For Country Music
- Talk B. Growth Potential of Soul Music
- Talk C. Market For Selling Regional Music In Other Areas of the World

Session 8 THE POTENTIAL OF THE AUDIO-VISUAL CARTRIDGE PART I — (for Part II see Session 13)

- Talk A. and Talk B. The Marketing Approaches To Be Taken By Companies Whose System Permits The Consumer To Have Programs Recorded on Blank Cartridges

Session 9 DEVELOPMENTS OF MUTUAL CONCERN FOR COPYRIGHT OWNER AND RECORD COMPANY

- Talk A. What Is The Impact of Key Provisions In New Contract Between Copyright Owners and Record Companies in Europe

- Talk B. How and When To Pursue International Lawsuits on Plagiarism
- Talk C. Collecting On Unclaimed Copyright Fees In Other Territories

Session 10 THE IMPACT OF THE YOUTH REVOLUTION ON ENTERTAINMENT

- Talk A. The Significance of the New Mass Festivals — Woodstock, Isle of Wight
- Talk B. What Does Youth Respond To In Films Creating A Controlled Environment For Listening To Contemporary Music Concerts

WEDNESDAY, APRIL 29
 9:00 a.m.—1:00 p.m. CONCURRENT SESSIONS
 — Each registrant will select two of the following five sessions to attend.

10:45 a.m.—11:15 a.m. COFFEE BREAK

Session 11 TRENDS OF GROWING CONCERN TO THE MUSIC INDUSTRY

- Talk A. What Can Be Done About Commercial Piracy, Bootlegging, and Counterfeiting of Recordings
- Talk B. How To Deal With The Problem of Home Dubbing
- Talk C. What Should The Industry Do About Obscenity In Lyrics, Packaging, or Advertising

Session 12 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV PROGRAMMING — PART I

- Talk A. As Viewed By RAI
- Talk B. As Viewed By ORTF
- Talk C. As Viewed By Spanish Radio

Session 13 THE POTENTIAL OF THE AUDIO-VISUAL CARTRIDGE — PART II (for Part I see Session 8)

- Talk A. and Talk B. The Marketing Approaches To Be Taken By Companies Whose System Will Project Pre-recorded Programs

Session 14 RECENT COURT DECISIONS AND LEGISLATION AFFECTING THE MUSIC BUSINESS — Part I (for Part II see Session 20)

- Talk A. In United Kingdom, Australia, and New Zealand
- Talk B. In Continental Europe
- Talk C. What Are the Worldwide Trends In the Establishment of Performers and Neighboring Rights

Session 15 CHANGING DISTRIBUTION PATTERNS FOR RECORDS IN THE U.S.

- Talk A. Implications of the Change To Multiple Distribution
- Talk B. Effect On the Industry of Record Companies Owning Retail and Wholesale Firms

THURSDAY, APRIL 30
 9:00 a.m.—1:00 p.m. CONCURRENT SESSIONS
 — Each registrant will select two of the five sessions to attend.

10:45 a.m.—11:15 a.m. COFFEE BREAK

Session 16 SELLING TAPE SYSTEMS IN EUROPE

- Talk A. Sales of Home and Portable Equipment — A Forecast of the Future
- Talk B. Sales of Car Equipment — A Forecast of the Future
- Talk C. Developing Consumer Excitement and Sales Through A Cooperative Merchandising Program

Session 17 THE GROWTH AND IMPORTANCE OF THE INDEPENDENT PRODUCER

- Talk A. The Changing Function of the Independent Producer — A European Viewpoint
- Talk B. The Changing Function of the Independent Producer — An American

- Talk C. Viewpoint Key Factors To Consider In Negotiating A Deal With A Producer

Session 18 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV PROGRAMMING — PART II

- Talk A. As Viewed By BBC
- Talk B. As Viewed By German Radio and TV
- Talk C. As Viewed By Europe #1

Session 19 COMPARING SOURCES OF MUSIC INCOME IN MAJOR MARKETS OF EUROPE

- Talk A. Mechanical Rights Income

- Talk B. Performance Rights Income From Musical Compositions and Sound Recordings
- Talk C. Income From Printed Publications

Session 20 RECENT COURT DECISIONS AND LEGISLATION AFFECTING THE MUSIC BUSINESS — PART II

- Talk A. In U.S. and Canada
- Talk B. In Japan, Philippines and Far East

FRIDAY, MAY 1
 9:00 a.m.—11:45 a.m. CONCURRENT SESSIONS
 — Each registrant will select two of the following five sessions to attend.

10:15 a.m.—10:30 a.m. COFFEE BREAK

Session 21 OPERATING WITHIN THE COMMON MARKET

- Talk A. What Does the Common Market Mean For the Music Industry
- Talk B. A Cost Saving Approach To Pressing and Distributing Releases In The Common Market

Session 22 PROMOTION TECHNIQUES FOR EXPANDING MUSIC SALES

- Talk A. The Effectiveness At the Consumer Level of An All-Industry Promotional Program
- Talk B. The Growth of Music Festivals and Their Impact on Sales

Session 23 WHAT MUST THE PUBLISHER OR SUB-PUBLISHER DO TO SURVIVE AND GROW TODAY

- Talk A. The Changes That The Established Firm Must Make
- Talk B. The Services Needed By A Smaller Firm To Survive

Session 24 THE MODERN RECORDING STUDIO — ITS GROWING IMPORTANCE

- Talk A. The Investment, Equipment, and Personnel Required For the Modern Studio
- Talk B. Using the Recording Studio As A Training Ground For New Producers and For Development of New Sounds
- Talk C. Using Engineering Creativity In Recording of Music

Session 25 THE DIRECTION OF TAPE GROWTH IN OTHER KEY AREAS OF THE WORLD

- Talk A. What Can Be Learned From the Pattern of Tape Growth In The United States and Canada
- Talk B. A Forecast of Future Growth in the Far East
- Talk C. A Forecast of Future Growth in Latin America

12:00 noon—1:00 p.m. CLOSING PLENARY SESSION

- Talk A. Will Company Growth Destroy Individual Creativity
- Talk B. Building The Future By Overcoming The Mistakes Of The Past — A European Viewpoint
- Talk C. The Conference Closes — An Ending Or A Beginning

Optional Afternoon Programs — Market Information Seminars

On Monday, Tuesday afternoons from 3:00 p.m. — 5:00 p.m. and Thursday afternoon from 2:30 p.m. — 3:30 p.m., there will be informal and optional meetings. In various rooms at the Palace of Congress on a specific schedule for the three days, there will be authorities from each major market in the world. There will be no speeches. Prepared with extensive facts, they will be available for questions from any registrant about opportunities, sales, market conditions, restrictions in their particular area. Over twenty-five countries from every part of the world will be represented. Each registrant can select the country or countries in which his company is interested and, in one afternoon, get a thorough orientation on the sales potential in and approaches to entering a particular market.

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 7 Carnaby Street
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Programming Aids

• Continued from page 30

Ashland, Ky.—Huntington, W. Va. (WTCR), Gregg Elliot, Program/Music Director

P: "The Fightin' Side of Me," Merle Haggard, Capitol. H: "Six White Horses," Tommy Cash, Epic.

Cincinnati, Ohio (WUBE)

Bob Tiffin, Music Director, Personality
P: "Occasional Wife," Faron Young, Mercury. H: "Don't Cry Daddy," Elvis Presley, RCA.

Wilmington, N. C. (WHSL)

Jack Anders, Music Director
P: "Tennessee Bird Walk," Jack & Misty, Wayside. H: "Welfare Cadillac," Guy Drake, Royal America.

Fresno, Calif. (KMAK)

Larry Daniels, Music Director
P: "I'll See Him Through," Tammy Wynette. H: "If I Were a Carpenter," Johnny Cash & June Carter.

Chester, Pa. (WEEZ)

Bob White, Music Director, Personality
P: "Fighting Side of Me," Merle Haggard, Capitol. H: "Hey There Johnny," Mayf Nutter, Straight/Reprise.

Conroe, Tex. (KMCO)

Keath Heyn, Music Director
P: "If I Were a Carpenter," Cash/Carter, Columbia. H: "Don't Cry Daddy," Elvis Presley, RCA.

Norwich, Conn. (WICH)

Bob Craig, Program Director
P: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia. H: "He Ain't Heavy, He's My Brother," Hollies, Epic. P.L.P.: "For Your Love," Traces/Memories, Lettermen, Capitol.

Tulare, Calif. (KBOS FM), Steven Behar,

Music Director, Personality
P: "Then She's a Lover," Roy Clark, Dot. H: "Co Co," Tony Bennett, Columbia. P.L.P.: "Norwegian Wood Ye-Me-Le," Sergio Mendes, A&M.

Midland, Mich. (WMDN), Ralph W.

Ricks, Music Director, Personality
P: "If I Never Knew Your Name," Vic Dana, Liberty. H: "Love at First Sight," Ray Conniff, Columbia. P.L.P.: "A Thing

WMLO TRACES POP HISTORY

BEVERLY, Mass. — WMLO will air a three-day music spectacular tracing the evolution of popular music in America over the last 50 years, the weekend of Feb. 14-16. In addition to the music of the last 50 years, there will be some augmentation by voice cuts, commentary, and news of the past. The show, called "History of Pop Music," will be narrated by Don Lewis, morning man at WMLO, and Jarrett Day, operations manager.

Called Love," Love of the Common People. Ed Ames, RCA.

Springdale, Ark. (KSPR)

Dave Sturm, Music Director
P: "Always Something There to Remind Me," R.B. Greaves, Atco. H: "Breaking Up So Hard to Do," Lenny Welch, Cui. P.L.P.: "Everything's Just Fine," Let's Get Together, The Mission, Tribute.

Buffalo, N. Y. (WGR)

Larry Anderson, Music Director
P: "New World Coming," Mama Cass, Dunhill. H: "Conversations," Florence Henderson, Decca. P.L.P.: "Run Wild, Run Free," Claudine Longet, A&M.

Atlanta, Ga. (WSB)

Chris Fortson, Music Librarian
P: "Honey Come Back," Glen Campbell, Capitol. H: "Maltese Melody," Tijuana Brass, A&M.

Bay City, Mich. (WBCM), Jack Hood,

Music Director, Personality
P: "Shilo," Neil Diamond, Uni. H: "Honey Come Back," Glen Campbell, Capitol. P.L.P.: "Lodi," Muddy Mississippi Line, Bobby Goldsboro, United Artists.

South Lake Tahoe, Calif. (KTHO)

Bill Kingman, Program Director
P: "Conversations," Debbie Reynolds, Janus. H: "She Belongs to Me," Rick Nelson, Decca. P.L.P.: "I Still Believe In Tomorrow," Johnny Anne Ryder, Decca.

Information Kit

• Continued from page 30

Board passed a resolution encouraging the further progress of AM and FM broadcasting, with emphasis on encouraging the production and sale of radios capable of receiving "all broadcast signals available in each community."

KFI's New Feature

LOS ANGELES — KFI will feature the musical careers of two record stars every Saturday from 3-6 p.m. on the Jay Lawrence show. The history of the star's musical claim to fame will be featured on the show. The first show on Jan. 24 featured the musical careers of Johnny Cash and Connie Frances.

ABC Mgrs. Meet

NEW YORK — ABC Radio will hold its annual managers' meeting at the El Conquistador Hotel in Puerto Rico, Sunday (1) through Friday (6). The theme will be "Star in the Seventies."

PAPER BOWED BY WNCI-FM

COLUMBUS, Ohio—WNCI-FM, a progressive rock station managed by Phil Sheridan, has launched a four-page weekly newspaper, Record Rap. The paper is being distributed free through the record departments of the five Lazarus stores. Each 8½x11-inch newspaper contains the top 100 tunes on the station's playlist, album reviews. Lazarus is now stocking all of its singles by the WNCI-FM list.

Top 40 Profiles

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

KYA

1 Nob Hill Circle
San Francisco, Calif. 94108

General manager is Howard Kester. Program director is Dick Starr, who has been at the station since 1967. Air personalities include music director Gary Schaffer, Pete McNeal, Chris Edwards, Tom Campbell, and Bwana Johnny. The station operates at 1260 on the dial and is a 24-hour operation, operating at 5,000 watts daytime and 1,000 watts non-directional signal nightly. The station aims at the 18-34 year old adult and mixes popular music with more than 1,000 oldies. KYA was the first station in the nation to seriously dent the ratings of a Bill Drake-consulted station. The station had been strong years ago, then lost out to local competition until Kester and Starr joined the station, revamped the format, and turned it into a major contender. Today, the station continues to grow and prosper.

KBXY

P.O. Box 308
Salem, Ore. 97308

General manager Gene Harrison; program director John Vaughan; music director Bill Ford; chief engineer Dick Linn. Air personalities include Vaughan, Ford, Linn, Bob Mason, Craig Stevens, Jim Trett, and Mike Shannon. KBXY is 1490 on the dial and operates at 1,000 watts 24 hours a day. The station is No. 1 with most homes reached daily in the morning and afternoon, most women reached and most teens reached. The station has recently increased airplay for album cuts, continuing their expanding "contemporary" format.

WDXY

Box 1269
Sumter, S.C. 29150

President and general manager is W.C. Bochman. Air personalities include Billy Williams, program and music director, 23, five years with the station; Ken Martin, 23, with the station for two years; Charlie Jay, 22, with the station since August 1969; George Wilkes, 21, and in the Air Force, works at the station 5-8 p.m.; Charlie Reid, 23, in the Air Force, on the air 8-midnight; Alan Hovermale, 20, works part time on weekends; and Mike Sullivan, 24, with the Air Force, works weekends. The station is 1240 on the dial and operates at 1,000 watts in the daytime and 250 watts at night. According to research done in the market ending May 1969, WDXY holds 71 percent of the teenagers, 48 percent of the people between 20 and 40, and 28 percent of the people over 40 for a total overall appeal of 49 percent.

Cash, Humperdinck Shows in Debuts

• Continued from page 28

the Carter Family. Then Cash teamed up on a beautiful "If I Were a Carpenter." The show is produced by Stan Jacobson and Joe Byrne. Its only flaw so far has been insipid writing.

Writing, too, was the main flaw of Humperdinck's show. Unlike Tom Jones, Humperdinck seemed to be working with canned laughter rather than a live audience; the show certainly lacked the fire and fervor of the Jones show. One of the things that save Humperdinck was Humperdinck. His own tunes were really wonderful performances except for a big band version of "The Best Things in Life Are Free" that opened the show. A production number with Donald O'Connor was boring and, at one point, you could easily tell they were reading from idiot cards.

Leslie Uggams did a sensational "Free Again" that was exciting and hip; Tony Bennett performed, as only he can, some of his nightclub act tunes like "If I Ruled the World." Leslie Uggams' "Come Together" was probably one of the best production numbers anyone will see on television this year.

So, the brilliant performances of Humperdinck, Miss Uggams, and Bennett lifted a poorly written, poorly produced show out of the mire of tedium. The hour definitely shows promise. It could turn into one of the most successful new shows of the past year.

One thing for sure, Cash and Humperdinck brighten an otherwise dull TV outlook. I just wonder when some TV station is going to get wise and program an evening of music once a

week to see what the audience pull would be? or, how about a TV station devoting its entire programming to music? Shows by people like Dean Martin, Andy Williams, Jones are among the most successful on television; why couldn't total music programming on a station multiply the ratings success these shows have been?

Top 40 Sound

• Continued from page 28

sounds and artists like Tom Jones and Engelbert Humperdinck. Country music has bridged over. If anything, Top 40 stations are losing their identities." He felt that when Top 40 stations decided to program music for the housewives during the mid-day, they automatically lost a lot of the 18-year-olds and under. "The odd thing is that they could have continued programming to the under-18 segment and still found a lot of products to sell them." WNAP-FM, a Top 40 sister station to WIBC in Indianapolis, is aiming at the younger listeners and scoring quite well in both ratings and sales, he said.

WFBM in Indianapolis, is keeping fairly hip, said program director Jack Sorbi, with records by R.B. Greaves, the Fifth Dimension and Johnny Cash, among others. These are blended with records by the establishment in the MOR field, so as to not chase older listeners away.

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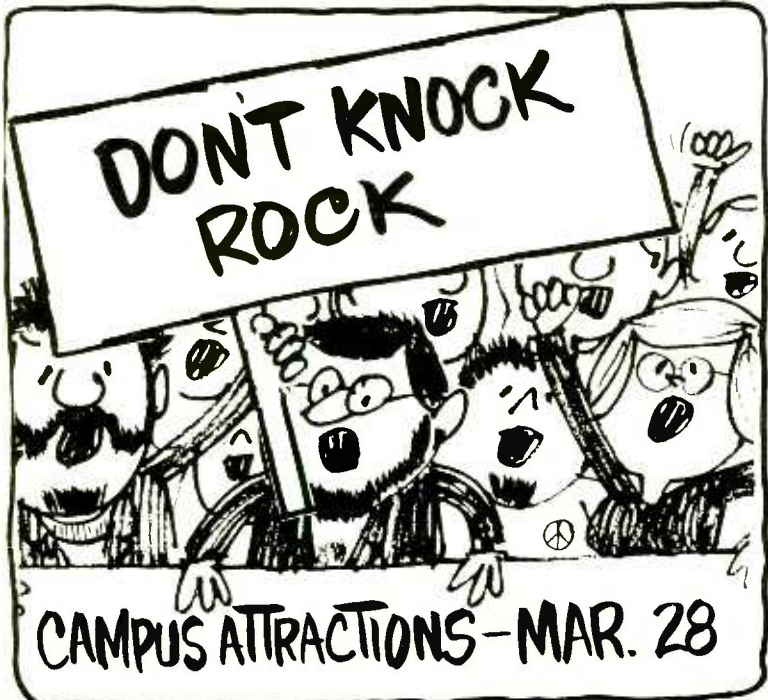
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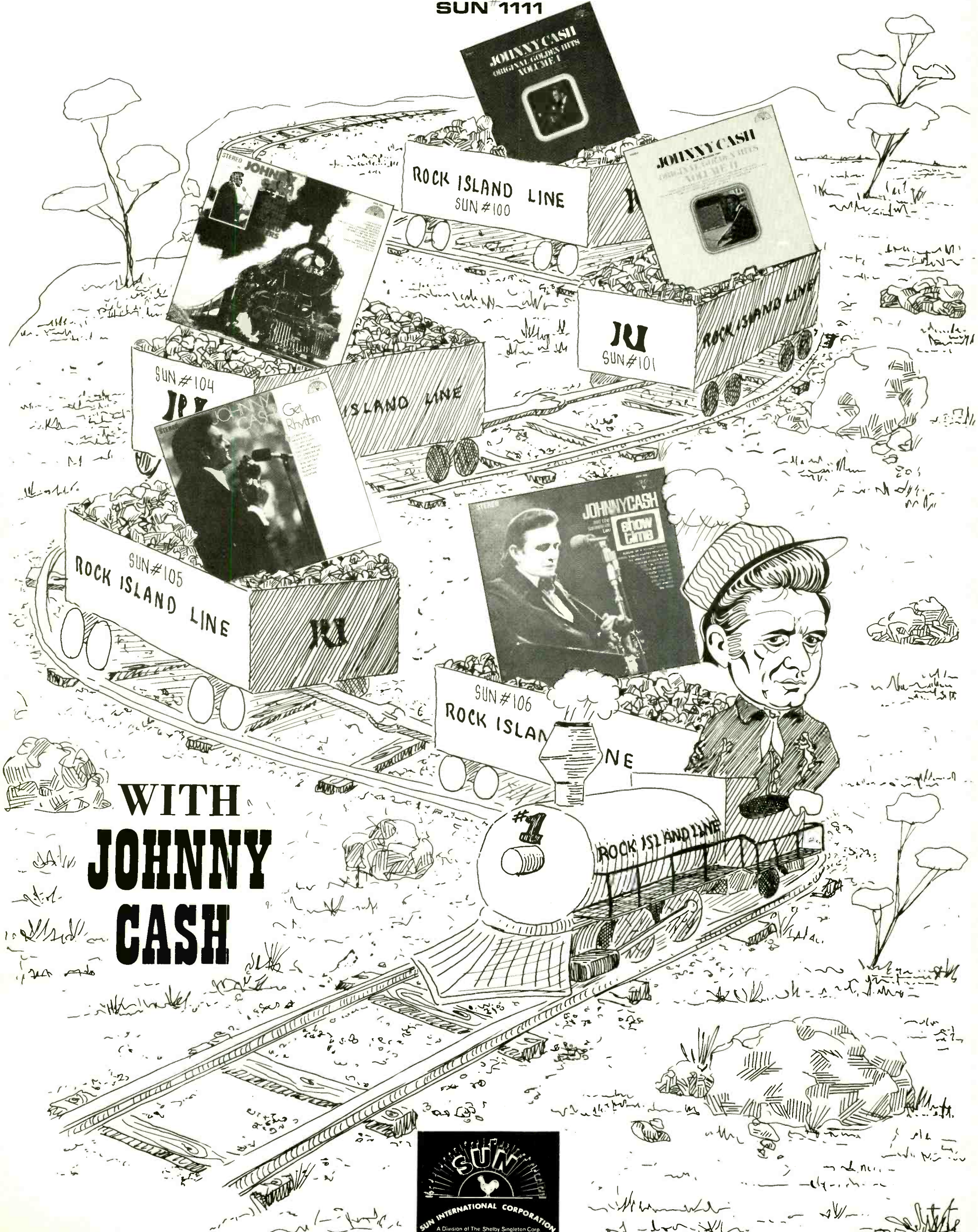
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**BEST NEW RECORD
OF THE WEEK:
"CALIFORNIA
GIRL"
EDDIE FLOYD
(STAX)**



By ED OCHS

SOUL SLICES: That space-age blend of rock and soul is heading for the top as the **Temptations** sing out the message, "Psychedelic Shack/That's Where it's at." Motown has mastered the "now" sound and how to put it over on the radio and, as a result, Motown is once again threatening to claim the top spots on the charts as its very own. And now the **Jackson Five**. Tomorrow, it will be the **Supremes** and a solo **Diana Ross**, so all we can say is "psychedelic soul/ that's where to go." . . . **Sly and the Family Stone**, another pop-soul experimenter, seem headed for more gold with their "Thank You" single. . . . Atlantic, no slouch at getting where the music is, released 18 jazz albums this month, the largest number of jazz albums released at one time by Atlantic. Besides the Atlantic label, jazz is also swelling the Vortex and Embryo lines. Embryo is **Herbie Mann's** jazz line distributed by Cotillion. . . . For all those who thought **Ike & Tina Turner** were that hit-making Blue Thumb group, we would like to add that the duo has recently re-signed with Minit Records. . . . Believe it or not, **B.B. King** has not only jumped into the soul top 10 with "The Thrill Is Gone," but within the next three weeks the blues master should break into the pop top 10. A milestone for the blues. . . . Music commentator **Ralph J. Gleason**, in his "Rhythm Section" column, countered **Jerry Wexler's** statement on the soul backlash by writing that Wexler's comment "was contradicted the day it was made by Billboard which listed 10 of the top 20 that week as disks of black artists." Gleason assumed correctly that top radio plays the hits, but assumes incorrectly that radio necessarily obeys the chart listings or plays all hits with the same frequency. Gleason points to the **Supremes'** chart-topping disk as proof of soul's prosperity and adds that "two of the fastest rising single disks are by black groups." Gleason further asks why "we didn't hear from . . . Motown endorsing Wexler's viewpoint," which Gleason sums up as sour grapes because "Aretha Franklin hasn't got any hits." Well, Motown has always been notoriously weak on making small talk, if not incommunicado except for their music over the radio. And as for Wexler and Aretha, **Soul Sauce** says keep your ears to Aretha's new single "Call Me." . . . Columbia's **Santana**, rock group with a heavy burst of calypso-soul, is scoring heavily on the soul LP charts. . . . In an open letter to the industry, **Del Shields** speaks out. "In an industry that loudly proclaims its liberalism and progressive thinking," he says, "deep racist attitudes are more the norm than the exception. There is little concern for the proper training of black . . . proper orientation upon given new jobs . . . a lack of sensitivity by middle management in terms of the black problem, and most of all a deep lack of respect for the black man. The question at this point is not the future of **NATRA**, but the future of black members of our industry." Shields, who resigned under pressure as **NATRA's** executive secretary, reluctantly left "the only professional organization attempting to meet head-on" black problems in the industry.

★ ★ ★

TID GRITS: Last year was Stax's best yet, and this year efficiency is the key note, according to president **Jim Stewart**. The Memphis soul leader is currently about to prune and tighten its artist roster to make Stax streamlined for success in the 70's. Besides majoring in music, the label has already established "Stax Fax," the logo's newsletter, as a rising voice in soul literature. . . . RCA deeper into soul? Maybe bigger than ever with RCA's new Mid-America Recording Center in Chicago. . . . **Jerry Butler's** Fountain Productions has linked with Mercury and will feature Butler's brother Billy with a new group, **Infinity**. Also from Fountain are singers **Jackie Ross** and **Joyce Dunn**. The Infinity group's first disk will be "Get on the Case." . . . Wynwood Music's **Peter Kuykendall** writes us "slightly surprised" that **Dick Waterman** was getting the credit for **Rev. Wilkins** receiving his dues for the **Rolling Stone**-recorded "Prodigal Son" cut. Now the album, "Rev. Robert Wilkins, Memphis Gospel Singer," has been re-released by Origin Jazz Library in Berkeley. . . . Not only wasn't **Lee Maye** a member of the original **Platters**, as mentioned last week in **Soul Sauce**, but the **Platters** aren't really the **Platters**. That is, **Buck Ram's** **Platters** with **Sonny Turner** are the real thing, writes **Jean Bennett**, "so don't be misled by any brand 'X' group or the Canadian group that calls themselves the Fabulous Platters." Added Miss Bennett, "It's a rotten shame the law and the courts are so slow, but eventually it will all come out in court as to what these people are doing to many groups. The world is full of imitators capitalizing on named artists." . . . Atco is expecting top 10 action from the recently reserived disk, "The Ghetto" by **Donny Hathaway**. . . . Blue Thumb has released "Clifton Chenier's Very Best" from among the Southern Louisiana Cajun man's recordings for Arhoolie. **Chris Strachwitz** produced. . . . The **Fourth Way**, **Santana**, and **Southern Comfort** play for the benefit of the **Black Panther Party**, Friday, Feb. 6 in Berkeley. The benefit, coordinated by **Roland Young**, will also feature **Elaine Brown**. . . . **John Abbey's** British magazine "Blues & Soul" recently picked the **Jackson Five's** U. S. hit to hit again in England. The magazine tabbed the disk "Record of the Fortnight."

BEST SELLING Soul LP's

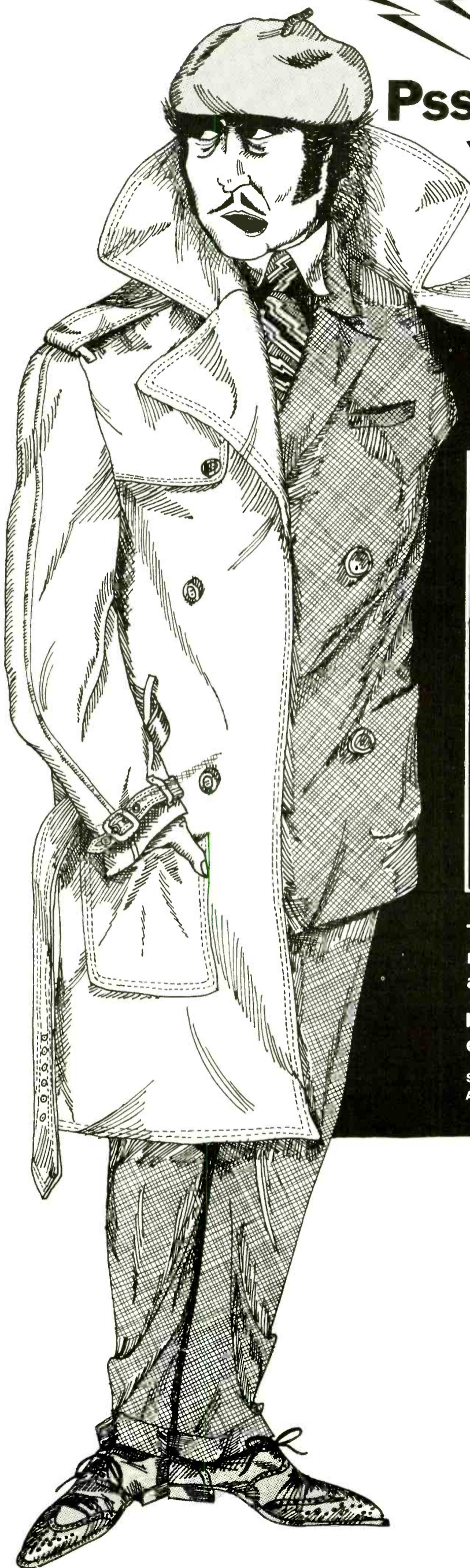
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

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	PUZZLE PEOPLE Temptations, Gordy GS 949	18	26	22	HURT SO BAD Nancy Wilson, Capitol ST 353	9
2	3	I WANT YOU BACK Jackson 5, Motown 1156	4	27	30	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	4
3	2	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	9	28	25	GOLDEN HITS, VOL. II Dionne Warwick, Scepter SPS 577	15
4	4	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	31	29	27	MY CHERIE AMOUR Stevie Wonder, Tamla TS 296	18
5	6	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031	12	30	33	LET IT BLEED Rolling Stones, London NPS 4	3
6	8	DIANA ROSS & THE SUPREMES' GREATEST HITS, VOL. III Motown MS 702	4	31	31	POPCORN James Brown, King KSD 1055	25
7	5	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	11	32	34	CLOUD NINE Temptations, Gordy GLPS 939	48
8	7	DELPHONICS' SUPER HITS Philly Groove PG 1152	12	33	29	IT'S A MOTHER James Brown, King 1063	18
9	9	COMPLETELY WELL B. B. King, BluesWay BLS 6037	7	34	35	LED ZEPPELIN II Atlantic SD 8236	6
10	10	ICE ON ICE Jerry Butler, Mercury SRS 61234	20	35	32	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	4
11	13	WALKING IN SPACE Quincy Jones, A&M SP 3023	9	36	38	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149	40
12	12	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	10	37	37	GET READY Rare Earth, Rare Earth RS 507	3
13	11	STAND Sly & the Family Stone, Epic BN 26456	41	38	36	R. B. GREAVES Atco SD 33-311	5
14	14	LOVE IS BLUE Dells, Cadet LPS 829	25	39	43	FIRST TAKE Roberta Flack, Atlantic SD 8236	2
15	19	FEELIN' GOOD David Ruffin, Motown MS 696	6	40	39	SOUL SPIN Four Tops, Motown MS 695	9
16	17	ON BROADWAY Diana Ross & the Supremes & the Temptations, Motown MS 699	9	41	41	LIGHTSIDE/DARKSIDE Dick Gregory, Poppy PYS 60-001	4
17	18	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	38	42	40	HERBIE MANN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	12
18	15	NITTY GRITTY Gladys Knight & the Pips, Soul SS 713	16	43	50	WHO'S MAKING LOVE Johnny Taylor, Stax STS 2005	32
19	16	AT HOME WITH O. C. SMITH Columbia CS 9908	17	44	44	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	2
20	21	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	7	45	47	ABBEY ROAD Beatles, Apple SO 383	3
21	23	SANTANA Columbia CS 9781	8	46	46	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	20
22	26	BABY I'M FOR REAL Originals, Soul SS 716	4	47	48	I LOVE YOU Eddie Holman, ABC ABCS 701	2
23	20	DOWN HOME STYLE Brother Jack McDuff, Blue Note BST 84322	9	48	—	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	1
24	24	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227	30	49	49	THE HUNTER Ike & Tina Turner, Blue Thumb BST 11	2
25	28	TOGETHER Diana Ross & the Supremes with the Temptations, Motown MS 692	16	50	—	LOOK-A PY PY Meters, Josie 4011	1



GENE CHANDLER, seated center, presides at the signing of his Bamboo Records soul duo of Tim McPherson, left, and Melvin Harden, to Queen Booking. Chandler, one of the new breed of singing executives, has already established his Bamboo label with the duo, better known as Mel & Tim, whose "Backfield in Motion" recently sold a million copies. Looking on at left is Queen president Ruth Bowen and agent Henry Nash.

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JEANNETTE WILLIAMS

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50 on BILLBOARD's
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This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	3	THANK YOU Sly & the Family Stone, Epic 5-10555 (Stone Flower, BMI)	5	25	25	(Gotta Find) A BRAND NEW LOVER, Part I Sweet Inspirations, Atlantic 2686 (Assorted, BMI)	7
2	1	I WANT YOU BACK/WHO'S LOVING YOU Jackson 5, Motown 1157 (Jobete, BMI)	12	26	22	BOLD SOUL SISTER Ike & Tina Turner, Blue Thumb 104 (Placid/Rococco, BMI)	7
3	5	THE THRILL IS GONE B. B. King, BluesWay 61032 (Grosvenor House, ASCAP)	6	27	45	SLIP ROUND Charles Hodges, Calla 168 (Jamf, BMI)	2
4	4	PSYCHEDELIC SHACK Temptations, Gordy 7096 (Jobete, BMI)	3	28	29	HOW CAN I TELL MY MOM & DAD Lovellites, UNI 55181 (Moo-Lah, BMI)	14
5	6	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	10	29	46	TAKE IT OFF HIM AND PUT IT ON ME Clarence Carter, Atlantic 2702 (Fame, BMI)	2
6	2	SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes, Motown 1156 (Jobete, BMI)	13	30	26	GUESS WHO Ruby Winters, Diamond 269 (Ruler, BMI)	9
7	9	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	4	31	36	WHEREVER SHE LEADETH ME Impressions, Curtom 1948 (Camad, BMI)	3
8	8	LOVE BONES Johnny Taylor, Stax 0050 (East/Memphis, BMI)	9	32	33	YOU ARE MY SUNSHINE Dyke & The Blazers, Original Sound 90 (Peer Int'l, BMI)	3
9	16	DO THE FUNKY CHICKEN Rufus Thomas, Stax 0058 (East/Memphis, BMI)	4	33	27	IS IT BECAUSE I'M BLACK Syl Johnson, Twinight 125 (Nuddato/Syl/Zel/Highton, BMI)	14
10	12	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove 161 (Nickel Shoe, BMI)	4	34	34	MY HONEY AND ME Luther Ingram, Koko 2104 (Klondike, BMI)	10
11	11	IF WALLS COULD TALK Little Milton, Checker 1226 (Jalyne, BMI)	7	35	35	COMPARED TO WHAT Les McCann & Eddie Harris, Atlantic 2694 (Lonport, BMI)	2
12	7	LET A MAN COME IN AND DO THE POPCORN, Part II James Brown, King 6275 (Dynatone, BMI)	7	36	—	MESSAGE FROM A BLACK MAN Whatnauts, A-1 Wo 1-A (Jobete, BMI)	1
13	13	POINT IT OUT Smokey Robinson & the Miracles, Tamla 54189 (Jobete, BMI)	8	37	37	THE GANG'S BACK AGAIN/KOOL'S BACK AGAIN Kool and the Gang, De-Lite 523 (Stephanye/Delightful, BMI/Stephanye/Delightful, BMI)	4
14	23	I'M JUST A PRISONER Candi Staton, Fame 1460 (Fame, BMI)	6	38	39	THE GHETTO Denny Hathaway, Atco 6719 (Don-Pow, Peer, BMI)	5
15	15	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board, Invictus 9074 (Gold Forever, BMI)	3	39	43	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	4
16	17	MOON WALK, Part I Joe Simon, Sound Stage Seven 2651 (Cape Ann, BMI)	6	40	40	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol 2698 (Zawinul, BMI)	5
17	28	OH WHAT A DAY Dells, Cadet 5663 (Last Go Round, BMI)	3	41	—	WITHOUT LOVE Tom Jones, Parrot 40045 (Tro-Suffolk, BMI)	1
18	18	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273 (Blue Seas/Jac/Morris, ASCAP)	5	42	42	IF I LOSE YOUR LOVE Detroit Embers, Westbound 156 (Bridge Port, BMI)	3
19	19	THE TOUCH OF YOU Brenda & the Tabulations, Top & Bottom 401 (One-Eyed Soul, BMI)	8	43	44	BLACK WOMEN Don Covay, Atlantic 2666 (Cotillion/Chips, BMI)	2
20	21	HOW CAN I FORGET YOU/GONNA GIVE HER ALL THE LOVE I'VE GOT Marvin Gaye, Tamla 54190 (Jobete, BMI/Jobete, BMI)	4	44	—	YOU SAY IT Al Green, Hi 2172 (Jec, BMI)	1
21	14	LOVELY WAY SHE LOVES Moments, Stang 5009 (Gambi, BMI)	8	45	—	GOOD GUYS ONLY WIN IN THE MOVIES Mel & Tim, Bamboo 109 (Uachand/Patchal, BMI)	1
22	31	IF YOU'VE GOT A HEART Bobby Bland, Duke 458 (Don, BMI)	3	46	48	STEALING LOVE/WHEN TOMORROW COMES Emotions, Volt 4031 (Birdies, ASCAP/East/Memphis, BMI)	3
23	24	GOTTA SEE IF I CAN'T GET MOMMA TO COME BACK HOME Jerry Butler, Mercury 73015 (Chevis/McCoy, BMI)	3	47	47	THE CAT WALK Village Soul Choir, Abbott 2010 (Arden, BMI)	2
24	10	AIN'T IT FUNKY NOW James Brown, King 6280 (Golo, BMI)	11	48	—	KEEP ON DOIN' Isley Brothers, T-Neck 914 (Triple 3, BMI)	1
				49	—	COME TOGETHER Ike & Tina Turner, Minit 320B7 (MacLean, BMI)	1
				50	50	I CAN FEEL A HEARTBREAK Jeanette Williams, Back Beat 609 (Don, BMI)	2

Vox Jox

• Continued from page 35

who used to perform various miracles for **Bill Drake**, has joined KLAC in Los Angeles in the 2-6 a.m. slot, following the dropping of the station's last talk show by **Bob Grant**. **Gene Price** is now doing weekends. Lineup at KLAC includes **Deano Day**, **Charlie Crane**, **Jim Holt**, **Bill Taylor**, and **Mack**.

★ ★ ★

A couple of weeks ago, I criticized WNEW here in New York (who got mad about being criticized), seeming to think they were on some kind of untouchable pedestal. My criticism was purely meant in a constructive vein and not aimed at the personalities. I listened to **Bill Hickok** one early morning and he was doing some excellent work. **Dick Shepard** is a fine air personality. I think the

problems of the station currently lie at the program director's level. Whoever heard of morning-sounding jungles in the late evening? The production of the station should be tightened up. And, I point out, stations the caliber of WNEW do not audition people live on the air. (Yep, they're still doing it.) The guys they're auditioning are fairly good. I just don't believe in the system.

'Wholey Show' Off

CINCINNATI—“The Dennis Wholey Show,” which went into national syndication in August, has been canceled. The show was produced by R Associates for Taft Broadcasting. In the 22 weeks of airing the show, over 880 performers and personalities appeared.



PHYL GARLAND, center, celebrates the success of her new book “The Sound of Soul,” with another successful writer, Isaac Hayes, left, and publisher Henry Regnery. Hayes, who writes songs for Stax/Volt, recently received a gold record for his “Hot Buttered Soul” album. The party was hosted by Star and Regnery in honor of Miss Garland, associate editor of Ebony magazine.

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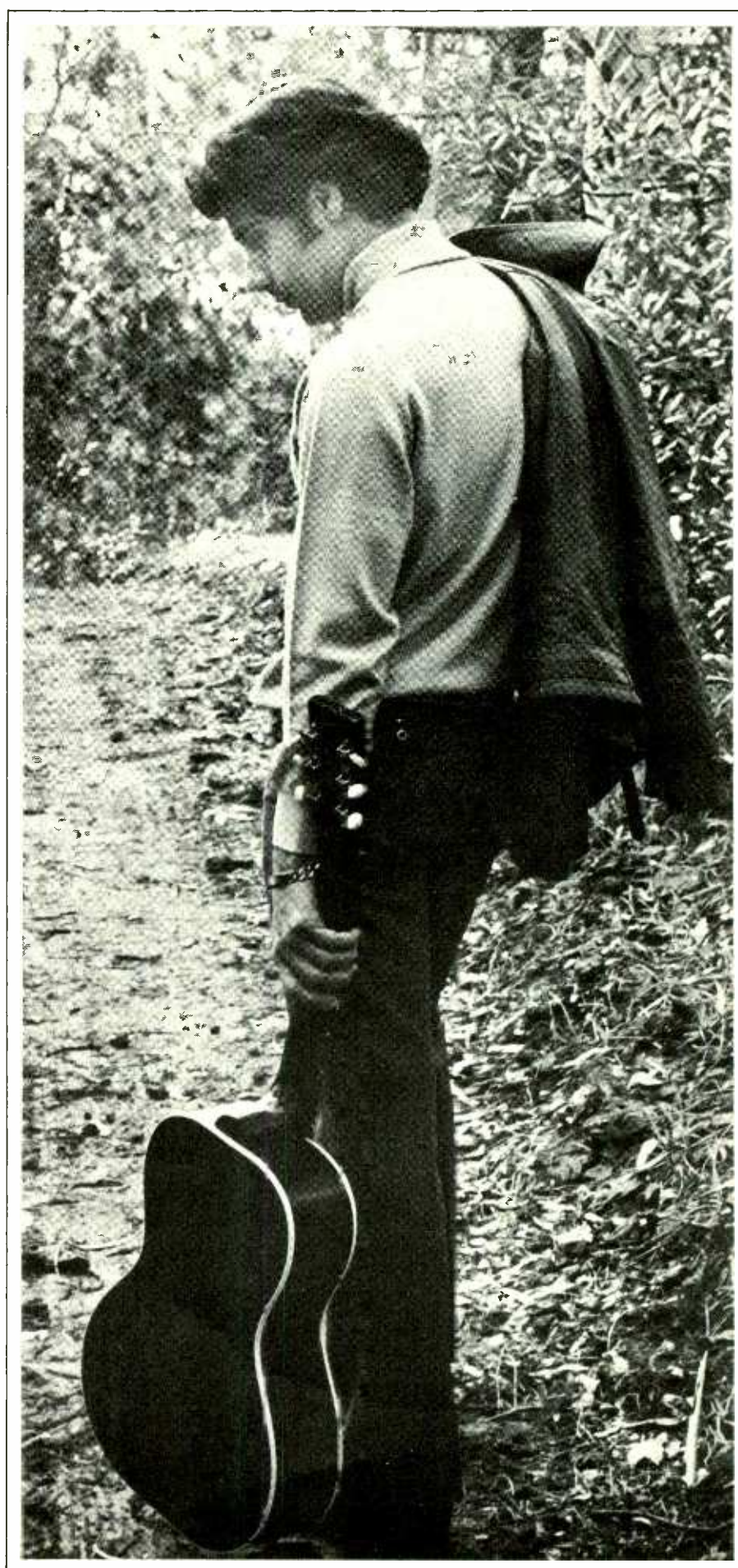
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Country Music

Three Concerts Mark 6th Season Of Masters Festival of Music

NASHVILLE—The Masters Festival of Music began its sixth season with three concerts this weekend at the State Fair Music Hall in Dallas.

The show, featuring Chet Atkins, Boots Randolph and Floyd Cramer, is unique in that bookings are limited because each of the headliners is actively involved in studio work and recording. And the Festival is a complete operation, handling the booking, promotion, advertising and direction of ticket sales, all under the supervision of X. Cosse, who also is personal manager for Atkins, Cramer and Randolph. He is a full partner with the three artists in ARCCO Enterprises, which operates the festival.

The act is scheduled for more than 40 performances (the annual limit) in 35 cities this season. Additionally, Atkins is scheduled for solo appearances

with symphony orchestras in Birmingham (March 27), St. Louis (April 12) and Pittsburgh (June 5). Randolph, with his orchestra, is booked for Beaumont (April 11), Harold's Club in Reno (May 19-June 8), plus appearances at his own Carousel Club in Nashville's Printer's Alley throughout the year.

The festival collectively also will do a performance at the NARM convention in Miami Beach, and will play the Sahara-

Tahoe and then the Sahara Hotel in Las Vegas for a four-week engagement. The trio also will guest on the "Ed Sullivan Show" Sunday (8).

The festival carries its own band, sound engineers and stagehands. Backing up the group are the Music City Strings (12), a five-man brass section, and Randolph's orchestra. This includes Bruce Waterman, Jimmy Wilkerson, Larrie Londin, Kosi Gardner and Johnny Johnson.

Col's Robbins Under Knife

NASHVILLE — Columbia artist Marty Robbins underwent heart surgery here last week to repair three blocked arteries.

In an unusual televised message from the hospital preceding the operation, Robbins asked for the prayers of the people of

the area. The long-time performer/writer, who is 45 years old, suffered a heart attack last year while performing on the road. He had entered the hospital for a routine checkup when the blocked arteries were discovered. The surgery, some six hours in length, involved the

Country Fest '70 Format May Get Show Records

DALLAS — Early response in the 10 largest cities of Texas indicates the pioneering format for "Country Festival '70" may set new records for country music shows.

Rob Townsend, vice president of Western Concerts, said press and broadcast media had agreed to go all-out on the show. It will feature Jeannie C. Riley, Ferlin Husky, Archie Campbell, Jan Calvert and Hank Thompson. Between March 20 and April 6 they will appear in Houston, Dallas, San Antonio, Fort Worth, Beaumont, Austin,

El Paso, Amarillo, Lubbock and Corpus Christi.

The show, believed to be the first to use full stage setting, is being sponsored by the Texas Jaycees in each of the cities to raise money for the Texas Jaycee Hospital Foundation.

Albert Oshrin, president of Western Concerts, said a unique team has been drawn together to promote the shows. Jonathan Frank heads the overall operation. Townsend operates public relations and the advertising program in concert with the Toppino-Golden Agency of Albuquerque, N.M.

Dance Shows Follow Tribute

DALLAS — Three dance-shows have been set up to follow the "tribute" to Bob Wills, held Jan. 18 in Tulsa.

The shows are set for San Antonio, Dallas and Ft. Worth. Additional shows may be added. In each of the "tributes" all of the proceeds are utilized to pay the massive medical expenses of Wills, a pioneer in country music and a member of the Country Music Hall of Fame.

At the Tulsa Fairgrounds Pavilion more than \$24,000 was realized after expenses in a show in which three other Hall of Fame members took part. Roy Acuff, Tex Ritter and Ernest Tubb headed a cast that included Pee Wee King, Redd Stewart, the Collins Sisters, Hank Thompson, Stonewall Jackson, Molly Bee, Charlie Walker, Cal Smith, the Plainsmen Quartet and Chill Wills. Roy Clark was prevented from making it to the show by bad weather.

Despite the snow and ice and sub-freezing conditions, more than 12,000 fans came to honor Wills at the two Tulsa shows. Now, through the efforts of many, additional tributes will be paid. The Farmer's Daughter in San Antonio will be the scene of one dance on Monday (9). Talent is being lined up for this package, with many agencies cooperating. It is being coordinated through Crash Stewart of Alamo Promotions in San Antonio. Committeemen are Hap Peeples, Billy Gray, Dewey Groom and Carl Johnson.

On the night of March 9, simultaneous dance-shows will be held at the Longhorn Ballroom here and at Panther Hall in Ft. Worth. Artists will be shuttled between the two cities.

Additional cities and more dances may be announced soon. Wills is hospitalized at Ft. Worth following a stroke.

Bozeman, Fulton Rites Are Held

NASHVILLE — Funeral services were held here last week for the Rev. John Bozeman Jr., a minister-turned-record producer, and for 18-year-old Barry Fulton, the son of this city's U. S. Congressman. The two drowned while on a fishing trip 10 days earlier.

The Rev. Bozeman, former manager of the Hardin Sisters. (Continued on page 46)

Faron Young stays up on top with a hot new single 'Occasional Wife.'

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Billboard Hot Country Singles

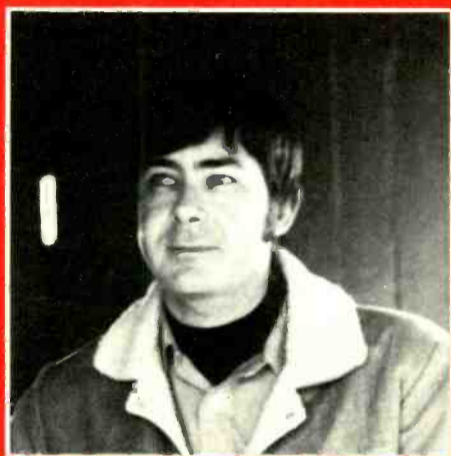
Billboard SPECIAL SURVEY For Week Ending 2/7/70

★ STAR Performer—LP'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	A WEEK IN A COUNTY JAIL Tom T. Hall, Mercury 72998 (Newkeys, BMI)	8	39	70	CHARLIE BROWN Compton Brothers, Dot 17336 (Tiger, BMI) (Tiger, BMI)	3
2	2	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (Hi Lo/Gold Dust, BMI)	11	40	42	DADDY I LOVE YOU Billie Jo Spears, Capitol 2690 (Hall-Clement, BMI)	8
3	3	BROWN EYED HANDSOME MAN Waylon Jennings, RCA 74-0281 (Arc, BMI)	11	41	27	JUST SOMEONE I USED TO KNOW Dolly Parton & Porter Wagoner, RCA 74-0247 (Raydee, SESAC)	16
4	8	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32599 (Tree, BMI)	6	42	60	NORTHERN ARKANSAS MISSISSIPPI COUNTRY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BMI)	2
5	15	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	4	43	49	SITTIN' IN ATLANTA STATION Nat Stuckey, RCA Victor 47-9786 (Atlantic, ASCAP)	5
6	23	HONEY COME BACK Glen Campbell, Capitol 2718 (Jobete, BMI)	3	44	63	THEN SHE'S A LOVER Roy Clark, Dot 17335 (Russell-Cason, ASCAP)	3
7	9	THERE'S A STORY (Goin' Round) Don Gibson & Dottie West, RCA 74-0291 (Acuff-Rose, BMI)	9	45	45	YOUR HUSBAND, MY WIFE Bobby Bare & Skeeter Davis, RCA Victor 47-9789 (Pocketful of Tunes/Jillbern, BMI)	3
8	25	TAKE A LETTER MARIA Anthony Armstrong Jones, Chart 5045 (Four Star Television, BMI)	5	46	46	HELLO I'M A JUKEBOX George Kent, Mercury 72985 (Newkeys, BMI)	9
9	13	THINKING ABOUT YOU BABY Billy Walker, Monument 1174 (Wilderness, BMI)	10	47	58	SHE CHEATS ON ME Glenn Barber, Hickory 1557 (Acuff-Rose, BMI)	5
10	39	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful-Virtue, BMI)	3	48	57	SUN'S GOTTA SHINE Wilma Burgess, Decca 32593 (Contention/SESAC)	7
11	12	WINGS UPON YOUR HORNS Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	11	49	59	COUNTRY GIRL Jeannie C. Riley, Plantation 44 (Singleton, BMI)	2
12	5	(I'M SO) AFRAID OF LOSING YOU Charley Pride, RCA 74-0265 (Hill & Range Blue Crest, BMI)	14	50	64	DREAM BABY Bob Regan & Lucille Starr, Dot 17327 (Combine, BMI)	6
13	17	DON'T CRY DADDY Elvis Presley, RCA 47-9468 (Gladys/BnB, ASCAP)	8	51	52	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca 32608 (Sure-Fire, BMI)	2
14	10	NOBODY'S FOOL/WHY DO I LOVE YOU Jim Reeves, RCA 74-0286 (Tuckahoe, BMI) (Shapiro-Bernstein, ASCAP)	10	52	54	THE GOLDEN ROCKET Jim & Jesse, Epic 5-10563 (Hill & Range, BMI)	5
15	7	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca 32580 (Tree, BMI)	13	53	—	BIG MAMA'S MEDICINE SHOW Buddy Alan, Capitol 2715 (Blue Book, BMI)	1
16	16	I'M A LOVER (Not a Fighter) Skeeter Davis, RCA 74-0292 (Crestmoor, BMI)	9	54	61	I'M GOING HOME Bobby Lewis, United Artists 50620 (Tuff, BMI)	4
17	6	BABY BABY (I Know You're a Lady) David Houston, Epic 5-10539 (Gallico, BMI)	14	55	62	HERE'S A TOAST TO MAMA Charlie Louvin, Capitol 2703 (Blue Book, BMI)	4
18	4	SIX WHITE HORSES Tommy Cash, Epic 5-10540 (Prodigal Son, BMI)	12	56	51	WILLIE AND THE HAND JIVE Johnny Carver, Imperial 66423 (Eldorado, BMI)	9
19	34	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	2	57	40	GINGER IS GENTLE AND WAITING FOR ME/DRINK BOYS DRINK Jim Ed Brown, RCA 74-0279 (Gil, BMI) (Glaser, BMI)	9
20	24	THEN HE TOUCHED ME Jean Shepard, Capitol 2694 (Gallico, BMI)	6	58	55	PARTLY BILL Lawanda Lindsey, Chart 5042 (Sue-Mirl, ASCAP)	8
21	14	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca 32511 (Moss-Rose, BMI)	13	59	—	ANGEL OF THE MORNING Connie Eaton, Chart 5048 (Blackwood, BMI)	1
22	21	CAMELIA Marty Robbins, Columbia 4-45024 (Weed Ville-Noma, BMI)	12	60	36	I HOPE SO Willie Nelson, Liberty 56143 (Tree, BMI)	9
23	31	I'LL MAKE AMENDS Roy Drusky, Mercury 73007 (Lowery, BMI)	4	61	29	A WORLD CALLED YOU David Rogers, Columbia 4-45007 (Caramart, BMI)	12
24	18	YOU AND YOUR SWEET LOVE Connie Smith, RCA 74-0258 (Stallion, BMI)	14	62	67	DADDY COME AND GET ME Dolly Parton, RCA Victor 47-9784 (Owepar, BMI)	2
25	19	BIG IN VEGAS Buck Owens & the Buckaroos, Capitol 2646 (Blue Book/Exbrook/Mike Curb, BMI)	13	63	—	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	1
26	26	FANCY Bobbie Gentry, Capitol 2674 (Shayne, ASCAP)	9	64	71	EVERYTHING I LOVE Hugh X. Lewis, Columbia 4-45047 (Gallico, BMI)	4
27	28	THE WHOLE WORLD HOLDING HANDS Freddie Hart, Capitol 2692 (Blue Book, BMI)	6	65	56	JIM, JACK AND ROSE/I'LL GO TO A STRANGER Johnny Bush, Stop 354 (Window, BMI) (Tree, BMI)	6
28	20	SHE'S MINE/NO BLUES IS GOOD NEWS George Jones, Musicor 1381 (Glad, BMI) (Raydee, SESAC)	13	66	—	A LOVER'S QUESTION Del Reeves, United Artists 50622 (Progressive/Eden, BMI)	1
29	11	BLISTERED/SEE RUBY FALL Johnny Cash, Columbia 4-45020 (Quarter Bexhill, ASCAP/House of Cash, BMI)	12	67	68	RUBY ARE YOU MAD Osborne Brothers, Decca 32598 (Acuff-Rose, BMI)	4
30	—	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	1	68	72	HOMEWARD BOUND Brenda Byers, MTA 177 (Charing Cross, BMI)	3
31	44	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2072 (Saw Grass, BMI)	4	69	—	FOR YOUR LOVE Bobby Austin, Capitol 2681 (Beechwood, BMI)	3
32	65	PUT A LITTLE LOVE IN YOUR HEART Susan Raye, Capitol 2701 (Unart, BMI)	5	70	—	I HEARD OUR SONG Dottie West, RCA 47-9792 (Tree, BMI)	1
33	22	HE'D STILL LOVE ME Lynn Anderson, Chart 5040 (Gallico, BMI)	12	71	—	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack, BMI)	1
34	53	GET TOGETHER Gwen & Jerry Collins, Capitol 2710 (Irving, BMI)	4	72	—	THE ARMS OF MY WEAKNESS Darrell McCall, Wayside 008 (Barmour, BMI)	1
35	43	TWO SEPARATE BAR STOOLS Wanda Jackson, Capitol 2693 (Party Time, BMI)	6	73	73	CORRINE CORRINA Earl Richards, United Artists 50619 (Mills, ASCAP)	2
36	41	SOMETHING TO THINK ABOUT Luke the Drifter, Jr., MGM 14095 (Hank Williams, BMI)	6	74	74	FACE OF A DEAR FRIEND Clay Hart, Metromedia 158 (Motola, ASCAP)	2
37	47	WELFARE CADILLAC Guy Drake, Royal American (Bull Fighter, BMI)	5	75	75	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	2
38	38	WALK UNASHAMED Tompall & the Glaser Bros., MGM 14096 (Glaser, BMI)	7				

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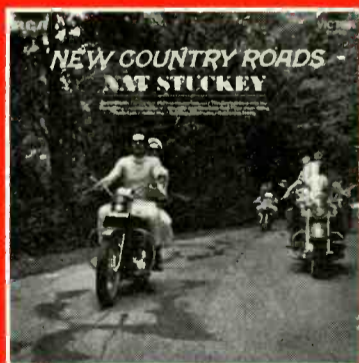
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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/7/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	15
2	2	TALL DARK STRANGER Buck Owens, Capitol ST 212	14
3	4	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	19
4	5	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	9
5	3	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	32
6	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	23
7	6	GLEN CAMPBELL "LIVE" Capitol STBO 268	21
8	10	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	19
9	9	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	18
10	12	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson, Chart CHS 1022	10
11	13	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 101	20
12	8	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	18
13	15	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	3
14	18	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	7
15	21	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	10
16	16	MOVING ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	9
17	14	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	35
18	17	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LSP 4220	13
19	11	THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320	18
20	22	SHOWTIME Johnny Cash & the Tennessee Two, Sun SUN 106	11
21	23	BACK IN BABY'S ARMS Connie Smith, RCA Victor LSP 4229	15
22	20	JOHNNY CASH'S GOLDEN HITS, VOL. I Sun SUN 100	20
23	25	WHERE GRASS WON'T GROW George Jones, Musicor 3181	6
24	24	JIM REEVES' GREATEST HITS, VOL. III RCA Victor LSP 4187	28
25	28	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	14
26	29	SWITCHED ON NASHVILLE: COUNTRY MOOG Gil Trythall, Athena 6003	7
27	34	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	4
28	32	BIG IN VEGAS Buck Owens, Capitol ST 413	3
29	27	WINE ME UP Faron Young, Mercury SR 61241	9
30	26	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun SUN 103	19
31	19	JERRY LEE LEWIS' GOLDEN HITS, VOL. I Sun SUN 102	19
32	30	I'LL STILL BE MISSING YOU Warner Mack, Decca DL 75165	5
33	33	THE WARMTH OF EDDY Eddy Arnold, RCA Victor LSP 4231	14
34	37	SOLID GOLD '69 Chet Atkins, RCA Victor LSP 4244	8
35	35	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	87
36	39	COUNTRY SPECIAL Various Artists, Capitol STBB 402	4
37	—	WAYLON Waylon Jennings, RCA Victor LSP 4260	1
38	36	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155	34
39	41	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists UAS 6735	2
40	—	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 389	1
41	—	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	1
42	40	DYNAMITE Peggy Sue, Decca DL 75153	10
43	43	ORIGINAL GOLDEN HITS Carl Perkins, Sun SUN 111	2
44	44	I LOVE YOU BECAUSE Carl Smith, Columbia CS 9898	2
45	—	HEMLOCKING Tom T. Hall, Mercury SR 61247	1

Country Music

Nashville Scene

Bad luck continues to plague **Charlie Louvin**. During the past year he has been victimized by unfortunate business ventures, has been robbed at least twice, and now has had another accident. Returning from a date, he had to swing his bus to avoid hitting a car and the vehicle went off the road into a pond. His son, Glen, was slightly injured, and damage to the bus was about \$2,000. The accident occurred near Nashville, Ill., not far from where his late brother, Ira, was killed in an accident several years ago.

The **Carlises** have joined the list of artists signing with the booking agency of **Bobbi Moore**.

Jack Clement has announced the appointment of **Ralph Paul** to the post of assistant general professional manager of Jack Music and public relations director. He will work under **Bob Webster**. **Ralph** comes from Dalhart enterprises.

Faron Young will be singing the title song in the "High Chapparral" episode the night of Feb. 6. It is titled "The Ballad of Johnny Rondo."

Guy Drake is taping the **Bill Anderson** show. Royal American is rushing out another release as follow up to his "Welfare Cadillac." **Carl Perkins** made one of his rare TV (other than network) appearances on the Jan. 29 "Morning Show" hosted by **Ed Bruce**.

Tompall Glaser has supervised the music for the MGM movie "Tick, Tick, Tick," and the **Glaser Brothers** are doing the singing for the soundtrack. Nine of the 10 songs to be featured are in publishing catalogs owned by the brothers. **Roy and Cindy**, the **Cartrells**, have purchased a 1942 Flex bus which Roy is rebuilding and remodeling. **Lois Johnson** has moved to the Decca label, with a session soon. **Wilma Burgess**, who is a college graduate and has a teacher's certificate, will be the object of a magazine feature soon.

Buddy Lee's secretary, **Johnnie Massey**, is calling on talent buyers for fairs and giving them an actual look at the artists performing via video tapes. **Agent Earl Owens**, whose capabilities are matched only by his good nature, is to be spotlighted as "Agent of the Month" in an East Coast magazine. **Lynda K. Lance & Van Trevor** do a benefit performance for the Heart Fund in Rockmart, Ga., Saturday (7), then Lynda flies to Detroit a few days later with **Nat Stuckey** to appear at Sponsor's Day on WDEE.

The Professional Musician and Entertainers Club of Iowa has started promoting the "Hawkeye Jamboree" at the Hoyt Sherman Auditorium in Des Moines. Show dates are March 8 and April 19, after a successful start last week.

Bill Anderson plays more than a dozen dates in February, and still finds time for taping his TV show on five occasions in Nashville. Columbia Records will produce a "Judy Lynn Sings Live at Harrah's" LP when the artist opens a three-week engagement in Reno beginning Feb. 10. **KBBQ** has moved one-time Jordanaire **Hugh Jarrett** into the position of program director. The assignment carries full responsibility for the "New Country" sound of the station. **Billy Ray Reynolds** is scheduled for a recording session to be produced by **Johnny Darrell**.

Radnor artist **Guy Marks** has a new release, "Blossom Dear," written by Rolling Meadows Music writer **Michael Cameron**. Marks is set for a Feb. 19 appearance on "The Tom Jones Show." Decca's **Warner Mack** has been occupying himself during convalescence from recent surgery by writing material for a new single. **Imperial's Johnny Carver** has signed an exclusive booking contract with the **Joe Taylor Artist** (Continued on page 46)



He's back on the job

He survived heart attack. He's back on the job because coronary care units, new drugs, and advanced methods of rehabilitation are helping doctors restore more cardiacs to productive lives. Most victims survive first heart attacks and, of those who do, four out of five now go back to work.

Heart scientists predict even greater heart-saving advances in the foreseeable future, provided funds are increased for research, education and community services. Help make these predictions come true:

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Contributed by the Publisher

Davis Joins Acuff-Rose

NASHVILLE — Skeeter Davis, longtime RCA artist, has joined the talent roster of Acuff-Rose and will do a specified number of road appearances with George Hamilton IV.

The Hamilton-Davis teaming parallels that of other leading country artists in recent months, the latest involved Jack Greene and Jeannie Sealey. It follows a trend of pairings on record. This now includes Porter Wagoner-Dolly Parton, Bill Anderson-Jan Howard, Jerry Lee Lewis and Linda Gail Lewis, Don Gibson and Dottie West (prior to Gibson's move to Hick-

ory), Nat Stuckey and Connie Smith, Lorene Mann and Archie Campbell, and various artists paired for one or two singles on different labels. During the time when Chart Records had a distribution arrangement with RCA, artists from those two labels combined for duets and appearances.

GTR, Instrument Co., in Nashville

NASHVILLE — GTR, Inc., a musical instrument specialty house, opened here recently. According to George (Tut) Taylor, the operation will be the only one of its kind in the southeast. He explained, "We will be buying and selling musical instruments that are collector's items. We already have in stock several authentic pre-World War II Martin guitars and a good selection of mandolins and banjos that date back to the '20s."

GTR will also handle repair work and custom alteration on all types of stringed instruments. A special service will be offered in the form of authentic guaranteed appraisal service. The company will also go into the custom instrument manufacturing business, specializing in guitars and mandolins.

Other members of the staff include George Gruhn and Randy Wood. Taylor said that he hopes to add another member in the near future. The GTR offices are located at 111 4th Ave.



The SIGN of great reading

Nashville Scene

• Continued from page 45

Agency. . . . Capitol's **Gwen & Jerry Collins** have signed with the **Hubert Long Agency**, also on an exclusive basis. . . . **Penny Dehaven** has taped a series of Navy shows to be broadcast in more than 300 markets. . . . **Plantation's Linda Martell** plays the Imperial Room in Tampa, Fla., Feb. 24-March 1. . . . **Henson Cargill's** Monument release of "What's My Name" was written by **Bob Tubert** for Vintage Publishing Co. The other side, "Me and Bobby McGee" was co-written by **Fred Foster & Kris Kristofferson**.

Bozeman, Fulton Rites Are Held

• Continued from page 42

producer of the RCA records of Congressman Richard Fulton, and writer of scores of commercial jingles, had close ties with most of the music industry here. He was employed for a time by Moeller Talent, and was an advisor to many of the artists.

Congressman Fulton not only took an active part in the music industry as a sometimes artist, but has been a leader in legislative matters in regard to the industry.

Southern Album 'Thank You' Fete

NASHVILLE — Southern Album Service, Inc., a subsidiary of Southern Graphics, recently held an open house to thank those people involved in helping the local operation become an integral part of the music industry.

Mrs. Betty Cox, manager of SA, welcomed guests from all phases of the music industry and was on hand to point out and explain the several displays of the plant's operations.

The local album service creates, designs and prints jackets for record albums and singles. Individualized attention is the keynote to the success of Southern Album and has proved to be the factor that has been most responsible for SA's growth.

M-O-R HITS THE 60's A NECESSARY PROGRAMMING GUIDE FOR THE 70's

An alphabetical listing of nearly 1,500 Middle-of-the-Road OLDIES. (1960 through 1969) Also listed is the numerical highpoint of each oldie and the date it reached its national peak.

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Say You Saw It in
Billboard

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Wks. On Chart
	1	2	3		
1	2	4	5	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273 (Blue Seas/Jac/Morris, ASCAP)	6
2	1	2	2	WITHOUT LOVE (There Is Nothing) Tom Jones, Parrot 40045 (Tro-Suffolk, BMI)	6
3	4	5	8	WINTER WORLD OF LOVE Engelbert Humperdinck, Parrot 40044 (Donna, ASCAP)	9
4	6	7	30	HONEY COME BACK Glen Campbell, Capitol 2718 (Jobete, BMI)	4
5	5	3	4	TRACES/MEMORIES MELODY Lettermen, Capitol 2697 (Low-Sal BMI/Gladys, ASCAP)	8
6	12	13	18	WALK A MILE IN MY SHOES Joe South, Capitol 2704 (Lowery, BMI)	5
7	11	20	29	BLOWING AWAY Fifth Dimension, Soul City 780 (Tuna Fish, BMI)	4
8	7	6	3	DON'T CRY DADDY Elvis Presley, RCA Victor 47-9768 (Gladys/BnB, ASCAP)	10
9	8	9	10	WALKIN' IN THE RAIN Jay & the Americans, United Artists 50605 (Screen Gems-Columbia, BMI)	12
10	15	15	37	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	5
11	13	17	36	BREAKING UP IS HARD TO DO Lenny Welch, Commonwealth United 3004 (Screen Gems-Columbia, BMI)	5
12	3	1	1	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 12265 (Blue Seas/Jac/Twentieth Century, ASCAP)	15
13	10	11	11	TONIGHT I'LL SAY A PRAYER Eydie Gorme, RCA 74-0250 (Sunbury, ASCAP)	17
14	22	34	—	MALTESE MELODY Herb Alpert & the Tijuana Brass, A&M 1159 (Roosevelt, BMI)	3
15	9	8	7	MIDNIGHT COWBOY Ferrante & Teicher, United Artists 50554 (Unart, BMI)	14
16	14	10	9	EARLY IN THE MORNING Vanity Fare, Page One 21-027 (Duchess, BMI)	13
17	17	18	19	ARIZONA Mark Lindsay, Columbia 4-45037 (Kangaroo, BMI)	7
18	25	—	—	ALWAYS SOMETHING THERE TO REMIND ME R. B. Greaves, Atco 6726 (Blue Seas, ASCAP)	2
19	16	14	12	LEAVING ON A JET PLANE Peter, Paul & Mary, Warner Bros.-Seven Arts 7340 (Cherry Lane, ASCAP)	16
20	18	12	6	A BRAND NEW ME Dusty Springfield, Atlantic 2685 (Assorted/Parabot, BMI)	14
21	27	38	—	BABY TAKE ME IN YOUR ARMS Jefferson, Janus 106 (January/Welbeck, BMI)	3
22	30	—	—	GOD ONLY KNOWS Vogues, Reprise 0887 (Irving, BMI)	2
23	21	22	22	FANCY Bobbie Gentry, Capitol 2675 (Shayne, ASCAP)	11
24	29	36	—	FREIGHT TRAIN Duane Eddy, Congress 6010 (Pepamar, ASCAP)	3
25	28	31	31	ONE TIN SOLDIER Original Caste, TA 186 (Cents & Pence, BMI)	5
26	20	19	13	COME SATURDAY MORNING Sandpipers, A&M 1134 (Famous, ASCAP)	13
27	35	40	—	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	3
28	19	21	24	TICKET TO RIDE Carpenters, A&M 1142 (Maclep, BMI)	7
29	39	39	—	THEN SHE'S A LOVER Roy Clark, Dot 17335 (Russell-Cason, ASCAP)	3
30	31	—	—	BEFORE THE PARADE PASSES BY Barbra Streisand, Columbia 4-45072 (Morris, ASCAP)	2
31	36	—	—	NEW WORLD COMING Mama Cass Elliot, Dunhill 4225 (Screen Gems-Columbia, BMI)	2
32	38	—	—	IF I NEVER KNEW YOUR NAME Vic Dana, Liberty 56150 (Diamond, BMI)	2
33	23	24	27	MORNIN' MORNIN' Bobby Goldsboro, United Artists 50614 (Combine, BMI)	7
34	—	—	—	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	1
35	40	—	—	CONVERSATIONS Florence Henderson, Decca 732619 (Maribus, BMI)	2
36	—	—	—	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	1
37	37	—	—	BARBARA I LOVE YOU New Colony Six, Mercury 73004 (New Colony, BMI)	2
38	33	—	—	I WASN'T BORN TO FOLLOW Al DeLory, Capitol 2699 (Screen Gems-Columbia, BMI)	2
39	—	—	—	LOVE STORY Peggy Lee, Capitol 2721 (January, BMI)	1
40	—	—	—	EVIL WAYS Santana, Columbia 4-45069 (Oleta, BMI)	1

*In litigation

Billboard SPECIAL SURVEY For Week Ending 2/7/70

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Jack & Misty

"THE ARMS OF MY WEAKNESS"

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Welfare Cadillac—Tommy Dee (K-Ark)
Sandy Castle's—The Clouds (Northland)
Whistle for Happiness—Peggy Lee (Capitol)
In the Land of Make Believe—Dusty Springfield (Atlantic)
Little Did I Know—Judie Valind (Valco)
I Don't Know—Alvin Christy (Pinpoint)
Country Girl—Jeanie C. Riley (Plantation)
What the World—Sudie Callaway (Avenue So.)

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Gospel Music

Jamboree Slates Gospel Specials

WHEELING, W. Va. — In another expansion move for the "Jamboree USA," a series of Sunday afternoon "Gospel Spectacular" shows has been scheduled.

Quentin (Reed) Welty, manager of the new music complex here, said the gospel shows would be an adjunct to the famous Saturday night show heard over the 50,000 watt WWVA. The Gospel shows, slated for the 2,500-seat Capitol Music Hall, will run from 2 to 5 p.m. on the first Sunday of each month, and will feature the leading gospel groups in the nation.

The first show, booked for April 5, will feature J.D. Sumner & the Stamps Quartet, the Imperials and the Travelers.

A small amount of gospel music long has been an integral

part of the Saturday night "Jamboree," with the Blue Ridge Quartet the featured performing act.

Welty, who recently took over management of "Jamboree USA" and also runs the publishing operation for WWVA, said he would utilize established gospel acts rather than use country artists singing gospel music because of the close ties the gospel artists have to people of the area. He is hopeful many of the "Jamboree" fans who attend the show on Saturday night will stay over for the Gospel performances.

Welty is seeking to focus much of the national and country and gospel spotlight on the Wheeling scene, and recently spent time in Nashville booking more major artists for appearances here.

Organization Puts Bible Back in Class

NASHVILLE — An organization known as The Friends For God and Country, spearheaded by gospel music artist Ron Blackwood, and music executive Joel Gentry, are working behind the scenes to "put the bible back in the classrooms."

The city of El Paso, Tex., recently proclaimed a week in honor of the organization. Blackwood described the group as "serving as a general deterrent to any person or organization who is trying to kill our religious freedoms."

Blackwood and Gentry, president of Skylite-Sing Record Co., said they had more than 150,000 signatures of persons seeking the return of the bible to the schools.

The petition from El Paso reportedly carried an additional 15,000 names. The project there was spearheaded by the Junior Chamber of Commerce. Blackwood said that when enough names have been collected, the petitions will be sent to the Supreme Court.

Singcord Names Office Mgr and a Consultant

NASHVILLE—The Singcord Corp. has appointed Nancy Dunne manager of its office here and Jake Hess as a consultant to the recording division of the Zondervan Publishing House.

The announcement was made by P.J. Zondervan, of Grand Rapids, Mich., president of the publishing house, the largest independent publisher of church reading and study material.

The new position assumed by Hess will include the production of all recordings, the scouting and selection of new talent, the signing of new writers and promotion of Singspiration copyrights. Singspiration is the music publishing division of Zondervan.

This is a regrouping for Hess and Miss Dunne, who formerly worked as his secretary. She joined Singcord when it opened an office here in 1968.

Hess, long a leading figure in gospel music, is master of

ceremonies for 11 television shows weekly originating on WLAC-TV here. He began his career with the Statesmen Quartet, with whom he performed for 15 years. After that he formed his own group, the Imperials. He sang with an managed the Imperials until September 1967, when ill health forced him off the full-time gospel circuit.

He is an exclusive recording artist for RCA, and won the NARAS Grammy for the Best Sacred Recording for 1968.

Miss Dunne began her career as a partner in the West Coast promotions of Gospel Concerts. Recording artists for the Zondervan labels include the Orrell Trio, Lester Family, McDuff Brothers, John McKay, London Parris, George Harris, Sixteen Singing Men, EMPACS, John Hall, Homer Tankersley, Rosie Rozell & the Searchers, Singing Teens, Ken Carter & the Regents.

Gospel Scene

By EDWARD M. SMITH

The Gospel Music Workshop of America, as we promised you in this issue, is planning a mammoth board meeting in St. Louis, Mo., March 19-21. We will be holding our meetings at the Gateway Hotel, located on Market and 9th Streets. We will be holding day sessions from 10 a.m. to 12 noon each day, Thursday, Friday and Saturday, and sessions from 2 p.m. to 5 p.m., Thursday and Friday. Each night a mammoth musical is planned, hosted by the St. Louis chapter of the Gospel Music Workshop of America. Rev. James Cleveland is founder, Rev. Lawrence Roberts is president. The board members include: vice president Charles Sims (Cleveland); business manager and field representative Edward M. Smith (Detroit); William Bryant (Dallas); James Ford (Philadelphia); Thurston Frazier (Los Angeles); Harold Freeman (Chicago); Elma Hendrix (Detroit); Ronald Ingraham (Boston); Rev. Joseph Linton (St. Louis); Edgar O'Neal (St. Louis); Rev. Frank Williams (Greensboro, N.C.); Tommy Williams (Buffalo); national program director Charles Nicks Jr. (Detroit); national social director Terry Patrick (Newark, N.J.); public relations, Norma J. Pender (Detroit).

The object of this organization is to advance the Christian ideal through music by joining together gospel choirs and choruses and analogous entities and persons in a voluntary association.

This organization was formed in March 1968, in Detroit. The national office is at 3908 West Warren, Detroit, Mich.; (313) 898-2340-41-42. Each year, to further your understanding in the workshops to be held at our national convention, we thought you might appreciate a short outline. We have secured the services of some of the finest musicians in the country to head our convention workshops for the furtherance of music education in the religious and television aspects. The religious and television workshop will be headed by Edward M. Smith; piano workshop, Herbert Pickard and Leslie Bush; writing and composition workshop, Quincy Fielding and Mattie Clark; a promoters' workshop, Bertha Harris; bible workshop, Rev. Frank Williams and Rev. Joseph Linton; organ workshop, Charles Nicks Jr.; record manufacturers' workshop, Thurston Frazier and Harold Smith; soloist workshop, Charles Sims; theory and harmony workshop, Donald Vail; hymnology workshop, Rev.

Lawrence Roberts; ministers' workshop, Rev. T.M. Chambers, Rev. Molt, Rev. Sawyer and Rev. Craig. So we have a vast number of workshops planned. The main musical will feature a chorus consisting of over 5,000 voices. This will be held at Keil Auditorium. We invite all gospel choruses and anyone interested in gospel music to be with us in St. Louis, Aug. 16-22.

Aims of the Gospel Music Workshop are to build a monument or a Hall of Fame to gospel music; also to grant scholarships to needy young people in the field of music. We plan to build an auditorium and a college of gospel music; to establish an accredited course in gospel music, on one of the campuses of one of our black universities. We want to have in this building an auditorium and we are planning to spend \$8 million to build the type of auditorium that we want. We would like to pattern this building on the auditorium that now exists on the campus of Western Michigan University in Kalamazoo, Mich. We are planning to contact the Ford Foundation, Kresge, General Motors, Chrysler, to see if we can secure funds to establish the building and to set up a curriculum in gospel music. For we feel that gospel music is an art form and credit should be granted for its study. We also are very happy that Billboard has taken an advance step in seeing to it that black gospel music is written about in this magazine. We have already had our yearly meeting in the southern region, which included Birmingham, Ala.; Atlanta, Ga.; and Florida, and we had our meeting in the midwestern region which included Illinois, Wisconsin and Missouri. We are going to have other regional meetings and we will let you know about them as they come about. We will begin setting them up very soon. The Great Lakes region will be having a meeting this month. We will be keeping all informed in our next column. We ask the dj's in these areas, record promotional men, record companies, anyone interested in Gospel music, along with choir directors, soloists, musicians, etc., to join us in any of our meetings. We would like all to attend so that we may find out just what's going on in each area, to strengthen gospel music throughout the country.

I would like to thank all of my readers for such a wonderful response to the article that was written in the Jan. 3 issue, which

stated the things we had to do to get gospel music on the right track and basically trust each other. I have received letters from all over the country and as they come in, we sort them out, and, I assure you, that I will be writing about what you have written to me regarding the article. Continue to send your letters to me. I plan to publish a list of all the black artists, their addresses along with their agents, so that you may contact them to present concerts in your area. I will update my present directory, and very soon this list will be available for those that request such.

On Jan. 11, in Detroit, we premiered the "Motor City Golden Gospel Program" on Channel 2, CBS-TV, and it met with tremendous response. We recommend to the gospel DJ's to go to your local television stations and press that gospel music be placed on television. I assure you that it will be quite rewarding. The businessmen in the Detroit area have rallied behind us in huge numbers, and are interested in sponsoring us. You will have no problem making money in the gospel field in selling time. So, go to the stations with a program that is outlined intelligently, present it to them with sponsorship and I am sure that you will meet with great success. It will be a wonderful experience for you. We have been working with this since March 1969. It has not always been a bed of roses, but we have learned a lot from this experience with Channel 2, and they have learned a lot from black folk in gospel music. The technicians and the station management thoroughly enjoy gospel music and we have a very wonderful rapport.

We hope a lot of the record companies throughout the U.S. will take another look around. There's a lot of good talent in gospel music and gospel music is really selling more than ever before. We would like to ask you to add gospel music to your line. Rock 'n' roll may be all right, but it wouldn't be wonderful if you had a well rounded line of good gospel music along with the other.

There's a new gospel label being formed in Detroit, called Haddle Record Co., and it's headed by Rev. James Cleveland and Mrs. Carmen Murphy, the former owner of Hobb Record Co. We wish them the greatest success on their way. Please send all correspondence to Bro. Ed Smith, 3908 West Warren, Detroit, Mich. 48208.

Gospel Notes

NASHVILLE — Mosie Lister has announced a merge with Lillians Music Co. of Kansas City, Mo. Lillians will distribute all of Lister's compositions enabling him to spend more time in creative compositions. . . . The first gospel music world tour has been scheduled for September 1970. Dave Killoen, manager-member of the Quartet, said that the concert tour will include stops in Sweden; Bangkok, Thailand; Calcutta, India; the Philippines; Hong Kong; Australia; the Marshall Islands, and Hawaii. . . . J.O. Price recently announced the establishment of monthly gospel music sings to be held in Monroe, La. Price said a partial listing of the talent to be featured will include the Rebels, McDuff Brothers, Sego Brothers & Naomi, Imperials, Blackwood Singers, Orrells and Wills Family.

"Cold Cathedral," the new scripture-rooted album by John Fischer, was named the Outstanding Religious Audio Publication in the 1969 Footnotes Awards of Minneapolis, honor individuals and organizations who distinguish themselves in religious art, audio or book publishing. . . . REF Records of Home, Pa., has announced the release of two new LP's. "The

Right side of God," by the Harmony Trio and "Bob Scott at Work," by Bob Scott. . . . The Lutheran Church Cultural Information Service is distributing a study guide spotlighting the music and lyrics of the rock musical "Salvation," to its 250,000 subscribers. The move is an effort to update programs for the young people in the church and make them more prevalent to today's world. . . . The Kingsmen have signed with Skylite Talent Agency. . . . The Oak Ridge Boys, Roise Rosell & the Searchers, and The Galileans will initiate the first series of gospel music concerts ever done in Hawaii. The tour is scheduled to start on March 6.

Stereo sound systems seem to be the coming thing with many of the gospel groups on the concert tour. The LeFevres & the Speer Family were the first of the major groups to use stereo systems in a concert in Lubbock, Tex. . . . Paul Downing & the Downings are publishing a monthly newsletter. . . . James Blackwood & the Blackwood Brothers will be taking time off from some concert work this summer to join the evangelistic circuit. . . . The Cathedral of Tomorrow Quartet is the latest addition to the Don Lite Agency roster.



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AFFILIATED RECORDING
STUDIOS IN MOST MAJOR CITIES

Musical Instruments

Education, Sheet Music Key to Dealer Profits

By GEORGE KNEMEYER

DALLAS — An educational program stressing piano and organ and built around a representative stock of sheet music and folios to build teacher traffic in the store is a good way to insure profits and continued healthy business for music dealers. This was brought out in several talks at the recent National Association of Music Merchants (NAMM) seminar here.

The seminar was the first of five regional ones to be topped by the national NAMM convention June 6-9 in Miami Beach. The dates of the other regional seminars are Feb. 15-16 in Atlanta, March 1-2 in Philadelphia, March 22-23 in Chicago, and April 12-14 in Los Angeles. The Los Angeles seminar will also stress exhibits for the first time since NAMM has sponsored regional programs.

"The piano dealer must be educationally oriented because it is inexpensive and a good way to increase sales," said F.D. Streep, president of Streep Music Co. in Orlando, Fla. "The dealer should capitalize on everything related to education. For a music dealer to succeed in the 1970's, he must have the strongest type of piano selling program available, and this includes having an education program."



MUSIC CENTER. A new display medium for Hohner harmonicas and Melodicas is offered to dealers by M. Hohner, Inc. The center was created after research among retailers and wholesalers and presents 30 of the company's best selling harmonica models and the full melodica line. The showcase is 31-inches wide and 41-inches high and less than two-feet deep. It may be ordered through Hohner jobbers.

Adding his thoughts were Dr. Robert Pace, director of the National Piano Foundation of Columbia University, who said, "Direct teaching is responsible for two out of every five piano sales." He said piano dealers have to do more to increase sales and this includes stocking sheet music books and folios, which would draw school music teachers to the store.

"One who sells sheet music can keep up a large volume turnover of hardware," added Frank Slaughter, a dealer from Houston.

Streep also said that having a good piano rental program can also help sales. "By renting a piano for six months, the person gets to see how it will fit into the overall scheme of his house. Sometimes this is just as important as whether they like to play it," he said.

Morley P. Thompson, president of the National Piano Manufacturers Association of America, Inc., and vice president of Baldwin Piano and Organ Co., outlined a program for profit planning for dealers. At the Atlanta seminar, Gerald J. Slade, vice president of National Piano Manufacturers, will give a similar talk.

In an earlier portion of the seminar Henry Flarsheim, sales-marketing consultant for editorial associates in St. Petersburg, Fla., stressed various ways of finding people who can sell in the 1970's. He said that if dealers are having trouble finding the right salesmen, "Dealers should check to see if the standards you set are too high or too low for recruiting the salesmen you need."

Flarsheim also offered the following tips to retailers: contact music educators, hire employees from minority races, have people out contacting potential customers, follow up sales with phone or direct mail to find new customers, and offer a free course in advanced salesmanship to employees.

Also unveiled at the seminar was the film, "The Professionals," starring Forrest Tucker and Van Johnson. The film showed the best ways to become an effective salesman. NAMM is offering the film to dealers for showing to their employees. Arrangement for obtaining the film can be made by contacting the NAMM office, 222 W. Adams, Chicago.



TWO NEW Dreadnaught Flat Top guitars are available from St. Louis Music Supply Co. The model 5023 (above) has genuine rosewood back and side with a wood inlay strip bisecting the back. Suggested retail price is \$119.95. The model 5022 has a burgundy stained mahogany back and side and retails for \$99.95. Both guitars have white spruce tops and adjustable bridges and necks. Further information is available from the company at 3711 W. Pine Blvd., St. Louis.

Coming Events

February 15-16 — NAMM regional seminar — Regency-Hyatt House, Atlanta, Ga.

March 1-2 — NAMM regional seminar, Marriott Motor Inn, Philadelphia.

March 6-10 — Music Educators National Conference, Conrad Hilton, Chicago.

March 22-23 — NAMM regional seminar, Marriott Motor Inn, Chicago.

April 12-14 — NAMM Western Seminar, Century Plaza Hotel, Los Angeles.

April 26-29 — American Music Dealers Industry Exhibit (AMDIE), Las Vegas Convention Center, Las Vegas.

June 6-9 — NAMM annual convention and exhibit, Miami Beach Convention center, Miami Beach.

June 28-July 1 — Consumer Electronics Show, Americana and New York Hilton Hotels, New York.

St. Louis Music Knilling Program

ST. LOUIS — St. Louis Music Supply Co. will enlarge its promotion and advertising campaign on the Karl Knilling Porta Cello and Porta Bass. The campaign, aimed at the music educators market, will include displays at various state and national meetings of music educators around the country and a series of magazine advertisements for state and national educator publications.

New Standell Amps

CHICAGO — Chicago Musical Instruments Co. (CMI) is marketing two new Standell amplifiers, the Imperial 96 and the Custom 24G. The Imperial stacks two 125-watt speaker cabinets in piggyback style, giving the performer an undistorted 250 watts of power. The Custom will accept all electrical instruments except the bass and is equipped with two 12-inch speakers for 125 watts of power. Further information is available from CMI, 7373 N. Cicero Ave., Lincolnwood, Ill.

Music In Print

• Continued from page 10

the sale of sheet music in stores. They are currently represented on the Hot 100 with "Raindrops Keep Falling on My Head," "I'll Never Fall in Love Again" and "Always Something There to Remind Me." As producers they have just completed sessions with Dionne Warwick and B.J. Thomas.

Hot 20

(The numbers following the titles refer to current chart positions.)

Hansen: "Raindrops Keep Falling on My Head" (3), "I'll Never Fall in Love Again" (6), "Hey There Lonely Girl" (7), "Jingle Jangle" (10), "Jam Up Jelly Tight" (17), "Travelin' Band" b/w "Who'll Stop the Rain" (18), "Walkin' in the Rain" (19).

Big 3: "Venus" (1), "I Want You Back" (2), "Whole Lotta Love" (8), "Psychedelic Shack" (11), "Leaving on a Jet" (12), "Arizona" (13), "Someday We'll Be Together" (15), "Walk a Mile in My Shoes" (16).

Hal Leonard: "Thank You" b/w "Everybody Is a Star" (4).

Plymouth: "Without Love" (5).

Cimino: "No Time" (9).

Hill & Range: "Don't Cry Daddy" b/w "Rubberneckin'" (14).

MCA: "Early in the Morning" (20).

Newly Available Hot 100

Hansen: "Hey There Lonely Girl" (7), "Blowin' Away" (21), "Rainy Day in Georgia" (26), "He Ain't Heavy, He's My Brother" (35), "Breaking Up Is Hard to Do" (43), "Love Bones" (44), "My Honey and Me" (59), "Look-ka Py Py" (66).

Big 3: "Psychedelic Shack" (11), "Honey Come Back" (25), "The Thrill Is Gone" (27), "How Can I Forget You" (41), "Hold On" (51), "Jennifer Tomkins" (53).

Hal Leonard: "Thank You" b/w "Everybody Is a Star" (4).



B.B. KING (left) smiles as he and Bruce Bolen (center), field sales manager for the Gibson Guitar division of Chicago Musical Instrument Co. (CMI), shakes hands following the announcement of an extensive advertising and promotion campaign featuring the Bluesway recording artist King and his famed guitar, Lucille. King will also endorse Les Paul amplifiers. Looking on is Jack Nead, product manager of the amplifier division of CMI.



BENSON 360. This new model from Benson Electronics, Inc., offers 100 watts power plus incorporate standard Benson features such as reverb, pulse tremelo, fuzz and output stress controls. It is designed for stage and concert use and retails for \$990.

BEST SELLING Billboard Folios POPULAR SHEET MUSIC

Title—Publisher

AQUARIUS (Big 3)

COME TOGETHER (Maclen)

IMPOSSIBLE DREAM (Sam Fox)

I'LL NEVER FALL IN LOVE AGAIN
(Blue Seas/Jac/Morris)

I'LL NEVER FALL IN LOVE AGAIN
(TRO-Suffolk)

JEAN (Twentieth Century)

LEAVING ON A JET PLANE (Big 3)

MIDNIGHT COWBOY (Barwin)

RAINDROPS KEEP FALLING ON MY HEAD
(Blue Seas/Jac/Twentieth Century)

ROMEO & JULIET LOVE THEME (Famous)

SOMEWHERE MY LOVE (Big 3)

SOUND OF MUSIC (Chappell)

SPINNING WHEEL (Blackwood/Minnesingers)

SUGAR SUGAR (Kirshner)

A TIME FOR US (Famous)

TONIGHT I'LL SAY A PRAYER (Sunbury)

WINDMILLS OF YOUR MIND (Big 3)

WITHOUT LOVE (TRO-Suffolk)

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Say You Saw It in Billboard

Coin Machine World

Two for 25c Merchandising Helps Jukebox Programming

By EARL PAIGE

CHICAGO—The switch to two for 25-cent play pricing on jukeboxes is revolutionizing the business and teaching operators the value of merchandising music, according to Henry Lonie, Eastern Music Co. here. Lonie cites many benefits, including better programming:

- Service is streamlined because 85 to 90 percent of the money to be counted on location is in quarters.
- Since jukeboxes play less frequently at the higher rate, maintenance is further reduced.
- Routemen can service 21 locations in the time it used to take to service 17.
- It is now possible to service most locations weekly.
- Weekly service allows time to promote records and show more interest in the location.
- Machines are cleaner and invite more play.
- Records are newer and create more excitement.
- Losses from break-ins are substantially reduced.

NVA to Hold Seminars for Bulk Operator

CHICAGO — The National Vendors Association (NVA) 20th annual convention and trade exhibit will be early this year and one day less in duration with two operator seminars on the agenda. The convention will be held Mar. 6-8 at the Sheraton-Chicago Hotel here.

(Continued on page 54)

- Gross revenue is increased (from a typical figure of \$36 every other week to \$25 per week).

- Faster amortization of equipment allows for newer equipment, bringing about a full cycle of the above benefits.

New Price

Eastern Music accomplished its changeover in pricing by adopting a selling philosophy and implementing it neighborhood by neighborhood. Lonie said there was no appreciable, immediate drop in revenue, largely because of its increased emphasis on merchandising.

Privately, Lonie talks about the increased costs of operating jukeboxes: "When I started in this business, a jukebox cost about \$750—now I pay over twice that for some brands. Records once cost 35 cents, now they cost 58 cents." For the location, Lonie uses another rationale.

"We simply tell them everything has gone up; that costs have doubled. The phone is now a dime, the CTA (subways and buses) are now 40 cents and talk is of a 50-cent fare. Labor has skyrocketed, so has the cost of maintaining route vehicles. Most location owners understand.

Programming

Lonie said his firm started the price changeover on the city's West side and proceeded right across the city.

The increased emphasis on merchandising is all part of the changing pattern of operating. "As for records, we have always considered this first—we never cut back on furnishing locations

(Continued on page 52)



ART WEINAND, 61, well known jukebox industry executive, died as a result of a heart attack (27) at the Williams Electronics Inc. plant in Chicago where he was employed. He was a vice-president at Williams. During his long career he was with Rock-Ola Manufacturing Corp., Exhibit Supply Co., Chicago Coin, div. Chicago Dynamic Industries, Jennings Mfg. Co. and was once president, J. H. Keeney Co. He is survived by his widow, Mrs. Kaye Weinand, a son, George and two daughters. The funeral service was held at St. Hilary's Church, Chicago.

MUSIC OPERATORS

Push Bill to Halt Break-ins

WICHITA, Kan.—The Kansas Amusement and Music Association (KAMA) is helping to sponsor a bill before the Kansas State Senate making it a felony for breaking into any coin-operated machine. The other sponsor is the Kansas Tobacco and Candy Distributors and Vending Association.

Ronald Cazel, secretary-treasurer of KAMA, said the main reason for the bill is that in the past it has been difficult to prove to police that the theft or damage of a machine has amounted to \$50, the current level for determining a felony. If the bill is passed, any break-in will constitute a felony.

KAMA is urging its members to write local senators personally expressing support of the bill

Granger to S. C.

COLUMBIA, S. C. — The South Carolina Coin Operators Association (SC-COA) has invited Fred Granger, executive vice-president, Music Operators of America (MOA), to address its annual convention and trade show here Feb. 20-21. Granger will speak on national legislation and public relations.

'What's Playing?'

Programmer Poll Shows Jukebox Play Paradox

By GEORGE KNEMEYER

CHICAGO—The popularity of a recording on jukeboxes often both exceeds and precedes its time on the charts. This paradox is verified through many instances in Billboard's "What's Playing" column each week.

The most recent example of a song still being played on jukeboxes despite its drop from the charts is "Sugar Sugar" by the Archies. Wayne Hesch, programmer for A & H Entertainers in Arlington Heights, Ill., said that "Sugar Sugar" is still one of his top-playing tunes. In addition to playing on the kid and young adult locations, it is also getting good play in adult stops and even in c&w locations.

Another example of a song getting continued good play is "Oklahoma Home Brew" by

Hank Thompson. Elena Danylchuk, programmer for K.D. Music Co. in Ames, Ia., still reports considerable play from the number although it dropped from the charts in December. In the kid category,

(Continued on page 55)

W. Va. Floods Hit Jukeboxes

LOGAN, W. Va. — Several southern West Virginia operators sustained equipment damage and interrupted service during recent severe floods in the region.

Bill Anderson, of Broom & Anderson Amusement Co. here, reported that 20 or so of the firm's locations were inundated by high water from the Guyandotte River.

Anderson said several other operators reported similar flooding problems.

In most cases, service to locations was restored in two to three days.

Executive Turntable

Nicholas L. Salkos recently was appointed vending accounting supervisor of Interstate United Corp. of Chicago. Since joining Interstate in 1956, he has served in several positions including supervisor of the restaurant and institutional accounting department. . . . In another move, Interstate has named Henry Wilkins internal audit manager. He has been with the company since 1965.

Ago Koerv has been elected vice president-treasurer, The Wur-

litzer Co. He was formerly manager, tax department, corporate secretary, and more recently, vice president, assistant treasurer. He joined Wurlitzer in 1960. J. L. Hotchkiss has been named vice president ARDAC/USA Inc., producer of paper currency acceptors for jukeboxes and automatic merchandising equipment. Ralph A. Nolan, vice president, industrial relations, Interstate United Corp., has been elected president, National Conference of Personnel Officers.

Coin-Operated Audio/Visual: When?

By RAY BRACK

Ray Brack was Coin Machine World editor during the early 1960's when several audio/visual devices were introduced in the jukebox operating industry. His analysis is all the more timely since CBS will hold a public showing of its Color EVR unit Mar. 24 in New York.

Unless a major change in attitude occurs rapidly, the coin machine industry will move all too belatedly into the promising new audio-visual field, thus paying a regrettable penalty for being ten years ahead of its time.

While it was the coin industry that pioneered with commercial forms of sight-sound entertainment in the Sixties, losing money and becoming disillusioned with several products, it now appears that the home entertainment industry at large is going to take the same concept 10 years later and build it into a billion-dollar-plus industry.

The predictions of industry leaders are unequivocal.

Al Bennett, president of Liberty/United Artists Records, says, "Within the next two to five years

the audio-visual market will provide a new market for music product which I consider the newest entertainment challenge."

"Already on the horizon," observes Henry Brief, executive director of the Record Industry Association of America, "are such developments as audio-visual recordings and four-channel stereo!"

Marshall Chess, president of Chess Producing Corp., flatly predicts, "The next decade will see the emergence of audio-visual tape as a mass entertainment medium and the vast power of rock and popular recording acts will be measured in terms of their total impact both in an aural and visual sense."

Similar predictions have been made recently by

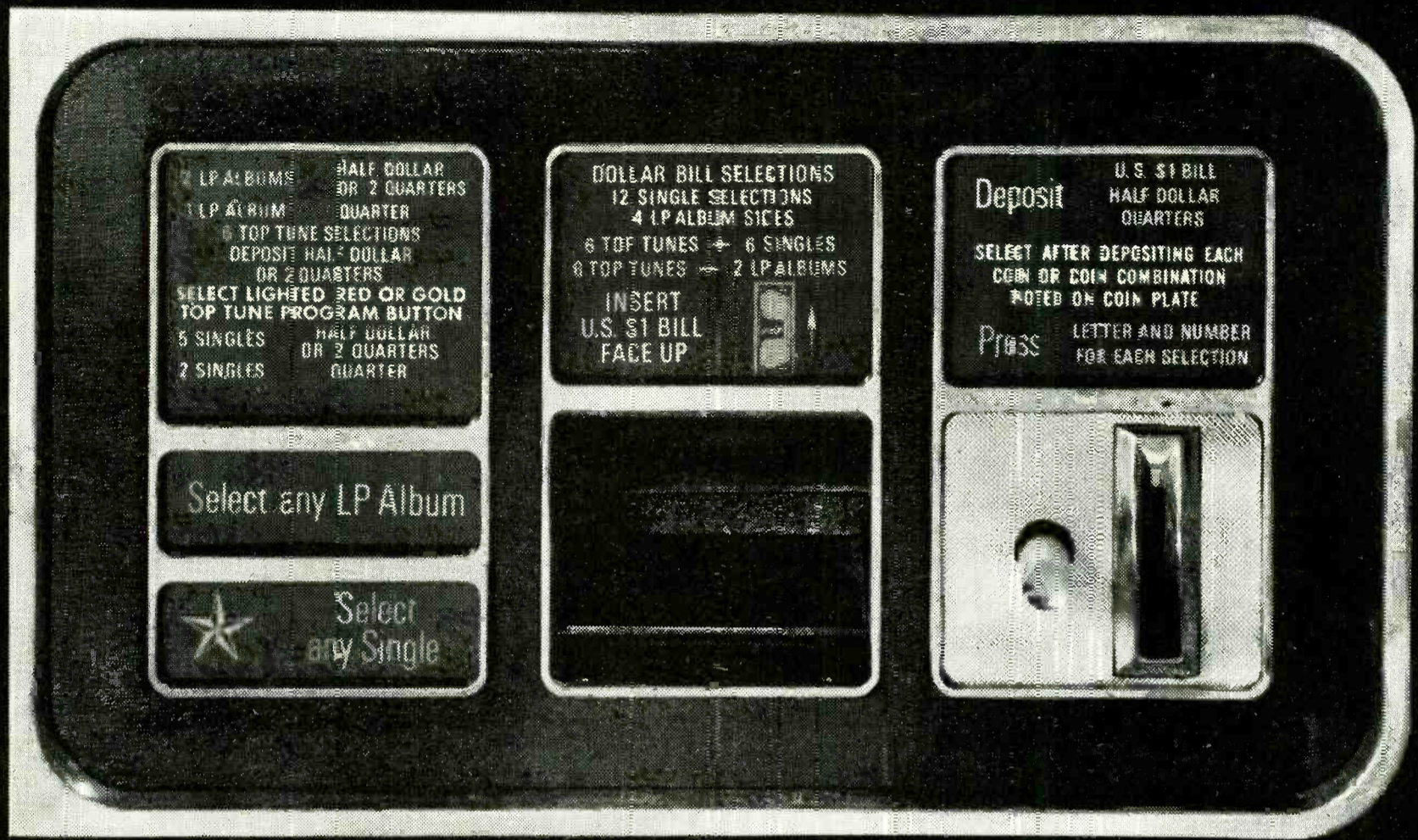
(Continued on page 52)

New Equipment



Bally—Two Player Flipper Game

This new two-player from Bally Manufacturing Corp. called Galahad includes among many top features two new ways to earn free balls. The normal free ball gate at the bottom of the playfield is located instead at the right center edge and is opened by a new type of gate post, which drops to the level of the playfield when the 'open gate' button is hit. This allows the ball going through the gate to return to the shooter tip, scoring 300 points enroute. The new gate location not only adds another skill ingredient, but its simplicity reduces maintenance. The other new way to earn a free ball involves an extra ball lane in the upper left part of the playfield. Normally, a ball shot upward through the lane scores 100 points; however, if the mystery lighting light is illuminated, the lane score is 300. The ball then returns to the shooter tip as a free ball. Other features include two knockout holes. The left scores from 100 to 500 points with the score advancing 100 points each time the ball strikes any of four top rollovers or three targets at the time when the mystery lighting is lighted. The 100-500 point knockout hole features a bonus that does not reset but remains lighted until the ball enters the out hole, adding to bonus score possibilities. The right knockout hole, normally scoring 50 points, scores 500 when the '10 times' value light is on; four clue lights advance on each one point hit, adding still more scoring intrigue (the fifth one-point hit lights the ten times light; this remains on until the sixth one-point hit when the cycle is repeated. There are 24 ways to build scores and the game can be operated with three or five balls with or without the match feature.



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Coming Events

February 5—Winter meeting of Illinois Coin Machine Operators Association, Holiday Inn East, Springfield, Ill.

February 6-7—California Automatic Vendors Council Installation meeting, Vacation Village, Mission Bay, San Diego.

February 21-22—South Carolina Coin Operators Association, Inc., convention, Sheridan Inn, Columbia, S.C.

March 4-7—National Vendors Association Convention, Sheraton Hotel, Chicago.

March 20-21—Alabama Automatic Merchandising Council/Mississippi Vending Association joint meeting, Broadwater Beach Hotel, Biloxi, Miss.

April 3-5—National Automatic Merchandising Association Conference, Anaheim Convention Center, Anaheim, Calif.

April 10-11—Wisconsin Automatic Merchandising Council annual meeting, Quality Court Motel, Madison, Wis.

April 17-18—Tennessee Automatic Merchandising Council annual meeting, River Terrace Motel, Gallinburg, Tenn.

Seminars for Bulk Operators

• Continued from page 51

Operator workshop sessions will be held Mar. 7 and again on Sunday, Mar. 8.

Exhibits at this annual gathering of bulk vending business people are in two categories. One comprises bulk vending machines, chewing gum and confections, charms and capsule merchandise. Members in category one with annual dues of \$500 paid as of Feb. 15, 1970, will pay charge of \$75 per booth and an exhibit fee of \$100 (new members in this category joining after Jan. 1, 1970, will pay \$600 for their first year's exhibit permit fee and an additional \$600 dues).

Exhibit category two comprises all other automatic merchandising equipment, products or services not covered in category one. Members exhibiting in this category whose annual dues of \$300 are paid prior to Feb. 1, 1970, will pay an exhibit permit fee of \$50 plus a booth charge of \$75 (non-members exhibiting in category one will pay an exhibit fee of \$1,200 plus the \$75 booth charge; non-members in the second category will pay an exhibit permit fee of \$400 plus a booth charge of \$75).

Delegates are asked to make hotel arrangement directly with the Sheraton-Chicago. The phone number is (312) WH4-4100 and the address is 505 N. Michigan Avenue.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Glendale, Calif., Location: Kid restaurant

Carol Stephens, programmer, Valley Vendors.



Current releases:
"Traveling Band," Creedence Clearwater Revival, Fantasy 637;
"Ma Belle Amie"/"Angels Coming in the Holy Night," Tee Set, Colossus 107;
"Hey There Lonely Girl," Eddie Holman, ABC 11240;
"She Came in Through the Bathroom Window," Joe Cocker, AGM 1147.
Oldies:
"Come Together," Beatles;
"Foxy Lady," Jimi Hendrix Experience.

Fertile, Minn., Location: C&W Tavern

Duane Knutson programmer Automatic Sales Co.



Current releases:
"Baby Baby," David Houston, Epic 5-10539;
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 4-45064;
"Week in the County Jail," Tom T. Hall, Mercury 72998.
Oldies:
"Harper Valley P.T.A.," Jeannie C. Riley;
"Wayward Wind," Patsy Cline.

Mason City, Iowa, Location: C&W Tavern

Mrs. Elwood Zipse, programmer, Zipse's Northern Music Co.

Current releases:
"Honey Come Back," Glen Campbell, Capitol 2718;
"It's Just a Matter of Time," Sonny James, Capitol 2700;
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 45064.

Devils Lake, N.D., Location: C&W Tavern

Gayl Miller, programmer, I. F. LaFleur & Son, Inc.

Current releases:
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 45064;
"Honey Come Back," Glen Campbell, Capitol 2718;
"Six White Horses," Tommy Cash, Epic 10540.

Olney, Ill., Location: Kid Restaurant

Omar Dressel, programmer and operator, Dressel Music Service.



Current releases:
"Raindrops Keep Falling on My Head," B. J. Thomas, Scepter 12265;
"Jam Up Jelly Tight," Tommy Roe, ABC 11247;
"Don't Cry Daddy/Rubberneckin'," Elvis Presley, RCA 9768.

Mishawaka, Ind., Location: Kid Restaurant

Vern Daly, programmer, Evans Sales & Service.

Current releases:
"Venus," Shocking Blue, Colossus 108;
"Raindrops Keep Falling on My Head," B. J. Thomas, Scepter 12265;
"Don't Cry Daddy," Elvis Presley, RCA 9768.

Hudson Falls, N.Y., Location: C&W Tavern

John Powers, programmer, H.C. Knoblauch and Sons, Inc.



Current releases:
"Walk a Mile in My Shoes," Joe South, Capitol 2704;
"Brown Eyed Handsome Man," Waylon Jennings, RCA 74-0281;
"If I Were a Carpenter," Johnny Cash and June Carter, Columbia 4-45064.
Oldies:
"That's a No No," Lynn Anderson;
"Roll Over Beethoven," Jerry and Gail Lewis.

Hudson Falls, N.Y., Location: Kid Restaurant

John Powers, programmer, H.C. Knoblauch and Sons, Inc.

Current releases:
"Leavin' on a Jet Plane," Peter, Paul and Mary, Warner Bros.-Seven Arts 7340;
"Venus," Shocking Blue, Colossus 108;
"Midnight Cowboy," Ferrante and Teicher, United Artists 50554.
Oldies:
"Sugar Sugar," the Archies;
"Baby It's You," Smith.

Ames, Iowa, Location: C&W Tavern

Elena Danylchuk, programmer, K.D. Music Co.



Current releases:
"If It's All the Same to You," Bill Anderson and Jan Howard, Decca 32511;
"I'm a Lover," Skeeter Davis, RCA 74-0292;
"Oklahoma Home Brew," Hank Thompson, Dot 17307.
Oldies:
"Wings of a Dove," Ferlin Husky;
"Release Me," Kitty Wells.

Lee's Summit, Mo., Location: Young Adult Restaurant

Bonnie Humphrey, programmer, Missouri Valley Amusement



Current releases:
"Venus," Shocking Blue, Colossus 108;
"Raindrops Keep Falling on My Head," B. J. Thomas, Scepter 12265;
"I've Gotta Make Love to You," Steam, Mercury 73020.
Oldies:
"House of the Rising Sun," Animals;
"Wipe Out," Surfaris.

All Machines Ready for Location

C.C. All American Basketball	\$195.00
Seeburg 200 selection wall box	24.50
AMI Photoviewers with all attachments	395.00
C.C. All-Stars	295.00
AMI MM3	call
AMI 200 selection wall boxes	14.50
C.C. Beatniks	145.00
C.C. Twinky	185.00
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Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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ELECTRIC SCOREBOARDS . . . 2 Models

OVERHEAD MODEL
(Natural finish hardwood cabinet)
• Two-faced. Scores 15-21 and/or 50 pts.
F.O.B. **\$169.50**
Chicago

SIDE-MOUNT MODEL . . . \$249.50
EACH model also has these features:
• 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced.
• "Game Over" light flashes on at end of game.
• Large metal coin box—holds \$500 in dimes.

COIN BOX
Heavy - duty steel. Dark brown baked enamel finish. 10c or 25c operation. Large coin capacity w/National Rejectors. Size: 8" x 16" x 4". Electric counter optional.

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FILLED V 2 CAPSULES IN STOCK

10c CAPSULE MIXES (all 250 per bag)	
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Asst. Items with Lighter	8.00
Precious Gem Rings	7.50
Jewelry Mix	7.00-8.00
Jumbo Dice Mix	8.00
Jumbo Creepy Bugs	8.00
Love Rings	8.00
Combination Lock Mix	8.00
Pool Ball Mix	8.50
HOT 5c VEND ITEMS (all 250 per bag)	
Asst. Economy Mix	\$4.25
Bugs	5.00
Rings	5.00
Heads Mix	5.00
Circus Toys	4.25
Regular Deluxe Assmt.	5.00
Asst. Jewelry (Bangles & Beads)	5.00
Many Other Assortments.	
1c CHARM MIXES & ITEMS From \$3.50 to \$24.00 per M. 25c capsules in stock.	
Parts, Supplies, Stands & Globes. Everything for the operator. One-third deposit with order, balance C.O.D.	

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REVIEW LISTS PLAYING TIME

NEW YORK—The playing time of the records picked on the Singles Spotlight Review Page will be listed along with the review of the record beginning with the current issue (Feb. 7) of Billboard. The time listing is being made to aid jukebox and radio programmers, as well as any other concerned parties.

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Jukebox 'Hits' Often Not on Charts

• Continued from page 51

Duane Knutson of Automatic Sales Co. in Fertile, Minn., reports that "Land of 1,000 Dances," by the Electric Indian is still playing well despite being off the charts for several weeks.

In addition to the longevity that many records have, these same records can have top play on jukeboxes almost immediately after being programmed. "Forget to Remember" by Frank Sinatra was getting top play for Ken Kerr of Lucky Coin Co. in New Orleans despite being released only a couple of weeks before, and before appearing on any chart.

A more recent song, "Travelin' Band" by Creedence Clearwater Revival, is garnering top pay for Carol Stephens of Valley Venders in Glendale, Calif., and Bonnie Humphrey of Missouri Valley Amusement Co. in Lee's Summit, Mo.

The immediate acceptance of some country records is shown with the release of "Honey Come Back" by Glen Campbell and "If I Were a Carpenter,"

by Johnny Cash and June Carter. Both were getting huge acceptance from the jukebox audience after being out one week. Also, "Walk a Mile in My Shoes," by Joe South has been getting very good play on country oriented jukeboxes

throughout the nation despite holding a relatively low position on the charts.

Also evident in looking through past "What's Playing" columns is the fact that some records do not receive the same amount of play in different

regions of the country. While "Hey There Little Girl" by Eddie Holman is receiving top play in kid locations for Miss Stephens in Glendale, Calif., Hesch in the Chicago suburb says that he has 50 copies of the record he'll sell back to the one-stop. (Hesch programmed it immediately upon release then pulled it off.)

Although many of the records reported in the "What's Playing" column as being good money makers are also high on either the "Hot 100," the Soul singles chart, the Easy Listening or c&w charts, there is also enough evidence to indicate that jukebox play of a certain song does not begin and end with an appearance on the charts.

Coinmen In The News

• Continued from page 52

Grays Harbor Amusement in Aberdeen, Wash.; O. K. Johnson of Capitol Amusement Co. in Olympia, Wash.; John Mears of Mears Music in Great Falls, Mont.; Bob and Jim Hart of Yakima Music in Yakima, Wash.; L. W. Peteet of Tyler Novelty Co. in Kenai, Alaska; Lertie Hoad of Phil & Lertie's Music Co. in Couer D'Alene, Idaho; and Jerry J. Ernster of Apollo Music Co. in Seattle.

Attending the Detroit seminar were: Fred W. and Jerry Warner of Ace Automatic Music Co. in Saginaw, Mich.; John E. Bailey of Angott Distributing Co. in Detroit; Carlo Rosasco and Frederick A. Zemke of Zemke Operated Machines in Ann Arbor; Al Trembly of Walker Music Co. in Essexville, Mich.; Fred Hunt of Ace Music Co. in Muskegon, Mich.; William H. Bailey of L&M Amusement Co. in Saginaw, Mich.; Robert Krauseneck of Harry's Amusement Co. in Bay City, Mich.; and David Thorne of Bryan Brothers in Cadillac, Mich.

Attending the Wichita seminar were: Max Lovett of United Music Co. in Wichita; Orvis H. Day of Murphy Music Service in Wichita; Larry W. Martin and Galen W. Martin of Midwest Vending Co. in Salina, Kan.; George Benton of Byron Waggoner Music Co. in Wichita; Verlin L. McHenry of Hutchinson Vending Co. in Hutchinson, Kan.; Ivan E. Martin of Automatic Coin Machine Co. in Winfield, Kan.; and Don W. Foose of Foose Amusement Co. in Eldorado, Kan.

Bally Galahad

Extra Action EXTRA BALL

Ball shot into Extra Ball Lane, when light is lit★, scores 300, takes another wild trip down the action-packed playfield and then returns to shooter tip as Extra Ball.

★"Mystery" lighting through 0-9 unit.

ACTION
SUSPENSE
PLAY APPEAL
ACTION

Surprise 500

Right Kickout Hole normally scores 50 but is worth 500 when 10 TIMES light is lit. Trick is to catch 500 by keeping eye on 4 clue lights, which advance when any 1-point hit is scored.

SUSPENSE
PLAY APPEAL
ACTION

Build Up Bonus 100 TO 500

Left Kickout Hole scores 100 or highest lit Bonus—200, 300, 400, 500—which advances each time any of 4 Top Rollovers or 3 Targets is hit when lit★.

★"Mystery" lighting through 0-9 unit.

SUSPENSE
PLAY APPEAL
ACTION
SUSPENSE
PLAY APPEAL
ACTION

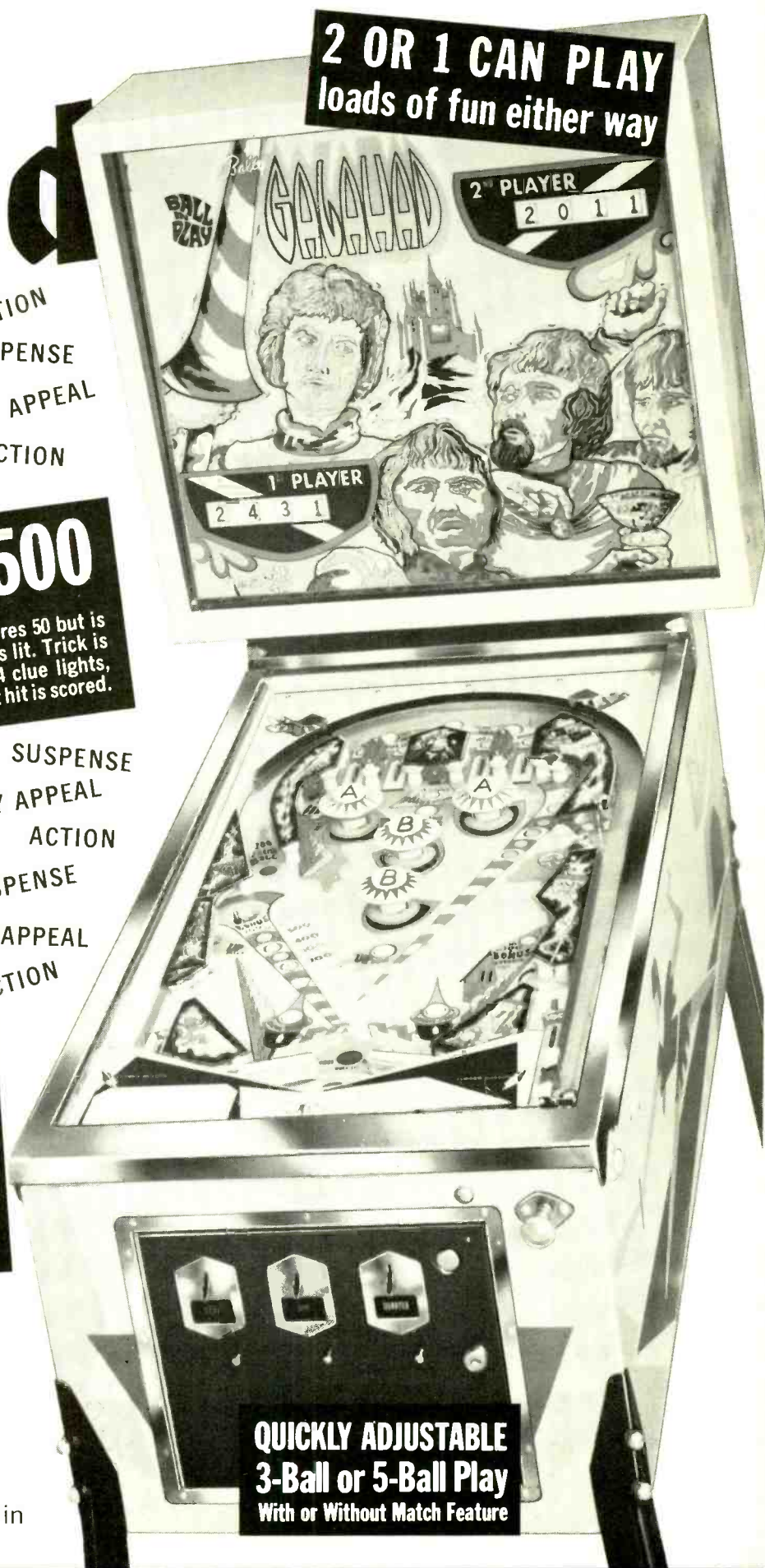
Drop Post FREE BALL GATE

Post drops to playfield level, when Open Gate Button is hit, opening Free Ball Gate located at center right side of playfield. Free Ball scores 300 on way back to shooter tip.

4 Top Rollovers score 10 or 100 when lit★
3 Targets score 10 or 100 when lit★
2 Side Out Lanes score 100
★"Mystery" lighting through 0-9 unit

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Mainstream Reissues 10; Issues 3 Avant-Garde

Billboard BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 2/7/70

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	63
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	12
3	5	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	78
4	6	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	18
5	3	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	201
6	15	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	35
7	19	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic Orch. (MacKerras), Westminster WST 323 (S)	5
8	17	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435	5
9	9	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783	105
10	14	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	61
11	12	MASSENET: WERTHER (3 LP's) De los Angeles/Gedda/Various Artists/Orchestre De Paris (Pretre), Angel SCL 3736	10
12	4	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	10
13	7	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	14
14	8	SONART PRODUCTIONS PRESENTS MOOG STRIKES BACH Hans Wurman, RCA LSC 3125	14
15	10	STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	14
16	20	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	71
17	21	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	15
18	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	29
19	16	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606	26
20	31	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	80
21	11	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	33
22	26	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	78
23	23	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA LSC 2252	36
24	28	BEETHOVEN: THE NINE SYMPHONIES (8 LP's) New York Philharmonic (Bernstein), Columbia D8S 815	6
25	25	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502	32
26	22	MOONDOG Columbia MS 7335	16
27	24	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	16
28	18	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Boult), Angel SB 3739	25
29	—	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504	3
30	—	MOZART: COMPLETE PIANO MUSIC (11 LP's) Walter Gieseking, Seraphim 6047/9	1
31	40	IVAN REBROFF Troika Balalaika Ensemble, Columbia MS 7373	3
32	29	DEBUT Henry Mancini/Philadelphia Orchestra Pops, RCA LSC 3106	15
33	39	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	10
34	34	BEETHOVEN: THE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG SKL 101/8	26
35	32	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	34
36	38	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	138
37	27	ORGAN IN SIGHT AND SOUND E. Power Biggs, Columbia KS 7263	10
38	36	WEBER: DER FREISCHUTZ (3 LP's) Nilsson, Gedda, Bavarian State Opera Orch. & Chorus, Angel SCL 3748	2
39	30	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051	58
40	—	MONTEVERDI: L'ORFEO (3 LP's) Various Artists/Concentus Musicus, Vienna (Harnoncourt), Das Alte Werke SKH 21	1

NEW YORK — Mainstream Records is issuing three avant-garde albums and is reissuing 10 titles, previously on the Time label, as Mainstream disks. Three more new sets are due next month.

The new pressings, all produced by Earle Brown, include a piano recital by Yuji Takahashi, featuring Iannis Xenakis' "Herma," Roger Reynolds' "Fantasy for Pianist," Takahashi's "Metatheses," and Earle Brown's "Corroboree," all first listings as are virtually all of the works in the series.

A collection of new music from London includes Peter Maxwell Davies' "Antechrist" with the Pierrot Players, conducted by Davies, Harrison Birtwhistle's "Ring a Dumb Carrillon" with soprano Mary Thomas, clarinetist Alan Hacker and percussionist Barry Quinn, David Bedford's "Come In Here Child" with soprano Jane Manning and pianist John Tilbury, and Richard Orton's "Cycle, for 2 or 4 Players" with Richard Orton, piano, percussion, and Moray Welsh, cello.

RCA Issues 6 Multiple Sets By Guarneri 4

NEW YORK — RCA Records is issuing six multiple sets, all specially priced, this month, including a four-record package of Beethoven's five late quartets and the "Grosse Fugue" by the Guarneri Quartet. The set carries an \$11.98 list.

Four two-LP packages, listing for \$6.98 each, include a Spanish guitar recital by Julian Bream, a Verdi heroines collection featuring soprano Leontyne Price, film music by Arthur Fiedler and the Boston Pops Orchestra, and violinist Jascha Heifetz playing concertos of Tchaikovsky, Brahms and Mendelssohn with Fritz Reiner and the Chicago Symphony, and Charles Munch and the Boston Symphony.

A three-record set, with a suggested \$10.47 price, presents operetta and movie selections by tenor Mario Lanza.

Ashkenazy in Dazzler

NEW YORK — Vladimir Ashkenazy, one of the foremost of today's pianists, gave a welcome dramatic performance of Beethoven's "Concerto No. 4" with Andre Previn and the London Symphony at Carnegie Hall, Jan. 22.

Ashkenazy, who records for London Records, was not afraid, as too many pianists are, to point out the contrasts that are an essential part of the work. The result was an exciting performance.

Previn, an RCA Records artist, led straightforward performances of Berlioz's "Corsair Overture" and Beethoven's "Symphony No. 7." He ably led the orchestra, one of the world's finest, in support of Ashke-

An electronic set of improvised couples "Mev" from Rome by Alan Bryant, Alvin Curran, Frederic Rzewski, Richard Teitelbaum and Ivan Vandor, and "Amm" from London by Cornelius Cardew, Lou Gare, Christopher Hobbs, Eddie Prevost, and Keith Rowe.

Among the material switched to Mainstream is an LP of Karlheinz Stockhausen's "Zyklus" and "Refrain" and Mauricio Kagel's "Transicion" with artists including David Tudor, piano; Christoph Caskel, a variety of percussion instruments, Aloys Kontarsky, piano, wood blocks; and Bernhard Kontarsky, celeste, antique cymbals. Bruno Maderna and Luciano Berio conduct chamber orchestras in a program of Luigi Nono, Maderna and Berio.

Soprano Cathy Berberian is featured in a program of John Cage's "Aria With Fontana Mix" with magnetic tape, Sylvano Bussotti's "Frammento" with Berio on piano, and Berio's "Circles" of E.E. Cummings with harpist Francis Pierre, and percussionists Jean Pierre Drouet and Boris de Vinogradov.

Cage and Paul Price conduct the Manhattan Percussion Ensemble in music of Cage, Henry Cowell, Lou Harrison, Amadeo

Lowenthal in A Sparkler

NEW YORK — The virtuosity of pianist Jerome Lowenthal made for an impressive Town Hall concert Jan. 25. Part of the Hall's Master Pianists Series, Lowenthal's recital ended after four encores only because the house lights were turned up.

The plaudits were deserved, following as they did stunning performances of Bartok's "Fourteen Bagatelles, Op. 6" and four Liszt pieces ending with a breathtaking "Mazeppa." The first part of the program also had its delights, including Mozart's "Ten Variations on an Air of Gluck, K. 455," and the New York concert premiere of George Rochberg's "Nach Bach, a Fantasy." Lowenthal, whose most recent recordings have been on Vanguard Records, also has recorded for Columbia.

FRED KIRBY

Ashkenazy in Dazzler

nazy in the concerto. Ashkenazy performer two other Beethoven concertos with the London, Jan. 23 and 24.

FRED KIRBY

Rampal Is Extraordinary

NEW YORK — Flutist Jean-Pierre Rampal, one of the finest soloists of this century, was flawless as he played Khachaturian's "Concerto for Flute and Orchestra" and a program of Mozart's "Andante, K. 315" and "Rondo, K. Anh. 184," with the American Symphony at Carnegie Hall, Jan. 19. In the Khachaturian, the New York premiere of Rampal's transcription of the work, the flutist rose above his material. He was

Roldan and William Russell. Aloys Kontarsky is featured in an Ives disk with violist Theo Pluemacher and flutist Willy Schwegler.

An album of Cage and Christain Wolff contains the former's "Cartridge Music" with Cage and Tudor, and Wolff's "Duo for Violinist and Pianist" with Kenji Kobayashi and Tudor, "Summer" for string quartet with Matthew Raimondi, Kobayashi, Walter Trampler, and David Soyer, and "Duet" for horn and piano with Howard Hillyer and Tudor.

Flutist Severino Gazzelloni has a program of music of Franco Evangelisti, Berio, Yoritune Matsudaira, Niccolo Castiglioni, Olivier Messiaen, and Maderna, the last three with pianist Aloys Kontarsky. Wilhelm Schuechter conducts the NHK Symphony chorus and orchestra in Toshiro Mayuzumi's "Nirvana-Symphonic" in a set with that composer's "Campanology 1, 2 and 3."

Francis Travis conducts the Hamburger Chamber soloists in works of Milko Kelemen, Niccolo Castiglioni, Vittorio Fellegara and Isang Yun. The 10th reissue has music of Morton Feldman and Brown.

Merc's Pkg. On Spoleto Highlights

NEW YORK — Mercury Records is issuing a two-record set of highlights from last summer's Spoleto Festival, including excerpts from Donizetti's rarely performed "Il Furioso all'isola di San Domingo" and poetry readings by Allen Ginsberg and Ezra Pound.

Other selections include Alain Kremski conducting excerpts from the world premiere performance of his "Homage a Kandinsky," the Bartok Quartet in Paganini, the American Brass Quintet in Dowland, harpsichordist Luciano Sgrizzi in Vivaldi-Bach, soprano Veronica Tyler and pianist Charles Wadsworth in Tchaikovsky, and the Oratorio SS. Stimmate di Roma in Palestrina.

Pianist Evelyn Crochet plays Liszt, Busoni and her own transcriptions of Bach, while pianist Shura Cherkassky has an album of virtuoso music. Completing the release is a Mexican folk set.

Rampal Is Extraordinary

breathtaking in the "Rondo." Rampal, who has appeared on at least 15 different labels, probably has more different record credits than anyone else.

Leopold Stokowski, the American's music director, ably conducted these works and two excellent orchestral compositions, Haydn's "Symphony No. 60 (Il Distratto)" and the suite from Rimsky-Korsakov's "Le Coq d'Or." Stokowski's latest recording is on London Phase 4.

FRED KIRBY

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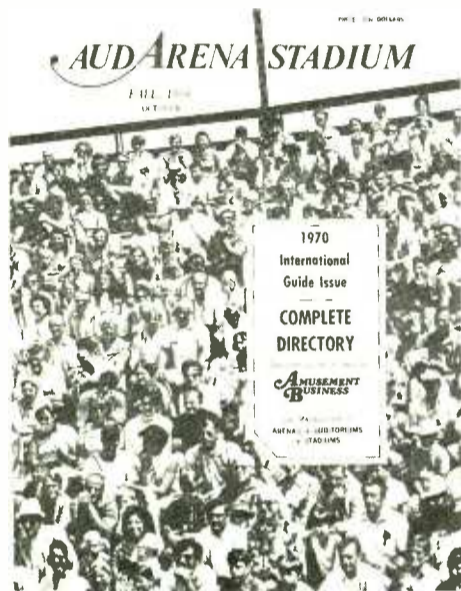
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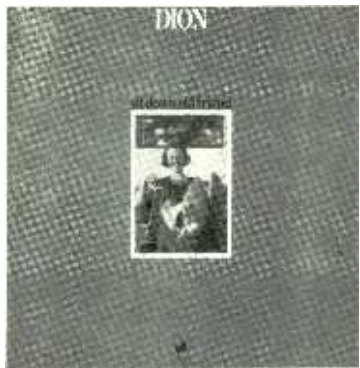
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Billboard Album Reviews

FEBRUARY 7, 1970



POP
DION—
Sit Down Old Friend.
Warner Bros. WS 1826 (S)

Dion, formerly one of the brightest of early rock stars, came into his own as a performer for today with "Abraham Martin and John." Here, in his first album for Warner Bros., he goes the complete folk route, a course that suits him well as "Sweet Pea" and the meaningful "Let Go, Let God" demonstrates. "King Con Man" is a good blues cut, while "You Can't Judge a Book by the Cover" is first rate in uptempo style.

MC5 BACK IN THE USA



POP
MC5—Back in the USA.
Atlantic SD 8247 (S)

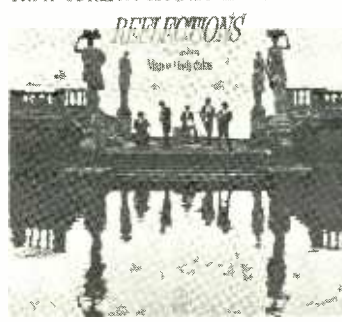
This Detroit group (named for the Motor City) moves on stage and on disk as the MC5's first album for Atlantic clearly demonstrates. Although the title song (a real winner) is by Chuck Berry, most of the material is original, including "Call Me Animal," "Tonight" and "High School." Lead vocalist Rob Tyner also shines in "Let Me Try," the only blues number in this pressing.



POP
RONNIE HAWKINS—
Cotillion SD 9019 (S)

Ronnie Hawkins is a big talent. He's a country blues singer of exceptional merit and there's little doubt that his journey on this LP will go any place but to the top of the charts. His inspiration here comes from the works of Bob Dylan, Chuck Berry, Gordon Lightfoot and Jerry Jeff Walker: powerhouse writers for a powerhouse singer.

NEW YORK ROCK & ROLL ENSEMBLE



POP
NEW YORK ROCK & ROLL ENSEMBLE—Reflections.
Atco SD 33-312 (S)

The New York Rock & Roll Ensemble, whose popularity is increasing with their expanding coast-to-coast tours, have a highly unusual album here. This pressing is devoted exclusively to new compositions by Manos Hadjidakis with words by the group, four of whom get vocal leads here. The musicianship of this most talented quintet is up to the test. "Kemal," "Bitter Way" and "Love Her" are among the group's best here.



POP
BOBBY RUSSELL UNLIMITED—
Electric Trains and You
Elf ELF 9501 (S)

Composer-performer Bobby Russell has a very special way with a lyric, and when he's the vocalist also, it's really a treat. Here he offers his own hit interpretations of "Better Homes and Gardens" and "Then She's a Lover," along with nine other winners to be. Especially effective are "Electric Trains and You" and "Town and Country." Top programmer with much sales appeal.



POP
HENRY JEROME—
American Gold.
United Artists UXS 71 (S)

Henry Jerome can't miss with this exceptional collection of 24 million sellers, all brought excitingly up to date with his unique arrangements and orchestrations. Just a few of the winners are "Little Green Apples," "By the Time I Get to Phoenix," "Aquarius/Let the Sunshine In" and "Spanish Harlem."



POP
CARL PERKINS / NRBQ—
Boppin' the Blues.
Columbia CS 9981 (S)

This is a very creative album concept—the coupling of Perkins and NRBQ. Perkins, from the old Sun Records roster of Memphis was one of the key catalysts in the early rock and roll era. He is better than ever; and he and the NRBQ group really coalesce. The album includes many of Perkins' own compositions, including "Boppin' the Blues," "All Mama's Children," and some NRBQ compositions, such as "Tina."



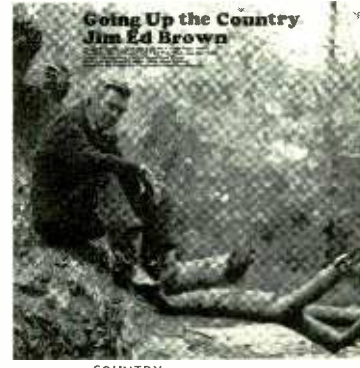
POP
LES REED ORCH./ EDDIE LESTER SINGERS—
Love Is All.
London Phase 4 SP 44136 (S)

"Spinning Wheel" and "Good Morning Starshine" form the foundation for a monument devoted to the artistry of composer-arranger-conductor Les Reed. He follows up dream-quality instrumentals of these two hits with some of his own compositions such as "I'll Find My Love," "Love Is All," and "Sugar Pie." Beautiful album.



POP
VARIOUS ARTISTS—
The New Spirit of Capitol.
Capitol SNP 6 (S)

Take another look at this album, then grab it before it's too late. Seldom is such an array of fine talent brought together on one LP. Here you have Grand Funk Railroad, Steve Miller Band, Pink Floyd, David Alexrod, Joe South and eight other great talents singing songs which were, or still are, great hits. This is undoubtedly chart-rising material, and a bonus for the collector.



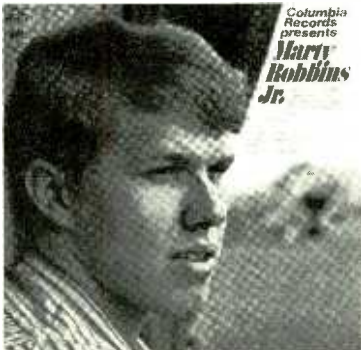
COUNTRY
JIM ED BROWN—
Going Up the Country.
RCA Victor LSP 4262 (S)

Jim Ed Brown's smooth, individual style is excellently presented in this disk. Included are "Ginger Is Gentle and Waiting for Me" and "Drink Boys, Drink," Brown's last double-sided hit.



COUNTRY
DOTTIE WEST—
Makin' Memories.
RCA Victor LSP 4276 (S)

There's so many choice things in this album that will delight country music fans that it's difficult to put the finger on just one tune. First, there's the title tune of "Makin' Memories." But her own unique, dramatic version of "Long Black Limousine" far outshines everything else in production, delivery, and impact. "You Didn't Stop to Say Hello" is good.



COUNTRY
COLUMBIA RECORDS PRESENTS MARTY ROBBINS JR.—
Best of Our Country Girls.
Columbia CS 9944 (S)

Marty Robbins Jr. has an enormous head-start in his career—and he's going to have a sensational career—this can capture that same vibrant, yet elusive, quality of his dad's. "I Can't Quit" and "No One Will Ever Know" illustrate this to a T. Yet, Junior can do his own thing. "Marsha" is a rock, progressive, beautiful work. "It Finally Happened" and "I Had My Chance" are absolutely great. He shows promise as a writer, too.



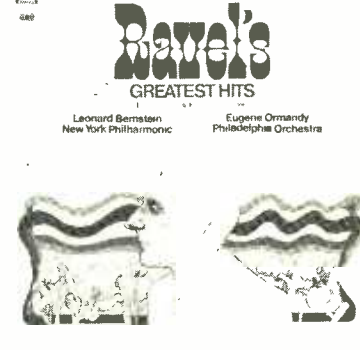
COUNTRY
VARIOUS ARTISTS—
Best of Our Country Girls.
Chart CHS 1026 (S)

Lynn Anderson, Connie Eaton, Maxine Brown, Lawanda Lindsey, and Dianne Leigh—five pretty packages offering some hits like "No Another Time" (Anderson), "Sugar Cane Country" (Brown), and "Too Many Dollars, Not Enough Sense" (Eaton). "And Say Goodbye" by Miss Eaton is excellent.



CLASSICAL
DVORAK: THE THREE GREAT SYMPHONIES—
Cleveland Orch. (Szell).
Columbia D3S 814 (S)

Columbia has put together a three-record package of three popular symphonies of Anton Dvorak, and it should prove an immediate and steady sales winner. George Szell interpretations of Symphonies 7, 8 and 9 are truly first rate, and the special bargain price makes this a must.



CLASSICAL
RAVEL'S GREATEST HITS—
New York Philharmonic (Bernstein) / Philadelphia Orch. (Ormandy).
Columbia MS 7512 (S)

This latest addition to Columbia's "Greatest Hits" series should be one of the most successful. Ravel is the composer in the limelight and the interpreters are Leonard Bernstein and the New York Philharmonic and Eugene Ormandy and the Philadelphia Orchestra.



CLASSICAL
GERSHWIN'S GREATEST HITS—
Various Artists.
Columbia MS 7518 (S)

Here's a delightful collection of Gershwin works that will please both pop and classical fans. Assembled together, here is the dynamic "Rhapsody in Blue," "An American in Paris," plus a symphonic picture of "Porgy and Bess," among others. The artists include Leonard Bernstein, Oscar Levant, Andre Kostelanetz and Eugene Ormandy.



CLASSICAL
MAHLER: DES KNABEN WUNDERHORN—Ludwig/Berry.
New York Philharmonic (Bernstein).
Columbia KS 7395 (S)

Here is a marvelous recording from beginning to end. In both texture and beauty of understanding, Miss Ludwig's mezzo is true craftsmanship as is Berry's baritone. Bernstein's conducting is superlative. In addition, there's a bonus LP of the principals and Bernstein on piano that's a treat in itself.



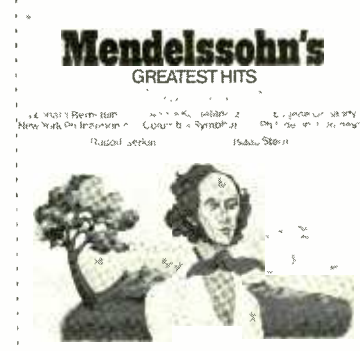
CLASSICAL
STRAVINSKY: LE SACRE DU PRINTemps—
Cleveland Orch. (Boulez).
Columbia MS 7293 (S)

Stravinsky's "Le Sacre du Printemps" is perhaps modern music's most exciting compositions so it is only fitting that it falls into the domain of Pierre Boulez, modern music's most exciting conductor. It's an outstanding match and it emerges as a memorable recording.



CLASSICAL
FRANCK/BRAHMS: VIOLIN SONATAS—
Oistrakh/Richter.
Melodiya/Angel SR 40121 (S)

Two masters combine in sparkling efforts which show their virtuoso prowess in this LP recorded in a concert in the Moscow Conservatory. Their power, purity of tone and attention to detail are overwhelming in both works. A natural fusion of two brilliant forces.



CLASSICAL
MENDELSSOHN'S GREATEST HITS—
Various Artists.
Columbia MS 7516 (S)

The serenity of Mendelssohn's life is ever apparent in his beautiful music. This album is no exception. Expertly re-created by five of the leading conductors of the day the music is often searingly painful in its beauty. It breezes along uninhibited by morbidity and like a breath of spring air it brings total joy to the listener. Sit back and enjoy.

Billboard Album Reviews

FEBRUARY 7, 1970



The new spirit of Angel.



CLASSICAL

THE NEW SPIRIT OF ANGEL—Various Artists. Angel SNP 7 (S).

This is an all-star package at a special price to herald Angel's "new spirit." It's a bountiful bargain offering such names as Lorin Hollander, Jacqueline du Pre, Seiji Ozawa, Daniel Barenboim, Grace Bumbry and eight others in topnotch performances.



CLASSICAL

TCHAIKOVSKY: PIANO CONCERTO No. 1/GRIEG: PIANO CONCERTO—Freire/Munich Philharmonic (Kempe). Columbia MS 7396 (S)

These Tchaikovsky and Grieg compositions showcase Nelson Freire's brilliant technique and interpretative gifts. His performances, with the Munich Philharmonic under the baton of Rudolf Kempe, will thrill every classical devotee.



CLASSICAL

BRAHMS: HANDEL VARIATIONS/PIANO WORKS—Stephen Bishop. Philips SAL 3758 (S)

Stephen Bishop, one of the younger pianists, is in the great tradition. His interpretations of Brahms' "Variations and Fugue on a Theme by Handel," "Piano Pieces Opus 119" and "Three Intermezzi Opus 117" are exquisitely performed.



CLASSICAL

VIVALDI/GIULIANI: GUITAR CONCERTOS—Williams/English Chamber Orch. Columbia MS 7327 (S)

His renown as a guitarist continues to ascend and, with albums such as this one, it's easy to see why. Williams has few peers. He lends great depth and perception to Giuliani's "Concerto for Guitar and String Orchestra, Op. 30," while two concertos by Vivaldi are gems of perfection and artistry on the guitar.



CLASSICAL

SUBOTNICK: TOUCH—Buchla Electronic Music System. Columbia MS 7316 (S)

Here is a clean, well-timed, highly professional album of electronic music by one of the architects of this exciting new music form. Music for electronic music systems is neither easy to compose nor interpret, but Subotnick, with insight and expertise, has surmounted those obstacles and created a really fine piece of music.



LOW-PRICE CLASSICAL

SCHUBERT: GRAZER FANTASIE LAENDLER SUITE/MOZART: FANTASIES—Lili Kraus. Odyssey 32 16 0380 (S)

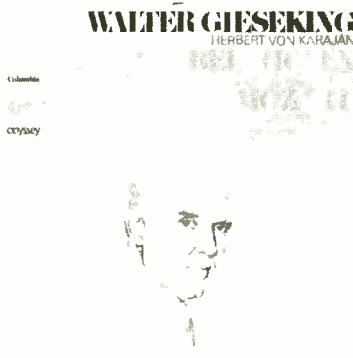
Miss Kraus performs beautifully on this world premiere recording of the "Grazer" Fantasie. She dazzles in technique, exhibiting her feeling and exciting colors in a flowing effort. Side two contains two Mozart pieces. Here, of course, she is at home, too, having long experience on records with the composer.



LOW-PRICE CLASSICAL

MUSSORGSKY/RAVEL: PICTURES AT AN EXHIBITION—New York Philharmonic (Schippers). Odyssey 32 16 0376 (S)

Even as a repackaged item, Thomas Schipper's interpretation of Mussorgsky's variety-packed, "Pictures At An Exhibition," is exciting enough to command attention. This very avant-garde composition, originally written as a suite for piano, and later orchestrated by Ravel, is harmonious, cohesive and highly illustrative. Whether or not you are hip to Mussorgsky's works, this album should find a place on your shelf.



LOW-PRICE CLASSICAL

BEETHOVEN: PIANO CONCERTO No. 4/MOZART: PIANO CONCERTO No. 23—Gieseking/Philharmonia Orch. (Karajan). Odyssey 32 16 0371 (M)

This is a bargain at the price. Gieseking's virtuosity and sensitivity in these concerti coupled with the Philharmonia Orchestra under Von Karajan, must thrill every classical buff. There's gold in those archives.



LOW-PRICE CLASSICAL

BACH: TWO CONCERTOS FOR TWO PIANOS—Robert & Gaby Casadesus. Odyssey 32 16 0382 (S)

One Casadesus is certainly a tonic for any musical ills. When two play, the results are highly satisfying. And when the performances are of such high caliber as on this LP, the total effect is extraordinary. There is no vying for position, as both complement each other with taste.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- THE VERY BEST OF THE LOVIN' SPOONFUL**—Kama Sutra KSB5 2013 (S)
- ALL THE HEAVY HITS OF MITCH RYDER**—Crewe CR 1335 (S)
- WAYNE NEWTON LIVE AT THE FRONTIER, LAS VEGAS**—MGM SE 4608 (S)
- KASENETA-KATZ ORCHESTRAL CIRKUS**—Classical Smoke. Super K SKS 6001 (S)
- PETER SARSTEDT**—As Though It Were a Movie. World Pacific WPS 21899 (S)
- AYNSLEY DUNBAR RETALIATION**—Retaliation. Blue Thumb BTS 16 (S)
- THE DAMNATION OF ADAM BLESSING**—United Artists UAS 6738 (S)
- THE RATIONALS**—Crewe RC 1334 (S)
- CHURLS**—Send Me No Flowers. A&M SP 4233 (S)
- HARDIN/YORK**—Tomorrow Today. Bell BELL 6043 (S)
- ACCENTS**—Yesterday, Today and a Touch of Tomorrow. RCA Victor LSP 4251 (S)
- LYMAN FAMILY WITH LISA KINDRED**—American Avatar. Reprise RS 6353 (S)
- JUNGLE**—Jungle CO 3027 (S)

LOW PRICE POPULAR ★★★★★

- SAMMY KAYE**—Harbor Lights. Harmony HS 11377 (S)
- VARIOUS ARTISTS**—Winners, Vol. 2. Harmony HS 11380 (S)

SOUNDTRACK ★★★★★

- QUINCY JONES**—Music from John and Mary. A&M SP 4230 (S)

FOLK ★★★★★

- JOHN YLVIKAKER**—A Love Song. Avant Garde AV 112 (S)
- BARBARA KEITH**—Verve/Forecast FTS 3084 (S)
- MEDICAL MISSION SISTERS**—Seasons. Avant Garde AVS 126 (S)

COUNTRY ★★★★★

- LORENE MANN**—A Mann Named Lorene. RCA Victor LSP 4243 (S)

LOW PRICE COUNTRY ★★★★★

- VARIOUS ARTISTS**—Country Gold. Harmony HS 11378 (S)

CLASSICAL ★★★★★

- CHOPIN / LISZT / SAINT-SAENS / STRAUSS**—Shura Cherkassky. Mercury SR 90520 (S)
- SCHUBERT: TWO-PIANO PIECES**—Haebler/Hoffmann. Philips SAL 3745 (S)
- LISZT / BUSONI: BACH PIANO TRANSCRIPTIONS**—Evelyne Crochet. Mercury SR 90519 (S)

LOW PRICE CLASSICAL ★★★★★

- CHOPIN: PIANO WORKS**—Dinu Lipatti. Odyssey 32 16 0369 (M)
- HAYDN: SYMPHONIES Nos. 21 & 22**—Vienna State Opera Orch. (Goberman). Odyssey 32 16 0374 (S)

JAZZ ★★★★★

- BUDDY RICH**—Super Rich. Verve V8-8778 (S)
- HAMPTON HAWES TRIO**—The Seance. Contemporary S 7621 (S)
- KING ERRISON**—The King Arrives. Canyon 7703 (S)
- FIREHOUSE FIVE PLUS TWO**—Twenty Years Later. Good Time Jazz S 10054 (S)
- CHARLIE BOECKMAN'S DIXIELAND JAZZ BAND**—3 A.M. Clarinet. JazzTex BD 1005 (S)

RELIGIOUS ★★★★★

- JOHNNY PEARSON**—Come to Bethlehem. Avant Garde AVS 118 (M)

GOSPEL ★★★★★

- THE EXCITING WENDY BAGWELL & THE SUNLITERS**—RCA Victor LSP 4259 (S)
- VARIOUS ARTISTS**—Sing, O Sing. Word WST 9034-LP (S)
- RICHARD PATTERSON / SHIRLEY COPELAND**—Gospel Songs/Nashville. NRS NRS 520 (S)

SPECIAL MERIT PICKS

POP

SHADOWS OF KNIGHT—Super K SKS 6002 (S)

The Shadows of Knight have a good rockin' album here featuring such excellent material as "Follow," "Alone" and an updated favorite "Shake Revisited '69." This sparkling quartet is very much with it here. Among eight other good cuts are "I Wanna Make You All Mine" and "Back Door Man."

THE COUNTRY SIDE OF ARTHUR PRYSOCK—King KSD 1064 (S)

Prysock with this package joins the list of soul artists who dig the country idiom. Some great country standards—"Release Me," "He'll Have to Go," "You Gave Me a Mountain" and others get excellent performances by Prysock. The arrangement includes choral work by the Jordanaires.

GLASS PRISM ON JOY AND SORROW—RCA Victor LSP 4270 (S)

This LP's a big improvement over the previous effort and shows the group in a better light as musicians of note. Their opener, "She's Too Much," carries with it the tempo of the record. And they're not afraid to mix up their repertoire in a blending of soft and hard colors.

VARIOUS ARTISTS—Cole Porter Revisited. Crewe CR 1340 (S)

Lovers of musical comedy will welcome Ben Bagley's return visit to the music and lyrics of Cole Porter. The material is esoteric Porter, but the urbane, witty lyrics and lovely melodies are unmistakably his. Performers David Allen, Kaye Ballard, Ronny Graham, Bibi Osterwald, and Bobby Short under Norman Paris' direction, interpret with complete understanding.

ACAPULCO MARIMBAS—Marimba Echoes From South of the Border. London PS 567 (S)

Producer Snuff Garrett moves south of the border after his successful string albums, and shows the same skill in this bag of popular Spanish-Mexican tunes. Included is the opener, "Granada," and "Malaguena," "Maria Elena" and other old hits.

POOKAH—United Artists UAS 6737 (S)

Here's a first-rate debut album for an exceptional underground rock trio, which is aided by the strong vocals of John Ippolito. The material here, all original, includes wide variety such as the rocking

"In a Field" and the mystical "Merlin's Party." "Rain on Your Grave" is a good, slow extended cut. "Tomorrow's the Day" and "Lady Ostrich" are other gems.

DANCING VIOLINS—London PS 571 (S)

Snuff Garrett has produced a beautiful album, featuring lush and plush string versions of familiar tunes such as "What Now My Love," "Light My Fire," "Gentle on My Mind," and "If You Go Away." This kind of album will provide hours upon hours of listening pleasure.

QUILL—Cotillion SD 9017 (S)

This New England quintet has been drawing a lot of attention in its live appearances and should also draw considerable interest in this debut album. Basically an underground group with enough beat for Top 40 appeal, Quill here is as inventive in song titles as in the material itself. These good cuts include "Thumbnail Screwdriver," "Yellow Butterfly" and "Shrieking Finally."

BILL COMEAU—Gentle Revolution. Avant Garde AVS 122 (M)

Bill Comeau's "Gentle Revolution" is indeed just that. This is an album of hand-picked tunes—several of them written by Comeau—which speak of peace, love and togetherness. It is an endearing thing, and Comeau's gentle voice carries the listener along on a tide of quiet ecstasy. Tunes include, "Turn, Turn, Turn," "Eleanor Rigby" and "Both Sides Now."

LEON'S CREATION—This Is the Beginning. Studio 10 DBX 103 (S)

Here is a relatively unknown group with some exceptionally good arrangements, and a good solid sound. The soul rock team has undoubtedly found the formula on which outstanding rock groups are built, and it seems inevitable that they will find a permanent rung on the coveted ladder of success.

INTERNATIONAL

VARIOUS ARTISTS—Mexico y Su Folklore. Mercury SR 80522 (S)

Those wild, exciting trumpets found only in exotic songs like "La Culebra" sets the fiery tone of this whole album. "Cielito Lindo" is here, of course, as well as "La Cucaracha." A very pleasant listening package.

(Continued on page 78)

Singles

★ NATIONAL BREAKOUTS

BRIDGE OVER TROUBLED WATER . . . Simon & Garfunkel, Columbia 4-45079 (Charing Cross, BMI)

DO THE FUNKY CHICKEN . . . Rufus Thomas, Stax 0059 (East/Memphis, BMI)

SOMEBODY KNOWS, SOMEBODY CARES . . . Stevie Wonder, Tamla 54191 (Jobete, BMI)

SPIRIT IN THE SKY . . . Norman Greenbaum, Reprise 0885 (Great Honest, BMI)

CHURCH ST. SOUL REVIVAL . . . Exiles, Columbia 4-44972 (Big Seven, BMI)

MAYBE SO MAYBE NO . . . New Holidays, Soul Hawk 1008-A (Ala King, BMI)

TOGETHER AFTER 5 . . . Sir Douglas Quintet, Smosh-SRS 67130

I LOVE YOU . . . Eddie Holman, ABC S-701

JEALOUS KIND OF FELLOW . . . Garland Green, Uni 73073

EVERY TREE . . . Creation, Uni 73967

LETTERMEN, Capitol ST 390

TRACES/MEMORIES . . . Glen Campbell, Capitol SW 389

TRY A LITTLE KINDNESS . . .

AMERICAN WOMEN . . . Guess Who, RCA Victor LSP 4266

CHICAGO . . . Columbia-KGP-24

NAZZ . . . Screen Gems-Columbia 5001

NEW ACTION LP's

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

More Album Reviews on Pages 58 & 62

TOP LP'S

FOR WEEK ENDING FEBRUARY 7, 1970

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title	Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
14	1	1	LED ZEPPELIN II		Atlantic SD 8236					
17	2	2	BEATLES	Abbey Road	Apple SO 383					
9	5	3	CREEDENCE CLEARWATER REVIVAL	Willie and the Poor Boys	Fantasy 8397					
13	3	4	TOM JONES	Live in Las Vegas	Parrot PAS 71031					
10	4	5	ROLLING STONES	Let It Bleed	London NPS 4					
11	6	6	THREE DOG NIGHT	Was Captured Live at the Forum	Dunhill DS 50068					
6	7	7	ENGELBERT HUMPERDINCK		Parrot PAS 71030					
22	9	8	SANTANA		Columbia CS 9781		NA			
17	15	9	THE BAND		Capitol STA0 132					
5	14	10	★ PLASTIC ONO BAND	Live Peace in Toronto 1969	Apple SW 3362					
12	12	11	JOE COCKER!		A&M SP 4224		NA			
23	17	12	SOUNDTRACK	Easy Rider	Dunhill DXS 50063 (Tapes Reprise B RM 2026)					
82	13	13	IRON BUTTERFLY	In-A-Gadda-Da-Vida	Atco SD 33 250					
5	20	14	★ MOODY BLUES	To Our Children's Children's Children	Threshold THS 1					
4	30	15	★ JACKSON 5	I Want You Back	Motown MS 700		NA	NA		
11	19	16	★ BURT BACHARACH/SOUNDTRACK	Butch Cassidy & the Sundance Kid	A&M SP 4227		NA			
54	8	17	BLOOD, SWEAT & TEARS		Columbia CS 9720					
33	16	18	CROSBY/STILLS/NASH		Atlantic SD 8216					
2	83	19	★ GRAND FUNK RAILROAD		Capitol SKAO 406		NA			
7	21	20	DAVID FRYE	I Am the President	Elektra EKS 75006					
18	10	21	TEMPTATIONS	Puzzle People	Gordy GS 949					
14	11	22	BOBBY SHERMAN	Little Woman	Melromedia MS 1014		NA	NA		
6	29	23	★ B. J. THOMAS	Raindrops Keep Fallin' on My Head	Scepter SPS 580					
9	26	24	TOMMY JAMES & THE SHONDELLS	Best of	Route 66 SR 42040		NA			
13	32	25	★ STEPPENWOLF	Monster	Dunhill DS 50066					
7	27	26	TOMMY ROE	Twelve in a Roe	ABC ABCS-700					
80	25	27	ORIGINAL CAST	Hair	RCA Victor LOC 1150 (M); LSO 1150 (S)		NA			
32	28	28	JOHNNY CASH AT SAN QUENTIN		Columbia CS 9827					
15	35	29	★ CHARLEY PRIDE	The Best of	RCA Victor LSP 4223		NA			
12	31	30	JEFFERSON AIRPLANE	Volunteers	RCA Victor LSP 4238		NA			
3	90	31	★ QUICKSILVER MESSENGER SERVICE		Shady Grove Capitol SKAO 391					
31	24	32	ISAAC HAYES	Hot Buttered Soul	Enterprise ENS 1001					
5	34	33	DIANA ROSS & THE SUPREMES	Greatest Hits, Vol. III	Motown MS 702					
54	18	34	PETER, PAUL & MARY	Album 1700	Warner-Bros.-Seven Arts WS 1700					
9	33	35	NEIL DIAMOND	Touching You, Touching Me	UNI 73071					

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title	Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
11	22	36	ELVIS PRESLEY	From Memphis to Vegas/ From Vegas to Memphis	RCA Victor LSP 6020			NA	NA	
9	37	37	LES McCANN & EDDIE HARRIS	Swiss Movement	Atlantic SD 1537			NA	NA	
27	42	38	SOUNDTRACK	Midnight Cowboy	United Artists UAS 5198			NA		
22	23	39	CREEDENCE CLEARWATER REVIVAL	Green River	Fantasy 8393					
42	44	40	SLY & THE FAMILY STONE	Stand	Epic BN 26456					
14	49	41	★ MICHAEL PARKS	Closing the Gap	MGM SE 4646			NA	NA	
31	40	42	THREE DOG NIGHT	Suitable for Framing	Dunhill DS 50058					
11	38	43	DIANA ROSS & THE SUPREMES	Cream of the Crop	Motown MS 694					
52	36	44	LED ZEPPELIN		Atlantic SD 8216					
5	48	45	RASCALS	See	Atlantic SD 8246					
82	46	46	SOUNDTRACK	2001: A Space Odyssey	MGM SIE ST 13					
1	—	47	★ GLEN CAMPBELL	Try a Little Kindness	Capitol SW 389			NA		
6	56	48	★ TRAFFIC	Best Of	United Artists UAS 5500			NA		
13	51	49	SOUNDTRACK	Hello, Dolly	20th Century-Fox DTCS 5103					
18	39	50	JANIS JOPLIN	I've Got Dem Ol' Kozmic Blues Again, Mama	Columbia KC5 9913					
37	43	51	FIFTH DIMENSION	Age of Aquarius	Soul City SCS 92005					
10	50	52	DENNIS YOST & THE CLASSICS IV	Golden Greats, Vol. 1	Imperial LP 16000		NA	NA		
26	53	53	BLIND FAITH		Atlantic SO 33-304 A/B					
9	54	54	BYRDS	Ballad of Easy Rider	Columbia CS 9942			NA		
9	59	55	PEGGY LEE	Is That All There Is?	Capitol ST 386					
15	57	56	DIONNE WARWICK	Golden Hits, Vol. II	Scepter SPS 577					
10	47	57	GRASS ROOTS	Leaving It All Behind	Dunhill DS 50067					
88	55	58	ARLO GUTHRIE	Alice's Restaurant	Reprise RS 6267					
21	52	59	GLEN CAMPBELL "LIVE"		Capitol STBO 268					
53	58	60	CREEDENCE CLEARWATER REVIVAL	Bayou Country	Fantasy 8387					
16	41	61	SOUNDTRACK	Paint Your Wagon	Paramount PMS 1001					
12	67	62	FERRANTE & TEICHER	Midnight Cowboy	United Artists UAS 6725					
7	75	63	★ COLD BLOOD		San Francisco 200			NA	NA	
18	64	64	JETHRO TULL	Stand Up	Reprise RS 6360					
7	78	65	★ B. B. KING	Completely Well	BluesWay BLS 6037					
30	63	66	BEST OF THE CREAM		Atco SO 291					
53	62	67	SOUNDTRACK	Romeo & Juliet	Capitol ST 2993					
87	60	68	JOHNNY CASH AT FOLSOM PRISON		Columbia CS 9639					
18	65	69	GRAND FUNK RAILROAD	On Time	Capitol ST 307			NA		
21	72	70	JOHN MAYALL	Turnin' Down the Road	Polydor 4004					

Weeks on Chart	Last Week	THIS WEEK	ARTIST	Title	Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
29	76	71	BEST OF THE BEE GEES		Atco SD 33-292					
22	74	72	ARCHIES	Everything's Archies	Catendar KES 103			NA		
6	73	73	GRATEFUL DEAD	Live Dead	Warner Bros.-Seven Arts 2WS 1830					
19	69	74	A GROUP CALLED SMITH		Dunhill DS 50056					
22	66	75	ROLLING STONES	Through the Past Darkly (Big Hits, Vol. II)	London NPS 3					
8	45	76	JOSE FELICIANO	Alive Alive-O	RCA Victor LSC 6021			NA		
9	80	77	RARE EARTH	Get Ready	Rare Earth RS 507			NA	NA	
9	95	78	★ KING CRIMSON	In the Court of the Crimson King: An Observation by King Crimson	Atlantic SD 8245			NA	NA	
3	153	79	★ MERLE HAGGARD	Okie From Muskogee	Capitol ST 384			NA		
20	77	80	CROW MUSIC		Amaret ST 5002			NA	NA	
8	93	81	★ ZEPHYR		Command/Probe CPLP 4510				NA	
12	84	82	QUINCY JONES	Walking in Space	A&M SP 3123			NA		
15	86	83	JAMES GANG	Yer Album	BluesWay BLS 6034					NA
12	92	84	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS	For Lovers	Warner Bros.-Seven Arts WS 1795					
12	68	85	HERB ALPERT & THE TIJUANA BRASS	The Brass Are Coming	A&M SP 4228			NA		
35	70	86	TOM JONES	This Is	Parrot PAS 71028					
59	89	87	SOUNDTRACK	Oliver	Colgems CS0D 5501					
11	71	88	STEVE MILLER BAND	Your Saving Grace	Capitol SKAO 331					
28	61	89	OLIVER	Good Morning Starshine	Crewe CR 1333				NA	
9	81	90	SERGIO MENDES & BRASIL '66	Ye-Me-Le	A&M SP 4236				NA	
5	105	91	★ STEAM		Mercury SR 61254			NA	NA	
14	94	92	B. J. THOMAS	Greatest Hits	Scepter SPS 578					
6	145	93	★ PINK FLOYD	Ummagumma	Harvest STBB 388			NA	NA	
17	85	94	BILL COSBY		UNI 73066					
4	98	95	JOE SOUTH	Don't It Make You Want to Go Home?	Capitol ST 392				NA	
39	96	96	CHICAGO TRANSIT AUTHORITY		Columbia GP 8			NA		
10	82	97	JOHNNY WINTER	The Second	Columbia KC5 9947			NA	NA	
48	91	98	TOM JONES	Live	Parrot PAS 71014					
1	—	99	★ LETTERMEN	Traces/Memories	Capitol ST 390			NA	NA	
1	—	100	★ FEVER TREE	Creation	UNI 73967				NA	NA
23	87	101	LETTERMEN	Hurt So Bad	Capitol ST 269					
6	114	102	BILLY JOE ROYAL	Cherry Hill Park	Columbia CS 9974			NA	NA	NA
103	88	103	CANNED HEAT	Cookbook	Liberty LST 11000			NA	NA	
10	101	104	THE NEW GARY PUCKETT & THE UNION GAP ALBUM		Columbia CS 9935					
16	111	105	ARLO GUTHRIE	Runnin' Down the Road	Reprise RS 6346					

Continued on Page 64

Who could turn her down?

Streisand the Movie Star. Streisand the Broadway Star. Streisand the Entertainer of the Year.

And now from Streisand the Recording Star a new album containing eleven of her greatest hits: "People," "Second Hand Rose," "My Man," and eight more songs she made famous.

But maybe the most beautiful thing of all about this album begins the minute you pick it up.

On Columbia Records

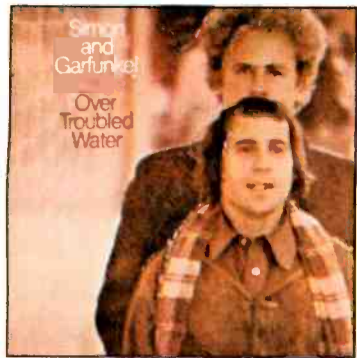


KCS 9968

Also available on:
4-track real-to-real stereo tape
8-track stereo tape cartridge
stereo cassette

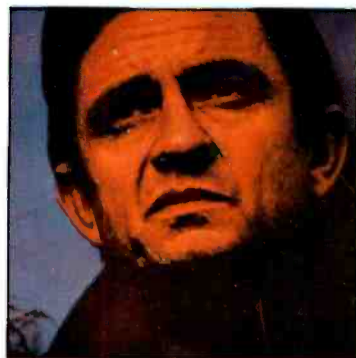
Billboard Album Reviews

FEBRUARY 7, 1970



POP
SIMON & GARFUNKEL—
Bridge Over Troubled Water.
Columbia KCS 9914 (S)

In this, their first LP release in well over a year, the duo come up with a dynamite package aimed right at the top of the chart. The title tune, their new single, is spotlighted along with their hits, "The Boxer," and "Baby Driver," for added sales incentive. Standouts are the tongue-in-cheek "So Long Frank Lloyd Wright," and the updating of the Everly's "Bye Bye Love," as well as the compelling "Song For the Asking."



POP
HELLO, I'M JOHNNY CASH—
Columbia KCS 9943 (S)

This is must merchandise for all outlets. Cash, at the peak of his career, sings "If I Were a Carpenter," "See Ruby Fall," "The Devil to Pay" and others. The performances are in Cash's best style—full of authority. The disk is attractively packaged in a book-type cover.



POP
ARETHA FRANKLIN—
This Girl's in Love with You.
Atlantic SD 8248 (S)

Chalk up another top chart item for the soul queen. She brings her potent, unique and fresh touch to the title tune and a dynamic reading of the Beatles' "Let It Be Me." Her hits, "Eleanor Rigby," "The Weight," and "Share Your Love with Me" are featured for sales impact. Both sides of the new single are included along with a wild reading of "Dark End of the Street."



POP
BARBRA STREISAND'S GREATEST HITS—
Columbia KCS 9968 (S)

At long last... a collection of Barbra Streisand's most outstanding single performances, and they're all here! From her sensitive "People" and "Happy Days Are Here Again" to the bouncy and infectious "Second Hand Rose" and "Sam, You Made the Pants Too Long," this package is destined to prove an immediate chart winner, and remain a top seller for some time to come.



POP
JAMES BROWN—
Ain't It Funky.
King KS 1092 (S)

Here is another of those increasingly popular straight instrumental albums by the inimitable Soul Brother No. 1. James Brown, the musician, as professional and exciting as Brown the singer and entertainer, turns in some truly funky sounds on some of his more recent hits. Featured here are "Cold Sweat," "Give It Up Or Turn It Loose," "Fat Wood," (Parts 1 and 2), and the title tune, "Ain't It Funky."



POP
PERCY FAITH—
Leaving on a Jet Plane.
Columbia CS 9983 (S)

Percy Faith steers his orchestra and chorus on another top LP chart ride with this latest release. The material consists mostly of contemporary hits, the arrangements are lush and tasteful, and the sound is big. Among the highlights are "Raindrops Keep Fallin' On My Head," "Wedding Bell Blues," "Let Go," and the title song.



POP
JOHN MAYALL & THE BLUESBREAKERS—
Diary of a Band.
London PS 570 (S)

Meandering although this album is in musical concept—for instance, it's more jazz than blues or rock in nature—the creative depths are here in explosive force. Taken from tapes of live performances, the best of which are probably "Blood on the Night" and "I Can't Quit You Baby," these are once-in-a-lifetime cuts and the LP will be highly-prized by rock and music fans.



POP
JAY & THE AMERICANS—
Wax Museum.
United Artists UAS 6719 (S)

The durable group lovingly revives some oldies in their latest LP, whose album jacket design is no less impressive than the recorded content. Included is their current top 20 single, "Walkin' in the Rain," and such goodies as "Message to Michael (Martha)," "Johnny B. Goode," "Lover's Question," and "Lonely Teardrops." Inclusion of the hit single should stimulate big LP sales.



POP
THE BEST OF BILL DEAL & THE RHONDELS—
Heritage HTS 35,006 (S)

Bill Deal & the Rhondels are consistent winners with their singles, making this "Best of" album an appealing collection. Winners here include "May I," "What Kind of Fool Do You Think I Am," "I've Been Hurt," and "Swingin' Tight."



POP
CHICAGO—
Columbia KGP 24 (S)

The sound is big band, with the exception of some interesting progressive rock passages and a rock beat, but the lyrics are strongly in the vein of message tunes of today. "Make Me Smile" is one of the better cuts; some passages are worth wading through this theme LP, set. "It Better End Soon" is a good cut, as is "Fancy Colors."



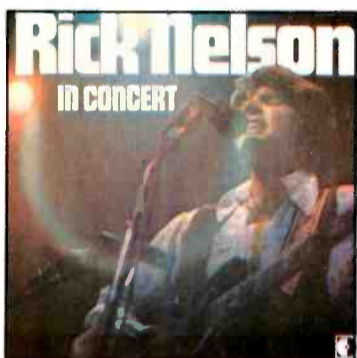
POP
VANITY FARE—
Early in the Morning.
Page One 2502 (S)

This British quintet scored big in the U.S. with the single that is featured in the title of this album, their first U.S. album. Also included is their latest single, "Hitchin' a Ride," and a good rock version of the standard "Music, Music, Music." All 11 cuts here have that good Top 40 sound. The old rocker, "Hey Baby," is offered in updated fashion. Among the other strong selections are "You Made Me Love You" and "Man Child."



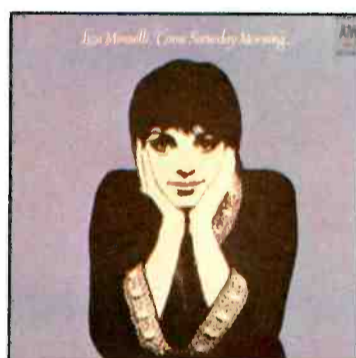
POP
LULU—New Routes.
Atco SD 33-310 (S)

The Muscle Shoals recording studios have brought a new dimension to Lulu's styling. This is her second excursion there and it's a knockout. Jerry Jeff Walker's "Mr. Bojangles," Eddie Hinton's "Where's Eddie" and Mac Davis' "Dirty Old Man" show just how wide her range is and just how much she can do with it.



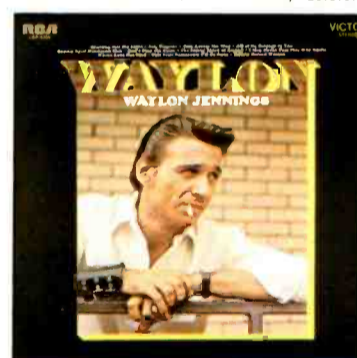
POP
RICK NELSON IN CONCERT—
Decca DL 75162 (S)

Rick Nelson rode back onto the Hot 100 recently with his hit single, "She Belongs to Me," and this concert performance not only offers that winner, but other Nelson hits as well. There's "Hello, Mary Lou," and "I'm Walkin'," plus top treatments of Dylan's "I Shall Be Released" and Tim Hardin's "Red Balloon," among others. Make room on the Top LP chart for this entry.



POP
LIZA MINELLI—
Come Saturday Morning.
A&M SP 4164 (S)

Miss Minelli's latest album proves that her abilities as film actress and night club performer are matched by her talent as recording artist. "Come Saturday Morning," the theme song from her highly acclaimed "Sterile Cuckoo" starrer, is performed beautifully. Excellent treatments of "Leavin' On a Jet Plane," "Love Story" and "Where and Why."



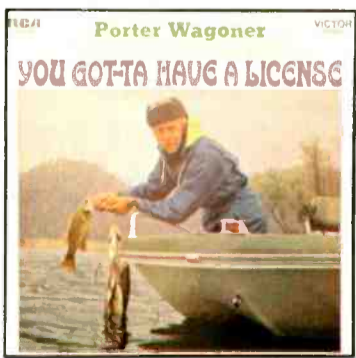
COUNTRY
WAYLON JENNINGS—
Waylon.
RCA Victor LSP 4260 (S)

Waylon Jennings, with his own special brand of country music, has again wrapped up a selection of highly pleasing tunes. "This Time Tomorrow (I'll Be Gone)" is one of the highlights of the LP. Also good are "Yes, Virginia" and "Don't Play the Game." "Brown Eyed Handsome Man" and "Where Love Has Died."



COUNTRY
THE BEST OF GEORGE HAMILTON IV—
RCA Victor LSP 4265 (S)

This disk gathers in its grooves many of the great songs associated with George Hamilton IV. "Rose and a Baby Ruth," "Abilene," "Break My Mind" and others are included. Strong merchandise.



COUNTRY
PORTER WAGONER—
You Got-Ta Have a License.
RCA Victor LSP 4286 (S)

Country buffs will be waiting for this album. It includes Porter's latest single, "When You're Hot You're Hot," plus the title song and many others. The material is strongly in the country tradition, with the lyrics going right to the heart.



COUNTRY
CHET ATKINS/HANK SNOW—
C.B. Atkins and C.E. Snow by Special Request.
RCA Victor LSP 4254 (S)

This is a unique package, for it showcases two great performers. Atkins, noted guitarist and producer, is coupled with Hank Snow, who displays his guitar virtuosity on this disk. On one cut, both do a vocal which will entrance the fans. But is the guitar stylings which are notable. "Limbo Rock," "I Saw the Light," "Jamaica Farewell" are typical.



CLASSICAL
BIZET-SHCHEDRIN: THE CARMEN BALLET—
Boston Pops (Fiedler).
RCA Red Seal LSC 3129 (S)

Maestro Fiedler puts the Boston Pops through some spectacular paces in the first American recording of Shchedrin's adaptation of Bizet's opera. Excitement is generated by lush strings and varied percussion serving as the only instrument sections. Acceptance should be immediate due to Fiedler's huge following and the remarkable material.



COMEDY
FLIP WILSON—The Devil
Made Me Buy This Dress.
Little David LD 1000 (S)

One of the brightest comics around today comes on strong in this LP, the debut of his own label, based in New York. He has put some of the best material from his club and TV act in this package, which is one large hilarious laugh from start to finish. He's made it big on the charts with his past comedy packages. This one should prove his most important sales item ever.

Highlights of a Marketing Happening, the MIDEM Way



At the Crewe group's champagne supper held in the Salon des Ambassadeurs in the Cannes Casino, is Bob Crewe, right, and artists Oliver and Lesley Gore, who performed during the evening.



Italy's Giuseppe Velona, and Giovanbattista Ansoldi of Ri Fi; Giuseppe Gramitto Ricci of Carosello, and Hal Shaper.



Ricci with Dick Broderick of MCA and Jack Loetz of American Decca.



At the Billboard stand, Larry Page presents the Penny Farthing trophy (awarded to the most helpful girl stand assistant at MIDEM) to 22-year-old Katie McKillop of the Alan Keen organization. Keen is at right.



Sealing the deal by which Carlin Music will administer Hush a Bye Music, which is publishing the songs of Les Reed and Geoff Stephens, are, left to right, Geoff Stephens, Paul Rich of Carlin, Les Reed and Freddy Bienstock of Carlin.



Celebrated songwriter Jimmy Kennedy greets Sunbury Music's Jack Heath.



Bernard Chevry greets Indian artist Ravi Shankar, who appeared in the MIDEM Classique recitals.



In the press bar—Eddie Barclay with his inevitable cigar, Bernard Chevry, Billboard European editor Mike Hennessey and Penny Farthing chief Larry Page.



KPM chief Jimmy Phillips meets BBC Television's Robin Scott and Bill Cotton Jr.



After concluding a deal at MIDEM—Hugo E. Peretti, vice president of Avco Embassy Records Corp. and British publisher Cyril Shane.



On the Noel Gay stand, Richard Armitage Canadian discovery, Nanette, center, with, left to right, Ferry Wienke of Basart, Holland; Ron McCreight of Noel Gay, Jean-Jacques Timmel of Pathe-Marconi, France, and Michel Bonnet of EMI-Italiana.



The flags of all nations fly outside the 1970 MIDEM, held in the Palais des Festivals.



Billboard publisher Mort Nasatir, left, and Ron Carpenter, greet Soviet singer Edith Pierha, who has sold 15 million records in the USSR. Looking on, left to right, are, Raissa F. Kainko, vice president of Mezhdunarodnaya Kniga, Mr. Shmelev of the same company and, extreme right, Vasily I. Pakhomov, director general of Melodia.



Top table at the general assembly of the Federation of International Festival Organizations (FIDOF) held during MIDEM. Left to right, Prof. Armando Moreno, general secretary; Auguste Marzagao, director of the Rio Festival; president of honor Bernard Chevry; Jan Sivacek of the Bratislava Song Festival, and Hugo Hellemans, director of RTV Belgium.



Avioli held a press reception in the Majestic Hotel to present a platinum and gold disk to Dutch singer Heintje for two million sales of the album Heintje. Egmont Leuftner, director of Avioli (extreme left) reported that Heintje had sold five million singles and five million albums in two years—a total of \$30 million worth of business. Left to right, Leuftner, Heintje, manager Addy Kleyngeld (behind Heintje), Heintje's mother and father, the Henri Simonses, and producer Wolfgang Roloff.

Talk on Adapter Writer Protection

CANNES — Means of protecting the sub-lyric writer who adapts a foreign song by introducing a new lyric idea were discussed at a special meeting of the International Publishers' Association meeting at the Majestic Hotel, Cannes, during MIDEM.

The IPA has long been concerned that adapters of foreign songs whose versions achieve international success are only entitled to royalties from their own countries.

German publisher Hans Gerig quoted the example of the Portuguese song "Coimbra," which became an international hit after a French lyricist had given a new twist to the lyric, calling the song "April in Portugal." Said Gerig: "The French writer received not a penny from countries outside France, yet this version of the song went all over the world."

Recognizing that the problem permits of no solution enforceable by law, the IPA meeting adopted a recommendation that provision for a fairer reward to successful lyric adaptations should be incorporated in contracts.

"The problem is a difficult one," said Gerig, "because ideally each lyric writer should agree to share with the sub-lyric writer, but in practice, of course, this doesn't happen."

Sal Chiantia quoted another example of injustice in the case of a French melody which acquired a new lease of life when it was adapted into English by an American lyricist and became "One of Those Songs."

The meeting also discussed the problem of radio stations entering the music publishing industry and decided that the IPA should oppose the entry into publishing of radio stations which were state monopolies, such as Radio Luxembourg.

It was pointed out that Article 86 of the Treaty of Rome, the blueprint for the Common Market, was directed against monopoly situations and members also felt radio stations should not be allowed to become music publishers because they did not work on copyrights in the same way that normal music publishers do.

The debate included a reference to the French state

broadcasting system, the ORTF, which had sought to enter the field of serious music publishing. Through the intervention of SACEM, the French performing right society, an agreement was reached that the ORTF could publish contemporary serious music only if the composer had failed to find an alternative publisher after six months.

It was also mentioned that SACEM had successfully opposed the ORTF's attempt to acquire publishing rights of all the French entries for the next Eurovision Song Contest.

Finally, the meeting discussed the new BIEM-IFPI contract and also heard a short report on the Japanese record market and new copyright laws by head of the popular music section, Wim van Vught, who reported that Japan was the world's second largest record market, selling 100 million records a year.

Among those present at the meeting were Hans Gerig, Sal Chiantia, Wim van Vught, Felix Faecq, Georges Roquierre, Hans Sikorski, Rolf Budde, Ren Desmarty, Jimmy Phillips, and Heinz Liechti.

MIDEM Getting Big Advance for 1971

• Continued from page 1

marked success, with deals representing millions of dollars being initiated or concluded.

MIDEM Classique, initiated this year, suffered from lack of record industry support, but MIDEM general manager Bernard Chevy is convinced of the need for a classical market and talent shop window in MIDEM and plans a second MIDEM Classique for 1971.

Reviewing this year's 13-day MIDEM, Chevy agreed that the new Palais des Festivals had not been equipped to cope with

the heavy telephone traffic and also acknowledged that life for MIDEM's 4,000 participants had been made rather uncomfortable by failure to install air conditioning in time.

He also agreed that the galas, though presenting some of the world's top talent, still lacked pace and polish in their production.

Nevertheless, MIDEM 1970 was, by common consent, the best yet. Organization of hotel accommodations for MIDEM visitors was a minor miracle and the policy of presenting each of the three galas twice eliminated the problem of too many people chasing too few seats.

With such an international gathering as MIDEM, a natural development has been the decision by various organizations to hold congresses and assemblies in conjunction with the event. This year saw important meetings by the SPPI (the French Independent Producers' Syndicate), the International Publishers' Association, the Federation of International Festival Organizations and a Liberty/UA convention.

Transatlantic in Management

LONDON — Transatlantic Records has entered the management field, signing a deal with the Humblebuns, a group handled by the firm for recording and publishing. While Transatlantic says the move is not to be regarded as a major policy, a spokesman for the firm said: "We hope to manage other artists when the opportunity arises."

The company has expanded staff in order to handle the new facet of its operation with the addition of Michael McDonagh, formerly an independent promoter. Also involved in the management operation is Transatlantic managing director Nat Joseph and press officer Steve Mann. The company is also seeking a new location to enlarge its premises.

Status Quo, Pye

LONDON — Status Quo has renewed their recording contract with Pye for five years, recording a batch of new material in the first two weeks of March. During February, the group tours Argentina, sponsored by Coca-Cola.

Philips Issues Country Label

LONDON — Philips Group Records in the U.K. will release internationally the country music label Nashville, owned by promoter Mervyn Conn. The deal is set for five years. Philips will manufacture, distribute, market and promote the label throughout the world except for U. S. and Canada.

It will debut in March with an album and a single from the U. S. country star Durward Erwin. The company will tie in with Erwin's U.K. tour which includes with an appearance at Conn's International Country Music Festival, Wembley, London.

In Nashville's first year with Philips, approximately six albums and six singles will be released. There will be three kinds of repertoire-country music recorded by British U.K. acts and produced by Conn, material licensed by Conn from U. S. labels, the Durward Erwin material comes from Canary Records, Nashville, and country rock music both licensed for and recorded in Britain.

Dominican Song Fest Winners

SANTO DOMINGO — Winners of the second Dominican Song Festival were: 1, July Morales with "Habra Un Nuevo Mundo" (There'll be a New World), written by Danny Leon; 2, Nini Caffaro with "Por Caridad," written by Rafael Solano; and 3, Fernando Casado, with "El Mundo y El Amor" (Love and the World," written by Rosa Fernandez de Lugo.

The songs were recorded live at the festival by local recording company, Fabiola. Subsequent recordings will be produced at the Fabiola studios.

Indie Producers Seek \$ Share Made to ORTF

CANNES — French independent producers are working with the French Record Industry Association (SNICOP) to share in the payments made to that organization by the French radio and television corporation, the ORTF, for the use of records.

Currently, the ORTF pays a lump sum of \$545,000 yearly to SNICOP and this is distributed to its 40 member companies.

At its annual meeting in Cannes during MIDEM, the Syndicate of French Independent Producers, SPPI, claimed they had a right to a share of this money, and, later, SNICOP secretary general Jacques Masson-Forestier, said the independents could join the organization, either individually or en bloc, provided they were affiliated with the International Federation of the Phonographic Industry.

The syndicate's legal adviser, Bernard Brunet, said at the meeting that the two French independent networks, Europe No. 1 and Radio Tele Luxembourg, should be required to pay even more than the ORTF.

At the moment they make no contribution.

The meeting decided that in future the independent producers would have the letter "P" printed on their record sleeves, both to personalize their product and to enable organizations to recognize their part in French record production so that all the credit did not go to the distributor.

Chairman Jacques Canetti commented that the organization would continue to back the three main independent distributors in France — CED, Sonopresse and Discodis, "because the instant a distributor starts producing, there is always favoritism." He hoped that when the independents became stronger, they would be able to form a production cooperative.

The meeting heard that useful contacts had been made abroad, notably in Britain, Belgium and Canada in an effort to internationalize the syndicate, but the differences between independent producers in the various countries had to be fully understood before a useful relationship could be established.

Materiel's Automatic Press Sparks Foreigners' Interest

CANNES — Stimulating much foreign interest at MIDEM this year was the entirely automatic record press exhibited in the foyer of the Palais des Festivals by the French company Materiel Applications Plastiques S.A.

The press is marketed at around \$21,000 which covers full installation and accessories, and has a production capacity of 240 records an hour.

It is fully automatic and incorporates a label fixing device. It can be installed in any location which has an electricity supply and water mains and the

mold can be changed in order to produce other articles than records.

The MAP exhibit attracted enquiries from record company representatives from Japan, America, Italy, Spain, Germany and East European countries and a spokesman said that if all orders were confirmed the company would have done \$1 million worth of business.

The press requires no manual operation once the controls are set and three of them, arranged in a triangle, can be watched over by only one operator, giving a production of more than 700 disks per hour.

Saada Signs French Rep Deals With Crewe

CANNES — Norbert Saada, president of La Compagnie and one of the first French independents to make a major impact, signed French representation deals at MIDEM with the Bob Crewe organization, MCA, Sonet and Carnaby Records, thus, in one week, enormously expanding his production and publishing operations.

Saada paid a \$45,000 advance for the three-year deal with the Crewe group.

The product of all four companies will be distributed by the Barclay affiliate CED whose director general, Gerard Deserbais, described the deals as "very good for us."

The MCA deal will cover Coral, Brunswick, Kapp and American Decca labels, previously distributed in France by French Decca. Sonet, one of the leading Scandinavian independents, and the British Carnaby label will further boost Saada's representation roster, until now limited to his own production for the La Compagnie label.

Saada also announced plans to create a new jazz label to be distributed by CED.

New outlets recently set for La Compagnie product are Mousquetaire Records and ITT publishing in Canada; CGD Records and Edizione Dominigas in Italy, and La Compagnie in Belgium, distributed through Barclay.

La Compagnie, previously distributed in France by Discodis, releases product by Nicole Croisille, Gilles Dreux, Hugues Aufray, France Gall, Michel Colombier, Andre Popp and Jean-Pierre Bourtoyre.

The Saada saga began three years ago when the former Barclay a&r manager left to form his own publishing house. He moved into record production 18 months ago and was a founder member of the French Independent Record Producers' Syndicate.

CED's Deserbais said that Saada's new deals brought to 50 the number of labels now handled by the company. "More and more foreign firms seem to be seeking distribution in France," he said.

Gould Gets Famous Job

LONDON — Leslie Gould, former managing director of Philips U.K., is the new director of international operations of Famous Music Corp. and chairman and managing director of Famous Chappell in Britain.

Gould will be responsible for acquisition of new material, management and agencies for promotion in the U.S. On a worldwide basis, he will handle licensing of product outside the U.S. and Canada. Gould will be checking the tape potential of the Paramount catalog and the possibility of albums being released on budget and through mail order clubs.

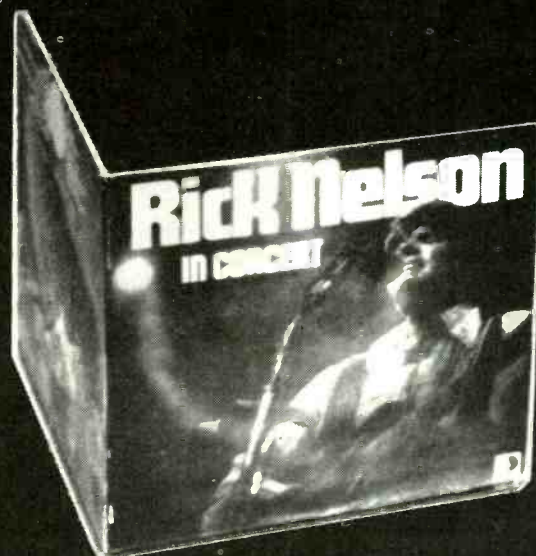


A FULL NELSON



HOLD ON, RICK'S SMASH HIT "SHE BELONGS TO ME" ISN'T THE ONLY GREAT SONG IN HIS NEW ALBUM "RICK NELSON IN CONCERT." IT'S A FULL NELSON CONTAINING 12 SIDES JUST RECORDED DURING A FANTASTIC LIVE PERFORMANCE AT THE TROUBADOUR IN L.A.

RICK NELSON. ONLY THE NAME IS THE SAME.



DL75152



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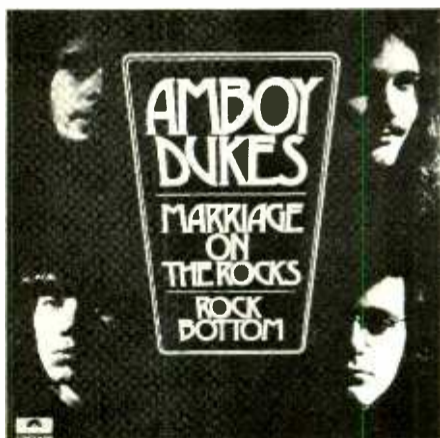
AVAILABLE ON 8-TRACK STEREO TAPES AND CASSETTES

A new release from

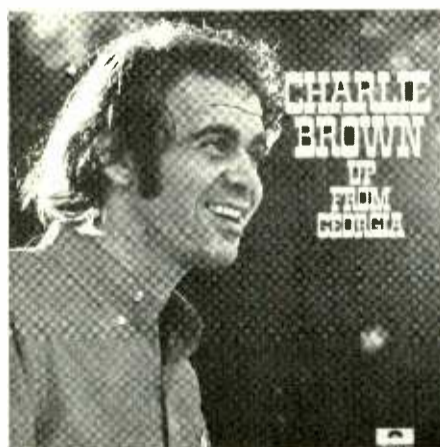


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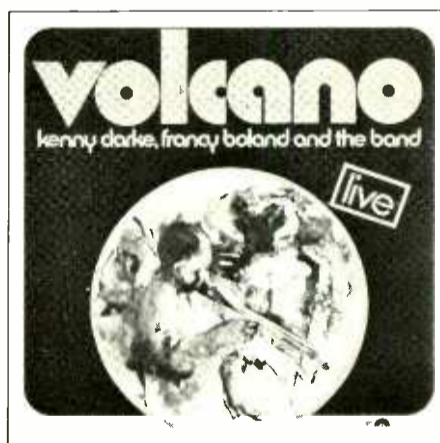
a new, young, old company.



24-4012



24-4014



24-4501

IT HAPPENS ON



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24-4502



24-6012

Canadian News Report

RCA Cites Employee Freedom As Successful Management Key

MONTREAL—The key to RCA's system of management is allowing young people to exercise their creativity and in-

dividuality, said G.I. Harrison, vice president and general manager of the company during the record division's annual sales

meeting recently. Harrison also added that since RCA recognizes these two traits and never stifles them with strict rules and procedures, employees are given "an opportunity for meaningful freedom of expression."

Harrison made the remarks in his opening address to the company's music men who gathered from Coast to Coast for the four-day convention at the Chateau Champlain, Jan. 4-7.

For the conference, RCA used an "Overture '70" theme. A spokesman said that it was most comprehensive and successful conference in RCA's history.

Andy Nagy, national sales and promotion manager, chaired all sessions.

In one of the first meetings, Knox Coupland, marketing manager, outlined the operations of RCA's newly set up marketing system which was recently organized to coordinate all marketing functions of the record division.

Highlights of RCA product plans for 1970 were presented by Stan Kulin, merchandising manager, in an hour-long sight-and-sound spectacular. Incorporated into the show were taped messages from RCA recording artists who delivered special addresses to the Canadian sales force. The highlight of the presentation was a message from Nilsson, who composed a special song for the convention.

Independent labels distributed by RCA were widely represented at the conference. Jack Richardson, president of Nimbus 9, hosted a dinner at the city's Playboy Club, with his recently signed group, Cat, as guest performers.

Marv Helfer, Dunhill Records' sales manager, was host at a breakfast meeting, at which he reviewed the label's 1969 chart performance and discussed Dunhill product plans for 1970. Avco Embassy's upcoming product was previewed by Luigi Creatore and Bud Katzel in a combined live and slide tape presentation. Among other labels whose future plans were unveiled to the RCA men were Earth and Poppy.

How RCA plans to meet the challenge of the seventies in the tape field was thoroughly covered by Wilf Gillmeister, manager of prerecorded tape sales, who spoke on the future of tape cartridges and cassettes.

Player Feature

Featured as a special agenda item was a presentation on a new color TV tape player using holographic color TV tape, the newly developed RCA system of cartridge video playback. Technical aspects of the system and future marketing plans were outlined by D. Miller of RCA, New York, and W. Hannan of RCA, Princeton. This marked the first time RCA's new concept was demonstrated in Canada.

The closing banquet was addressed by John Houlding, president of RCA Ltd. Entertainment, presented in showcase format with G.I. Harrison acting as MC, was headlined by U. S. country singer George Hamilton IV. Young & Company, a Canadian group recently signed by RCA, and Vann-Elli, a newly discovered Montreal talent, rounded out the show.

From The Music Capitals of the World

TORONTO

RCA releasing David Bradstreet's new single Tuesday (3). The singer, who is winding up a successful tour in a score of colleges in Texas, returns shortly to complete his new LP and do a Mike Douglas TV show. Before leaving on the tour, Bradstreet replaced Chubby Checker for two nights when the U.S. singer bowed out of his engagement at the Colonial. . . . "Abbey Road" replacing "Sgt. Pepper's Lonely Hearts Club Band" as the best selling LP for the Beatles in Canada. Advance orders for "The Beatles Again" LP are reported to be equal to the advance for "Abbey Road" last autumn. Release date for "Let It Be" has been pushed to Feb. 16, although a rush-release on the single prior to that date is expected.

Sun-Bar signed the Mingles, a group formerly called Super Circus. . . . Close to 10,000 saw U.K. singer John Rowles tape a Donald Lautrec TV show in Montreal. Rowles' biggest following in Canada is with French Canadians. . . . Kim Calloway exited CHUM-FM. . . . London just released "Something to Believe" LP and single by folksinger Russel Thornberry. Singer, originally from Texas, came to Canada a few months back and has settled in Vancouver. . . . Frankie Laine appearing at the Hook and Ladder Club at the Seaway Beverly

Hills Motor Hotel, Jan. 26-Saturday (7). . . . Montreal-based Le Grand Ballet Canadiens interested in the ballet rights to The Who's rock opera, "Tommy." . . . Quality readying a new release by Mythical Meadow. . . . Capitol sending a special promotional package to all rock stations to launch Patti Drew's new "Wild Is Love" release.

Sacha Distel pulling capacity crowds to a series of engagements throughout the province of Quebec, including three performances at Montreal's Place des Arts. Before returning to Paris, he taped a special for the French CBC-TV network. . . . CKFH out with printed charts of their Top 30 line-up. . . . Gene Williams touring Winnipeg, Edmonton, Calgary and Vancouver to promote his first London single, "Plattsburg Drive-In Blues." . . . Andres Segovia's annual concert at Massey Hall a sellout. . . . T. St Clair Low, president of Canadian Music Sales back from a cross-Canada trip and a week of business meetings in Hollywood, left for MIDEM at Cannes. Business talks in Ireland and the U.K. followed. . . . The press, radio station representatives and advertising agencies saw Sun-Bar's recording facilities in full operation during a recent open house, Jan. 20-21.

Buddy Rich celebrating his 50th anniversary in show business during (Continued on page 71)

Tape Sales Over Forecast: Compo

CORNWALL, Ont. — At Compo's annual sales meeting, officials announced that 1969 tape sales had exceeded all expectations for the company. It was pointed out during the Jan. 16 conference that the rise in tape sales had not affected disk sales, which were one of the best in recent years for the company.

The conference was attended by 20 members of Compo's Ontario and Quebec sales staff to formulate plans for the 1970's in expanding the companies youth-oriented image, and lay plans for transferring key personnel from their Montreal headquarters to Toronto's MCA building in Willowdale, where the Ontario branch office moved to last autumn.

Chairing the sessions were S. D. (Red) Roberts, national sales

manager for the Decca division, and Lee Armstrong, national sales manager for the Apex division.

The company officially announced that Barry Paine, Quebec's promotion manager for five years, would be moved to Toronto shortly and appointed Ontario promotion manager.

Special promotion campaigns were planned to launch early 1970 U.S. product. Singled out for a big promotional push were Rick Nelson's "In Concert," "I Still Believe in Tomorrow" by John and Anne Ryder, "Everybody's Talkin'," by Leroy Holmes and "Muddy Mississippi Line" by Bobby Goldsboro, and initial product by two new underground groups, Valhalla and Boffa Longo.

Compo also organized plans (Continued on page 71)

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	VENUS Shocking Blue, Colossus 108	5
2	2	WHOLE LOTTA LOVE Led Zeppelin, Atlantic 2690	7
3	4	NO TIME Guess Who, Nimbus 9-74-0300	5
4	8	THAT'S WHERE I WENT WRONG Poppy Family, London M17375	5
5	5	ARIZONA Mark Lindsay, Columbia 45037	4
6	10	I WANT YOU BACK Jackson 5, Tamla/Motown 1157	4
7	3	DON'T CRY DADDY/RUBBERNECKIN' Elvis Presley, RCA 9768	8
8	15	FANCY Bobbie Gentry, Capitol 2675	3
9	12	WITHOUT LOVE Tom Jones, Parrot 40045	3
10	—	WALK A MILE IN MY SHOES Joe South, Capitol 2704	1
11	16	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter 12273	2
12	6	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 12265	8
13	—	LIFE IS A SONG Gainsborough Gallery, Reo 9026	1
14	9	JAM UP JELLY TIGHT Tommy Roe, ABC 11247	9
15	7	JINGLE JANGLE Archies, Kirshner 5002-N	6
16	13	SHE Tommy James & Shondells, Roulette 7066	4
17	20	WHEN JULIE COMES AROUND Cuff Links, Decca 32592	3
18	11	WONDERFUL WORLD BEAUTIFUL PEOPLE Jimmy Cliff, A&M 1146	4
19	19	MIDNIGHT COWBOY Ferrante & Teicher, United Artists 50554-J	6
20	—	LET'S WORK TOGETHER Wilbert Harrison, Sue 11	1

Billboard SPECIAL SURVEY For Week Ending 2/7/70

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple 50 383	16
2	2	LED ZEPPELIN II Atlantic SD-8236	12
3	3	LET IT BLEED Rolling Stones, London NPS 4	7
4	4	WILLIE AND THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	6
5	5	THE BAND Capitol STAO 132	15
6	6	TOUCHING YOU, TOUCHING ME Neil Diamond, Uni 73071	5
7	7	TOM JONES LIVE IN LAS VEGAS Parrot PAS-71030	11
8	8	ENGELBERT HUMPERDINCK Parrot PAS-71031	4
9	10	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50068-N	6
10	11	ALBUM 1700 Peter, Paul & Mary, Warner Bros.-Seven Arts WS 1700	3
11	14	SANTANA Columbia CS 9781	12
12	13	EASY RIDER Soundtrack, Reprise 2026	10
13	12	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold THS-1	3
14	15	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack, A&M SP 4227	2
15	16	POPPY FAMILY London M-17375	3
16	20	LITTLE WOMAN Bobby Sherman, Metromedia MD-1014	9
17	18	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA LSP 6020	8
18	9	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	29
19	19	JOE COCKER! A&M SP 4224	2
20	—	STAND Sly & the Family Stone, Epic BN 26456	5

Billboard SPECIAL SURVEY For Week Ending 2/7/70

International News Reports

'Small' Dutch Market Big as One of Europe's Most Dynamic

AMSTERDAM—Although it has a population of 13 million, and Holland ranks as a relatively small market, the Dutch record industry is one of the most dynamic and best organized in Europe—and the young Dutch record buying public is one of the best-informed and most aware of current developments in the pop music field.

Estimates of industry business during 1969 put the total turnover at more than 15 percent up on the figure for 1968 when the industry did \$33 million worth of business. Thus the expected total turnover of around \$30 million for the industry would put annual expenditure on recorded music per head of population at almost \$3—compared with the West German figure of just over \$2.

Certainly one factor which has helped make the Dutch more record conscious than the Germans is the existence of the CCGC, the all-industry record promotion organization to which the major companies subscribe 2 percent of their annual turnover. This organization, through its Grand Gala du Disque, its Edison awards and various other promotional operations, has done a great deal to lift the record out of the luxury item class and achieve its acceptance as an indispensable aid to enjoyment of leisure time.

A prime example of inter-industry co-operation was the CCGC's production in May 1968 of a special album, featuring top artists from various labels, to popularize stereo records. And as vehicles for artist promotion, the annual pop Grand Gala is unsurpassed in Holland.

Bovema

Bovema, the Dutch EMI company, provides a vivid example of how the Gala can promote record sales. Buck Owens albums at one time sold just a few hundred copies here. Since his appearance in the Grand Gala last year, his albums now regularly achieve sales of more than 5,000.

Pirate radio station Radio Veronica, now a unique Dutch institution, has also played its part in promoting record sales and its massive popularity has stimulated the state radio and television networks into a growing awareness of the importance of pop programs.

Holland is perhaps the only country in continental Europe whose pop charts consistently feature upwards of 75 percent American and British material. There is fierce competition among disk jockeys to be the first to present the latest British or American hit and the industry has long been aware of the need to rush-release hot British and U.S. singles.

Of the Top 100 hits of 1969, as compiled from weekly charts by Radio Veronica, 68 were of foreign origin. And a considerable proportion of locally produced material is recorded in English which is widely spoken and understood in Holland.

Holland has about 1,200 record dealers of which about 600 are really important outlets and it is estimated that 75 percent of record sales are made by 35 percent of the dealers.

As well as using these traditional outlets, the Dutch industry is becoming increasingly active in exploiting the "outer market," which embraces rack jobbing, record clubs and premium offers.

Rack jobbing was introduced into Holland on June 1, 1968 when the seven major record companies created Gramoservice to develop rack sales in stores and supermarkets. There are some small independent rack jobbers but none seriously competes with Gramoservice. At present rack jobbing sales are running at between 3 and 4 percent of total sales, but the oper-

ation is expected shortly to move into a profit situation and to expand at a fast rate in the next few years.

Record Clubs

Record clubs, in particular the German Bertelsmann operation, are thriving and there is a growing revenue from premium offers. Bovema handled six premium deals last year sometimes involving as many as 25,000 albums.

The expansion of budget line sales has also helped boost record turnover but there is some concern in the industry lest the budget line boom should lead to a situation of expanding unit sales and diminishing profits.

Said Robert Oeges, Polydor director of marketing: "In some areas the budget album situation has got out of hand and the fact that budget LP's are selling in the U.K. for as little as \$1.75 is, in my view, absurd."

Polydor had a turnover of 24 million guilders (\$6.6 million) in the last financial year and, says Oeges, 80 percent of this turnover came from normal price records. Some companies, Bovema among them, are trying to establish a basic medium price category of 14.90 guilders (\$4) for albums, in order to maintain adequate profitability.

As in most western countries, Holland has experienced the leveling out of the singles sale graph and a continuing rise in LP sales. Says Oeges: "Sales of individual singles are declining. At one time a No. 1 single would sell between 80,000 and 90,000. Today the figure is between 50,000 and 60,000."

Sire Tunes To Disc'AZ

CANNES — The American Sire catalog has been acquired by Disc'AZ for France, where it was formerly handled by French Decca.

The deal was concluded at MIDEM by Sire's Seymour Stein and Disc'AZ international manager Barbara Baker.

Stein said Sire product would be manufactured and distributed in France under its own logo by Disc'AZ. The deal is effective immediately and first French release will be a new single by Martha Velez and album product by Sam Apple Pie, Clark Hutchinson, Twink, Ashkan and Aum.

POLYDOR 23% OF DUTCH MART; CNR SALES SOAR

AMSTERDAM—In the last two years there have been significant changes in the shares of the record market achieved by the major record companies. Bovema, which claimed about 16 percent in 1967 has boosted its share to 20 percent with the acquisition of the Tamla Motown catalog among others, for Holland, and the takeover of the independent Iramac company. Polydor, which had 15 percent in 1967, has expanded to take a 23 percent share of the market; but easily the most impressive performance has been that of CNR which has doubled its share from 6 percent in 1967 to 12 percent today.

The figures, approximate, and based on a consensus of industry opinion, are: Polydor, 23 percent of market; Phonogram, 22 percent; Bovema, 20 percent; CNR, 12 percent; Inelco, 6 percent; CBS, 6 percent; Negram-Delta, 5 percent; Dureco, 3 percent; Others, 3 percent.

Seek Soviet as FIDOF Member

CANNES — A new move to bring the Soviet Union and other Eastern European countries into line with the Western World in the matter of performance and mechanical rights will be made by FIDOF, the International Federation of Music Festival Organizations, which held its general assembly at the Majestic Hotel here.

The meeting was attended by observers from the Soviet Union and one of the decisions taken by the assembly was to include Russian as one of the official languages of the Federation.

The Russian delegates expressed interest in joining FIDOF after hearing the meeting approve a draft constitution for the Federation.

Main point of the constitution are that member festivals will invite a FIDOF delegate to their events so that he can judge whether the festival is held in accordance with its own rules. Any festival which deviates from its rules will be expelled from the Federation.

The assembly also created an administrative council with Bernard Chevry, MIDEM general manager, as president of honor.

Other members are Auguste Marzagao (Rio Festival), president; Dr. Jan Sivacek (Bratislava Festival); Hugo Hellemans (Belgian Radio and TV); Ludwig Klekow (Sopot Festival); A. Figueras (Tenerife Festival); Genko Genov (Golden Orpheus Festival, Sofia) and Prof. Armando Moreno (Split Festival). The San Remo Festival will also be invited to nominate a representative to the administrative council.

After the meeting, Moreno told Billboard: "The Soviet observers will study the statute and then FIDOF will make a goodwill mission to Moscow for the signing of the contract."

"Since FIDOF has its seat in Yugoslavia, which is not an Eastern Bloc country, we hope that we can help bring the East European countries into line on

the question of author's rights and so on.

"My plan is to form a commission to study this under the FIDOF banner with international music industry publications such as Billboard acting as consultants."

Moreno said that 28 music festivals were now in membership of FIDOF.

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Seek Limit On San Remo Foreign Acts

SAN REMO — Representatives of the performers and musicians union have requested that foreign singers in the San Remo song festival be limited in the 1970 competition.

The festival organizers have received requests to either eliminate foreign singers altogether or limit them to six out of 48 festival participants.

The festival organizers however consider that a festival with no foreign talent would be "greatly impoverished."

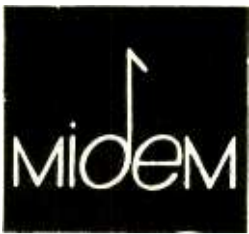
The matter is still under discussion.

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Country by Country News Round-up

UNITED KINGDOM

Avco Embassy, the American film and entertainment giant, is seeking its own label in Britain. Hugo Peretti of the Hugo & Luigi songwriting team, said the company would be obtaining its own logo through one of the British majors shortly. The company set deals with Ariola in Germany and Recordi in Italy.

Four Seasons producer Bob Crewe is seeking a licensing deal either with Decca or one other major in current talks. So far CBS has released Oliver from the CGC Record Co. in New York. . . . Wesley Rose is near to completing renewal of his licensing deal for Hickory Records with Decca in England. He will be attending the International Music Industry Conference in Majorca in April to complete other European deals. Mervyn Conn has completed continental distribution for Carnaby under its own Union Jack label through RCA Italiana La Compagnie in France, EMI in Scandinavia and Ekipo in Spain. . . . ABC Records president Larry Newton and international chief Dave Berger are in London for talks with their British representative John Snow. The company will open its own offices in Piccadilly in April but is continuing to be released under license by EMI on its Stateside label. . . . MCA has signed Mike D'Abo as an artist and producer. . . . Twelve-grades chief S.M. Ali sold \$250,000 worth of deleted

stock, he claimed, at MIDEM. Principal markets, he said, were Japan, America and France and his main lines were deleted products from CBS, Decca, Liberty and Philips. . . . Dandelion will be launched in the U.S. this month under its own logo by Elektra, with albums from Gene Vincent principal Edwards and Brigit St. John.

Welbeck acquired 12 Italian songs from Sugar and Ricordi and two San Remo entries "Re Di Cuore" (Sugar) and "E Il Momento" (Durium). . . . Festival has acquired a master, "Reggae Man" for Britain, U.S. and Australasia from Hansa. The disk is by a Jamaican group, the Bamboos, who are German residents. The single was cut in Berlin.

Tony Hiller of Mills Music bought rights to an Audio Fidelity LP "Year One," by Golden Gate on the Sunday prior to MIDEM opening. . . . Mike Collier's Mother Mistro company set a production deal for masters with Richard Euhara of Tokyo who will place the product in Japan. In addition, he placed his catalog with Gallo in Africa and renewed with Stig Anderson for three years in Scandinavia, with Epic for another year in France and Canciones Del Mundo for three years in Spain. He is also negotiating to renew with RCA Italiana. . . . Phil Solomon acquired the Bellaphon catalog for several territories including England.

ITALY

The Italian participants were in general highly satisfied with the amount of business done, although there were some complaints over the quality of the galas and the overloaded telephone system. (Chevry has promised twice as many telephone lines for next year).

Usignolo Music's copyright "Arcadino" has been sold worldwide for a \$4,000 advance and is to be recorded by Mary Hopkin and Richard Anthony. . . . MCA is Britain will release an album by Belldisc artist Fabrizio de'Andre, whose last LP sold 70,000 copies in Italy. . . . Belldisc sold the Santo and Johnny catalog worldwide. . . . PDU Records assigned its catalog to Mexicana de Discos Zave for one year with a royalty advance of \$7,000. PDU will be represented in Yugoslavia by Jugoton. . . . Two Ital-

ian catalogs, Radio Records and Lelotonde, have been assigned to Deutsche Vogue for Germany. . . . The theme from the Italian movie "My Morning," published by Bixio Music of Rome, is to be recorded by the Tremeloes. . . . Mireille Mathieu will record the Durium copyright, "Un Bacio no due Baci No." . . . Spanish artist Raphael has recorded the Ricordi copyright "Non Credere," which reached the Italian top five in a version by Mina. Title of the Raphael version is "Please Please Please" and it will have worldwide release. Raphael has also recorded the Ricordi copyright "Gelosia." . . . Ricordi is taking legal action against Rita Pavone following her signing with RCA Italiana. . . . Paul Mauriat will record the Ricordi copyright "La Lunga Stagione dell'Amore."

SPAIN/PORTUGAL

"We had three reasons for coming to MIDEM," said Enrique M. Garea, international manager of Columbia Espanola. "To participate, to see all our friends, to give strong promotion to Julio Iglesias, who appeared in one of the galas, and to do catalog deals. We have succeeded 100 percent."

Columbia Espanola signed a deal with Avco Embassy for Spanish representation of Avco records and representation, through Notas Magicas, of the Avco publishing catalog. . . . Jose Manuel Vidal Zapater, general manager of Hispavox, said Hispavox had done good

business, although it was too early to comment on the deals. . . . Alfonso Sainz, general manager of Guitarra Discos, secured distribution and sub-publishing deals with Carlos Aragon for France, A&M Records for the U.S., Fermata for South America and Melodia for the Soviet Union. Arthur Mas, general manager of Ekipo, said he had strengthened ties with the American Crewe group and had signed contracts with British, American and Italian production companies. . . . Joaquin Merino, international manager of Zafiro, reported deals in Portugal and South America for singer Juan Pardo.

FRANCE

Independent promotion team Jean Georghieff and Roger Ribeyre now represent former Vogue artist Francoise Hardy but by MIDEM's end had signed no new record deal for her. . . . Tutti reported that Harry d'Arc has taken over as international manager, replacing Maurice Bouchoux, now with Allo Music, Paris. . . . At C.E.D. Claude Paulin, formerly with Barclay before joining Polydor, returns to head the international division, in place of Cyril Brilliant who now heads up Barclay's export department.

Gerard Dubos has been appointed head of the new Barclay tape division. . . . Paul Beuscher president Philippe Seiler reported major foreign interest at MIDEM. . . . Independent French record company Byg in deals to help get worldwide representation of its catalog of jazz and contemporary music, Actuel. President Jean Georga-karakos reported offers from Scandinavia, Italy, Holland, Belgium, Spain and Japan.

Byg's Josephine Markovitz said that important contacts had been made with contemporary composers, especially in Britain and Germany. Criterion signed deals with Martin Cohen, Fred Neil, Third Storey Music, Blendingwell Music (all U.S.). . . . French government and Cannes

municipal aid has proved invaluable to French publishers, said Rolf Marbot, head of the SEMI - Meridian organization and chairman of the light music section of the International Publishers Association.

Independent producer-publisher Gerard Tournier, whose company represents Northern Songs in France, obtained the Sire publishing catalog for France, paying a \$10,000 advance. Tournier also renewed his Mills Music representation for a further five years.

Jean-Jacques Tilche, head of Tutti, reported deals with Durium and Riviera and said that the U.S. and Germany were showing more interest than ever in French copyrights. . . . Decca France publishing subsidiary, Grande Avenue, signed a deal with Larry Page's Page Full of Hits publishing company for French representation. Penny Farthing Records are distributed in France by Pathe-Marconi. . . . Vogue Records signed American street singer Christopher Laird. . . . Disc'AZ publishing affiliate Tremplin acquired the Bob Dylan and Crosby, Stills and Nash catalogs for France. Disc'AZ also signed to distribute Trans World in France in a deal with Trans World's Art Young.

SCANDINAVIA

In a deal between Arne Bendiksen and Wesley Rose and Ron Randall, Bendiksen of Oslo acquired the Hickory and TRX labels for Scandinavia. The labels were formerly handled by Moerks. The deal is effective immediately and means that Hickory and TRX product will be released on an own logo basis. Bendiksen's publishing company also began negotiations to acquire the Warner Bros. music catalog for Scandinavia. . . . Other deals include the sale of trumpeter Finn Eriksen to

Deutsche Vogue for its various territories and to several other countries, and the placing of product by Kjell Karlsen with Ambassador in the U.S. and Pickwick in Britain.

Bendiksen signed to duplicate and distribute in Europe British Pickwick product both in cassette and 8-track form and signed a deal to represent the British Ad-Rhythm catalog in Scandinavia. . . . Swedish publisher Anderson signed to represent Avco Embassy publishing and records in Scandinavia.

BELGIUM

The Palette stand had more than 50 visitors. In Germany, Polydor has released cassettes by Digno Garcia and Los Mayas, and in the U.S.A. and Canada cassettes featuring the Waikikis and "Pearly Shells from Hawaii" have been released by Kapp. Other releases of Palette product in cassette form have been made by Ampex and Fonit Cetra in Italy and by Columbia in Japan.

During MIDEM, Felix Faecq, Palette president, had important

meetings with the Screen Gems team concerning the Screen Gems repertoire and also with Wesley Rose concerning the future exploitation of Acuff-Rose catalog in the Benelux territories. . . . Louis van Rymenant and Rudy Wilt of the Eurovox Music Group reported contracts with seven British companies, five French companies, five Italian companies, three German companies, and one Swiss and one Canadian company.

EASTERN EUROPE

Czechoslovakia, Hungary, Poland, Yugoslavia and the Soviet Union were all represented this year. Most delegates expressed satisfaction with the results.

The Czech organization Slovan Concert found the MIDEM Classique "quite good" and declared that the pop MIDEM was of great value to small companies which could compete on an equal basis with the larger firms. . . . Qualiton of Hungary was satisfied with both MIDEMs but suggested that the final gala should be held on the penultimate

day so that approaches could be made to artists appearing in the show. . . . The Soviet company Mezhdunarodnaya Kniga, representing the Melodia catalog, reported a greater interest in Russian product than ever before and the six-strong delegation announced deals with British, French and Dutch companies. . . . Melodia had two artists, Muslim Magamojev and Edith Piehra in the gala shows and reported a number of offers to book these artists from countries including the U.S. Melodia

says that Edith Piehra has sold 15 million records in the Soviet Union. The Russians also reported important sales of classical music during the MIDEM Classique.

The most important Eastern European deal initiated was between the Polish Authors' Agency and Southern Music's Bob Kingston, giving Southern exclusive representation of all Polish music throughout the world. The deal, which must await the expiration of certain existing contracts before it is concluded, is one of the most important in the history of the Polish music industry. . . . The Polish Authors' Agency controls all Polish music, with royalty collection handled by the ZAIKS organization.

The Poles were very satisfied with the MIDEM Classique which gave exposure to 17-year-old pianist Janusz Olejniczak, brilliant 19-year-old violinist Piotr Janowski and the Zybmont Krauze Music Workshop. There were offers of bookings for the artists from a number of countries, including the USA.

In the Pop MIDEM, the Polish delegation signed a deal with Peter Walsh who will bring the modern Polish vocal group Novi to Britain for concerts. Mike Vernon of Blue Horizon also negotiated to bring top Polish pop singer Niemen to London to record in English, and Middle Earth's Paul Waldman did an exchange deal to present British acts in Poland and Polish acts in Britain.

Avenue Bows Full Price Label

LONDON — Avenue Recordings' plan to launch a full price label have finally been fulfilled with the creation of Phoenix and a pressing-distribution pact with CBS. Phoenix will now be launched Feb. 23, with eight albums and singles, managing director Gordon Melville revealed.

So far confirmed for release will be albums by U.S. singer Mark Murphy and a country music band, the Tumbleweeds. A single by the group will also be released.

The Murphy album, "This Must Be Earth" is produced by Ken Barnes, former manager of Sutton Sound studios, who has signed an independent production contract with Phoenix and is working on an album of gypsy music.

Promotion will be handled through Avenue's management and promotion subsidiary headed by Len Tucker.

In recent months Avenue has developed from a company mainly engaged in producing low price cover versions to selling budget 12-inch and 7-inch albums, many of them through the Resco super markets chain which is merchandising Avenue mini-LP's in 53 stores.



From The Music Capitals of the World

• Continued from page 66

ing his engagement at the Royal York's Imperial Room, Jan. 26—Thursday (5). . . . London's **Poppy Family** complete a string of eight college dates in western Canada with a concert in Winnipeg, Sunday (8). . . . Only one AM station — CFRA, Ottawa—stayed with the controversial **Serge Gainsbourg-Jane Birkin** single, "Je T'aime . . . Moi Non Plus" late last year. The song, a best seller in that city for over a month, ended up in second spot on the station's list of most popular songs for the year. . . . CKOC, Hamilton, saluted **Elvis Presley** by featuring his disks Jan. 23-25.

Burt Hamer left **Cat** and was replaced by **Brad Fowles**, formerly with the **Churls**. . . . **Martin Onrot** presented **The Band** to 5,530 in two concerts at Massey Hall, Jan. 17. Other dates set by Onrot were at the University of Guelph where 4,800 attended two concerts, Jan. 16, and at Hamilton's McMaster University where an overflowing crowd of 4,200 attended a single concert Jan. 18. . . . **Life & Creation** appeared at the Electric Circus, Jan. 23-25. . . . Three French disks currently getting airplay on English-speaking CFOX, Montreal are "Le Menege" by **Dany Aube**, "Reve" by **Petula Clark** and "Que Je T'aime" by **Johnny Halliday**. . . . King Edward Sheraton Hotel featuring a series of Toronto dance bands beginning Monday (2) and continuing until the week of June 15. Orchestras booked so far include **Frank Bogart**, **Frank Evans**, **Trump Davidson**, **Denny Berni**, **Jimmy MacDonald** and **Eugene Amaro**. . . . **The Byrds** and **Teegarden & Van Winkle** will appear at Massey Hall, Sunday (1). . . . **Randy Backwood** produced four sides by **Nimbus 9's Tymne And a Half**.

AMSTERDAM

Singer **Ivan Rebroff** here to appear on the Mies Bouwman TV show and CBS tied in with a press cocktail party in The Hague for radio, TV and press people and the release of the French album "Un Violon Sur le Toit" (Fiddler on the Roof). . . . CBS has released "Arizona" by **Mark Lindsay**, "Seventh Son" by **Georgie Fame** and a new single by Belgium's **Will Tura**, "Liefdesverdriet". . . . Following the visit of the British group the **Gun** in December for an appearance in the NCRV television show "Twien," CBS has released the group's album "Gunsight". . . . Important new releases by CBS include the double album "The Story of the Blues" compiled by **Paul Oliver**, and the local production "It's Me Oh Lord," a gospel album by the 45-strong group the **Rivals**, directed by **Rob van Dijk**, featuring **Milly Scott**, and **Louis Van Dyke** on piano. . . . The 24-year-old Brazilian pianist **Nelson Freire** was in Holland for three concerts and CBS tied in with the release of his fourth album. **BAS HAGEMAN**

SAINZ INTO PRODUCTION

MADRID — Alfonso Sainz, leader of the instrumental group Los Pekinikes (Hispanovox), has started a career as an independent producer. He's created a new record label, Guitarra, distributed by Movieplay.

First release, a single of "Lupita" by Julian Granados, has already sold 20,000 copies. Guitarra has also released a single and an LP by the instrumental group Taranto's.

MUNICH

Liberty/UA has moved to new premises — Herzog - Rudolph strasse 7, Munich 22 (Tel: 221361, telex 5,28378) Managing director **Siegfried E. Loch** held a reception for writers and composers involved in making an all-German album for international release. . . . **Ralph Siegel** opened Olympia Music Productions for freelance producers and new talent. It will work in conjunction with Siegel's Edition Meridian which deals with writers, composers and arrangers. Members of the organization include **Ralf Nowy**, **Ingrid Engleder**, **Stephen Zobel** and **Eva Boettiger**. . . . United Artists Musicverlag, formerly Metric Music, has produced a Bavarian version of "Gruezi Wohlm Frau Stirnimaa" a hit for Swiss group, **The Minstrels**. German lyricist is **Bauer** and the single will be released by Bellaphon. The Bavarian group is the **New Footwarmers**.

Ariola released the first German language single by **Adriano Celantano**, "Heya," with German lyrics by **Michael Holm**. . . . Owner of production plant Special Records and record company Tempo - Schallplatten - Vertrieb Meissner and Co., **Oscar Meissner** has died. He purchased the production plant in 1951 and produced the first German low price records. His son **Kurt Meissner** continues the operation. . . . Ariola-Eurodisc started operating in the Benelux, near Amsterdam with **Jan Van Schalkwijk** heading the company. . . . MPS Records has released three jazz albums: "Missa Jazz" by **Jaromir Hrucl**.

1st Intl. Fest For Finland

HELSINKI — Turku, Finland's second largest city, will stage the first ever international pop music festival in Finland, following the annual Turku Music Days event which runs from Aug. 17 to 21.

The municipality is collaborating with the musical association Turun Soitannollinen Seura to present the event which will be staged in Ruissalo National Park and will feature concerts, representing all categories of pop music, jam sessions and lectures.

The organizers are inviting participation from artists in Scandinavia, continental Europe, the U.K. and U. S. and support in the form of a financial subsidy has been promised by the government, if required.

The Helsinki Festival Weeks, (May 16-30) will also feature pop music for the first time in its three-year history. A special underground event is scheduled and Frank Zappa has been invited.

Sales Over Forecast

• Continued from page 66

to promote their new Canadian product: two LP's by **Ginette Reno** on the Lero label; **Donald Seward Orchestra** LP on their new Pop Apex French label; **Don Messer's** upcoming Apex product, and "Canada Requests **Niven Miller**" on Scott.

Following the sales talks, the representatives toured the company's pressing plant and were shown the new facilities to manufacture prerecorded cassettes and tapes, which one spokesman said are one of the most advanced and up-to-date systems in the country.

icka, subtitled "Jazz in the Church" by the **CSSR Orchestra**, "Four Reasons," by **Willi Fruth** and "Motions and Emotions" by **Oscar Peterson**.

URSULA SCHUEGRAF

HELSINKI

Award-winning pop promoter **Leo Heinonen** of Finnshow is planning a number of pop concerts by international acts for the spring of 1970 following the success of concerts by **John Mayall** (Jan. 4) and **Jethro Tull** (Jan. 17). Lined up for future concerts are the **Who**, **Led Zeppelin** and the **Rolling Stones**. . . . Capitol artist **Bobbie Gentry** visits Finland Feb. 22 to tape a TV appearance. . . . **Columbia** artist **Tapio Heinonen** was in Paris to discuss his French language album with Pathe-Marconi executives. . . . **Finnlevy** has signed ex-convict **Kid**, who is being promoted as the Finnish **Johnny Cash**. . . . **Sammy Babitsin** is recording a Finnish version of **Cilla Black's** "Flowers in the Morning" for Columbia. . . . EMI is releasing a Finnish **Mickey Mouse** album to mark the Disney character's 40th year in show business. . . . Scandia has released two albums of Finnish labor songs from the years 1900 to 1940. . . . **Sonet** artist **Marjatta Leppanen** has recorded a Finnish version of the **Vikki Carr** hit "It Must Be Him." In another **Sonet** release **Miss Leppanen** duets with newcomer **Jukka Virtanen**.

Markku Aro has recorded a Finnish version of **Engelbert Humperdinck's** "Winter World of Love" for CBS. . . . Finnish TV is screening the ITC series "This Is Tom Jones." . . . **Oy Yleisradio Oy** has dropped its weekly 30-minute program in which selections from U. K. and U. S. hits are played following Record Retailer and Billboard chart readings. The program continues to be hosted by **Markku Helismaa**. . . . Two Finnish enterprises have applied for licenses to operate commercial radio stations — the Finnish branch of Eastern World Communications, which operates some religious radio stations in the Far East, and **Mikrolevy**, an independent record producer. Both stations are planning to operate on VHF with transmitters located at **Hameenlinna** and **Lahti**.

KARI HELOPALTIO

HONOLULU

Promoter **Tom Moffatt** is mulling a **Tiny Tim** concert later this year at the Honolulu Concert Hall. . . . **Guido Salmaggi**, director of the City's Auditoriums Department, has resigned his post. He was the man to see about Honolulu International Center bookings. **Matt Esposito** is now acting director. . . . Because he liked the atmosphere during a visit last year, **Tom Jones** would like to play a week at **Duke Kahanamoku's**, home of the **Don Ho Show**. No signings, however. . . . **Eddie Kamae**, **Hula Records** star, has moved his group from the **Kaimana Beach Hotel** to the new **Holiday Inn** on **Kalakaua Avenue**. . . . After **Jonah Jones'** booking is over, the **Ilikai's Hong Kong Junk** will try a discotheque policy. The room will be redubbed the **Zodiac Room**, entering the age of **Aquarius** with dance music by a still-to-be-named group. . . . The

(Continued on page 72)

Aquarius Lease Deal With EMI Pact Renewed

LONDON — **Aquarius Records** has completed a three-year master leasing deal with **EMI**, with first product under the arrangement to be released on **Parlophone Friday** (13).

The debut release is by **Judas Jump**, "Run for Your Life."

The group is also signed to **Aquarius** management.

Under the deal with **EMI**, **Judas Jump** will supply tapes for three singles and three albums each year for the next three years.

HITS OF SPAIN

BIGGEST IN SALES DURING CHRISTMAS SEASON

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• Continued from page 3

Otis Pollard is the new national promotion director for the **Isley Brothers'** T-Neck Records. Pollard was an independent promotion representative for major labels for several years before serving as director of Eastern promotion for Stax/Volt Records. He most recently was r&b director for Mercury Records and subsidiary labels. . . . **Don Cuzzocrea** has been named controller of Famous Music's Paramount and Dot Records division and **Irving Bailer**, manager of the accounts receivable department for Paramount, Dot, Stax and Volt. Cuzzocrea joins Famous from Gulf & Western Industries, where he was staff auditor. Before that he was with IT&T in general accounting. Bailer comes to Famous from Atlantic Recording Corp., where he held the same post. Before that he was accounts receivable supervisor at Kapp and spent five years with Scepter Records in bookkeeping.

★ ★ ★

Caroline Allmark joins Capitol Records as national airplay coordinator for albums, a new position. She formerly worked for Infoplan International, a London public relations firm.

★ ★ ★

Ben Bartel joins National Tape Distributors in Los Angeles as vice president of corporate development. He had been with Transcontinental Music in Los Angeles. . . . **Buck Stapleton** named national promotion director for Monument Records in Nashville. He was previously Monument's West Coast sales and promotion director. Stapleton was formerly with Capitol Records. . . . **Dick Moreland** has been appointed general manager of Together Records. **Ron Budpick** has been added to Together's producing staff. . . . **Donna Siani**, formerly of Chess Records, has joined GRT Records in sales and is administration assistant to **Marty Goldrod**, national sales and promotion manager. . . . **Saul Saget**, formerly with MGM, joins Transcontinental Record Corp. as creative services vice president. . . . **Gina Davis** joins Tangerine Records as head of traffic and administrative assistant to a&r director **David Braithwaite**.

★ ★ ★

Mike Atkinson named to the newly created post of West Coast promotion manager for AVCO Embassy, based in Hollywood. He was recently promotion manager for Metro Records Distributors, Los Angeles.

Morty Gewirtz has joined Hansen Publications, in charge of production and getting pop songs for sheet music; he replaces **Eileen Michael**, who joined the Warner Bros.-7 Arts publishing firms. Gewirtz has been with Walter Kane & Son, New York.

Peace Fest a Garden of Talent

NEW YORK — Try asking somebody to tell you who performed at the Madison Square Garden Peace Festival on Jan. 28. Your answer will be a faraway look in wideopen eyes, and the whispered word "Everybody!" At least a hundred performers donated their time for this benefit concert that kept the Garden packed until 3:30 a.m.

The cause was peace, and each of the artists expressed it in his own way. Ritchie Havens took time off between numbers to talk about the disunity of the U.S. Harry Belafonte; Peter, Paul & Mary, and Dave Brubeck concentrated on material that deals directly with the struggle for peace. Judy Collins, and Blood, Sweat and Tears preferred to do numbers from their normal repertoires, but both acts had an unusual vibrancy and sweetness; nobody forgot what the concert was for. Mother Earth played a set. The Rascals were there. The cast of "Hair" summed up the spirit of the evening as they ended the show with "Let the Sunshine In."

One pleasant and one unpleasant event surprised all 20,000 of the audience. Jimi Hendrix left the stage 10 minutes after he came on, and did not return. Peter Yarrow made apologies for Hendrix and calmed the crowd's grumbles. Yarrow gets the distinguished service

medal for the evening; at every delay and rough spot (and there were many in the intermission-less seven hours) he was there to smooth things out, talking, singing, keeping the audience from getting impatient or bored.

The pleasant surprise was the Voices of East Harlem. The least known group on the bill earned the first, most unanimous, and most immediate standing ovation of the evening. These 20 young Harlem residents combine 10 parts gospel

with one part soul and an arsenal of dynamite. There is no superficial gloss diluting their music; it is all guts and harmony.

All in all, a successful concert. It showed scores of talented artists, promoters, backstage workers and generous contributors uniting forces for a common cause. The show raised \$75,000 for the peace effort. The festival was promoted by Sid Bernstein.

NANCY ERLICH

NARAS' All-Out Pitch To Promote Grammys

LOS ANGELES — Irving Townsend, national president of NARAS, is directing an all-out pitch to the record industry for a concentrated promotion of the Grammy Awards. Following is Townsend's open letter to the industry:

On Monday (9), the Record Academy will announce the finalists in the voting for the 1969 Grammy Awards. Starting on that date, the Academy's more than 2,500 qualified members will begin casting their ballots. On March 11, the winners of the 1969 Grammy Awards will be announced.

The individual Grammys will belong to the winners. But the Grammys, as a symbol of artistic achievement, belong to the recording industry itself. And that is why we, of the Academy, invite everyone in our industry to join us in honoring those who have been nominated for this most coveted award, by spreading the news of the Grammy nominees, and asking the world-at-large to share with us the pride we, as an industry, have in these achievements.

To radio stations, we suggest the creation of programs (and even your own "guess-the-winners" contests) built around this year's Grammy nominees, as well as mention of the Grammy whenever one of these nominated sides is played.

To record companies, we suggest focussing on your Grammy nominees in all your advertising and promotion on radio, television and in the press.

And to each of this year's Grammy nominees, we suggest that you spotlight this unique honor, bestowed upon you by your peers, during your personal appearances on television, radio, in concerts and clubs, and during your press interviews.

The Grammy, the youngest of the three major awards in the entertainment field, has, during the last few years, taken the greatest strides. For, thanks to the cooperation of so many of you — broadcasters, press, record companies and the artists themselves — it has now achieved, as the Oscar and the Emmy did before it, the honor of instant recognition by the great American public. One truly impressive example of its rapidly growing acceptance: for the first time, last year, the annual Grammy television special, The Best on Record, surpassed the annual Emmy telecast in the national Nielsen ratings.

This year, all of us in the recording field can help to swell this ever-growing acceptance even more by concentrating in every possible way on: (1)

this year's Grammy nominees (as the movie and television industries have been doing so successfully), and (2) the announcements of the Grammy winners on March 11. By so doing, we will do more than honor the nominees, themselves — we will also bring greater recognition, glory and stature to an entire industry in which each of us is equally involved and to which all of us are deeply dedicated.

("There is a strong possibility that the winner of the award, The Record of the Year Grammy, will be announced on our annual Grammy TV special, 'The Best on Record,' on NBC on May 7 rather than on March 11.")

Oppose Court Review

• Continued from page 4

the FTC case, which was based on 1960 statistics. They point out that the Appeals Court found this aspect of the competition of relatively minor importance, as an impediment to new club entry.

Columbia also denies the FTC claim that the court remand in effect supported the FTC order. The Columbia brief says the court rejected all the "factual underpinning" of the FTC case. The court majority's actual words were: "While we agree with the Commission that Columbia's licensing agreements have foreclosed a share of the market, we feel that the Commission has failed sufficiently to examine the market structure." The word "market" in the decision referred to the record club segment, which the court found, as did the FTC, to constitute a distinct and "well defined submarket" in the recording industry.

Presser Pub Deal

• Continued from page 8

years ago by Vogel and Henri Elkan, both members of the Philadelphia Orchestra. They obtained rights to performance in the U.S. and Canada of the catalog of Durand et Cie., French publishers of music by Debussy Ravel and many other French composers. Elkan left the firm in 1952 and founded his own publishing house. Elkan-Vogel maintains a major rental library of scores which Presser Co. needed, Broido said.

The closing of the store leaves center city without a major outlet of serious music. Presser had closed its retail outlet in center city in 1959 when the firm moved to Bryn Mawr.

NARM Conclave Puts 700 Rooms On Reserve List

BAL HARBOUR, Fla. — More than 700 rooms have been reserved in the four 1970 NARM Convention Hotels Americana, Balmoral, Beau Rivage and Ivanhoe. The conference is scheduled for March 20-25.

A total of 64 regular members (wholesalers) and 64 associate members (manufacturers) have reserved person-to-person conference schedules, which include outdoor meetings in the poolside cabana area of the Americana Hotel.

Leading tape companies have reserved poolside rooms and lanai suites in the adjacent area.

Gula, a Polydor Staffer, Is Killed

LAWRENCE, N.J. — John P. Gula, who handled Heliodor Records product for Polydor, Inc., was killed in a car accident Jan. 26 on his way home here. Gula, 22, previously handled Heliodor when it was under MGM Records. Before joining MGM, Gula was associated with Raymond Rosen, RCA's Philadelphia distributor and audio manager for E.J. Korvette in Philadelphia.

Pincus to Coast on Placement Talks

NEW YORK — George Pincus, president of Gil/Pincus Music Group, is in Hollywood this week to arrange the placement of key copyrights with West Coast producers and artists. He'll also be working on the placement of recently acquired songs with independent film companies. Pincus, who'll be staying at the Beverly Hills Hotel, will be back at his desk here next week.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	9
2	1	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	30
3	3	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	40
4	4	WALKING IN SPACE Quincy Jones, A&M SP 3023	12
5	8	HERBIE MANN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	10
6	7	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	6
7	5	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	25
8	9	FANCY FREE Donald Byrd, Blue Note BST 84319	6
9	6	IN A SILENT WAY Miles Davis, Columbia CS 9857	22
10	10	INSIDE Paul Horn, Epic BNX 26466	5
11	14	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20168	7
12	12	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529	26
13	11	HOT DOG Lou Donaldson, Blue Note BST 84318	21
14	17	CONCERTO GROSSO IN D BLUES Herbie Mann, Atlantic SD 1540	5
15	16	LIGHTHOUSE '69 Jazz Crusaders, World Pacific, BST 20165	10
16	15	MOOG: THE ELECTRIC ECLECTICS OF Dick Hyman, Command 938	29
17	—	SELFLESSNESS John Coltrane, Impulse AS 9161	5
18	18	AQUARIUS Charlie Byrd, Columbia CS 9841	31
19	13	DIDN'T WE Stan Getz, Verve V6-8780	7
20	—	FIRST TAKE Roberta Filack, Atlantic SD 8230	3

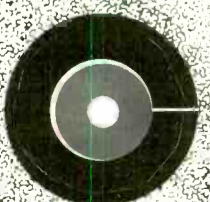
Billboard SPECIAL SURVEY For Week Ending 2/7/70

WADINO

"Can't Help
Falling
In Love"

Produced by
Wes Farrell

Single #2746



Capitol

Spotlight Singles

NUMBER OF
SINGLES REVIEWEDTHIS WEEK
103LAST WEEK
138

*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

ELVIS PRESLEY—KENTUCKY RAIN (3:20)

(Writers: Rabbit-Heard) (Presley/S-P-R, BMI)—Presley follows up his current double-sided million seller, "Don't Cry Daddy" and "Rubberneckin'" with a driving rock-ballad penned by singer Eddie Rabbit and producer Dick Heard. This one has all the sales potential of his recent string of hits. Top performance and material. Flip: "My Little Friend" (2:45) (Presley/Last Straw, BMI). RCA 47-9791

EDISON LIGHTHOUSE— LOVE GROWS (Where My Rosemary Goes) (2:51)

(Prod. Tony Macaulay) (Writers: Mason-Macaulay) (January, BMI)—The No. 1 disk in England today has the same sales potential for the U.S. One of the most infectious easy-beat rockers of the week, it will hit hard and fast. Flip: "Every Lonely Day" (2:31) (Anne-Rachel, ASCAP). Bell 858

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*MARY HOPKIN—TEMA HARBOUR (3:20)

(Prod. Mickie Most) (Writer: Lincoln) (Major Oak, ASCAP)—For her first release in almost a year, the fine Welsh stylist has an important chart item in this infectious rhythm item. Certain to run her up both the Hot 100 and Easy Listening charts. Flip: "Lontano Dagli Occhi" (3:22) (Leeds, ASCAP). Apple 1816

*BOBBIE GENTRY & GLEN CAMPBELL— ALL I HAVE TO DO IS DREAM (2:32)

(Prod. Al De Lory & Kelly Gordon) (Writer: Bryant) (House of Bryant, BMI)—A top chart item in England and now released here, this top revival of the Everly Brothers classic is headed for a high spot on the chart. Strong entry. Flip: "Less of Me" (2:08) (Beechwood, BMI). Capitol 2745

LOU RAWLS— YOU'VE MADE ME SO VERY HAPPY (2:58)

(Prod. David Axelrod) (Writers: Gordy-Holloway-Wilson-Holloway) (Jobete, BMI)—His follow-up to "I Can't Make It Alone" hit is a potent updating of the Blood, Sweat and Tears winner, with the unique Rawls touch. Another big one for him, soul and pop. Flip: "Let's Burn Down the Cornfield" (3:00) (January, BMI). Capitol 2734

BROOKLYN BRIDGE—FREE AS THE WIND (2:38)

(Prod. Wes Farrell) (Writers: Trimachi-Kane) (Kaskat, BMI)—Change of pace from their successful "You'll Never Walk Alone" is this strong rhythm ballad with another top vocal workout. Should prove a big one! Flip: "He's Not a Happy Man" (3:10) (Kama Sutra/Sperbridge, BMI). Buddah 162

BABY MAKE IT SOON

(Writer: Macaulay) (January, BMI)—MICHELE AND JEFF (2:32) (Prod. Neil Levinson & Hank Hunter) Decca 732630 / THE FLYING MACHINE (2:40) (Prod. J. MacLeod) Congress 6012—Strong easy-beat rock item was a smash for the Marmalade in England last year. These two powerful versions have the ingredients to prove big here. The new duo on Decca has a strong sound that will fast establish them on the charts. The Machine follow up their "Smile a Little Smile For Me" smash with a top treatment of this infectious and commercial number.

LITTLE ANTHONY & THE IMPERIALS— DON'T GET CLOSE (3:16)

(Prod. Bob Skall) (Writers: Akines-Bellman) (Double Diamond/Mured, BMI)—Driving blues ballad with the chart potential of another "Out of Sight, Out of Mind" for them. Fine performance on top material. Flip: "It'll Never Be the Same Again" (2:46) (Mr. Bones, BMI). United Artists 50625

*THE IRISH ROVERS—RHYMES AND REASONS (3:05)

(Prod. Milt Okun) (Writer: Denver) (Cherry Lane, ASCAP)—This compelling and meaningful John Denver rhythm ballad is a natural for the "Unicorn" group, and has all it takes to bring them back to the charts with sales impact. Lyric beauty and performance to match. Flip: "Penny Whistle Peddler" (2:25) (Antrim, BMI). Decca 732616

ARRIVAL—FRIENDS (3:12)

(Prod. Alex Murray) (Writer: Reid) (Noma/Inquiry, BMI)—The driving Terry Reid rocker is currently rushing up the British chart and has all the ingredients to hit here, hard and fast. Potent, commercial group sound. Flip: "Don't Take His Love Away" (2:55) (Tro-Andover, ASCAP). London 1025

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

COWSILLS—II x II (3:17) (Prod. Bob Cowsill) (Writer: Ray) (Justin-Thyme, ASCAP)—Solid beat rocker with a gospel feel that should do much to put them back on the Hot 100 again. MGM 14106

*EDDY ARNOLD—Soul Deep (2:25) (Prod. Chet Atkins) (Writer: Thompson) (Barton, BMI)—The Box Tops rhythm hit of last year gets a strong revival by Arnold with much potential for the pop and country charts. RCA 47-9801

GRAND FUNK RAILROAD—Heartbreaker (4:05) (Prod. Terry Knight) (Writer: Farner) (Storybook, BMI)—Terry Knight's hot LP sellers make a strong bid for the singles chart in this funky beat rocker. Watch out for this one! Capitol 2732

KEITH BARBOUR—Bake Me a Woman (2:56) (Prod. James Fleming) (Writers: English-Hammond) (Helios, BMI)—Barbour came on the Hot 100 with impact via "Echo Park" and this rock-ballad follow-up offers much of that sales potential. Epic 5-10575

BRIAN HYLAND—Could You Dig It (2:26) (Prod. Del Shannon) (Writers: Hyland-Shannon) (Trousdale, BMI)—In his move to the label, Hyland comes up with a strong rock item penned by Del Shannon and himself. Uni 55193

LAURA NYRO—Save the Country (3:35) (Prod. Laura Nyro & Roy Halee) (Tuna Fish, BMI)—Currently riding the Hot 100 via the Thelma Houston version, the composer has a strong entry of the top material, newly recorded. Columbia 4-45089

*WAYNE NEWTON—Glory Road (3:40) (Prod. Bob Cullen) (Writer: Diamond) (Stonebridge, BMI)—The Neil Diamond rhythm ballad serves as potent, commercial material for Newton in his move to the label. Strong potential for Hot 100 and Easy Listening. Warner Bros.-Seven Arts 7370

STRAWBERRY ALARM CLOCK—I Climbed the Mountain (2:43) (Prod. Peter Shrayder) (Writers: Friberg-Gasman) (Every Little Tunes, ASCAP)—Potent rhythm ballad with meaningful and timely lyric line that could easily run the group up the Hot 100 once again. Uni 55190

CHAMBERS BROTHERS—Love, Peace, and Happiness (2:50) (Prod. David Rubinson) (Writers: Chambers Bros.) (Chambro, BMI)—Title tune of their LP is a solid, funky beat swinger with fine lyric line and a wild vocal workout for the soul and pop charts. Columbia 4-45088

*KAREN WYMAN—Goodbye Joe (3:58) (John Walsh) (Writer: Nyro) (Tuna Fish, BMI)—The Ed Sullivan TV show-stopper comes on strong with this powerful Laura Nyro ballad and she performs it for all it's worth! Flip, "Time and Love," is also a strong commercial item. Decca 732626

THE MAGNIFICENT MEN—Lay Lady Lay (2:20) (Prod. Ron Gittman) (Writer: Dylan) (Big Sky, ASCAP)—The Dylan hit is served up in a wild treatment with equal potential for both the soul and pop charts. Mercury 73028

LESLIE UGGAMS—Save the Country (3:12) (Prod. Jimmy Bowen) (Writer: Nyro) (Tuna Fish, BMI)/Home (3:17) (Prod. Jimmy Bowen) (Writers: Davis-Collins) (B-N-B, ASCAP)—Two of her most commercial sides to date. First is a powerful reading of the Laura Nyro hit material, while the flip ballad beauty has equal play and sales appeal. Top lyric material. Atlantic 2698

ROXY—Love Love Love (1:59) (Prod. John Haeny) (Writer: Segarini) (Paradox/Happiedayle, BMI)—Driving rock ballad culled from their LP offers much potential for Top 40 play and sales. Elektra 45683

*PETER DUCHIN—Comin' Home Baby (2:37) (Prod. Mike Berniker) (Writers: Tucker-Dorough) (Cotillion, BMI)—The piano wiz is right in today's selling bag with this commercial entry, his first for the label. Strong juke box item as well as top programmer. Bell 859

*PETER NERO—Maybe Tomorrow (2:02) (Prod. Wally Gold) (Writers: Bergman-Bergman-Jones) (Fox Fanfare, BMI)—From the film "John and Mary" comes a top, commercial rhythm ballad loaded with play and sales potential. Columbia 4-45077

*IRVING FIELDS—Snatch 'N' Grab It (2:15) (Writers: Fields-Saffer) (Crest/Forward, ASCAP)—In this, his debut on the label, pianist Fields comes up with a catchy rhythm item that offers much for play, sales and juke boxes. Capitol 2722

JOHN HOWARD ABDNOR—Big Silver Angel (2:55) (Prod. Bobby Patterson) (Writer: Thompson) (Earl Barton, BMI)—Potent Wayne Carson Thompson folk-rocker and an equally potent, commercial treatment with much potential for sales and chart action. Abnak 145

MAGNIFICENT SANCTUARY BAND (Writer: Burnette) (Racle, BMI)—JIMMY HELMS (2:58) (Prod. Joe Renzetti) Oracle 1005 / DORSEY BURNETTE (2:30) (Prod. Marshall Lieb) Condor 1005—Two equally potent readings of the clever rocker. First is the Helms treatment with soul and pop appeal. The composer's reading has much appeal for pop and country. Strong piece of material with gospel feel.

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

MARTY ROBBINS— MY WOMAN, MY WOMAN, MY WIFE (3:29)

(Prod. Bob Johnston) (Writer: Robbins) (Mariposa, BMI)—Following up his "Camelia" hit, Robbins offers one of his most beautiful and meaningful ballads ever. Exceptional performance that will take him right to the top. Pop appeal as well. Flip: "Martha Ellen Jenkins" (2:41) (Mariposa, BMI). Columbia 4-45091

PORTER WAGONER— YOU GOT-TO HAVE A LICENSE (2:22)

(Prod. Bob Ferguson) (Writer: Collins) (Central Songs, BMI)—Happy rhythm item is a strong follow-up to "When You're Hot, You're Hot," and it will fast top the sales of that recent hit. Flip: "Fairchild" (2:26) (Owepar, BMI). RCA 47-9802

GEORGE JONES— WHERE GRASS WON'T GROW (3:12)

(Prod. "Pappy" Daily) (Writer: Montgomery) (Glad, BMI)—Jones follows his two-sided hit "She's Mine" and "No Blues Is Good News" with a sure-fire topper in the ballad beauty. Flip, penned by Dallas Frazier, is a strong rhythm item loaded with appeal also. Flip: "Shoulder to Shoulder" (2:20) (Blue Crest, BMI). Musicor 1392

JIMMY DEAN—WHEN JUDY SMILED (2:15)

(Prod. Felton Jarvis & Chet Atkins) (Writers: Dean-Cason) (Plainview, BMI)—Composed by Buzz Cason and Dean, this poignant and touching ballad is a top performance and should take him high on the country chart. A real weeper that Dean sells for all it's worth. Flip: "My Hometown Sweetheart" (2:12) (Bourne, ASCAP). RCA 47-9800

CHART

 Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

JOHNNY & JONIE MOSBY—Third World (Melrose, ASCAP). CAPITOL 2730

WILLIE NELSON—Once More With Feeling (Campbell, BMI). RCA 47-9798

KITTY WELLS—I Don't See What I Saw (Cedarwood, BMI). DECCA 32629

THE HAGERS—Loneliness Without You (Blue Book, BMI). CAPITOL 2740

HARLOW WILCOX & THE OAKIES—Golden Guitar Flowers (Singleton, BMI). PLANTATION 45

LINDA MANNING—It There's Not a Heaven (Newkeys, BMI). MERCURY 73016

MAC CURTIS—Honey Don't (Hi-Lo, BMI). EPIC 5-10574

RAY CORBIN—Hurricane Shirley (Return Music, BMI). COLUMBIA 4-45076

LINDA WEBB—I Wanta Know Where My Cat Goes (Combine, BMI). MONUMENT 1183

JERRY CHESNUT—Legend of the Highway (Passkey, BMI). UNITED ARTISTS 50623

WILLIS BROTHERS—Gypsy Rose and Me (Owepar, BMI). STARDAY 884

TOP 20

SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING R&B SINGLES Chart

NO SOUL SPOTLIGHTS THIS WEEK

CHART

 Spotlights Predicted to reach the
SOUL SINGLES Chart

BOBBY PATTERSON—The Trial of Mary Maguire (Jetstar, BMI). JETSTAR 118

THE STRIDELLS—Mix It Up (Exus Track, BMI). CURTOM 1949

DORIS DUKE—To the Other Woman (No Exit/Wally Roker, BMI). CANYON 28

THE PERSIANS—Detour (Millbridge, BMI). GWP's GRAPEVINE 201

WILLIE & THE MIGHTY MAGNIFICENTS—Make Me Your Slave (Gambi, BMI). STANG 2315

ERMA FRANKLIN—Whispers (BRC/Jalynne, BMI). BRUNSWICK 755430

JERRY McCAIN — Welfare Cadillac Blues (Bullfighter, BMI). ROYAL AMERICAN 4A

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

Just
Released...

"Why
Doesn't
Love
Make Me
Happy"
CREWE 33-

Lesley Gore



CREWE RECORDS 184 BROADWAY, NEW YORK, N.Y.

SPECIAL MERIT PICKS

TOMORROW

By ED OCHS

• Continued from page 59

COUNTRY

JIM & JESSE—We Like Trains. Epic BN 26513 (S)
The romance of the train is one of the richest strains of country song material. In this album Jim and Jesse tap this vein. "I Like Trains" followed by such standards as "Wabash Cannonball," "Pan American," "Tennessee Central" and "Fire Ball Mail" will really grab the train buffs and general country fans.

JOHNNY HORTON—On the Road. Columbia CS 9940 (S)
This disk is made up of unreleased material by the late, great Johnny Horton—sides he had cut while traveling, staying in motels, etc. The typical Horton sound is here, and his fans will get a great boot out of this material. The songs cover a wide range, from pure country such as "A-Sleepin' at the Foot of the Bed" to such earthy material as "Evil Hearted Me."

BUMMIN' AROUND WITH THE WILLIS BROTHERS—Starday SLP 442 (S)
This is a well-produced package. The songs are strong and they are performed with style and individuality by the Willis Brothers. Included are "Gypsy Rose and Me," "Bummin' Around," "There Goes the Farm" and "Blues Stay Away From Me."

JERRY LANE—Lover's Lane. Chart CHS 1025 (S)
Jerry Lane has what it takes to make it big in this field and this album is an excellent portrait of his future. Six of the tunes were written by him, including "No Another Time" which he wrote for Lynn Anderson, but, strangely enough, he shines best on a tune written by Lynn Anderson called "Quietly Losing My Mind." "Ten Years of Life" is a tearjerker with a lot of hit potential. Both deserve country station airplay. "Lover's Lane" is cute, good.

LOW PRICE COUNTRY

GEORGE HAMILTON IV—Your Cheatin' Heart. Harmony HS 11379 (S)
Some of the early material of George Hamilton IV—quite interesting for its significance in his development as an artist and quite entertaining. Besides the title tune, there's "I Can't Help It," "Lonesome Whistle," "I'm So Lonesome I Could Cry," and "You Win Again."

CLASSICAL

MEDELSSOHN: SYMPHONY No. 3/RUY BLAS OVERTURE—New Philharmonia Orch. (Sawallisch). Philips SAL 3739 (S)
Mendelssohn's sombre, reflective and deeply moving Scottish Symphony is creatively interpreted here by Wolfgang Sawallisch conducting the New Philharmonia Orchestra. The performance realistically recreates the mood which prompted Mendelssohn to pen the piece, and lovers of this composer's works will certainly get a thrill out of this recording.

Kapp Springs 'Now' Image

• Continued from page 1

Musso has the autonomy to build his own executive staff and artist roster. Michael Burns, who has been a talent scout for Uni, will be talent hunting acts for Kapp, which will shortly headquarter in Hollywood.

Burns was responsible for finding Jelly Roll, a Cincinnati-based group which independent producer Richie Podler will record.

Secures Master

Musso secured the master of "And the Wheel Keeps Spinning Round" by Guess & Abner (a folk rock duo) from Ron Green Productions, a local company.

In a move to contemporize pianist Roger Williams, Gil Rodin has assigned Don Costa to develop the charts for Williams' next LP. Costa is also arranging and producing vocalist John Rowles' next album. Rowles, Williams plus pop vocalist Shani Wallis and country artists Mel Tillis, Carl Smith and Bob Wills, are at the core of Kapp's roster.

Jamestown Reunion, a local band, will be produced by freelance a&r man Brian Horgoldsky. Musso has no immediate plans to hire any staff producers.

Musso and his associates from the MCA Tower will meet with the label's four regional

JAZZ

ERROLL GARNER—Concert by the Sea. Columbia CS 9821 (S)
A classic performance by Erroll Garner, now released again for a new generation of fans, reprocessed for stereo. Included in this live set are "I'll Remember April," "April in Paris," and "April in Portugal." Then, as now, Garner turns his audience on.

BAY CITY JAZZ BAND—Golden Xays! Good Time Jazz S 10053 (S)
Memories are made of albums like this. Here is a revival of the old ragtime era of speakeasies, prohibition and many really fine musicians. Here are the days of Jelly Roll Morton, King Oliver and Louis Armstrong. Here is grassroots, embryo jazz working its way up to the sophisticated musical expression it now is. Listening to this album takes you back into time, and it is with deep feeling of nostalgia that you finally drag yourself back to the present.

LOW PRICE CLASSICAL

VILLA-LOBOS: BACHIANAS BRASILEIRAS No. 5—Bidu Sayo. Odyssey 32 16 0377 (M)
These 10 selections, originally recorded from 1941-1950, present the diva in some stirring efforts. Represented are composers Mozart, Massenet and Verdi, among others. In all, she triumphs in taste, form and sheer artistry.

SOUL

SAM LAY IN BLUESLAND—Blue Thumb BTS 14 (S)
Sam Lay has been around for some time, and he has done a lot of groovy things, but on this, his first album, he really puts it all together. Lay, who was once with Butterfield Blues Band, is a fine drummer, and an equally good singer. His blues/rock styling is "busy," and should win him many fans.

BLUES

CHAMPION JACK DUPREE—From New Orleans to Chicago. London PS 553 (S)
Jack Dupree, fine bluesman, has not recorded with a band in a long time. Here he is with a supergroup, including John Mayall, Eric Clapton and others. Producer Mike Vernon has made a fine disk, capturing all of Dupree's earthiness as well as the contributions of the supporting musicians. Sides include "Third Degree," "Ain't It a Shame," "Take It Slow and Easy."

GOSPEL

ECHOES OF HARMONY—Happy Today. CGP LP 001 (S)
Here is another really commendable album by the Echoes of Harmony. After more than two decades, and many changes, the group

still belts a song which reaches deep inside the listener and touches him with its sincerity. True to its name, the group has harmony and a deep soulful rhythm. Tunes include, "I Found the Lord," "Happy Today," and "Open Up Your Heart."

COMEDY

RODNEY DANGERFIELD—I Don't Get No Respect. Bell BELL 6040 (S)
The well-known key comedy line of the hapless character so uproariously portrayed by Rodney Dangerfield in clubs and on his countless TV appearances is well captured here in this "live" album. Dangerfield may "get no respect," but he certainly gets laughs in this pressing.

SPOKEN WORD

MELVIN VAN PEEBLES—Ain't Supposed to Die a Natural Death. A&M SP 4223 (S)
Funky! That's what this album is. Against a racy background of modern jazz sounds, Melvin Van Peebles has put together some poetry that takes a sharp, realistic look at life—the stark grim life of the downtrodden. Although frightening in its realism, this album does have tremendous sales potential.

Putney Bows \$1G 'Synth'

• Continued from page 1

structed and is able to be used as a performing unit.

Putney representatives are now embarking on a tour of the country to promote the unit for the college and educational market. A Putney spokesman said that the unit can be used to advantage in such school departments as physics, mathematics, dramatics, and, of course, music. He added that if the school does not have sufficient funds for the unit in the music budget, split up among four departments, the Putney now makes the acquisition in range of any school board in the nation.

The Putney took two years of development by a crew of engineers and composers in London named Peter Zinovieff, Tristram Cary and David Cockerell. Their firm, Electronic Music Studios (London) Ltd. has appointed Ionic Industries Inc., 128 James St., Morristown, N.J., their exclusive distributors. Stocks of parts and an inventory of the Putney unit will be maintained by Ionic for immediate delivery. Alfred Mayer is president of Ionic.

2 'Gaps' Go Out on Own

LOS ANGELES — Gary Withem and Kerry Chater have severed ties with Gary Puckett & the Union Gap, and have gone out on their own as a writing-publishing team. The two have signed a five-year writing pact with April/Blackwood, and have also formed Chatham Publishing and Meloran Music.

The two plan to perform as a duo with bookings handled by the William Morris Agency. Their new publishing company has three writers under contract: Dave Shields, Doug Nye and Douglass Allen.

Puckett is said to be forming a new septet.

Wurlitzer Sales Down in Period

CHICAGO — The Wurlitzer Co. reports that sales for April to December of 1969 were down nearly \$1,500,000 compared with the same period a year ago. Total sales were \$42,343,382.

Johnny Cash doesn't grow older, he ripens. Life's erosion chisels out and at his voice, cracking its armor of crystal clarity and rusting the joints where years come together. But always the voice is true and real, now less perfect and more compelling, and with each milestone, worn with experience like tread on a tire. His new album "Hello, I'm Johnny Cash" (Columbia) is an important one and is his first real creative appearance since his "Folsom Prison" breakthrough. The Great White Hope of country singers in the big city pop market, Cash shows his ability to straddle the pop-rock and country fences via the universal language of soul. Yet, in some ways, he hasn't changed at all. He still can't sing for meaning, material he hasn't written himself, missing the point of "If I Were a Carpenter," and the irreplaceable Luther Perkins is dead, his guitar muted forever. But Cash sings hello to the '70's with a better voice quivering with "new" age and wear, with which he beautifies "Jesus Was a Carpenter." His own lyrics still lack a more definite social realism, but then again he's leaning in the right direction, and that voice—there's nothing quite like it.

★ ★ ★

"American Avatar," explained on the inside jacket as a subsidiary of United Illuminating, Inc., is the name of a strange and heavy album that has surfaced on the Reprise label. Bootlegged, lost, bought and sold again, "American Avatar" features the Vanguard tapes of Lisa Kindred with Mel Lyman and his apostolic family, including Jim Dweskin, Terry Bernhard, Geoff Muldaur and Bruce Langhorne. Miss Kindred, former lead singer of the defunct UFO's all-chick group, still singing on the West Coast, lays down a line of the most sullen blues to come from a white girl since Nico disappeared into some silken sunset. As Nico is a romantic singing the rich girl's blues, Lisa Kindred is the loveless voice of a woman crushed by life, dazed and delirious from thirst and decay. She sings that she has nothing to live for but the penitence of her drifting moans. The record sounds like it was mixed in a kitchen by a vegemetic, but the voice is there, barely crying to be heard. On "California Water," "It Takes a Man to Cry" and "My Love Comes Rolling Down." And just in case you're interested, the dictionary defines avatar as the reincarnation and embodiment of God on earth. The recently materialized "American Avatar" seems to have come down with a heavy case of the blues, and we hope He gets well soon.

★ ★ ★

Music dealers are reporting that "many groups are completely abandoning amplification and most of the large electric equipment has been sitting on the floor for the past month." Which is to say that somebody pulled the plug out, and it's a bear market on guitars and amps. The plug has been pulled out of hard rock and into the soft sounds of wind, rain on leaves, and folk religion. Somewhere at the bottom of all this crouches the visionary Bob Dylan, who reminded us that electricity is not necessary for ears to hear and eyes to see the Nashville skyline. Bob Dylan pulled the plug out and, if you recall, it was Dylan who plugged it in, and all hell broke loose. But "Nashville Skyline" made everything else seem loud and superfluous (Crosby, Stills & Nash clarified Dylan's statement for rock), and though there will always be room for original, instantaneous hard rock, ultimately hard rock has become paranoically and parenthetically noisy in a new age of deliberate reconstruction. Nick Orlando, Vox's national sales and export manager, feels that rock groups into country music have consequently popularized the acoustic guitar. The instrument people, though, have a "divergence of opinion" about another possible musical trend—the emergence of brass through the influence of such groups as Blood, Sweat & Tears and Chicago. Well, Bob Dylan, what do you say about that? Bob? Why don't you say something, anyway?

WB, Atl Set-Ups Staying Status Quo

• Continued from page 3

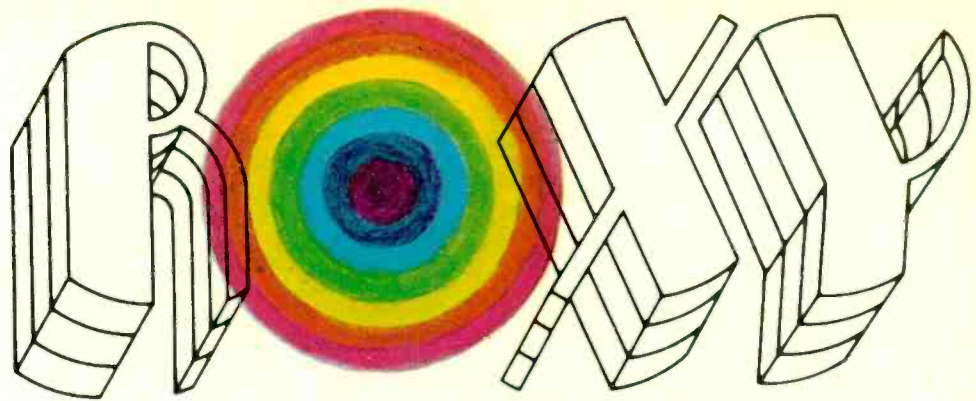
dent) and as Mike (Maitland) had; there's only a change in human beings but not in control or authority," Ashley said. Ostin, he said, will join Ertegun as a member of the Warner Bros. Inc., board of directors replacing Maitland. He visualized Ostin and Smith working as closely at Warner - Reprise as Ahmet Ertegun, Neshi Ertegun and Jerry Wexler (Atlantic executive vice president) do at Atlantic.

According to reliable inside sources, Maitland's decision to part with Warner was triggered last week during his contract renewal negotiations. Maitland, they claim, did not challenge the autonomous operations concept, but did pursue a long-standing belief that both label groups would benefit from developing a closer working relationship in the international market. The Warner-Reprise labels had es-

tablished a firm foothold in major global markets as one of the U.S. firms which pioneered establishing its own label identity abroad. The recommendation that the Atlantic group utilize Warner's international marketing facilities reportedly was rejected. This, insiders claim, widened the breach between Maitland and Ashley.

7 LP'S MARK LIGHT PROMO

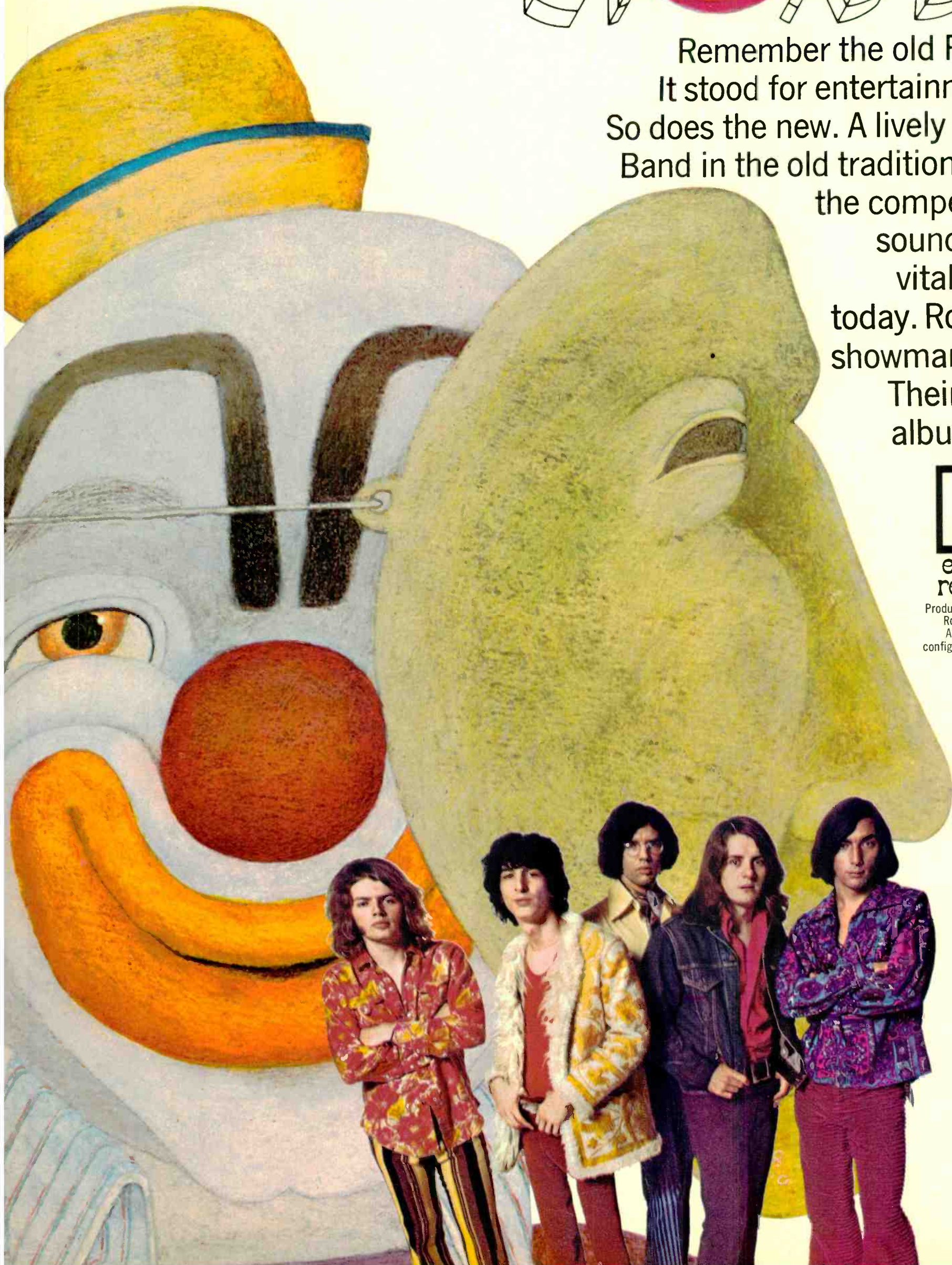
NEW YORK — Seven albums will be featured by Project 3 Records' distributors for Enoch Light Month, which begins Monday (2). The promotion will be tied in with Light's new "Spaced Out" album. Included will be a special campaign in all E.J. Korvette stores.



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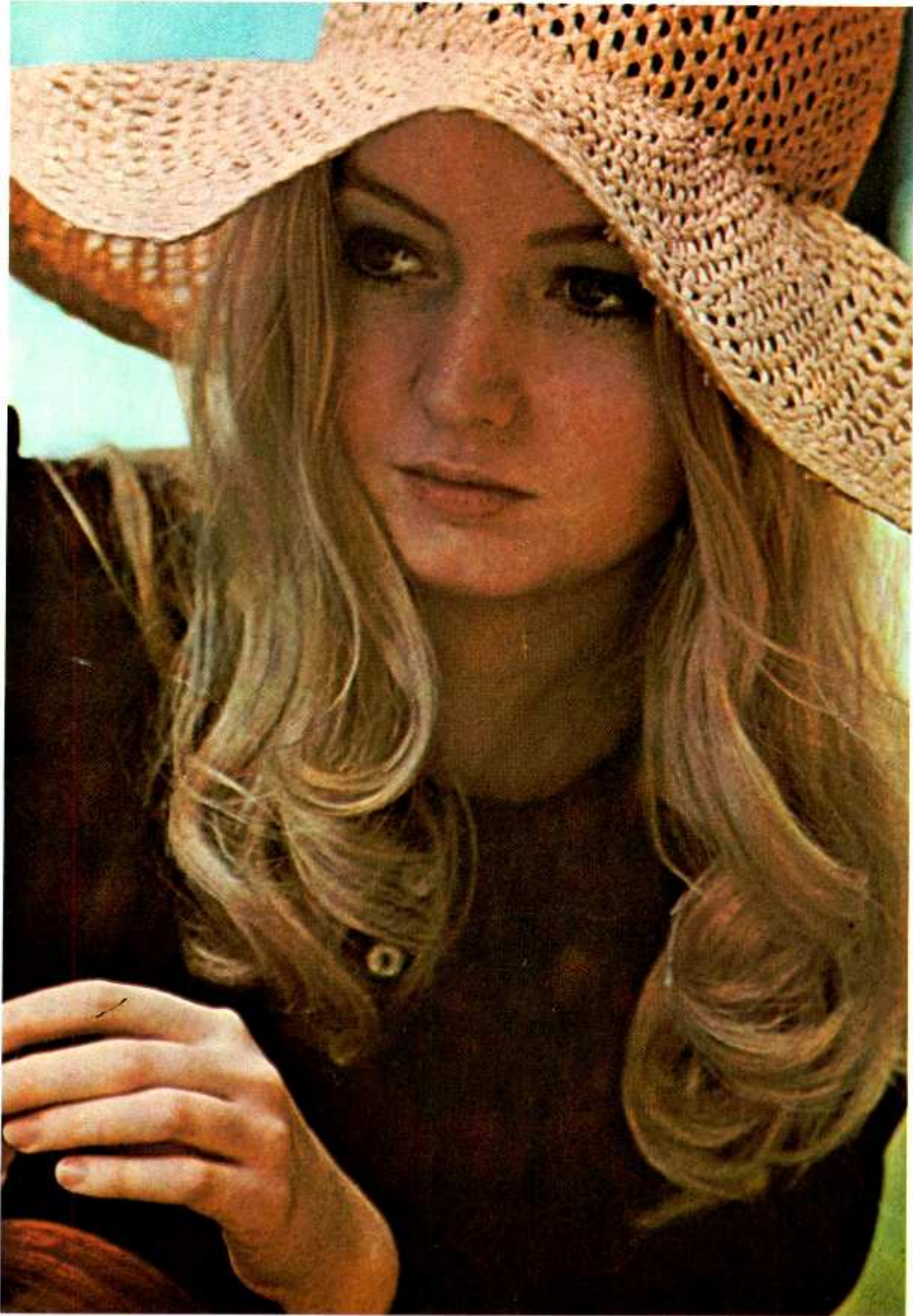


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Roxy EKS-74063
Also on all tape
configurations by Ampex



Apple Records

MARY HOPKIN



Temma Harbour

Produced by Mickie Most

Apple 1816