

# Billboard

NEWSPAPER

NEWSPAPER

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SEVENTY-SIXTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 30 TO 37

## OK TV Monitoring —Aid to Royalties

By MILDRED HALL

WASHINGTON—Electronic monitoring of broadcast performances has scored a major breakthrough. The Federal Communications Commission approved last week electronic monitoring of TV programming by coded pattern at the edge of the TV picture. The FCC will next consider a system of coded identification for radio performances of records and other programming, and the audio output of TV and CATV programming.

The FCC said it has decided to permit the electronic and computerized video monitoring systems "to establish a rapid, efficient and accurate system for performing a function now accomplished by slower, more

laborious, more costly and less accurate methods."

The Audicom Corp. of New York has asked the FCC to authorize monitoring of aural programming by radio and TV. Specifically, Audicom proposes a system originated by Murray Crosby, known as "Submerged Signaling," to monitor and log broadcast performances. The system could monitor the aural portions of TV, as well as all radio broadcasting, including FM multiplexed channels of background music and other programming.

The FCC has set a standard of come-one-come-all in monitoring systems, in its video monitoring rulemaking. Any  
(Continued on page 12)

## Linkletter to Radio Forum

NEW YORK—Art Linkletter, veteran radio-TV personality, and George Martin, noted for producing a long string of hit records by the Beatles, have been added to the list of speakers at Billboard's third annual Radio Programming Forum June 18-20 at the Waldorf-Astoria Hotel. Martin will discuss "Dynamic Changes in Music—the Challenge to Future Programming." Linkletter will speak on "Radio's Key Role in Dealing With Urgent Social Problems." Both men, along with Les Smith, executive director of the Seattle,

Portland, & Spokane Broadcasting chain, will speak at the opening session Thursday afternoon.

After that, starting Friday morning, everyone attending the Forum separates to attend those  
(Continued on page 38)

## AMDIE Chief In New Blasts

By ELIOT TIEGEL

OXNARD, Calif.—Ed Phinney sees his year-old American Music Dealers Industry Exhibit (AMDIE) as a vehicle for allowing retailers more control in promoting instruments at the consumer level. He questions the orientation of the industry's other long established organization. And he is frustrated because some manufacturers are boycotting his April 26-29 Las Vegas show and because exhibi-  
(Continued on page 82)



Leon Thomas, Flying Dutchman's new star, is a very special singer. He is a one-man music machine. His intelligence and controlled fire seem to know no musical boundaries. His new album, "Spirits Known and Unknown," is raising a lot of hell in the music world.  
(Advertisement)

## Bell, Stewart in Stax/Volt Bid; MGM in Wings

MEMPHIS—Al Bell and Jim Stewart are seeking to reacquire Stax/Volt Records, its other labels, and its publishing company from Gulf & Western. MGM Records is reported to have agreed in principle to acquire Stax/Volt from Bell and Stewart for \$6.5 million, should the deal be completed, and to allow the principals to operate the company in an autonomous fashion. It's understood, however, that there is some opposition to the deal on the board level of MGM Pictures, the MGM record company's parent firm, and that fireworks will flare up at the next board meeting.

The cost of the Stax/Volt deal to MGM, will, in actuality, come to about \$4 million since Ampex will be picking up in excess of \$1 million for tape rights, and EMI will be shelling out about \$1 million for foreign rights.

According to informed sources, a document has been executed by the Stax officials  
(Continued on page 10)

## RCA, Motorola: Quad-8 at IMIC

By LEE ZHITO

MALLORCA, Spain — A compatible Stereo 8 quadra-sonic tape cartridge system will be unveiled here Wednesday (29) by RCA Records and Motorola Automotive Products before registrants attending the Billboard-Record Retailer International Music Industry Conference, it was learned last week.

The introduction of the Quad-8 system, followed by demonstrations in automobiles, will be made jointly by Irwin Tarr, RCA Records division vice president, and Oscar Kusisto, Motorola Automotive Products division vice president and general manager.

★ ★ ★ ★ ★ ★ ★ ★

A full report on the seminars and meetings of the second International Music Industry Conference, being held in Mallorca this week, will appear in Billboard May 23.

★ ★ ★ ★ ★ ★ ★ ★

This four-channel tape cartridge system—hardware and software—will be on the market before year's end, and marks a major breakthrough for the highly touted quad sound innovation by taking it out of the experimental and laboratory demonstration stage and bringing it to the mass market.

The compatibility factor in the RCA Records-Motorola development is highly significant in that it eliminates obsolescence of existing Stereo-8 cartridge product. Thus, today's Stereo-8 user, wishing to upgrade his system to Quad-8 will be able to use his existing collection of 8-track cartridges in the four-channel  
(Continued on page 92)

## Satchmo LP Set by Thiele

By PAUL ACKERMAN

NEW YORK—In line with a major expansion of his artist roster Bob Thiele, president of the Flying Dutchman label, will record an album by Louis Armstrong for immediate release. The Armstrong package will receive a big advertising and promotion campaign tying in with the jazz man's 70th birthday, July 4. The album will be re-  
(Continued on page 10)

## Merc's 'Carmen' A Flower Child

By FRED KIRBY

NEW YORK—A pop version of Bizet's "Carmen" has been developed by Mercury Records' Classical Division. The set, with updated lyrics, will feature a variety of artists, from baritone William Walker of the Metropolitan Opera to pop vocalist Melha Moore, who received a Tony for her performance in Broadway's "Purlie."  
(Continued on page 10)

(Advertisement)



# JETHRO TULL HAS A NEW ALBUM OUT "BENEFIT"

RS6400

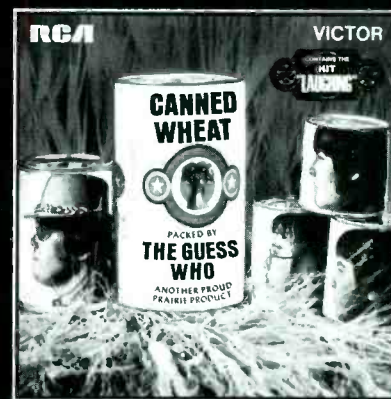
On Reprise Where He Belongs!



LSP-4141; P8S-1442; PK-1442



LSP-4266; P8S-1518; PK-1518



LSP-4157; P8S-1472; PK-1472

## Watch "American Woman" spark sales for all three Guess Who albums.

The "American Woman" album has gotten a whole new market into the music of The Guess Who. So we're taking out underground ads and preparing a top 40 radio spot to inform people that "Wheatfield Soul" and "Canned Wheat" exist. We've also got a whole package of merchandising stuff for you. So you stock up now, y'hear?

### Hello Harvey!

The first Harvey Fuqua production for RCA Records is off and running in ten cities. It's by a new kind of group called The New Birth. Seventeen performers (5 separate working acts) make up The New Birth, which should give Harvey more flexibility than he's ever had before. (Harvey Fuqua was there at the beginning of it all. He was Harvey and the Moonglows. He's owned a number of his own record labels, and he spent the last few years at Motown writing and producing for nearly all their artists.) The new single is worth a listen, don't you think? "It's You Or No One" c/w "Pretty Words Don't Mean a Thing (Lie to Me)" by The New Birth. #47-9817

### We're putting everything we know behind the new Lighthouse album.

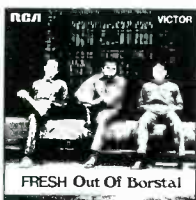
We believe that Lighthouse (now on a cross country tour) has what it takes to become one of the real giants. And we think that their new album is the best thing they've ever done. (Judging from the early, heavy airplay, a lot of you seem to agree.) So we've prepared a series of informative radio spots, chock full of music, and we're running them for ten days in the 10 major FM-rock markets. In our print ad in Rolling Stone, Fusion and the others, we're asking people to tune into the radio spots. If they do, we're in business.



LSP-4325; P8S-1571; PK-1571

### "Fresh Out of Borstal" has captured everybody's imagination.

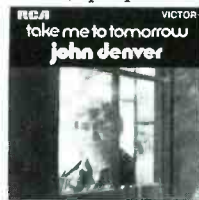
This is our hottest album. With sardonic humor and infectious music, this new group, Fresh, tells what it's like in a British reformatory. A subject that seems to have turned on most of America. The album broke in Los Angeles as soon as it was released, and is sweeping through the Mid-west, the South, and all the way east to New York in a matter of days. What more can we say but "Thanks, everybody." And we're shipping as quickly as we can.



LSP-4328; P8S-1575; PK-1575

### Direct from a basketball game in Cleveland, here's Johnny.

John Denver has just returned from a 7 city tour. He did interviews, talked about his days with the Mitchell Trio, sang some songs on local TV shows, and played basketball with the WIXY DJ's in Cleveland. As a result, people are hearing his new album, "Take Me to Tomorrow," and his new single "Follow Me" c/w "Isabel" #74-0332. And as a result of hearing them, they're beginning to buy them. (John Denver is very good.)



LSP-4278; P8S-1564; PK-1564

### Another successful attempt by hippie weirdos to take over theater.

"The Last Sweet Days of Isaac" (LSO-1169) is causing more talk, and getting more rave reviews than any other rock musical in the short history of the medium. Richard Watts of the Post called it "The best musical this season." And Walter Kerr of the Times, in a burst of enthusiasm, went on record saying, "My favorite rock musical thus far." The album is on its way to you now.

### "A Girl Named Johnny Cash" by Jane Morgan and "Younger Generation" by José Feliciano.

These are two singles we feel can make it. The Jane Morgan song, #47-9839, is from her "Jane Morgan in Nashville" album (LSP-4322), and is crazy enough to get airplay. The Feliciano single, #74-0341, is a beautiful version of the John Sebastian tune featured in the "Woodstock" movie.

**RCA** Records and Tapes

# MGM 5 Mil Buy of Colossus, Heritage

NEW YORK—MGM Records has purchased Colossus Records and Heritage Records from Jerry Ross for a reported \$5 million, spread over a five-year payment. MGM will control 80 percent of the Colossus-Heritage operation, while Ross will retain the remaining 20 percent.

Ross will also keep his own network of distributors and will not be involved in the Transcontinental distributorship of MGM. He will also remain as creative head of the two labels with complete autonomy.

According to an announcement by Mike Curb, MGM Records president, and Ross, Ross will work with MGM in developing film scores and soundtrack albums for Colossus-Heritage artists. He's already scored on disks with such acts as Tee Set, the Shocking Blue, and Bill Deal and the Rhondels.

Tom Kennedy has left MGM Records to become head of marketing and sales of the Co-

lossus-Heritage division. Art Ross is vice president and general manager of the two labels. Steve Schulman will be handling the promotion.

In addition to the labels, the deal also includes Ross' publishing firms.

One of the key projects that  
*(Continued on page 8)*

# A&M Stocks Faith in Cocker Film as Another Woodstock

By ELIOT TIEGEL

an August release, with a double-fold original cast album planned for early June.

Jerry Moss, said the company decided to get into filmed documentaries before "Woodstock" was released to good notices. "Joe's acceptance as a performer at Woodstock told us he'd have no problem starring in his own feature," Moss continued.

"It's a documentary because we are not staging anything. There is no script. We have been filming Joe and the people traveling with him."

The film, being shot by Bob Abel and Pierre Addige's Creative Film Associates, is being done on speculation because A&M does not yet have a distribution deal for theaters.

Cameras have captured Joe Cocker and his 45-piece troupe at the Santa Monica Civic Auditorium and the Fillmore East, in Manhattan.

Moss feels the film can "further the appeal of an artist you believe in. The picture business is in an incredible quandary. They want our market and they don't know how to do it. The music companies understand this area much better than they do. We plan to prove this with

Joe Cocker and his Mad Dogs and Englishmen."

Will this project launch A&M into other musical documentaries for film houses? It might, Moss answered, citing Phil Ochs as the meaningful type of artist on the roster who could make an interesting filmed subject.

A&M's cost for filming the Cocker concert is placed by Moss in the \$100,000 to \$250,000 category. A&M is picking up all costs for the nine-man camera crew, plus sound and lighting technicians—who have been touring with Cocker.

At the Santa Monica Auditorium two weekends ago, red and blue lights were strung over the stage to provide theatrical lighting for the concert. Camera-men were all over the hall.

When all the footage has been developed, Moss, Denny Cordell, Cocker's producer, Leon Russell, the leader of the band, Cocker himself, plus Addige and Abel, will observe the exposed film and make editing suggestions.

Filming rock concerts is becoming the "in" thing. The film of the recent Rolling Stones tour, including footage of the  
*(Continued on page 4)*

## EDITORIAL

# An Industry Code

The Federal Communication Commission, it is hoped, will soon allow electronic monitoring of all recorded music heard over the air by means of coded, subliminal sound identifying the music at the source. The significance of accurate and complete logging of performances to copyright owners, record labels and talent involved, is almost at this point beyond calculation.

Each year, performance on home receivers becomes more of a pivotal factor in the rightful income of those who produce, sell and perform recorded and copyrighted music. The old monitoring methods—the spot check, the tired human tape scanner, the uncertain station tally—cannot possibly keep up with the outpouring of the new broadcast technologies.

With electronic monitoring service, computer print-outs of logs can accurately pinpoint every performance sent out over the air—no matter if it travels by domestic broadcast, satellite, or cable pickup.

This would seem to be the time for all segments in the industry to explore and exploit the possibilities of automatic monitoring.

# 7 Selected to Judge Sound Search Finals

By CLAUDE HALL

NEW YORK—Seven of the music industry's leading authorities will judge the finals of the first annual Search for a New Sound in Washington May 15 at the National Press Club. The judges are Vince Callandra, talent coordinator of "The Ed Sullivan Show" on CBS-TV network; Hal David, Academy Award winner for lyrics of "Raindrops Keep Fallin' on My Head" and lyricist of Broadway's "Promises, Promises" as well as the string of Dionne Warwick records; Ken Kragen, personal manager of the First Edition, John Hartford, and Mason Williams; Bob Crewe, president of Crewe Records; Al Bell, vice president of Stax Records and record producer; John Hammond, executive of Columbia Records

and a leading producer; music authority Willis Conover; and Don Owens, director of record reviews, of Billboard.

The six finalists in the Search will be announced in next week's Billboard. The Search, sponsored by the Tea Council of the U.S.A. in conjunction with Billboard, was a nationwide project launched on Feb. 1. Fifty of the best groups will receive \$50 in cash to further their music careers, as well as a certificate for having been one of the best groups in the nation. Originally, it had been planned to send the best 50 groups back into a recording studio, to create a more-professional recording with expert advice. However, the mail strike hampered those plans.  
*(Continued on page 8)*

# Berlin, Rodgers Into Writers Hall of Fame

NEW YORK—Irving Berlin and Richard Rodgers have been elected to the Songwriters Hall of Fame by acclamation of the executive committee, who also unanimously voted in 52 deceased songwriters.

This list of writers is being included in a mailing to the entire membership of the Hall, which also will include the names of 44 nominees. Members can vote for 20 of these, according to managing director Abe Olman.

The ballot also includes a list of songs selected for special citation. The Hall of Fame, headed by Johnny Mercer, president, is conducting a major membership drive. Those joining now will receive ballots and can participate in the voting.

# Curb Inks Morrison in New Now Artists-to-Film Move

LOS ANGELES—Mike Curb, president of MGM Records, is stepping up his campaign to get contemporary music personalities involved in the films coming out of MGM Pictures. His latest move is the luring of Jim Morrison into the MGM fold.

Morrison, the lead singer with the Doors, has signed a recording pact with MGM Records whereby he will record albums individually and will develop a script for the film "Adopt," which MGM will produce. Mor-

risson will also perform in the film.

He and the Doors are doing one more LP together under terms of their pact with Elektra, which also has the option for a second LP.

Roy Orbison, who has just been re-signed to a five-year contract, was placed by Curb to sing the love theme in "Zabriskie Point," titled "So Young." Also secured to sing material over visual action were the Grateful Dead, the Pink Floyd and Youngbloods, among others.

In upcoming features, Curb has:

—Richie Havens performing "Nobody Knows" over the opening and closing credits for "The

Magic Garden of Stanley Sweetheart." Michel Legrand and Marilyn and Allan Bergman wrote the overall score.

—Eric Burdon and War performing "Magic Mountain" in "The Magic Mountain of Stanley Sweetheart."

—Kathy Smith and Bruce Murdock, two new acts on Richie Haven's Stormy Forest label, perform in "Magic Mountain."

—Crosby, Stills, Nash & Young creating the score for "Strawberry Statement." Neil Young performs two songs by himself in the film.

—Hank Williams Jr. doing three songs in "Kelly's Warriors."  
*(Continued on page 10)*

# Ampex to Duplicate Buddah Product in 3-Year Contract

NEW YORK—Buddah Records and Ampex Stereo Tapes have reached an agreement in principle giving AST exclusive tape duplication rights to all record product manufactured by Buddah. Although both companies are tight-lipped about details of the deal, informed sources within the industry disclose that the pact, when finally signed will run for three years.

Under terms of the proposed agreement AST will duplicate Buddah's product in 8-track, cassette, mini-cassette and open reel configurations. The company will also duplicate certain Buddah's albums in 4-track formats.

It is understood that Buddah and AST are also exploring the possibilities of producing a budget line of tapes which will list for around \$4.98. Exploratory talks are also being centered on the feasibility of utilizing the long box concept for storing two 8-track cartridges at a retail price of \$6.95.

The International Tape Cartridge Corp. was original licens-

ee for the tape duplication of Buddah product, but this contract was recently canceled. Several other tape duplicating companies have since been bidding for the lucrative contract.

# Barclay Exits U.S. Office

NEW YORK—Barclay Records will direct its campaign on the U.S. market from Paris starting June 1, according to Jean Fernandez, who had been heading the U.S. office.

Stating that he had achieved his basic purpose for operating in the U.S. the past several months—the placement of masters and the arrangement of a distributor, plus assignment of tape rights—Fernandez said that the U.S. office would be closed as of Friday (2). Until June 1 he may be reached at 421-3931 in New York. After that, Fernandez will become assistant to the president of the French-based label, Eddie Barclay, and will be operating as a special liaison man for the U.S., especially in regards to creating English-language product for export out of France.

# Seeburg Compact Jukebox Keyed to European Disks

By EARL PAIGE

CHICAGO — Seeburg Corp. here is for the first time recognizing the burgeoning international music market by introducing a new jukebox that will compensate for the distinctive characteristics of European and American recordings. Only a week ago, another jukebox manufacturer—and former Seeburg president—announced that his English-made jukebox will be  
*(Continued on page 30)*

# MRS. P. COHEN SAYS THANKS

NASHVILLE — Mrs. Paul Cohen, widow of the late music pioneer, addressed the following note to the music industry: "We express our sincere thanks to all the wonderful friends who remembered us at the loss of our beloved husband and father."  
*(Continued on page 30)*

For More Late News  
See Page 92

# Show by Satellite, Closed TV

NEW YORK—A program of top names in international pop music emanating from London will be shown in selected concert halls and theaters in the U.S. via television satellite transmission on May 10. The talent lineup for the "Ivor Novello Song Awards" presentations include John Lennon and Yoko Ono, the Beatles, the Rolling Stones, Dusty Springfield, Blue Mink, David Bowie, Peter Sarstedt, Malcolm Roberts, the Who, Led Zeppelin, and a collection of personalities including Peter Sellers, Spike Milligan, Ronny Corbette, Peter Cook and Ringo Starr.

The show, which includes the presentation of awards for the best songs of the year from the U.K., will be presented at London's Talk of the Town nightclub.

The closed circuit presentation of the color program is being produced by Jay K. Hoffman Presentations in New York, in association with the British production firm, TVR Ltd. Al-

ready set for the showing are the Fillmore East and Carnegie Hall in New York, and the Capitol Theater in Port Chester, N.Y. The 90-minute live transmission will be at 3 p.m. at all three locations with a delayed tape repeat performance at 8 p.m. at the Fillmore and Capitol Theater. In addition to the

## Monument in Underground

NEW YORK — Monument Records is moving into the underground and progressive field with a new label, Magic Carpet Records. The first Magic Carpet single will be "Funky to Me" by Kent Meade & the Remington Sunshine. "Motor Mouth" by singer/songwriter Chris Gantry and produced by Fred Foster, president of Monument, is the label's first album.

Monument is also represented in the soul field with a label called Sound Stage 7.

New York area, the show is to be seen by closed circuit in locations in more than 100 major American markets, including San Francisco, Los Angeles, Chicago, Miami, Denver, Baltimore, Philadelphia, Houston, Milwaukee, Seattle, Washington, Birmingham and Tucson.

Hoffman noted that the May 10 production is the first of what he expects will become a monthly series of "live by satellite" entertainment events from not only England and the Continent, but from all parts of the world.

# Roulette Begins Rolling in Multi-Label Concept Goal

NEW YORK—Roulette Records is developing a multi-label concept. In addition, Roulette president Morris Levy has revamped his staff. Nate McCalla, president of Calla Records, has been named executive vice president of Roulette, and Calla Records now becomes a division of Roulette.

"This is the first step in building a 'more than one label' firm, McCalla said. "There's also a strong possibility we will reactivate one of

the older labels that has lain dormant for several years. In addition, we are launching a major push on product. For example, we revealed to our promotion men a contest based on sales; the winner receives a free trip to Paris and four other prizes will be given out.

"With the record labels operating under conglomerate domination seeming to stagnate for one reason or another, this is the perfect time for an independent firm to move ahead," McCalla said.

Howard Fisher has been promoted to vice president and assistant to the president in the revampment; Sonny Kirshnen has been named vice president of sales and marketing; Red Schwartz vice president of product and promotion; and Marty Hoffman, formerly publicity director of Liberty/UA Records, has joined Roulette in a creative capacity.

Ellsworth (Rocky G) Groce has become director of soul promotion; other promotion men added were Richard Gulek and Michael Milrod. In sales, Irwin Mazur has been named for the east coast region, Ed Schreiberman for the midwest region.

New distributors just named are London for Los Angeles, Decca for Cleveland and Pittsburgh, and Liberty for Memphis and Nashville. New groups just signed to Roulette include Three Degrees, Alive & Kicking, and Night Train; Tito Moro has been signed to Tico Records, the Latin label.

## Oscar Pushes 'Cassidy' LP

LOS ANGELES—The recent Oscar for the score of "Butch Cassidy and the Sundance Kid" has revitalized the Burt Bacharach soundtrack LP on A&M.

The Oscar has also punched new life into the composer's two other A&M albums, "Reach Out" and "Make It Easy on Yourself."

Last month, while A&M supported a March on Bacharach promotion, Bacharach's compositions from the film won coveted Grammy awards.

# Amaret in Major Expansion Inks 3 Prod Pacts, 4 Artists

LOS ANGELES—On the eve of an extensive European trip, Kenny Myers, president, Amaret Records, revealed that the local label has signed three production contracts and four new artists during the past two weeks as part of a major expansion move for 1970.

Myers, who is attending the Billboard International Music Conference, said the new artists are World's Fare, Fresh Air and Stilroc, all rock groups from various parts of the country and singer/songwriter Dave Antrell from San Francisco.

Production pacts were negotiated with Pat Boone and Jack Spina's Charisma Productions; Clancy Grass' Bal Brair Productions and Jerry Styner's Grand Prix. Charisma is producing World's Fare; Bal Brair, Fresh Air; and Grand Prix Antrell and Stilroc.

First product is from World's Fare, a single, "Sugar, Shaker," being released Monday (27). Fresh Air is completing an LP

with release slated for mid-May and Styner has completed single sessions with Antrell with product scheduled for early May. Stilroc, currently performing at the Flamingo in Las Vegas, will record in mid-May with LP release set for June.

The four new artists are all part of Amaret's philosophy of the "complete performer." All write and perform their own songs and are working at concerts or in clubs. The exception is Antrell, a Stanford University pre-med student who finished his last quarter at the school next month.

Myers said that Fresh Air, a five-man rock band from Denver, is from the "same mold as Crow," the midwest rock band that hit with its first Amaret single, "Evil Woman."

World's Fare, originally from Albuquerque, now headquartered in Los Angeles and Stilroc, a six-man rock band which was formed only two months ago is a Los Angeles group.



BOND RECORDS made its debut recently at a party held at Philadelphia's CR Club. Holding court, left to right, are Chuck Dougherty (WPEN), John Bond, label's president; Don Rose (WFIL), Tony Taylor (WIP), Jim Nettleton (ABC), J. Jeffery (WFIL), Jay Cook (WFIL), and Mike Goffredo of Bond Records.

## DGG's 'Minis' as Promotion

NEW YORK — Deutsche Grammophon Records has arranged a special promotion, mainly consisting of shipping six 5 1/2-inch 45s to rock, underground and easy listening stations.

Each specially pressed disk contains several short, familiar

classical themes. DGG has packaged the 45s, jig saw puzzle fashion with each disk's cover forming one section of a nude blonde leaning against a bust of Mozart.

Noel Love, Polydor Records' pop promotion manager, is conducting the campaign jointly with Lloyd Gelassen, promotion manager of Polydor's classical division. Among the composers represented are Beethoven, Praetorius, Tchaikovsky, Smetana, Bach, Handel, Brahms, Mozart and Johann Strauss.

The pressings are not available for sale, but strictly for promotional purposes. Copies can be obtained from Noel Love at Polydor, Inc.

# Viva Tirado To Get Global Push by TRO

NEW YORK—"Viva Tirado" has been set for simultaneous worldwide exploitation by The Richmond Organization. The song is riding high as a two-sided hit by El Chicano on Kapp Records.

The tune, along with a dozen others composed by Gerald Wilson, was given its initial impetus by Albert Marx, veteran West Coast music man, and his Amestoy Music operation. The entire group of songs will now receive a drive through the combined efforts of TRO-Ludlow and Albert Marx-Amestoy Music.

International rights have been assigned to the TRO-Essex complex of companies around the world, with activity timed with the international releases of the Kapp disk in key markets such as Great Britain, France, Australia, South Africa and Japan.

## A&M's Faith in Cocker

• Continued from page 3

disasterous Altamont Raceway embroglio, is being edited in England. And a study of last year's Big Sur Folk Festival is also in the hopper.

# WB Plans for New Line In U.K. in Final Stages

NEW YORK—Warner Bros. Records, Ltd., is wrapping up plans for the introduction of its new medium price line in the U.K. to be called Valiant Records. Phil Rose, company's vice president and director of overseas operations, who is in the U.S. for meetings here at the company's headquarters in Burbank, Calif., said that the label would not be a budget line and is envisioned by the company as one which would revitalize the diskery's existing catalog as well as tracks never released. He emphasized that no original recording would be made for the Valiant line.

Rose also revealed that the firm's sales staff is being increased in order to continue its growth pattern which is running 200 percent ahead of the projection set when the firm was launched. June 1, 1969. The latest two executives to join the

sales force are Ron Smith and Lionel Rose.

Rose is expected to be back at the company's headquarters the second week in May.

## BEDSIDE NET TO CITE SULLIVAN

NEW YORK — Ed Sullivan will be honored for his work in the veterans' hospitals at the 2nd Anniversary Ball of the Bedside Network of the Veterans Hospital Radio and Television Guild to be held Friday (1) at the New York Hilton. In the show saluting him, Capitol Records' Al Martino, Decca's Karen Wyman, comedian George Kirby and GWP Records' Pastor Brothers will perform, with orchestra conducted by Jay Blackton. About 650 persons are expected.

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# ANNOUNCING THE NEXT LOGICAL STEP: THE ALBUM, "MY WOMAN, MY WOMAN, MY WIFE"

Marty's single, "My Woman, My Woman, My Wife," is at the top of the Country charts. And also on the Pop charts. It's on its way to becoming one of Marty's biggest hits. So, what follows is only natural:



On Columbia Records  and Tapes.

# Billboard

The International Music-Record-Tape Newsweekly

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Vol. 82 No. 18

## French Outlet For Map City

NEW YORK — Map City Records has completed negotiations with Disc-AZ for distribution of the label in France. Map City president Frank Mell wrapped up the deal with Lucien Meuriss and Bobby Baker. First French release will be "Girl I've Got News for You" by the Mardi Gras. The spring release schedule of Map City for the U.S. includes product by Our Patch of Blye, Dick Domane, the Children with "Evil Woman," We the People, and the Blue Jays. Albums are also slated for the Children, Dick Domane, the Blue Jays and Our Patch of Blue.

## Axelrod Into Own Setup

LOS ANGELES — Dave Axelrod has left Capitol and opened his own shop, Heavy Axe Productions. Axelrod's first client is Capitol, where he will continue producing Lou Rawls and Cannonball Adderley. He will also pick up Tennessee Ernie Ford as an artist.

Axelrod is also producing a new Latin-soul band, Pride, for Warner Bros. Joe Sutton is Axelrod's manager. The producer was with Capitol six years.

## B.B. King Files \$2 Million Suit

NEW YORK—B.B. King has filed a \$2 million suit in New York Federal Court against several record companies and publishing firms, charging infringement of his songs. Among the defendants named are Modern Music, Modern Records, Kent Records, Cadet Records, Saul, Julius and Joseph Bihari, Alpha Distributors, and the Harry Fox Agency.

The suit alleges that over 100 of King's tunes were infringed by the defendants. He claims that his original songs were given to the care of Modern Music but that there was a failure to give proper accounting.

## Berklee Name Is Changed

BOSTON — The 25-year-old Berklee School of Music has officially changed its name to Berklee College of Music. The name change was carried out with the authority of the Board of Higher Education of the Commonwealth of Massachusetts.

The school was founded in 1945, and Lawrence Berk, its president, attributes its phenomenal growth, in terms of international recognition, to its basic educational philosophies, the keywords to which are relevance and involvement.

## TRADESTERS SET OUTING

NEW YORK — The Committee of Music Men will hold its annual outing at Kutsher's Country Club, Monticello, N.Y., June 10-11. The organizers of the outing, for which there will be a basic tab of \$34, are Frank Abramson, Lucky Carle, Leo Diston, Jerry Lewin, Bernie Pollock, Hy Ross and Bernie Scherer.

## Executive Turntable

Harvey Cooper named national promotion manager, RCA Records. For the past year Cooper has been RCA's field promotion representative in the Los Angeles area and also spent five years as midwest regional promotional representative for the company. He was previously with J.K. Distributors, Detroit. He replaces Augie Blume, who resigned. Fred Ruppert named administrator marketing, reporting to Cooper. Ruppert, who replaces Stan Monteiro, is a former New York field promotion representative and joined the company in 1968 as field representative for Florida. He was previously record buyer for Jordan Marsh, Florida. Dick Moreland named manager, rock music, West Coast, RCA. He joins the company from Together Records where he was general manager. He also worked for 10 years on KRLA, Los Angeles, as disk jockey, music and program director and director of special events.



COOPER



RUPPERT



MONTEIRO



EDWARDS

★ ★ ★

Esmond Edwards named executive assistant, working with president Jerry Schoenbaum, in general operations, Polydor Inc. Edwards is a former staff producer at Columbia Records, jazz a&r head with Verve, director of jazz a&r at Chess and producer at Prestige Records where he started his career. . . . Stan Monteiro was named director of national promotion Metromedia Records. He joins the company from RCA where he was national administrator of promotion.

★ ★ ★

Joel Hochdorf joins Alan Jay Lerner Productions as professional manager in charge of recordings. He is a former manager of promotion and publicity for all MCA record companies and manager of artist relations, Decca Records. . . . David Greenman named director of promotion for Transcontinental Record Corp. He is a former national sales manager and national promotion director, United Artists Records. . . . Howard Katz named controller for Talmadge Productions. He was director of international royalties for CBS International. . . . Andy Danzico joins Musicor Records in the sales department. Previously, he was associated with National Sound Marketing Inc. and Capitol Records.



HOCHDORF



GREENMAN



KATZ



KLEIMAN

★ ★ ★

Charles G. Lore named national sales manager, Ercona Corp., Bellmore, N.Y. He was previously head of the r&b department, Midtown Sound Record Co. He was formerly with WILD, Boston; WZUM, Pittsburgh; KNOK, Dallas; WNOR, Norfolk, and WIBB, Macon. . . . Billy Henton joins the promotion department, Daniels Record Co., Chicago, in charge of Midwest promotion. . . . Duane Flowers named vice president of Performers Management Inc., Bakersfield, Calif. He was a former assistant director of talent, OMAC Artist Corp.

★ ★ ★

Stan Harris joins American Tape Duplicators in Los Angeles in the newly created position of national director of consumer marketing and sales. Harris' experience in the electronics and entertainment industries includes stints with the Mark Markman Co. of North Hollywood, where he was vice president for consumer sales, and the Capehart Corp. of New York, where he was national marketing and sales manager. . . . Jim Tyrell appointed director of national tape marketing and merchandising, Buddah Records. He joins from ITCC where he was vice president of product development. . . . Ansel Kleiman has been promoted to the presidency of the Telex Home Entertainment group by the Telex Corp. He is also president of the Minneapolis communications division of the company. . . . Cecil Holmes, independent record distributor, named chief sales representative at Variety Audio, Farmingdale, Long Island, a record and tape distributor.

★ ★ ★

Stanley Chaisson has been named regional representative of Canyon Records. . . . Larry Ray has resigned from his post as A&M's special promotions project rep. . . . Lauren R. Grannis named station manager, KWIZ-FM, Santa Ana. . . . Jack E. Freedman appointed director of business affairs for Ivan Tors Studios, Ivan Tors Music and other subsidiaries of Ivan Tors Films. Freedman takes on the new duties in addition to his responsibilities as secretary and general counsel. . . . Steve Braverman has joined Sutton Records as a&r director.

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**"TICKET TO RIDE"/THE CARPENTERS** (A&M 1142), **"IT TAKES A LITTLE LONGER"/SONNY CHARLES** (A&M 1177) and **"KILLER JOE"/QUINCY JONES** (A&M 1163).

Every new National Promotion Manager should have five smash singles on his hands as his first order of business!

And as far as used cars go, we ask you: Would you buy a new rock 'n' roll record from Richard Nixon?



## Bell and Stewart Bid for Stax/Volt; MGM in Wings

• Continued from page 1

in which they plan to return all their G&W stock in exchange for their hot soul label which was bought by Paramount Records, a G&W subsidiary, two years ago.

G&W's relinquishment of the Stax operation is contingent upon Stax returning all the stock it holds in the parent company. The value of this stock when Stax was acquired was around \$44 a share; it has subsequently dropped considerably.

### Merc Re-Releases Melba Moore LP

NEW YORK—Mercury Records has re-released Melba Moore's debut album, "Living to Give," to include the title song from the Broadway show "Purlie." Miss Moore earned a Tony award as the best supporting actress in a musical for her role in the show.

Clarence Avant, the agent for Stax who helped put the G&W deal together has been working on the separation and ownership transfer to MGM.

If the deal is consummated, MGM will acquire a major soul production company which last year did almost \$8 million in volume, with its earnings nearing the \$2 million mark.

In addition to Stax/Volt, and Enterprise Records, the company's publishing company is East Memphis Music. Its artist roster includes Isaac Hayes, Booker T. & the MG's, Carla Thomas and Eddie Floyd.

Several weeks ago, Bell and Stewart met with Mike Curb, MGM's president to begin acquisition talks. Bell and Curb are reported set to meet in Mallorca this week at the International Music Industry Conference to structure foreign licensee deals for both Stax and MGM.

EMI has been handling

## Ink Morrison in New Now Move

• Continued from page 3

Already in release around the country is the feature "tick . . . tick . . . tick" which has music put together by Tompall and the Glaser Brothers. The country act performs 10 songs in the film. Among the tunes heard is "Gentle on My Mind" published by their Glaser Publications company.

MGM Records plans to promote concerts in Los Angeles, Chicago and New York by Havens as part of the exploitation for his involvement in the film. Havens will in turn introduce the two new acts he discovered for his own label which MGM distributes, Kathy Smith and Bruce Murdock.

Stax overseas and is renegotiating this arrangement. In the tape cartridge field, Stax has been selling its own product.

## Flying Dutchman Pacts Armstrong for Album

• Continued from page 1

leased on Flying Dutchman's Amsterdam label. Additionally, Thiele has signed artists for the pop-oriented Amsterdam label, and for Flying Dutchman jazz label, and he has concluded an agreement with B.B. King's production company.

Artists signed to the Amsterdam label include Teresa Brewer, Dick Jurgens, Dirty John's Hot Dog Stand featuring Kenny Paulson, and Euclid. The last two are heavy rock groups from New England.

The Flying Dutchman jazz label has signed Ornette Coleman, Chico Hamilton, composer George Russell and German vibist Gunter Hampel.

The deal with B.B. King's production operation entails the production of four albums per year for Flying Dutchman's BluesTime label. The first of these packages will be "Just the Blues" by Malcolm and Chris, two young vocalists discovered by King.

In the spoken word area Thiele will continue to release what he considers provocative product. He said: "This is an area that has been very successful for Flying Dutchman . . . and good sales have been racked up by 'Massacre at My Lai' and 'A Night at Santa Rita.'" Thiele added that Flying Dutchman and World Publishing are cooperating on a campaign plugging the second poetry book and album of Lois Wyse, "I Love You Better Now."

Flying Dutchman, Thiele said, has had a tremendous first year and is now getting into the singles area, with Leon Thomas developing into an important artist both in record sales and personal appearances. He added that foreign distribution is beginning to be effective, with Philips embarking on a large campaign for all Flying Dutchman product and King Records making virtually the entire product available in Japan.

## Merc's 'Carmen' A Flower Child

• Continued from page 1

Written and produced by John Corigliano and David Hess, the album carries the title of "The Naked Carmen." Hess, a folk performer who has written and produced other material for Mercury, also sings the repeating "The Faces Are the Same" on the disk, which is being shipped with libretto.

Corigliano's "Piano Concerto" has been recorded on Mercury. The "Naked Carmen" LP also features Paul Paray and the Detroit Symphony, Bob White of the NBC Opera Co., Anita Darien of the American Opera Center, who has appeared on Broadway, and George Turner of "Hair" and "Salvation."

Pigiron, a rock group, Mary Bruce & her Starbuds, and concert pianist John Atkins also participate in this unusual album, which has Moog Synthesizer, rock, folk, jazz, classical, standard pop and even kazoo.

The story line has Carmen against society with ties to the bullrings of Spain, the rise of Hitler, and the Chicago Democratic Convention of 1968. Carmen is portrayed as a free spirit being crushed by society. Although the pressing carries a classical number and suggested list, primary promotion will be in the pop and underground areas.

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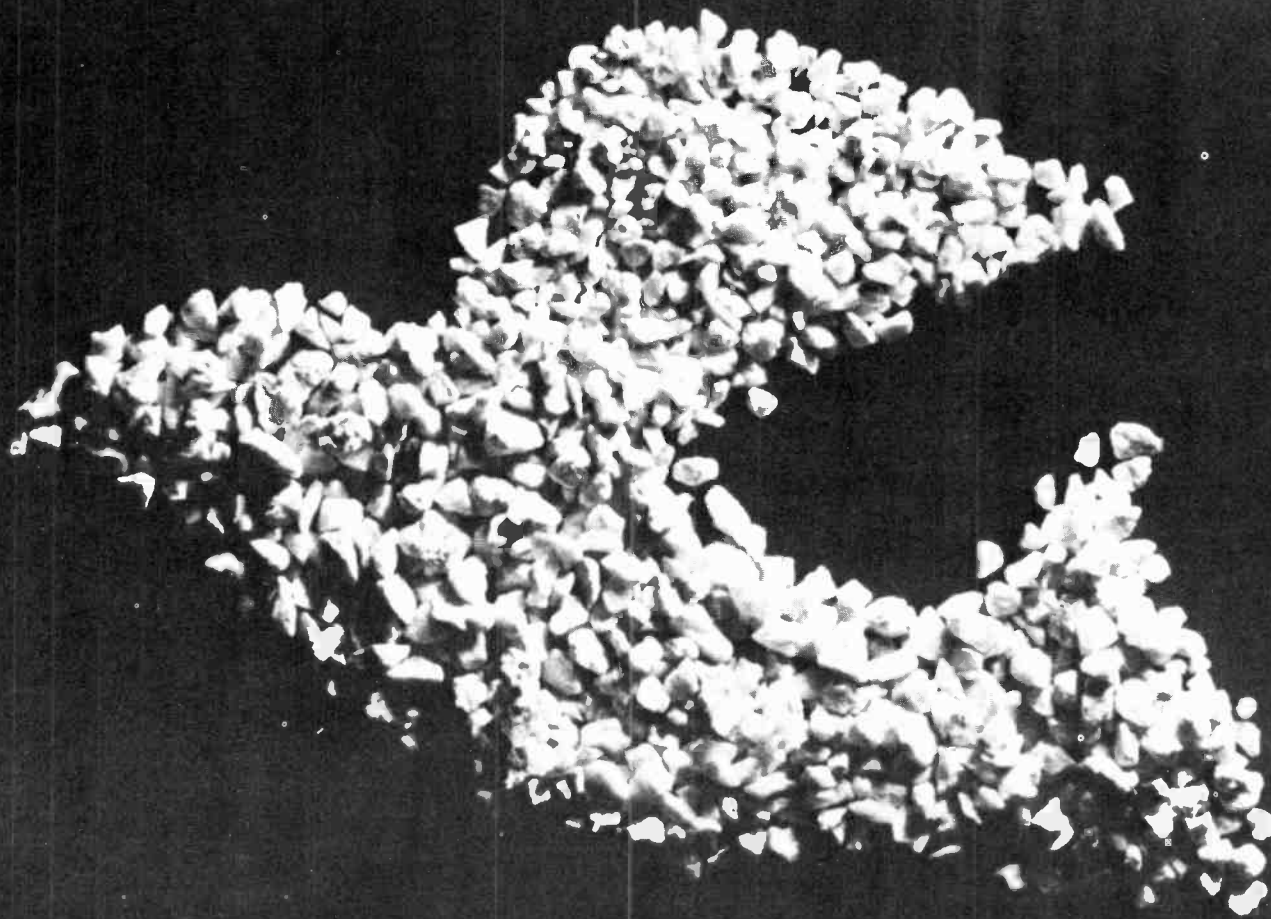
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# TV Monitoring Is OKd

• Continued from page 1

number of services can compete, in addition to the International Digisonics Corp. (IDC) which first proposed and field tested the TV monitoring (Billboard, March 26, 1969). It was pointed out that the visual coded signals would not be "secret" but could be picked up by anyone with the proper receiving equipment.

### Aid to Licensors

With the same rule applied to prospective aural monitoring systems, the record manufacturers or the music licensors like ASCAP and BMI could set up their own monitoring systems to check record and music play over radio—and over TV, where today's music talent is increasingly used in shows, and in theme and background music for both TV and feature film. The coded signals would be in the records or tapes or other pre-taped programming and would not be heard by the listening audience.

It goes without saying that if the copyright revision currently being considered by the Senate Judiciary committee grants the new performance copyright for recordings (a right already in the law for the copyrighted music) — electronic monitoring of broadcast use would be of vital concern to both artists and manufacturers, who would share the new royalty.

Among the proponent statements to the FCC, many were from performing artists unions (AFTRA, SAG and AFM), also

the Copyright Office was most urgent about the need for electronic monitoring. The Copyright Office sees it as a "virtual necessity if legitimate rights are to be protected" for performers, recordings and other broadcast performances. "With the development of Cable TV, satellite communications, computer networks and other technical advances, the complexity and cost of non-automatic logging seems certain to make present methods break down."

In its recent filing with the FCC, Audicom outlined the method and the uses and values of coding and monitoring of aural broadcast programming electronically.

Programming for broadcast would be coded at the source, with the subliminal signal that would not be heard by a listener, nor would it degrade sound quality. The receiving monitor would be tuned to broadcast stations, react to the coded signals, and record the identifying information transmitted. "Each record produced for broadcast use could be coded with the names of the composer, the performer, the copyright owner, etc."

### Data-Phone Links

The monitors would relay their stored information via data - phone communication links to central or multiple computers that would provide print-outs on demand. A whole day's programming on an automated radio station could be reduced to several inches of tape,

Audicom says. Also coders can be installed to monitor live broadcasts from the announcer mike. (It was pointed out by IDC, during the video proceedings, that electronic monitoring offers help in the battle against unauthorized use of copyrighted material.)

Further, the Audicom system says electronic pickup can monitor and log "many aspects of point-to-point communications." This, in effect, tells the business communicators that when they want it, whatever they turn on can be monitored, logged, and printed out on computer, or stored. This could hold fantastic promise for shortcuts in dealings between manufacturer and wholesaler, or wholesaler and retailer who would use new-wave communications in place of present congested mail and phone services.

In this connection, the IDC system told the FCC that any independent program contractor could make an automatic record of the coded broadcast material, which would serve as a performance affidavit, and could be integrated into an automatic billing procedure. Saving in time, and availability of proof-of-performance for billing are self-evident.

Audicom expects to start field tests of its aural monitoring system this month.

In a corollary action, the FCC reminded television broadcasters and networks that their past and present use of "cue (Continued on page 92)

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# LEISURE TIME TIPS

by: Larry Finley

Received the following letter from Music Center in Winter Haven, Florida, whose stationery reads "Florida's Largest Tape Selection."

April 16, 1970

"Dear Mr. Finley:

I could not help but comment on your column in BILLBOARD (April 18). You mention people not being able to get tapes other than top 40, etc. We stock over 5,000 cartridge tapes, inc. about 1,000 cassettes. Whether they want Bill Black, Mantovani, a classic or language course, they'll find it here. Along one side of the store are six LeBo display cases each with 500 tapes in various categories. One of these feature BILLBOARD's 200 best sellers in order of popularity.

Also would like you to comment on enclosed ad. How do they do it?

Sincerely,  
Bob Weiss

P.S.: If you know of anyone having difficulty getting a particular tape, have them contact me.

Thanks!"

It's too bad there aren't more operators like Bob Weiss as we constantly receive mail from people who cannot find a full selection of tapes. For example, as a result of NAL's monthly full-page ad in CORONET Magazine where NAL advertises NAL Super Stereo 8 Variety "Twin-Paks," we have received inquiries from people in Billings, Montana; Pattonville, Mississippi; Fontana, California; Jackson, Mississippi; Muskegon, Michigan; Denville, New Jersey; Bellaire, Ohio; Sioux City, Iowa; Galion, Ohio, and San Marco, Texas, as well as many members of the armed forces who give an APO address in San Francisco, California. The following is a letter just received:

"Sirs:

I read your ad in the CORONET Magazine. A good selection of tapes is just about impossible to find at local stores, and so this might possibly be what I have been looking for. I am a member of a tape club, but mostly what is offered is rock and what appears to be old 'hard to get rid of stuff.' It seems that anything worth having has to be special ordered. Perhaps you can make it easier for me to get fine tapes by sending me more information on the recordings you have available.

Sincerely,  
Richard Lofgren  
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# Tape CARtridge

## Release Pattern: Cautious Selectivity

By ELIOT TIEGEL

LOS ANGELES—"Cautious selectivity" permeates tape releases patterns of record companies and custom duplicator/marketers. Some companies call it "creative selectivity."

No longer are companies concerned about duplicating every new release into a cartridge mode. Careful cherrypicking is the present modus operandi.

What's happened? Several things. Record companies are not turning out as many albums this year as they did in the past, report several custom duplicators, so their job is one of re-producing only the titles which the record companies give them.

Then there is the slackening of cassette sales, partly due to an economic slump which is affecting leisure time purchases.

Then there is the internal awareness of the music suppliers themselves that tape is still an after the album product, and they'd better wait until they see how the public reacts to the LP before the order is given to duplicate the 8-track or cassette.

Capitol Records, for example, reverted to selective releasing two months ago, reports Dan Davis, the label's product manager/tape coordinator.

Davis cites better inventory control as the company's reason for halting the duplication of all pop product. "A lot of marginal product sits in inventory when put out," Davis said. "Especially in cassette."

While Capitol is not "ducking out of the cassette configuration," the company has pulled back its production activities in this configuration. "We are hedging on releasing a new group for which there are no real advance orders," the executive points out.

While a good percentage of Capitol's product is not now released in cartridge form, the company still prepares all the elements for the tape in case the LP becomes a hot seller and there looks like a developing potential for the tape version. The master tape, color separations for the jacket, etc., are all held in readiness.

### Moves Cautiously

For a while, Capitol released all its new product in 8-track and cassette, but inventory buildups caused management to ascertain that the best move would be not to move too eagerly on all configuration fronts.

Davis likes to refer to Capitol's policy as selective simultaneous releasing of major titles on disk, 8 and cassettes. It's a non-totally," he adds.

Having to have all the parts ready for the tape in case the LP takes off, doesn't take any pressures off the manufacturing departments. "Our internal preparation is still the same," Davis notes.

GRT Music Tapes has "always been fairly selective," comments Larry Finn, the national sales promotion manager. The company's releases are based on what Finn calls "inputs" from the record companies. He means the amount of promotional energies expended by a record company for a product.

"Record companies have cut back tremendously on the amount of product they're putting down the pipe," Finn said in his Sunnyside, Calif., office. Because there is a propensity for record companies to promote

albums over singles, the failure rate in more costly, so record labels aren't so enthusiastic about releasing an unknown entity for tape duplication.

### GRT Not Down

GRT's releases have been thinning down in the past few months. During March and April, GRT released 34 items on 8 and cassette. In February alone the duplicator/marketer had released 55 items. "This cutback is not due to our cherrypicking," Finn said, "but it's just the availability of new product coming from the labels."

If a record company is running a hot streak, that sales activity is reflected in a steady movement of new tapes being duplicated.

During GRT's recent major release months, such labels as

Dunhill and Chess/Checker had good representation in the new tape release files. Now their new product offerings are negligible, Finn points out.

The attitude of the omnipotent rack jobber also comes into the picture, in Finn's opinion. Racks are more open in taking new LP titles in contrast to being more cautious and prone to cherrypick new cartridge releases.

GRT used to duplicate only the 8-track version of a tape in some instances. But now with cassette becoming a factor, since February the company has been running 8 and cassette on new tapes.

MGM's policy, explains president Mike Curb, is to select titles for tape duplication. "We only commit to tape those albums we feel have a base sale,"

Curb said. "All tapes are sold to consumers; albums on the other hand can be used for promotional purposes, so they can be utilized in a number of ways which tape cannot."

Curb cites the cost of tape duplication as being three times that of records. Since radio stations program records not tapes, a label's initial budget is for promotional goods in disk form. "It's too expensive to duplicate tapes and then sell them off if they don't make it the first time around." Curb estimates the duplication cost of a tape as running from 96 cents to \$1.06 for the company which doesn't have its own duplicating facilities.

### Pick & Choose

For the past year A&M has been picketing and choosing its  
(Continued on page 18)

## Movie Owners See Red, Not Green, in Videocassettes

By BRUCE WEBER

LOS ANGELES—Opposition to the audio-visual cassette business is developing. It's coming from the same industry—motion picture—which promises to help turn videocassettes into a \$1 billion business.

Twentieth Century-Fox Film Corp. said it would make its theatrical films available for conversion to electronic video-recording (EVR) five years after their initial release.

Other film libraries are also due to wind up on TV cassettes and will probably be sold through rental libraries to the consumer.

But, and here is the hitch, the National Assn. of Theatre Owners (NATO) considers videocassettes as "boxoffice worry for theater exhibitors."

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

While Darryl F. Zanuck, 20th

Century-Fox chairman, pointed the way by recognizing the new medium, film exhibitors see only "red" when discussing "that new worry."

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

The film industry in Europe also sees the potential of renting film libraries to videocassette manufacturers. Japanese hardware manufacturers are trying to corner film producers in Italy for their backlog of motion pictures.

### Avco Unit

Avco, which owns Embassy pictures, is planning to introduce a videocassette recorder/player in June. If true, Avco will use many of the film features owned by Embassy in its tape library.

Other motion picture studios are sure to jump into the race, but on their own terms. Most

remember their sad experiences when television first felt the pinch of programming material more than a decade ago and got film product at bargain prices.

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

Zanuck or 20th considered all the systems and selected EVR over tape, "because the impossibility of duplicating EVR cartridges outside of the CBS plant."

(CBS uses thin, highly miniaturized film in its cartridges).

RCA's system, Pre-recorded Color TV Tapes (nee Selecta-Vision), also has a built-in anti-piracy feature if other film moguls have the same concern as Zanuck. (RCA is basing its system on the new holographic technology.)

While most American motion picture studios are waiting for one process to emerge, the scene in Europe is this: the new videocassette enterprise is in the hands of a publisher.

Mondadori Publishing Corp., partnered with Zanussi Electro-Domestic Manufacturing, has rights to the CBS EVR system in Italy.

Germany's Bertelsmann also is entering the "publisher into cassette" race in distribution and marketing. Time-Life, among others, is considered ideally suited for cassette distribution and marketing.

"Potential for videocassettes is so vast," believes Giorgio Rossi, who directs Mondadori's video cassette operation, "that it is difficult to set a timetable for the plunge into cassette entertainment."

Most publishing companies, as licensees, will start modestly, beginning with educational films for elementary schools and build to universities.

The primary target for TV cassettes now is the education/instruction field, where film and video production companies can  
(Continued on page 20)

## Color Shows Way in Belair's New Line

LOS ANGELES — Belair, manufacturer of stereo portable hardware, is introducing its new line of portable and home players in a multitude of colors.

Instead of the usual stodgy appearance of players, Belair's line comes in a variety of colors, including stripes and multi-colored grill cloths.

"Units will be 'dressed' in contemporary fashions with blue, green, brown, charcoal gray and whites," said Rod Pierce, Belair marketing vice president.

"We feel it will enhance the line for today's youth-oriented buyer," he said. "We're also hoping it will change the static appearance of tape equipment."

It may mark the beginning of a new era in merchandising players.

Rack merchandisers were impressed by the color innovation made by Belair when the company first introduced the line

at the National Association of Record Merchandisers (NARM) convention in Florida.

Belair is offering its straight 8-track (model 410) and 8-track with AM/FM multiplex (412) in blue and green stripes. Models 810 and 812, both 8-track home players, come in different shades of brown, while model 323, an 8-track portable, is available in green, white and black. An 8-track with AM/FM radio (model 333) is shipped in gray, white and black.

"We were looking for different ways to merchandise our new line and still appeal to both teenagers, young adults and the more conservative professional," said Ed Mason, president of Belair.

The company also was searching for ways to display its products in retail outlets, where a plethora of look-alike equipment made it difficult for retailers and confusing for consumers.

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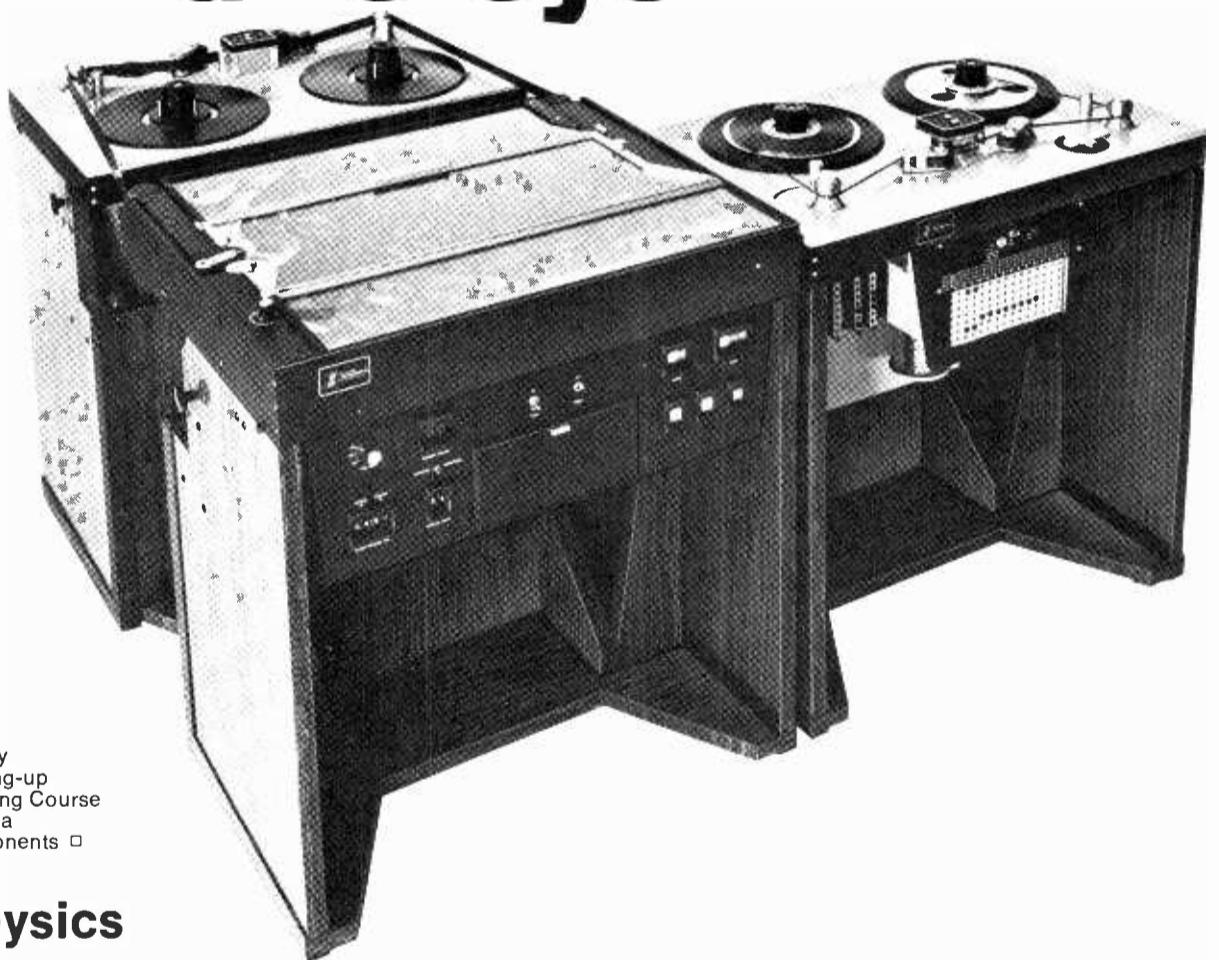
The basic Series 1200 System consists of a Model 1260 Loop Bin, Model 1210 Master Reproducer, and a Model 1220 Slave Recorder. Each slave in the system will produce 100 C-30 cassettes per hour at the standard Gauss 32:1 duplication ratio. The master tape is reproduced at 240 ips and the duplicate copies are of peerless fidelity.

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Because of the 32:1 ratio, the Series 1200 System requires 1/2 or 1/4 the number of slaves of any other system, thereby reducing maintenance time and requiring much less floor space for a given production capacity. The Gauss System is easily expanded to produce millions of copies by simply adding more slave recorders — up to 20 per master reproducer.

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Sun Valley, California  
United Controls, Data Division,  
El Monte, California  
Capitol Records,  
Jacksonville, Illinois

Viatron,  
Burlington, Massachusetts  
American Sound Corporation,  
Warren, Michigan  
3M Company,  
St. Paul, Minnesota  
Audio Communications,  
Dover, New Jersey  
Cinematape,  
Englewood, New Jersey  
National Tape Service,  
West Caldwell, New Jersey  
Allison Audio Corporation,  
Hauptpage, L.I., New York

Decca Records,  
Gloversville, New York  
National Recording,  
New York, New York  
Plastics Products,  
Memphis, Tennessee  
Capitol Records,  
Winchester, Virginia  
EMI Australia, Ltd.,  
Sydney, Australia  
Olims Consolidated, Ltd.,  
St. Peters, Australia  
Cinram Corporation,  
Montreal, Canada

Compo Records,  
Cornwall, Canada  
Decca Records,  
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EMI Records,  
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Hannover, Germany  
EMI-Europa (Electrola),  
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ITP Tonband-Produktions-KG,  
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Sono Press Rheinhard-Mohn (Ariola),  
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General Recording Sound,  
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# Disk-Tape Wholesaler, Racks Seen Marketing EVR Software

CHICAGO — Record - tape wholesalers and rack jobbers will be involved in marketing electronic video recording

(EVR) software, according to Motorola, which is introducing a Teleplayer to retail for \$795 and is for the first time entering

the software field.

Characterizing its EVR program as a "great leap forward," the firm thinks it is a "year to

a year and a half" ahead of its nearest competition (RCA's SelectaVision, Sony and Panasonic). "Our system (produced under a licensing agreement with CBS) has all the advantages of the other technology without the limitations," said Jack Harris, marketing manager, education and training products division, which will market the

system initially. The Teleplayer is not compatible with other systems.

Motorola initially intended to market a black and white player but will never produce one now, according to president Elmer Wavering. Instead, the new Teleplayer is a compatible b&w and color unit made from production tools in Quincy, Ill., in a plant capable of producing 100,000 players a year.

Although the Teleplayer is not yet seen as a consumer item, Motorola has already initiated plans to release 20th Century-Fox movies on EVR five years after theater showings of the films. Wavering quoted 20th Century-Fox' Darryl F. Zanuck as saying: "The cost for renting a full-length film would be within the range of the average family."

The cost of EVR cartridges in the consumer field is difficult to pinpoint, according to Harris, who said: "We have been talking to a number of prominent record - tape wholesalers and rack jobbers. This will definitely be in the record-tape retailing picture." Harris mentioned one estimate of \$4 to \$6 for a weekend of EVR entertainment if the cartridges are offered on a rental basis.

### Motorola Cartridge

Motorola's EVR cartridge is an open reel of film 7-inches in diameter that is automatically threaded into the player. The film is 3/8-inch wide and contains two rows of picture frames and an audio track on each side. In black & white it contains 50 minutes of programming; in color, 25 minutes. The system will play through any television set and acts as a broadcast system when hooked to the master antenna network in a hospital or hotel or a cable antenna TV (CATV) network.

Material on 16 and 35mm film and video tape recordings can be reproduced for Motorola's EVR cartridge. The Teleplayer does not record material but the model does have a camera input for application where, a doctor for example, might want to augment a film with actual shots of an operation. It also has a microphone input for narrating along with the film and the two-track audio allows for such applications as simultaneous two language instruction.

Pointing out many applications of the system, William Gallinger, sales manager, Motorola Systems, Inc., said that a chief advantage is that any picture frame in a film can be held indefinitely for close study "without burning a hole in the film or worrying about burnished recording heads as in video tape systems." In less than a minute, portions deep in the film program can be found through a fast forward mode. The system will also automatically cut off if left in the permanent picture mode for more than 1 1/2 minutes.

A total package of both player and programs will be offered in the fall with a starting price of under \$5,000, according to Lloyd Singer, education and training products director. A typical plan offers 30 hours of education and entertainment for hospital patients, he said.

"Particularly aimed at the male patient during daytime hours," Singer said, "the series features outstanding and award-winning sports, comedy, travel, adventure and health subjects." In addition, new staff training films are being produced for

(Continued on page 20)



## Sound investment: silicone rubber pinch rollers

It doesn't pay to pinch pennies by using nonsilicone rubber pinch rollers in your stereo 8 cartridge units. Sacrifice proven performance reliability, and you'll soon get squeals from your distributors, dealers, and customers. Silicone rubber pinch rollers cost a bit more, but they've been proven more than worth it. They withstand temperature extremes better than any other material—and it can get pretty hot under a car dashboard. Silicone rubber pinch rollers won't stick or get flat spots, so tapes will run through smoothly without sound distortion.

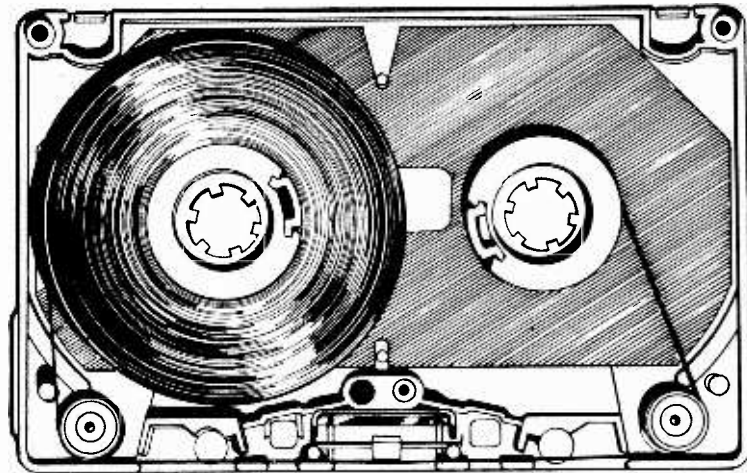
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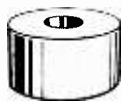
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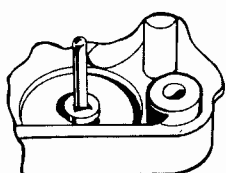


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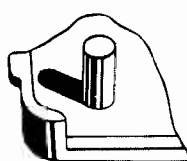


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We told them we would mill perfectly polished stainless steel pins, precision manufactured to sturdily hold our rollers in place, eliminating wow and flutter, and totally unaffected by rust or corrosion.

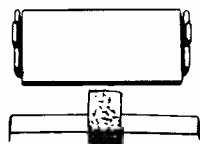


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We told them we would make a pressure pad that would last a lifetime and provide proper tension without causing unnecessary wear on the recorder head. We also told them we would build a separate hum shield with a high-nickel content to keep the maximum amount of outside noise from being recorded onto the tape.



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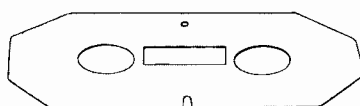


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We told them we would design a heavy-duty polyester graphite-coated gasket, strategically curved to apply just the right amount of pressure on the tape to keep it winding smoothly and evenly for a lifetime.



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# Releases: Cautious Selectivity

• Continued from page 14

tape releases. This policy was instituted by Bob Elliott, the director of the tape division upon his arrival one year ago in March.

Elliott, too, points to a "clean inventory" situation by not releasing all titles right away on tape. It's a question of inventory and economics for both A&M and its distributors.

Elliott said he's only had one request from one distributor to release a title which was not available on tape. Elliott admits to being cautious with some of his initial production orders. New music is simultaneously duplicated in 8 and cassette by a custom duplicator.

Mention cherrypicking to Bob Kornhesier, Atlantic's vice president for tape sales, and he spews forth acrid comments against the philosophy.

"It's a putdown to release an album and then wait to see whether you should put it out on tape. It's a put down to your own judgment. A record manufacturer's dues is much higher now. If you believe in an artist, spend money to sign and record him, you should have the faith to release him in all configurations."

Kornhesier said this philosophy works for Atlantic, where the executives feel they are "backing their faith in an artist by releasing him on tape."

Kornheiser recalls the mood of the industry when stereo was first introduced. First, albums were released in mono and then the stereo counterpart was issued. "People were hedging then," Kornheiser commented. "They thought if it's a bomb, we can save the cost of putting it out in stereo."

Atlantic releases all its albums in cartridge and cassette, and has even released a tape one or two days before the LP appeared.

There is a concern among manufacturers that if they don't get their new tapes out on time, someone else will duplicate it for them.

"Don't hedge," is Atlantic's credo. "If you sign an act, support it in all configurations of reproduction."

RCA takes a wait and see attitude before releasing any tape, which has to come out after the LP. Nothing is automatically duplicated into cartridge or cassette. "There is the slight advantage in being able to watch an album's progress," notes Elliot Horne, RCA's recorded tape product planning manager. "But you have to watch it very carefully. If the album doesn't take off, not scheduling it for a simultaneous release, can save you a lot of grief."

How does RCA determine what albums will be transferred to tape? One major factor is its "feelings" about an act, including whether there is a promotional campaign planned.

## RCA Plans 5 More Variety 8 Titles

NEW YORK — RCA's tape cartridge a&r staff is planning five additional titles for the company's Variety 8 Series of \$4.95 budget tapes for summer release.

There are presently 15 titles in the catalog. Elliot Horne, the company's recorded tape product planning manager and his staff of producers, Julian Ross, Chick Crumpacker and Len Magnus, are meeting to formulate repertoire areas for the new releases.

The concept behind the Variety 8 Series is to cull musical categories and pull together artists of a similar nature. Some of the company's initial efforts have covered the pop rock scene, soul, country and straight pop hits.

The music can go back 10 years, but the emphasis is on

current hits. A hit single or track from a hit album can be included in the series after six months of its initial release. "Or a little bit less, depending on the run of the hit," Horne explains.

The tape department has, through its own initiative, developed several ideas for tapes cartridges which have been developed into albums. The best of Rod McKuen and G. Yarbrough were both initially a cartridge idea, with LP's developed thereafter.

RCA's unique tape a&r department is built around professionals, Horne points out, who have had radio programming experience. "They were chosen because of this skill," he said. Crumpacker has been with RCA 16 years, Ross 3½ and Magnus 2 years.

## Robins' Strobes Help Fight Pitch Changes

NEW YORK — Robins Industries Corp. has developed a pair of player speed-test strobes in cassette and CARtridge formats that are specially designed to help guard against the pitch changes that result from too fast or too slow player speeds. They can also be used to determine sporadic speed changes known as wow and flutter.

The cassette version of the new Robins strobe is built into a standard compact cassette case and lists for \$6.50 while its 8-track counterpart, in a standard cartridge case, sells for \$7.90. Both units have integral strobe light and tape for testing by simply sliding the case into the player.

Also, Jack Friedland, the company's vice president, disclosed that product from the company will be displayed at both the National Electronics Week Show (NEWS) to be held at Chicago's Conrad Hilton Hotel, Monday-Wednesday (11-13) and the Consumer Electronics Show (CES) to be held at the Americana Hotel, here, June 28-July 1.

The theme at both shows will

be "Free Robins Money." According to Friedland, Robins selected this theme to prove that even in today's uncertain economy, there is money to be shared and money to be made at the right place and time.

He said that at both shows his company will plug different variations of the selected theme. "One variation may involve product pricing, another may revolve around a credit arrangement," he said. "Each variation will prove to our customers that they can make money freely and easily by dealing with Robins."

## Disc Printing in Tape Directory

NEW YORK—A listing for Disc Printing Corp. was inadvertently omitted from Billboard's 1970 International Tape Directory. The firm will be moving to new quarters at the end of May and will be located in the Cardinal Industrial Park, Gilpin Ave., Hauppauge, New York 11787.

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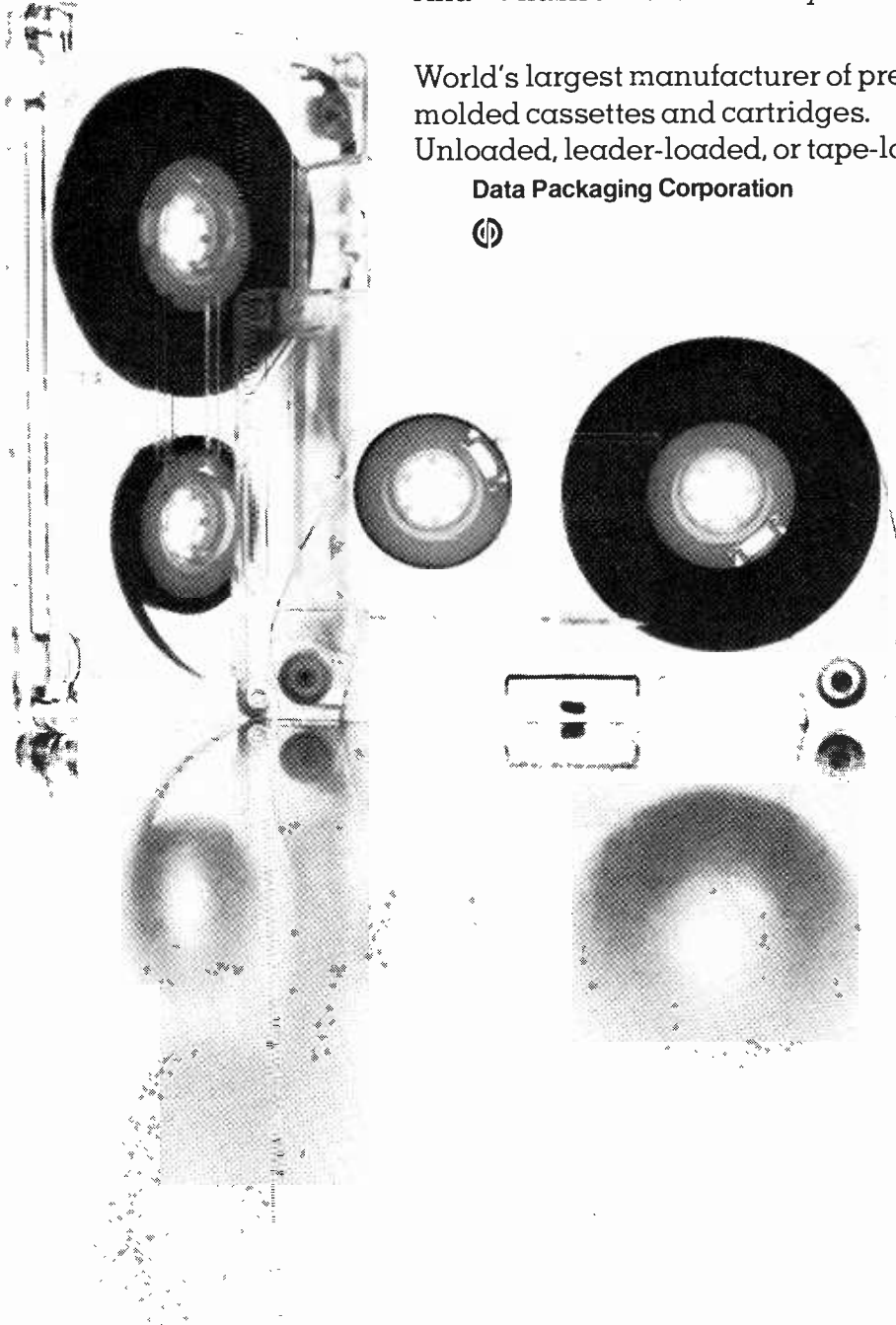
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—IAN DOVE,  
Billboard

“Flying Dutchman’s Leon Thomas appeared at the Fillmore East last week... Where the blues bumps and rolls, Thomas flows and undulates, like a patient river.”

—JIM HOUSTON,  
Record World

“...above all is the soothing, almost chanting voice of Leon Thomas, drifting off into incredible warbling/yodeling sounds while he grabs up and shakes tambourines or bells. The feeling of his voice and the message in his songs is usually one of spiritual serenity and unity.”

—VINCE ALETTI,  
Crawdaddy

“...he often starts his numbers straight, singing in a pleasant baritone... Then he will abruptly shift into complex, agile scat singing interspersed with affective yodels and soft, climbing-and-falling tremolo effects, which suggest mourning doves in full song... It won’t be surprising to hear him yodeling away in due time on the Ed Sullivan Show.”

—WHITNEY BALLIETT,  
The New Yorker

“Leon Thomas possesses unquestionably the most unique vocal sound around today. His appeal is to all the people, jazz and pop alike. Whether he excites with his yodel or carresses a ballad Leon grabs you for keeps.”

—PAULINE RIVELLI,  
JAZZ & POP Magazine



*His first album on Flying Dutchman has to do with social commentary. And then part of it is basic jazz and funky blues. Everything Leon Thomas does is an expansion of the voice in the new music. Leon’s voice is evocative. Leon takes from the pygmies in Africa, Indian ragas, music of the Himalayas and puts it all together to come up with a new vocal sound. Leon is searching far into himself. Join with him in the search by picking up on SPIRITS KNOWN AND UNKNOWN.*



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# WB Hits Tape Club on Sinatra Duping

LOS ANGELES — Warner Bros. has taken exception to a Texas tape club which has paired Frank Sinatra on an 8-track tape with several other major name artists.

WB has notified the company, the D.J. Star Tape Club of El Paso, to halt the illegal duplication of the tape which offers Sinatra, Elvis Presley, the Classics IV, Bobby Sherman, Oliver, Kenny Rogers and the First Edition, Jay & the Americans, Engelbert Humperdinck and the Archies all on one product. WB has also sent a copy of its complaint to the RIAA.

Sinatra and the First Edition are Reprise artists appearing on the club's "JF-3-Pop" tape. WB's marketing vice president Joel Friedman told D.J. Star:

"Such unauthorized recording duplication and sale of our product constitutes a violation of existing federal and state

laws and you are hereby specifically asked to cease and desist at once."

The duplicator charges \$5.25 for any of 12 tapes, encompassing pairings of top single hits in all musical categories.

A soul tape, for example, offers the Friends of Distinction, the Originals, Stevie Wonder, R.B. Greaves, Marvin Gaye and Tammi Terrell, Aretha Franklin, Fifth Dimension, Gladys Knight and the Pips, Jr. Walker and the All Stars, Diana Ross and the Supremes, the Jackson Five and the Steelers.

Some of the tape listings are duplicated out of music magazines. The firm's brochure boasts that there is "never a minimum purchase required... the choice is always yours..." Club members saving a giant step further because members only pay for the music they really want to hear—never for

tape albums." The firm is called a division of D.J. Star Recording Service at 100-102 Texas Avenue.

Friedman said he is collecting a file full of mailers like this.

During the recent NARM convention, WB officials met with a select group of 14 racks to discuss ways of stopping the sale of illegally duplicated tapes. As a result of that meeting, WB formulated its recently announced plan to cut off selling its product to any account which sells illegally duplicated tape—either WB's or any other manufacturer's.

## Owners Seeing Red

• Continued from page 14

align themselves with major publishing houses.

Foreseen is the day when record retailers (via rack merchandisers) will stock audio-visual cassettes. But it is also understandable to expect book and newsstand retailers to sell or rent both educational and entertainment cassettes.

Italy's Mondadori eventually sees "unit cost of a program (cassette tape) down to double the price of a magazine and purchasable on any newsstand."

While the squabble of the hardware systems continues—CBS vs. RCA vs. the world—all the companies are thinking of cassette software, the programming repertoire to be imprinted on film (EVR), clear vinyl (RCA) or tape (Sony, North American Philips, among many others).

# BEST SELLING Billboard Tape Cartridges

## 8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HEY JUDE Beatles, Apple 8XT-385	7
2	2	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	10
3	7	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	5
4	4	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	24
5	3	SANTANA Columbia 1810 0692	27
6	5	CHICAGO Columbia 18 80 0858	10
7	9	MORRISON HOTEL Doors, Elektra ET 8-5007 & Ampex 85007	5
8	11	EASY RIDER Soundtrack, Reprise BRM 2026	21
9	6	ABBEY ROAD Beatles, Apple 8XT 383	28
10	15	FRIJID PINK Parrot M 79833 (Ampex)	2
11	8	I WANT YOU BACK Jackson 5, Motown MS 8-1700	9
12	10	WILLY & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	19
13	17	AMERICAN WOMAN Guess Who, RCA P8S 1518	3
14	14	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	5
15	13	HELLO, I'M JOHNNY CASH Columbia 1810 0826	10
16	20	TOM JONES LIVE IN LAS VEGAS Parrot M79831 (Ampex)	23
17	16	GRAND FUNK Grand Funk Railroad, Capitol 8XT-406	5
18	12	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023-50068	19
19	—	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M 4227	1
20	19	LET IT BLEED Rolling Stones, London M72167 (Ampex)	18

## CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HEY JUDE Beatles, Apple 4XT-385	7
2	2	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	9
3	4	LED ZEPPELIN II Atlantic CS 8236 & Ampex 58236	21
4	12	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	2
5	5	EASY RIDER Soundtrack, Reprise/Ampex M 2026	10
6	3	ABBEY ROAD Beatles, Apple 4XT 383	27
7	11	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	5
8	8	SANTANA Columbia 1610 0692	21
9	9	HELLO, I'M JOHNNY CASH Columbia 1610 0826	9
10	10	MORRISON HOTEL Doors, Elektra 5007 & Ampex 55007	4
11	7	TOM JONES LIVE IN LAS VEGAS Parrot M79631 (Ampex)	18
12	6	WILLY & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	18
13	13	GRAND FUNK Grand Funk Railroad, Capitol 4XT-406	5
14	15	CHICAGO Columbia 1610 0858	6
15	—	I WANT YOU BACK Jackson 5, Motown CAS 1700	1

Billboard SPECIAL SURVEY For Week Ending 5/2/70

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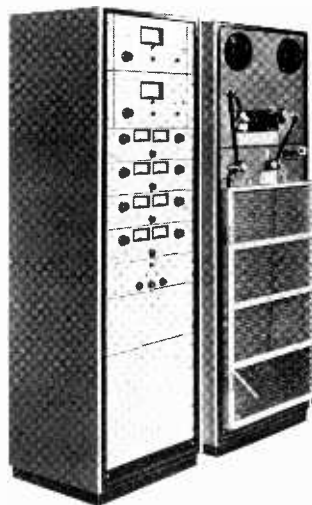
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## Disk-Tape Wholesaler, Racks Seen Marketing EVR Software

• Continued from page 16

this series being offered to U.S. and Canadian hospitals.

"We are going after top, award-winning stuff, and in addition we are working with several different name producers in developing new films to round out our offerings," Singer said, mentioning that he has been working with Frank Havlick, Sterling Movies senior vice president.

Motorola's EVR system will

also be tied in with (CATV) networks, Harris pointed out.

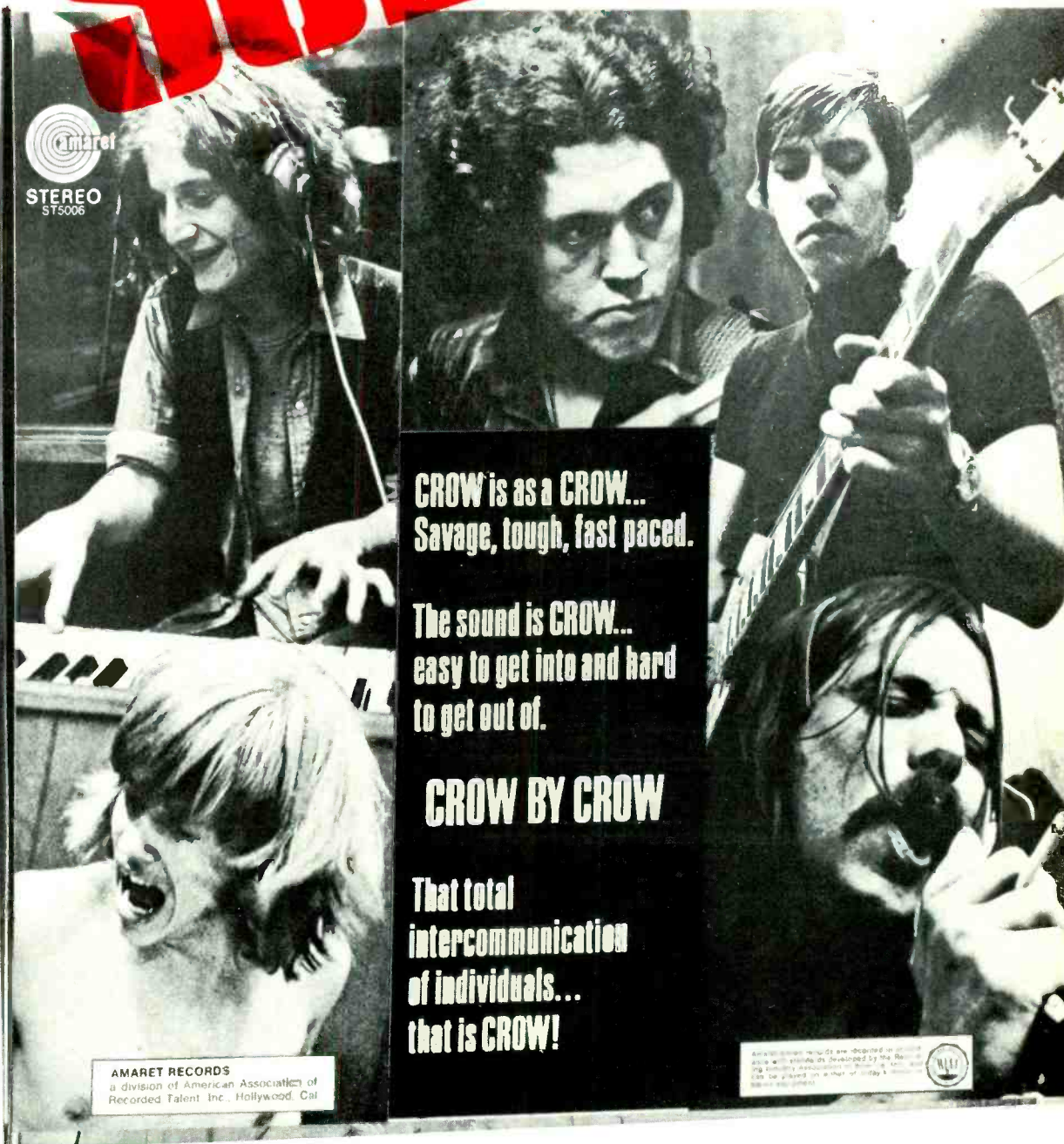
**Never Seen TV**

"In vast reaches of (Alaska) there are people who have never seen a TV program on a set in their living room. Further, in many of the schools the only educational audio-vision medium is a movie projector and a can of film. Alaska Northwest is preparing a package now to be used in conjunction

(Continued on page 22)

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**AMARET RECORDS**

a division of American Association of Recorded Talent, Inc., Hollywood, California

## PicAtape Opens 1st Franchise in Okla.

OKLAHOMA CITY — PicAtape International, Inc., has opened the first in a chain of PickAtape Stereo Center franchise stores in Stillwater, Okla. The store will sell and service stereo tapes and tape products.

According to Tom Hoshall, PicAtape president, the program which calls for the opening of more than 100 franchise stores across the country is well ahead of schedule for the first year. He said outlets are being readied in west Texas, Arkansas and other areas of Oklahoma for mid-spring openings. The new store is a conversion of an existing stereo sales center to the PicAtape concept.

Hoshall pointed out that franchise operators of PicAtape Stereo Centers will realize from 15 to 100 percent greater tape sales than with any other tape display and merchandising system.

PicAtape International is the exclusive licensee of the PICK-A-TAPE pilfer-proof tape display and merchandising system developed by Communication Electronics, Inc.

Under terms of the licensing agreement PicAtape has adapted the patented PICK-A-TAPE display cases, and the electronic tape display case door control system, to a series of standard interior motifs which are followed throughout the PicAtape Stereo Center franchise chain.

Said Hoshall, "Our franchise program is being actively pro-

moted throughout the southwest and midwest with particular emphasis on the development of outlets in Texas, Arkansas, Oklahoma, Kansas, Missouri and Illinois." He added, "Our unique system gives our franchisees a definite advantage in the retail tape marketplace."

Hoshall said, "We are approaching marketing regions individually with a preset notion as to the number of PicAtape Stereo Centers each region will initially support."

"We will begin to open outlets in a region only when we have firm commitments for those outlets. This procedure allows us to proceed into each region with definite advertising and warehousing programs, combining, where necessary and advantageous, advertising and warehousing for a specific region into a single program," he added.

The PicAtape franchise program includes everything from scientific site selections, assistance with or turnkey installation of store interiors and exteriors, a two week training program for franchisees, week to week advertising support programs, weekly evaluation of sales results and a continuing program of franchisor assistance to the franchisee in every facet of the business.

"We have been extremely conscious of statistics from the outset of this program more than three years ago," said Hoshall. "Everything we do or include

## GULF, RCA PLAYER TIE

LOS ANGELES—Gulf Oil is offering its credit card customers an 8-track player for \$19.95 in a premium promotion with RCA.

To receive the unit, customers agree to purchase 15 tapes at \$6.95 each from RCA's tape library. At least three tapes must be purchased initially, with the remainder being purchased over a two-year span.

The unit is a home player with a suggested list price of \$79.95.

in the store program is exhaustively test marketed and evaluated by our own marketing staff before it is released to our franchise chain."

He continued, "We see the next five years as a period in which there will be considerable sifting out of the 'momma and poppa' operations in the tape industry. With the advent of video hard and software, and further refinements in the audiotape business, we fully expect to see a near 100 percent turnaround of the industry by 1975."

He added, "Everything we are doing today is based upon the directions the total industry is taking for the next decade. We intend to be one of the major retail marketing factors in this industry in the decade of the '70s and beyond."

PicAtape Stereo Centers feature all major and most minor tape labels, as well as a line of complementary goods which have proved successful in the Oklahoma-based outlets.

## MGM Won't Solo on Tape —Keeps Tie With Ampex

LOS ANGELES—MGM Records has altered its plans to go it alone with its tape product. The company is maintaining its association with Ampex, which has been its custom duplicator. In fact, Don Hall, Ampex's vice president of its Stereo tape division, will meet with Mike Curb, MGM Records president, in Mallorca this week during the International Music Industry

Conference to map out terms of any new arrangement.

"It looks like we will continue with Ampex," Curb said. "They have proved they can sell more tape than any other company."

On another matter, MGM is selling its record pressing plant in Bloomfield, N.J., to Viewlex, the parent company of Belle-Wood, a tape player manufacturer.

## Disk-Tape Wholesaler, Racks Seen Marketing EVR Software

• Continued from page 20

with its own textbook material and our Teleplayer.

"EVR will make possible CATV broadcasts in even the most remote Alaskan community—communities which are beyond the range of any TV station but which can be served adequately by a CATV system which has its own broadcast capability and EVR programming."

On the education level, General Music Corp., Atlanta, is developing a number of school programs, he said. The first course using EVR systems will include instruction in singing and on playing simple rhythm instruments geared to the third and fourth grade level. Later, courses for guitar, ukulele and other string instruments

for other grade levels are being planned.

Wavering believes Motorola's development of EVR in the education and industrial marketplace will set the stage for the system's ultimate future in the consumer field. He mentioned Zanuck's comment about the problem of unauthorized copying of films and recorded music. "Zanuck said that with EVR, the producer knows he will receive his rightful royalties, because only CBS is able to duplicate and cartridge a product."

Harris acknowledged that the Teleplayer might be adopted for coin-operated operation similar to Scopitone and other devices. He said this development would come about through a "third party that knows the coin-operated entertainment field."

You play a lot of different rooms. At a lot of different clubs. All sizes.

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## CBS to Demonstrate Color EVR At DAVI Confab in Detroit

NEW YORK — The Electronic Video Recording Division of CBS will demonstrate its color EVR at the 20th annual DAVI Convention (Dept. of Audiovisual Instruction) to be held at the Cobo Hall, Detroit, Tuesday (28) through Thursday (30). The demonstration will be held at CBS Booths Nos. 659, 661, 560 and 562.

According to Robert E. Brockway, EVR's president, president, last year's DAVI convention received monochrome EVR with considerable enthusiasm, and it is expected that the national educational organization's acceptance of its color unit will be even more emphatic.

He added, "Educators have shown themselves highly value-price conscious in audiovisual equipment in recent years, and we expect that the high EVR color quality plus the fact that the unit will be available at the same price originally announced for monochrome only, will be particularly appealing to the convention."

The Dept. of Audiovisual Instruction, a national affiliate of the National Education Association, concerns itself with improving instruction and learning through effective use of instructional technology. There are over 18,000 subscribers to its services.

At another industry demonstration of the EVR color unit, more than 100 paper merchant industry leaders witnessed the working of the product at a luncheon held in the Hunt Room of New York's Club 21, on April 21.

The group, responding to an invitation from Bergen Packaging, Inc., saw Brockway demonstrate the EVR concept for industrial training and communications.

Following the demonstration, Charles Faulkner, president of Kipnees & Faulkner Associates, a leading paper industry marketing consultant firm, unveiled the details of a specially designed industry-wide sales promotion program which will employ EVR players and CARtridges to reach

the industry's 12,000 salesmen with continuing sales education and incentive programming.

The new program, Merchant Marketing Inc., is being developed as a subsidiary of Bergen Packaging. Bergen's president, John B. Foley, said that sales training is one of the major problems of the paper merchant industry. "But under merchant marketing we are creating a paper industry television network by which salesmen all over North America can be kept informed of significant changes and de-

velopment within the industry," he added.

Faulkner told his audience that the Merchant Marketing operation would prepare and distribute industry training programs for processing on EVR cartridges which would go to the paper mills.

He added, "They will, in turn, make them available to industry merchant groups, through which they will reach the sales forces." A part of the plan is preparation of special EVR entertainment material as incentives.

## ATD Is Expanding to Consumer-Geared Tape

LOS ANGELES—Eight-year-old American Tape Duplicators (ATD) has begun gearing for an expansion into consumer-oriented entertainment tapes.

The company, which is one of this area's oldest custom duplicators, also has its own line of pre-recorded music tapes. And it is for this line that it has brought in Stan Harris as the newly created national director of consumer marketing and sales.

Harris' job will be to develop consumer-oriented products, ex-

plains executive vice president Warren Gray, to whom Harris Reports. Gray and Dick Allen, the president of the company, are ATD's owners. Both men are veterans of the tape industry, initially through the open reel field and now in the cartridge and cassette lines.

"We realize there is a market our company can address itself to," Gray said. "Because of Stan's background in mass merchandising, we feel he can adequately address himself to the

(Continued on page 54)

## No Master ever had a better Slave

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hour shift. Each unit is individually biased, making adding or subtracting slaves a simple operation. The "200" features a convenient "up-top" PC Board for quick adjustment and change of circuits. When you think about it, naturally the finest tape duplicating equipment would be built by the finest quality tape duplicating company. It's our business. For complete details and specifications on the new GRT "200" Cassette Slave, the GRT "202" 8-track Slave, and the full line of tape duplicating, assembly and quality control equipment, write for our Tape Duplicating Equipment catalog, specifications sheets and price list.

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## Tape Happenings

GRT Music Tapes is releasing 10 tapes for April, including each on 8-track and cassette. The release includes Neil Diamond, B.B. King, Ramsey Lewis, the Dells, Gene Pitney, James Brown, Christopher, Boots Randolph, Charles Aznavour, the New Direction, Tony Mottola, and the Turtles. . . . Ampex is offering a cassette dispenser which holds 96 blank cassettes. The Caseteria (25-inches high, 8-inches wide and 8-inches deep) is a four-stack assembly. . . . Musicor Records is releasing two 8-track and cassette titles: "Greatest Hits by the Megatons" and "The Original Hits of the Fifties." . . . Ampex is offering a new accessory speaker (model 406) for use with tape recorders at \$14.95.

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MAY 2, 1970, BILLBOARD



## Sennes' New Policy to Spotlight New Acts

LAS VEGAS—Frank Sennes, entertainment director for the Frontier and Desert Inn Hotels, has announced a major policy change which will give new acts more exposure.

### BALLROOM IN LAST WALTZ

PHILADELPHIA—Wagners Ballroom, the oldest public ballroom in the nation, is closing its doors at the end of the month. Joseph H. Smith, owner and direct descendant of Harry D. Wagner who established the original ballroom 77 years ago, explained that its present location in a racially changing area in the Olney section of the city hastened the closing.

However, he indicated a new Wagners will be opened in the area of next September, probably a safer suburban site. At its present location since 1955 when it converted the Bromley Theater into a ballroom, Wagners in more recent years has been given to teen-age record hops with adult dances Friday and Saturday nights.

Wagners Ballroom was founded in 1893 by Prof. Harry D. Wagner and his wife, Annie, as the Wagner Dancing Academy.

Name attractions booked each week have been supported by third and fourth billed acts which cost \$6,000 or \$7,000. "We have found this to be a waste of money as they actually bring in very few people. We decided we would do as well using less expensive acts," Sennes said.

"We do not plan to do away with supporting acts, just cut down on the expense for the acts," he emphasized. "This gives us a chance to use some of the new acts that may not be heard otherwise."

The policy change in the lounges coincides with a power name war between Caesars Palace and the Sands Hotel.

Caesars recently raided the Sands of top acts including Steve Lawrence, Eydie Gorme, the Smothers Brothers, Jim Nabors, Carol Burnett, Leslie Uggams, and Jerry Lewis. Frank Sinatra left the Sands for Caesars two years ago, Dean Martin went over to the Riviera, where he also purchased 10 percent.

Jack Entratter, a former Sands owner and entertainment kingpin, had built the Sands into a super star mecca. After Caesars Palace's recent raiding cue, Entratter was returned to power at the Sands. Whether Entratter's long time show business friends will again return to the Sands as a favor to Entratter is speculation, and a question of unfulfilled contracts. The Sands, long time a tough ticket show room, lost some of its status with the advent of the International and Caesars Palace.

### Two Island Acts To Bolster Hold On Music Trade

LONDON—Two Island Records acts are set to strengthen their position in the American music industry, one with its first New World tour, the other on disk.

After a series of disasters, including a tragic automobile accident and several personnel changes, Fairport Convention will make its first U.S. appearances beginning Thursday (30) at San Francisco's Winterland Ballroom, where they share the bill with Crosby, Stills, Nash & Young.

The electric folk group, whose records appear on the A&M label in the U.S., will then continue with appearances in Los Angeles, Detroit, Chicago; Washington, D.C.; Philadelphia, New York and Cincinnati before returning to the U.K. to headline at the Bath Festival June 27.

And Mott the Hoople, whose first Island album identified them to some extent with the sound of the early electric Bob Dylan, have been signed to Atlantic Records in the U.S.

The deal was concluded between Island director Chris Blackwell and Atlantic chief Ahmet Ertegun in a recent Ertegun visit to Britain. The first Atlantic release will be the group's initial "Mott the Hoople" album released here last fall. The group's second Island album "Sticky Fingers" is scheduled for U.K. release in early May. A debut U.S. tour for the group is also planned.

## Chi Stadium To Host Rock Fest July 18

CHICAGO—The first rock festival for massive Soldier Field here is scheduled for July 18. It will be sponsored by 22nd Century Productions and WCFL radio. Permission for the festival was granted by the Chicago Park District board.

Dick Gasson, co-owner of 22nd Century, admitted he was surprised with the district's approval. "Similar attempts to hold rock concerts in Soldier Field have been turned down." The district's only stipulation was that the festival end by 6 p.m. Gasson said he is considering starting the concert at 5 a.m. on July 18 with a sunrise service of sorts. If successful, Gasson said 22nd Century would try other events. The company has been sponsoring rock concerts in the area for about a year.

Only one act, Chicago, has been booked for the July 18 festival. Gasson said that now the site has been approved, he will concentrate on getting several more big acts. Soldier Field can accommodate more than 100,000 persons.

Another rock festival will be held at the Field Aug. 29, sponsored by several University of Chicago students. The students, known as the Contemporary Arts Groups, said all profits would go to the Chicago Symphony Orchestra.

### Most 'Tonys' To 'Applause'

NEW YORK — "Applause" walked off with the awards for best Broadway musical, best director and choreographer (both to Ron Field) at the Tony Awards at the Mark Hellinger Theater, April 19. ABC Records has released the original cast album.

"Purlie," which Ampex has out on disk and tape, gained best actor award for Cleavon Little and best supporting actress award for Melba Moore. Rene Auberjonois of "Coco," released on Paramount Records, was cited as best supporting actor in a musical. Among recipients of special awards was Barbra Streisand, Columbia artist.

### Mark Men Open U.S. Tour in Chi

CHICAGO — The Mecki Mark Men, a Swedish group, opened their U.S. tour at the Five Stages here, April 25. The Limelight Records artists begin a four-day engagement at Beavers here, Sunday (26).

May dates include University of Toledo (8); Washington University, St. Louis (10); University of Florida (16); Clinical Research Center, Lexington, Ky. (19); Washington's Emergency (22); Philadelphia's Electric Factory (23); and St. Albans Hospital, Queens, N.Y. (25-28).

Before their U.S. tour, the Mecki Mark Men performed "The Trip," their rock opera,

## Talent In Action

### RAY CHARLES, DIZZY GILLESPIE

Fillmore East, New York

The Ray Charles Show, 1970, still proves to be one of the best revival shows around. With a 17-piece orchestra and the ever present Raeletts, Charles showed where some of the contemporary rock roots came from. Aside from the usual "Georgia," "I Can't Stop Loving You," and "What'd I Say," Charles also scored with "Bluesette," performed as an instrumental, and then let the audience rock on while Sister Vinetta led the rest of the Raeletts in "If You Don't Want You Don't Have to Get in Trouble." As usual, the orchestra played tight charts, and Charles filled in with lines on his piano. It may have been a revival, but the music was fresh and inspiring.

Dizzy Gillespie was his old joking self, as he grooved his way through the set. A jazz musician backed by his semirock band with a dinner club pianist who laid down the standard jazz lines, Gillespie displayed his ability to adapt to today's African-oriented music. The pure jazz that had made Gillespie famous was still the prevalent attitude of the song but Africa could also be felt. The set was reminiscent of the Apollo days with the audience loose enough to jive with Gillespie between numbers.

BOB GLASSENBERG

### SUPREMES

Copacabana, New York

The new Supremes made their debut at the Copacabana, April 16 and showed what the magic of the Supremes is all about. The girls, Mary Wilson, Cindy Birdsong and recent addition Jean Terrell work beautifully together, both musically and choreographically. They were at their best with a medley of their hits and an exceptional treatment of "MacArthur Park." The comfortable rapport established by the girls added to the enjoyment. Mary's solo "Can't Take My Eyes Off You" and Jean's powerful "You'll Never Walk Alone" stopped the show. Their current hit "Up the Ladder to the Roof" was an immediate pleaser and equally relished was the Motown group's workout on the spiritual "Oh Happy Days" and their own special interpretation of "Exodus" which closed the show.

Comic Lonnie Shorr was the opener and his easy paced humor gave the evening a good start.

JOE TARAS

### BILLY PRESTON

Whisky A Go Go, Los Angeles

Singer-organist Preston's debut at the Whisky April 15 was a disappointment. The chemistry which sparks an artist with his audience never got bubbling. Preston tried hard to generate excitement, but his 40-minute turn fell far short of expectations.

Backed by the six-piece Rhythm Rebellion band plus three male vocalists (doubling on percussion instruments), Preston's attempt to explode into some nerve tingling soul never happened.

He started out with a medium-tempoed "I'm Gonna Give It to You Babe" and then lapsed into a weak "What About You." Preston's most poignant offering was his own "Hey Brother," which bade someone on a mission of destruction to stop and love his brother.

There were audience chuckles when he offered "Let's Get Stoned," but his religious-oriented "That's the Way God Planned It" specialty failed to inspire any spiritual stimulation from the crowd. Granted there were people

at the Opera House in Stockholm with the Swedish National Symphony.

(mostly girls) on the dance floor, so the full sound of the troupe accomplished something. But Preston's own works lacked continuous, involved excitement.

ELIOT TIEGEL

### MICKEY NEWBURY ROXY

Bitter End, New York

The small audience that gathered at the Bitter End on April 22 gave a small but warm reception to the two very dissimilar acts on the bill. Mickey Newbury, a country-folk singer, on Mercury, and songwriter, opened the show with a series of gentle, lyrical songs, all about lost love and all in the same thoughtful and relaxing style.

The other act on the bill was Roxy, a four-man rock group that records for Elektra. Roxy is a collection of born arrangers. Their songwriting in itself is weak, a fact that was particularly obvious in the opening numbers, accompanied only by acoustic guitars. But with the addition of drums and electricity, their excellent arrangements became the focal point of the music more than the basic melodies. They have obviously thought out the relationship of each instrument to the group as a whole, and their sound is balanced and smooth and exciting.

NANCY ERLICH

### O.C. SMITH

Century Plaza, Los Angeles

It would be difficult to fault O.C. Smith's smooth delivery and his repertoire of cafe standards. But his opening night act had a few lows, primarily because his quartet and the Al Pellegrini house orchestra were out of step.

It wasn't until the final few numbers in an 11-tune program that Smith, his quartet and Pellegrini's orchestra put in all together. It wasn't too late but it left the singer somewhat strained and uptight.

Smith, a Columbia artist, has soul and sophisticated charm. He proved that in "Can't Take My Eyes Off of You," "What the World Needs Now" and "I Taught Her Everything She Knows." An uptempo "Primrose Lane" also proved he has vitality.

But "Green Apples" and "Keep Smiling at Trouble" got lost somewhere between the house orchestra and Smith. The charts were inventive, and Smith's quartet read them well.

The singer received excellent support from Kirk Lightsey on piano, Joe Clayton on bongos, Lewis Large on bass and Donald Dean (Les McCann's drummer) filling in on drums.

Smith has rhythm, fire and excitement. All he has to do is turn it on.

BRUCE WEBER

### CANNED HEAT

Electric Circus, New York

It's strange. In a rock concert hall, when the audience is really into the music, they sometimes get carried away and get up and dance, right there in their seats. At the Electric Circus, which is, after all, a place for dancing, the audience on April 16 compressed itself yoga/sardine-style and silently sat on the floor to watch Canned Heat.

The former boogie group, Liberty recording artists, put their past work behind them and introduced a new image with new material. It was all blues that evening, that white, middle-class blues that is so much more easily accepted than the real thing. The group has to be commended for their skill and cooperation, and for having been admirably rehearsed, but they would have done better with some variety in their program.

NANCY ERLICH

(Continued on page 28)

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- RED, RED WINE (Vic Dana)
- THE BEST THING YOU'VE EVER DONE (Barbra Streisand)
- YOU'LL REMEMBER ME (Peggy Lee)
- YOU MUST HAVE FAITH (Jim Nabor's TV theme song)

**BON VOYAGE . . . SPAIN**

Hansen Publications, Inc., and Ltd. will be well represented in Mallorca this month at the up-coming I.M.I.C. meet. Miss Susan Hansen, West Coast Production Assistant, and Mrs. Lucille Ariles and Miss Marilyn Eisen (both of the production team at the Hansen printing complex in Miami), will be attending the music seminars . . . and will bring back a first-hand report!

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## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

**Rod McKuen** gives two Philharmonic Hall concerts, Tuesday (28). . . . Avco Embassy's **Bead Game** will perform in the **Joseph E. Levine** film "The People Next Door." . . . Columbia's **Eloise Laws** will perform at Dallas' Hyatt House, June 5-13; Bermuda's Princess Hotel, July 20-Aug. 2; Atlantic City's Club Harlem, Aug. 20-Sept. 2; Dayton's Suttmiller's, Oct. 5-10; and Pittsburgh's Holiday Inn, Jan. 4-17; **Kay Cashman**, wife of **Terry Cashman** of **Cashman, Pistilli & West**, gave birth to a seven-pound, five-ounce daughter, named **Meredith Nicole**, at Albert Einstein Hospital here, April 11. . . . **Steven Sargeant**, vice president of Stonehedge Productions, an independent music production company, and his wife, the former **Randy Sutton** of Chicago, recently returned from a two-week San Juan honeymoon.

Vanguard's **John Fahey** gives a concert Tuesday (28) at the Main Point, Bryn Mawr, Pa., outside Philadelphia. **Jesse Fuller** and Roulette's **Don Cooper** open a four-night stint at the Main Point, Thursday (30). . . . **Michael Allen** flies to London, May 15, to cut his third album for London Records. . . . Atlantic's **Lulu** and Monument's **Ray Stevens** will be featured on the eight-week summer replacement TV show for Columbia's **Andy Williams**.

The Wes Farrell Organization moved to new quarters at 3 East 54th St., with a new phone, (212) 931-9140. . . . Tonsil's **Great Jones** appears at the Fairgrounds, Allentown, Pa., Sunday (26) and Boston's Music Hall, Wednesday (29).

Bell's **Rodney Dangerfield** appears at Carnegie Hall, May 27, with Italian tenor **Franco Avorio**, in a concert presented by Rosalie Russell Productions. . . . **Manchild** opens a five-night stint at the Electric Circus, Wednesday (6). . . . **Andy Belling** is writing special material for the disk debut of **David Canary** of "Bonanza," being cut by Don Perry Enterprises, Inc. . . . Harvest's **Pink Floyd** plays San Francisco's Fillmore West, Wednesday (29), Santa Monica Civic Auditorium, Friday (1), and San Diego, Saturday (9). . . . **Sid Bernstein** is flying to Hawaii to complete arrangements for the Dec. 10 concert of Atlantic's **Rascals** at the Honolulu International Center. . . . The cast of "Hair" is celebrating the show's second Broadway anniversary at the Central Park Mall, Sunday (26). . . . **Cyril Ritchard** will narrate Prokofiev's "Peter and the Wolf" with **Andre Kostelanetz** and the **New York Philharmonic** May 29-30 and June 2, replacing **Joe Namath**, who was to have narrated a new **Richard Hyman-Dick Schaap** work. Namath's filming commitments prompted the change.

RCA's **Guess Who** plays Fillmore East, May 16, during their current U.S. tour, which includes dates at New Orleans, Sunday (26), Dayton, Wednesday (29) and Concord College, Athens, W.Va., Thursday (30). Other May dates include Salem, Mass. (1); Wake Forest, Winston-Salem, N.C. (2); Westchester, Pa. (3); North Dartmouth, Mass. (3); Kingston, N.Y. (4); Guelph, Ontario (5); Camden (N.J.) Convention Hall (8); Albany, N.Y. (9); Mount St. Charles (R.I.) Arena (10); Atlanta (12); Montgomery, Ala. (13); Anaheim, Calif. (22); Salt Lake City (23); Sacramento (24); Phoenix (29); and Oklahoma City (30). . . . **Eddie Hazeck** followed **Teddy Wilson** into George's Steak Pub, Wayne, N.J. Columbia's **Blood, Sweat & Tears** and Elektra's **Rhinoceros** will play Madison Square Garden, July 25, under the aegis of **Sid Bernstein**. . . . **Joan Rivers** plays the Top Hat Club, Windsor, On-

tario, May 18-24; Westbury, Long Island, July 20-25; the Three Rivers Inn, Syracuse, N.Y., July 31-Aug. 9; and the Riviera Hotel, Las Vegas, Aug. 26-Sept. 15. She guest hosts the "Tonight Show," Aug. 17-21. . . . Commonwealth United's **Ciccy Houston** opened a two-week engagement at the Holiday Inn, Aruba, April 20. . . . **Lionel Hampton** headlines at Disneyland for Memorial Day weekend. He also plays a June 4-5 Princeton University prom date and opens a two-week stand at Al Hirt's Club, New Orleans, June 8.

Ampex's **American Dream** opens a five-night stint at Ungano's, Thursday (30). . . . The **Piranhas**, a group from Paraguay, opened a four-week gig at Raphael's, near New Brunswick, N.J., last week.

**Robert Cobert** will write the score for and make a brief appearance in MGM's "Dark Shadows."

**Manny Vardi** and **Lenny Hambro** will compose the score and theme song for Superior Films' "Dirtymouth."

**Mark Taylor** will produce **Cliff Chambers'** first Kent album. . . . Parrot's **Tom Jones** and RCA's **Ace Trucking Company** play Las Vegas' International Hotel through May 17. . . . The National Ballroom Operators Association has changed its name to the Entertainment Operators of America. . . . Uni Records has a big promotion underway for **Mike Millius'** "Desperado" album. **FRED KIRBY**

#### LOS ANGELES

**Jethro Tull** has decided not to record any singles and will concentrate instead on albums, with its next single, "Inside," being culled from its new LP. Group leader **Ian Anderson** claims that the group's previous singles cut expressly for that market, have not broken through in the U.S., so the group wants to concentrate instead on albums. Reprise, which distributes the group, will launch a major promotional campaign for its new LP, "Benefit." Time buys will be made on AM and FM stations and a three dimensional display will be offered to record shops. . . . The **Savage Rose**, a Danish group, makes its local debut at a new club, the Gregar later this month. . . . Stock broker **Herb Gunnar Wahlsteen** manages a rock group, **X.S. Baggage**, which has been appearing at Harry's in La Habre. The group recently signed with MGM. . . . Cyclene Records and Apple Pie, an audio/visual company, are teaming on a record-photo book project titled "Moratorium" which reflects the anti-Vietnam War cause in words and pictures. The songs are arranged by **Bob Mersey** and sung by a new chorale group, the **Moratorium**. The LP will be released in June. The LP's title song was written by **Kay and Helen Lewis**.

**Burt Bacharach** will help stage the local production of "Promises, Promises" opening May 9 at the Music Center. The composer will work with producer **David Merrick** in assembling musicians for the musical. Bacharach appears on the "Kraft Music Hall" on NBC-TV Wednesday (22) in a replay of a program originally shown last year. . . . **Raul Abeyta** is producing a singles date for **Johnny Mathis**. . . . The **Addis Brothers** will produce their own singles dates for Columbia. . . . Kent plans an anthology of boogie woogie based on reported sales for a previously released anthology of blues music. . . . CMA has worked out a deal whereby Warner Bros. will distribute "Wooden Ships," a film starring **Crosby, Stills, Nash & Young**. The company presently film starring **Crosby, Stills, Nash** since it began signing up contemporary acts last August. . . . **Billy Preston** will record his sec- (Continued on page 28)

## Talent

# Ochs Goes for 'Old-Time Rock'

By **GEORGE KNEMEYER**

CHICAGO—There may yet be another folk music revival similar to the one in the early 1960's, but until then Phil Ochs is going to play what he calls "old-time rock and roll music."

Ochs considers himself a songwriter in the folk style, but this year he has added a gold lame suit, similar to early Elvis Presley, and a rockabilly band. The band is composed of drums, bass and guitar.

"In the normal show I do, which is both folk and political, I've added the 1950's, Sun Records' rockabilly sound, with actual Elvis Presley and Buddy Holly material, plus some right-wing material such as Merle Haggard's 'Okie From Muskogee' along with my regular songs. It's a picture of America," Ochs said.

Ochs gained his reputation in the 1960's by his political-oriented songs which satirized war, the draft and politics in general. He also recently testified for the defense at the Chicago 7 trial.

The "new" Phil Ochs combines folk and rock in the concert, ending each half of the concerts with either a Holly or Presley number. At Carnegie Hall he was booed, but since then he has been received very well.

Ochs said that it has been easier for him to go electric

since Dylan set the precedent in 1965. Despite the rock influence, he still keeps his political tunes. "Ultimately, my act can be taken as a political act since it is a use of American mythology, and Presley is part of this. The show could be called 'The Phil Ochs Experience: Elvis Presley Meets Che Guevara.'"

Ochs has always liked the early Presley sound and eventually sees its popularity returning, along with a folk revival.

"The psychedelic bands are in trouble now and there will be a return to basic rockabilly music. This is why Creedence Clearwater Revival is very important. This rockabilly music will last a couple of years, and then possibly we'll see a folk revival," Ochs pointed out. "The success of the 1960's revival will make it easier for another revival to happen. But if it happens it will be with new blood, and not with folk artists we knew back then."

"There is also a strong possibility for another Presley to appear on the scene," he said. "He will probably be a young Southern kid with rural roots who would redefine music on an individual level, as Presley did. I can feel the pulse of that as strong as anything I have ever felt. It would be like the coming of Jesus again."

## N.Y. Pop Fest July 17-19 -Contest for New Artists

NEW YORK — The New York Pop Festival will take place at Randall's Island July 17-19. Teddy Powell, of Teddy Productions, will present the Festival in association with New World Productions, Inc. Brave New World will be responsible for the hiring of talent, promotion and staging of the event.

Production plans call for three nine-hour concerts, starting at 3 p.m. and ending at midnight. Brave New World will institute a nationwide contest to attract new performers for a showcasing at the Festival.

Don Friedman, who will act as executive producer for Brave New World, was previously involved with the Forest Hills Music Festival and the New York Jazz Festival. Bob Gardi-

ner will assist Friedman in all phases of the production and promotion.

Brave New World Productions has offices at 155 East 55th St., New York.

### U, Pop Pantomime Group, on Tour

NEW YORK—"U," a pop pantomime featuring the Incredible String Band and Stone Monkey, hit the road after its U.S. debut at Fillmore East April 23. Already set are engagements at New York University, Bronx Campus, Friday (1); Syracuse University, Saturday (2); Boston Tea Party, Sunday - Monday (3-4); State University of New York, Tuesday (5); Ludlow's Garage, Cincinnati, Wednesday - Friday (7-9); and Fillmore West, San Francisco, May 11-13.

### Heavy Friends Formed by Sutch

NEW YORK—Lord David Sutch, who is in England preparing material for his second Cotillion album, has formed a group, Heavy Friends. The group will undertake its first U.S. tour at the beginning of June, following a short trip to Scandinavia later this month.

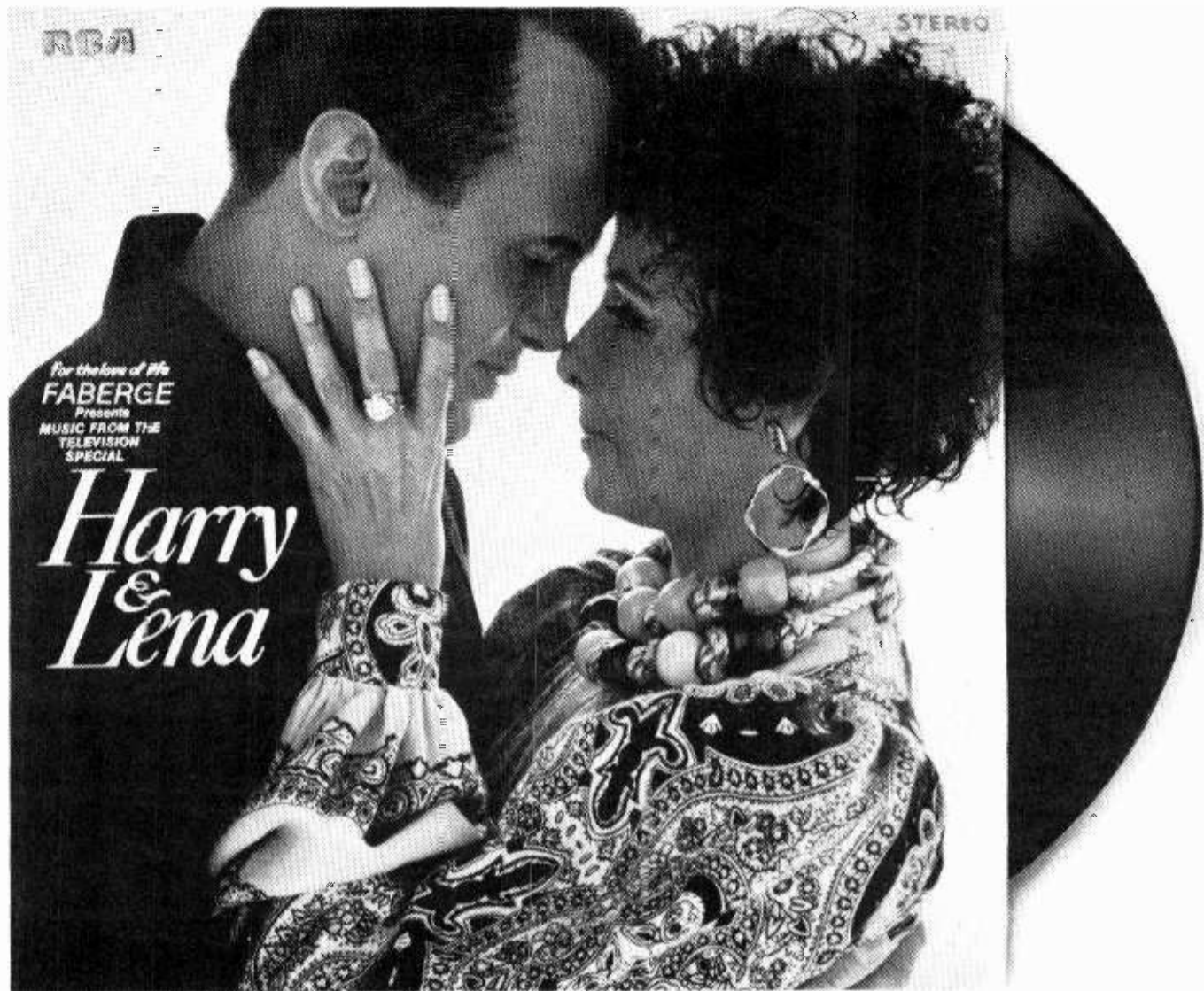
Lord Sutch & His Heavy Friends now comprise Vivian Stanshall, formerly Family Dog, (trombone), David Olist, formerly Jethro Tull, (lead guitar), Micky Waller, formerly Jeff Beck, (drums), and Nick Simpler, formerly Deep Purple (bass guitar).

### FITE TO HONOR LOEW'S CHIEF

NEW YORK — Preston Robert Tisch, president of Loew's Corp., will be the guest of honor at a show business tribute tendered by the Conference of Personal Managers East at the Americana Hotel on May 25. Steven J. Ross, president of the Kinney National Corp., will be chairman of the gala. Serving as co-chairman are Bernard Myerson, Loew's executive, and Gerard W. Purcell, personal manager and president of the Conference of Personal Managers East.

# ENCORE!

The Harry & Lena TV special is now playing in stereo.



On Sunday evening, March 22, Harry Belafonte and Lena Horne made television history. Their musical special "Harry & Lena" is considered by most critics to be a classic masterpiece and prime contender for the Emmy award.

To quote the New York Times, "The hour was, without the slightest reservation, one of the most poignant, dignified, professional and touching presentations that the TV medium has known."

TV Guide said "Miss Horne and Belafonte proved that there is intelligent life on earth."

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## Talent

### From The Music Capitals of the World

#### DOMESTIC

• Continued from page 26

ond Apple LP in London under George Harrison's aegis. During his recent stint at the Whisky A Go Go, he worked with the Rhythm Rebellion, which records for Ray Charles' Tangerine Records. . . . The Ray Charles Show is back on the road following a three month break, during which time he prepared two LP's and made numerous TV appearances.

**FILM TOPICS:** Barry De Vozon and Perry Botkin Jr. have been signed by Stanley Kramer to create the music for "R.P.M.," a story of campus unrest. The

project marks the film writing debut of the new team which plans to use contemporary music techniques in movies. The two will also produce the soundtrack LP. Screen Gems will publish the music. . . . Robert Cobert will write the score for "Dark Shadows" for MGM. . . . Pete Seeger sings "Old Devil Time" in "Tell Me That You Love Me" for Paramount. Philip Springer wrote the picture's score which has Pacific Gas & Electric singing two songs. . . . Paul Francis Webster has written words for the Alfred Newman love theme for "Airport." (Continued on page 55)

### Talent In Action

• Continued from page 24

#### RHINOCEROS, TEN WHEEL DRIVE Carnegie Hall, New York

Rhinoceros held their own brand of survival meeting at Carnegie Hall, as they began displaying their handclapping, headshaking, hindbumping music with "Your My Girl." The start was rather slow but the mood was well set after "It's the Same Old Way," in which a wailing guitar solo took the rest of the group through fast and slow changes in the mournful blues song. There was high energy floating through the air as the group offered their rendition of "What You Goin' to Do When the Old Age Gets You?" The entire effect of the group was carried throughout the concert by their lead guitarist Danny Weis and drummer Duke Edwards who laid down steady rock beats to supplement the rest of the music.

Ten Wheel Drive with Genya Ravan were also on hand to introduce several new cuts from a forthcoming Polydor album. Miss Ravan opened the set with a harmonica solo which left something to be desired. Then, with Ten Wheel Drive backing her up, Miss Ravan displayed her ability to sing many styles of music from the blues power of Janis Joplin to the mournful feeling of Dusty Springfield. Most outstanding musician in the group proved to be the horn man Dave Lebman, who performed well on the soprano sax and tenor sax.

BOB GLASSENBERG

#### RAMBLIN' JACK ELLIOT Quiet Knight, Chicago

A quiet man with a cowboy hat and a knowing look completed a successful 10 days here April 19. Ramblin' Jack Elliot, a folk singer since the early 1950's, won the crowd over with his easy manner and fine singing.

Elliot, who is 39, sang songs that ranged from WW II Woody Guthrie numbers to 1969 Bob Dylan tunes, all with equal finesse. The Reprise Records artist drew enthusiastic response for his style that has affected such diverse talents as Dylan and Rod Stewart of the Faces. The Ramblin' in Elliot's name is deserved, for not only has he drifted around the country, but in live appearances, he will casually walk through the crowd, singing his songs, and imparting the feeling of good will sometimes absent in folk music.

His guitar work was melodic, although not up to the caliber of Guthrie. Elliot did several numbers from his current LP, "Bull Durham Sacks and Railroad Tracks," including "Me and Brownie McChee" and Dylan's "I'll Be Your Baby Tonight." GEORGE KNEMEYER

#### SEVEN

Ungano's, New York

The Seven, a promising young group from Syracuse, N.Y., opened a three-night Ungano's engagement in fine style April 17. All seven members of the Thunderbird Records act contributed vitally to the rock sound, which had key jazz currents.

Chuck Wheeler, a good lead guitarist, also excelled in his vocal leads. Tommy Forrest, the newest member of the Seven, capably shared vocal leads. The brass sound was well handled by Al Ruscito on trumpet and occasionally on trombone, and Frank Sgroi on saxophone. Both also aided in the vocals.

Completing the septet were drummer Tony Licamente, bass guitarist Chuck Sgroi, and keyboard Chuck Mellone. "Rachel" and "Girl, Girl" were among the good numbers from the Seven's initial Thunderbird album.

FRED KIRBY

#### SAMMY DAVIS JR.

The Now Grove, Los Angeles

Sammy Davis' straight from the heart dynamicism helped launch the new image of the old Coconut Grove April 16. Davis teamed some of his own standards with some newer song titles for a 78-minute presentation which had its tinges of soft shoe and comedy impersonations.

The only thing Davis didn't do was play drums. He emphasized his dramatically strong vocal ability, working especially hard to make the evening seem historic. The Ambassador Hotel has eliminated all the palm trees and phony monkeys in favor of stark black and sombering gray walls and drapes and a circular affect similar to the layout of Las Vegas showrooms.

George Rhodes' 28-piece orchestra (with former Count Basie saxophone section leader Marshall Royal) sat atop a raised bandstand which split apart to allow Davis to enter and depart.

ELIOT TIEGEL

#### HERBIE HANCOCK

Village Vanguard, New York

Pianist Herbie Hancock, who has been moving into wider areas, such as commercials of late, brought his group back to the Vanguard and presented some uncomplicated swinging jazz. Joe Henderson on tenor saxophone is an outstanding asset to any group, playing on top of his form right now, but the whole group were relaxed together and obviously dig playing as a group.

Hancock (Warner Bros.) occasionally varied things by soloing on a Rhodes electric piano—a further example of interest jazz people are showing in the electronic facilities available to them. IAN DOVE

### Satchmo for Newport Jazz —Other Headliners Listed

NEW YORK — Louis Armstrong will be present at the three-day Newport Jazz Festival (July 10-12) to celebrate his 70th birthday and appear in a special Friday night "salute" program designed by director George Wein.

Trumpet players Dizzy Gillespie, Clark Terry, Joe Newman, Bobby Hackett and Punch Miller will appear playing material associated with Armstrong. Also on the same concert are Mahalia Jackson, the Preservation Hall Jazz Band and Pete Fountain.

Wein has also booked three jazz violinists for a Saturday evening concert, Frenchmen Stephan Grappelly, and Jean Luc Ponty and U.S. artist Joe Venuti. They will appear on the bill with Nina Simone,

Miles Davis, Dizzy Gillespie, Herbie Mann, Sonny Rollins, and Barney Kessel.

The final Sunday concert will be headlined by Ella Fitzgerald—last at Newport in 1967—and feature Cannonball Adderley, Buddy Rich, Les McCann with Eddie Harris and singer Leon Thomas.

The Saturday afternoon concert will concentrate on contemporary jazz trends and follow a series of trumpet, violin and drum workshops.

Sunday afternoon's concert will be devoted to artists making their Newport debut, including singer Roberta Flack, the Ike & Tina Turner Revue, and a "Jamming on the Blues Guitar" with Albert King and other blues guitar players.

### Dexter's Scrapbook

By DAVE DEXTER Jr.

HOLLYWOOD — It was all a mistake, a misunderstanding, says Herb Alpert. The millionaire boss of the Tijuana Brass, a onetime USC Trojan trumpeter, brands reports that his combo had disbanded permanently as "exaggerations." The Brass are completing a new album and, perhaps by next fall, will hit the road again for immensely lucrative personal appearance tours.

"It's true," said the heavily bearded Herbie, now 34, "that when we got back from a rugged European trip last fall we were all exhausted. But our batteries are recharged now and soon we will announce our future plans."

Alpert spends a lot of time composing and "fiddling" at the piano in his Malibu oceanfront pad. He says his A&M disk operation is enjoying its greatest success at the moment.

One of the hottest record producers a few years back, Lou Adler, hopes to become one of the hottest motion picture producers before the year ends. He's just back from scouting Texas locations for his first flicker, "Brewster McLeod's Sexy Flying Machine," which rolls, under the aegis of MGM, in May. Music will, of course, be heavily emphasized, Adler promises.

Sam Lutz, for 24 years Lawrence Welk's manager, tells us he's asking and getting a \$35,000 nightly guarantee against 60 percent of the boxoffice gross for the 35-member Welk troupe. And on most of those gigs Myron Floren, accordionist, will lead the group while Welk, now 67, plays golf in California. With 44 ABC-TV shows to tape every year, Welk's outfit has only eight weeks in which to hit the road on personals.

A visiting rock band from Florida tore the roof down on a one-nighter in nearby Pasadena. The Ice House Blues Band, its amplifiers overloaded with decibels, played so raucously that the roof collapsed on the 75-year-old structure. There were no injuries.

Michel Legrand has completed his first album, for Philips, as a vocalist. He's about to wind up another, for Columbia, in which his orchestra accompa-

nies Barbra Streisand—singing in French—and in May he leaves Hollywood to be with his wife at the birth of their third child in Paris. Last year, Legrand won an Academy Oscar for "Windmills of Your Mind." This year, his "What Are You Doing the Rest of Your Life?" was a miserable also-ran.

But then, that's Hollywood.

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# Now that the Academy Awards are over, there's only one movie music album worth having.

Most film music albums live and die with the fleeting success of the film, and when Academy Award night is over, so are the sales.

Except with Henry Mancini.

Even when people forget the movies, they ask for the "Mancini version" of the theme song.

His newest album is a collection of the greatest movie themes of the year, and includes songs like Academy Award-winning "Raindrops Keep Fallin' on My Head," "Jean" and "Theme from The Molly Maguires," as well as the title song, "Theme from Z." And for the real movie buffs, who every now and again long with a touch of nostalgia for Bogie, Mancini includes the unforgettable song from "Casablanca," "As Time Goes By."

"Play it again, Sam."



LSP-4350 P8S-1583 PK-1583

**RCA** Records  
and Tapes

# Coin Machine World

## Seeburg Compact Jukebox Keyed to European Disks

• Continued from page 3

pushed in the U.S. through a program involving imported European singles (Billboard, April 25).

Seeburg's Golden Jet, a compact economy model aimed primarily at the European market, plays stereo recordings and offers patrons the choice of 100 selections. Engineer Robert Kapoun explained that the compensating switch is operated manually and has three settings: one geared to European-pressed singles, one for American recordings and a compromise setting for both.

"Tastes in Europe are different," Kapoun said, "There's less de-emphasis on the low end. We used to have to advise European operators and distributors on how to make changes in the amplifiers. Now this model compensates for the differences between European and American made records."

Ed Blankenbecker, Seeburg vice-president, said: "Europeans like a clean, treble sound. They don't like the so-called 'jukebox boom.'" American operators, he noted, could easily adjust the

machine should they want to program European recordings.

European recordings will be imported here by Cameron Musical Industries, Ltd. through Vendo Co. distribution outlets, according to J. Cameron Gor-

(Continued on page 34)

## ARA Aims at School Sales

PHILADELPHIA — William S. Fishman, president of ARA Services Inc., predicted that in three to five years his company would be doing \$600 million in business in the new public school service market. The company is also involved in public locations in several markets where it has acquired music routes.

He explained to a luncheon meeting of the Financial Analysts of Philadelphia that a new Federal regulation, effective April 1, permits public school districts to contract food services to private companies without losing their governmental subsidies.

(Continued on page 34)



MR. AND MRS. Peter O. Brandt (second and third from left) are congratulated by friends on the wedding of their daughter, Mary, to Raffaello Gazzarri of Italy. Brandt is president of Brandt Distributing Co. in St. Louis. Offering congratulations are (from left) John Bilotta, president of Bilotta Enterprises, Inc.; Ralph D. Cragen, regional sales manager for the Wurlitzer Co., and Art Woods of the Seeburg distributor, Worldwide distributors, Chicago.

## FTC ACTION

### Vendor Sells Concessions

By MILDRED HALL

WASHINGTON — The Federal Trade Commission has approved sale of motion picture theater concessions in 22 indoor

## Jukebox Programmers See 'Crossover' Hits Mounting

By GEORGE KNEMEYER

CHICAGO — Jukebox programmers may have to start relying more on their ears than a record artist's name and radio play. There are several singles out now that have started on one particular type of jukebox location (such as c&w oriented) but have soon been demanded on others. And good play has resulted.

A current single that has crossed over is "Long Lonesome Highway" by Michael Parks on MGM Records. Donald Knott, programmer for Knott Music Co. in Galesburg, Ill., said that the record is one of his biggest in both kid and c&w location jukeboxes. "I really can't say why it is getting play on jukeboxes; all I know is that it is."

Glenn Witmer, programmer for Blackhawk Music Co. in Sterling, Ill., also had country and western success with the Parks record. "I really couldn't believe this song would go in c&w stops, but after reading the meters on the records, I'm leaving it out an extra two weeks," he said.

Another example of the crossover readily seen in Billboard's "What's Playing" column in this section is "Tennessee Birdwalk" by Jack Blanchard and Misty Morgen on Wayside Records. The record began as a smash on the c&w chart (going to No. 1) but since then has spread to the pop chart. Wayne Hesch, programmer for A&H Entertainers, Inc., in Arlington Heights, Ill., points out that the record is getting as much play on juke-

(Continued on page 33)

## Industry Interest in FAMA/FAMC

MIAMI BEACH — Industry interest is focusing on the combined meeting of the Florida Amusement and Music Association

(FAMA) and the Florida Automatic Merchandising Council (FAMC) here May 7-10 at the Plaza Hotel. The directors

of both groups will vote to see if the two groups can combine into one organization marking the first such merger of separate state music and vending operating groups.

Although the full agenda for the meeting was not available at press time, Rob Reardon of R. S. Rhinehart Associates, an association management firm here, said that Republican gubernatorial candidate Jack Eckard will be among the speakers.

Fred Granger, Music Operators of America (MOA) executive vice-president, Chicago, will also address the gathering. William R. Brandstrader, director of state councils, National Auto-

(Continued on page 34)

## MOA Warning On Copyright

WEST ALLIS, Wis. — The Music Operators of America (MOA) expects Senate judiciary committee action on the copyright amendment "anytime within the next 60 days" and is seeking sponsors for an amendment it has prepared, Wisconsin operators were told here (12). MOA is opposing amendments to Senate Bill S543 which would add a \$1 per jukebox per year royalty fee for artists and record companies, an annual 50-cent per jukebox registration fee and a five-year periodic review of copyright fees.

Fred Granger, MOA executive vice-president, noted that his talk here coincided with the anniversary two years ago of House passage of a compromise bill MOA backed that calls for only an \$8 per jukebox per year royalty fee for songwriters.

"I'm afraid many operators are apathetic about the bill because of MOA's success in the past. Believe me, this is a mistake. We're going to get a new copyright law—it could be this spring."

theaters and 3 drive-ins in the Philadelphia film exchange area, by ABC Consolidated Corp., and its subsidiary, Berlo Vending Co. The theaters had aggregate 1968 concessionary sales of \$144,593 and \$42,019 respectively. The sale was made to Theater Confections, Inc., of Rochester, N.Y.

The commission did not approve the proposed sale by ABC and Berlo of two other indoor and one drive-in theater concession to Drive-In Concessions of Massachusetts, of Boston. ABC will have to find another company to divest to.

The FTC divestiture order was (Continued on page 37)

## Executive Turntable

Stanley A. Grajek has been appointed director of phonograph engineering by the Wurlitzer Co. He had been assistant director of phonograph engineering since November of last year. Grajek joined Wurlitzer in

GRAJEK 1960 as a staff engineer and in 1966 was transferred to the former Elkhart, Ind., divi-

(Continued on page 37)

## New Equipment



Seeburg—100 Selection Golden Jet

Solid-state circuitry and on-stage stereo sound add up to the Golden Jet. Wrapped in space saving cabinet measuring only 48½ by 30½ inches by 22 inches are such Seeburg exclusives as its new "equalization switch," format memory unit and high compliance Pickering magnetic pickup. The lighted selector panel is convenient and adds beauty. The lift up and lift out title strip panel makes changing titles and records easier. The Golden Jet features a new cabinet design incorporating Seeburg's use of copper and gold, with a lighted front panel and a flash of silver chrome. Together with the rosewood veneer of its top and side panels, the new jukebox is ideally suited to a space conscious location. Servicing the Jet is accomplished through the easily removable front piece. In one simple step, the unit opens to expose all electronic mechanisms for quick, easy maintenance. Solid-state circuits also eliminate the need for costly down time during servicing. Also available is a remote control volume switch that allows the volume to be controlled from any position without going near the jukebox. It also allows the record playing to be rejected.

## New Equipment



NUTTING—I.Q. GAME

TEST YOUR GOLF I.Q., a new quiz game from Nutting Industries, offers operators an opportunity to earn peak season earnings at golf locations this spring and summer. The game can be supplied as a new machine-unit, or conversion kits are available from distributors to change the standard I.Q. Computer games into golf game unit. Each kit contains a green plexiglas game panel, a golf quiz film with 1,600 authentic questions, necessary hardware and complete instructions for simple conversion procedure. The game is being promoted through advertising in Golfdom magazine, a booth at the 1970 Chicago Golf Show, letters to distributors and ad reprints for operators to use in servicing locations.

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New Seeburg Apollo for 1970

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# What's Playing?

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

## Chattanooga, Tenn., C&W Location

Lloyd P. Smalley  
programmer,  
Chattanooga  
Coin Machine  
Co. Inc.



### Current releases:

"Marry Me," Ron Lowry, Republic 1409;  
"Welfare Cadillac," Guy Drake, Royal  
America 1;  
"What Is Truth," Johnny Cash, Colum-  
bia 4-45134

### Oldies:

"Games People Play," Joe South;  
"So Afraid of Losing You," Charley  
Pride.

## Brooklyn, Soul Location

Al Denver,  
operator,  
Martin  
Herbstam,  
programmer,  
Lincoln Vending  
Corp.



### Current releases:

"ABC," Jackson Five, Motown 1163;

"Turn Back the Hands of Time,"  
Tyronne Davis;

"Love on a Two Way Street," Moments,  
Stand 5102.

### Oldies:

Any Glenn Miller.

## Galesburg, Ill., Kid Location

Donald Knott,  
programmer,  
Knott Music Co.

### Current releases:

"Long Lonesome Highway," Michael  
Parks, MGM 14104;

"American Woman," Guess Who, RCA  
74-0325;

"Let It Be," Beatles, Apple 2764.

## Ottawa, Ill., Adult Location

Jerry Duffy,  
programmer,  
McDonald Merchandising Co.

### Current releases:

"Red Red Wine," Vic Dana, Liberty  
56183;

"Something's Burning," Kenny Rogers  
and the First Edition, Reprise 0888;

"Oh Happy Day," Glen Campbell,  
Capitol 2787.

## Belleville, Ill., Young Adult Location

Herschel (Bud) Taylor,  
programmer,  
Taylor Sales Co.

### Current releases:

"Everybody's Out of Town," B.J. Thom-  
as, Scepter 12277;

"Let Me Go to Him," Dionne Warwick,  
Scepter 12276;

"Airport Theme," Vincent Bell, Decca  
32659.

### Oldies:

"Summer Wind," Frank Sinatra;  
"Taste of Honey," Herb Alpert and the  
Tijuana Brass.

## Galesburg, Ill., C&W Location

Don Knott,  
programmer,  
Knott Music Co.

### Current releases:

"Tennessee Birdwalk," Jack Blanchard  
and Misty Morgan, Wayside 010;

"What Is Truth?" Johnny Cash, Colum-  
bia 4-45134;

"Long Lonesome Highway," Michael  
Parks, MGM 14104.

## Rockford, Ill., Young Adult Location

Charles Marik,  
operator,  
Jerry Schultz,  
programmer,  
Star Music Co.



### Current releases:

"Run Through the Jungle," Creedence  
Clearwater Revival, Fantasy 641;

"Shilo," Neil Diamond, Bang 575;

"Which Way You Goin' Billy?" Poppy  
Family, London 129.

## Sterling, Ill., C&W Location

George  
Wooldridge,  
operator,  
Glenn Witmer,  
programmer,  
Blackhawk  
Music Co.



### Current releases:

"Is Anybody Goin' to San Antone?"  
Charley Pride, RCA Victor 9806;

"Rock Me Back to Little Rock," Jan  
Howard, Decca 32636;

"Long Lonesome Highway," Michael  
Parks, MGM 14104.

## Miami, Soul Location

James  
Mullins,  
operator,  
Mullins  
Amusement Co.



### Current releases:

"Onion Song," Marvin Gaye and Tammi  
Terrell, Talm 54192;

"Cummins Prison Farm," Calvin Leavy,  
Blue Fox 100;

"Love on a Two Way Street," Moments,  
Stand 5102.

## Denver, Young Adult Location

Ralph Ludi,  
programmer,  
Apollo-Stereo Music Co. Inc.

### Current releases:

"Run Through the Jungle," Creedence  
Clearwater Revival, Fantasy 641;

"Loneliness Remembers," Dionne War-  
wick, Scepter 12276;

"Airport Theme," Vincent Bell, Decca  
32659.

# 'Crossover' Songs Earn Extra Play

• Continued from page 30

boxes in adult locations as songs by Brook Benton and Count Basie.

Hesch also had good cover success with "Sugar Sugar," by the Archies, a song considered by many to be aimed specifically at the sub-teen and early teenage youth market. "I had tremendous success with the tune," he said. "I put it in all locations, including c&w and soul oriented places and it still played good. In fact I'm still getting good play on it yet despite its being off the charts for several months."

Several numbers by artists aimed at the youth market have been consistently spilling over into the adult locations. The most recent singles by Bobby Sherman, the new teen-age idol, entitled "Easy Come, Easy Go"

on Metromedia Records, has garnered top play in adult locations for several operators including Bud Hashman of Star Novelty Co. in Springfield, Ill., and Fred Collins Jr. of Collins Music Co. in Greenville, S.C. Established teen oriented groups such as Kenny Rogers and the First Edition, Simon & Garfunkel, and the Beatles are also getting heavy play in adult locations around the country.

Even a new rock group, Edison Lighthouse, is getting good play in adult stops for Carole D. Vries, programmer for C&N Sales Co. in Mankato, Minn.

One of the more interesting instances of crossover artists is Tony Bennett. His Columbia Records recording of "Something" is receiving top play in soul locations on Chicago's South Side. "This is a case where the song really has a flavor for

soul location," commented J.M. Strong, programmer for South Central Novelty Co.

Another example of the cross-over to soul locations is seen in this week's "What's Playing." Martin Herbstom, programmer for Lincoln Vending Corp. in Brooklyn, reports good play, in  
(Continued on page 34)

## Coinmen In The News

### ATLANTA

The Atlanta American Motor Hotel recently was the site of a five-day Wurlitzer seminar which drew 28 persons. Companies represented included Bilotta Enterprises, Inc. of Newark, N.Y.; Commercial Music Co., Inc. of Dallas; Cruze Distributing Co., Inc. of Charleston, W.Va.; Brady Distributing Co. of Charlotte, N.C.; and Southern Music Distributing Co. of Orlando, Fla. Attending the seminar were: Donald L. Plymel, Eddie L. Duncan, Robert J. Voltz, Robert Genter, Lester Mikell, Lloyd A. Burgess, Leoma W. Ballard, Fred Moore, Jerry Derrick, Albert

Wheby, Roger D. Lewis, S.A. Frazier, Lonnie B. Newcomb, Frank Impson, G.L. Brown Jr., J.C. Broome, John W. Calcutt, L. Douglas Johnson, Hugo H. Hayden, Albert T. Forbes, Ron Hodges, Paul Coggeshall, George L. Sweatt, Gerald W. Boatright, David Fernandez Jr., Richard W. Wilkins Jr. and Steve Culverhouse.

### CLEVELAND

The Cleveland Coin Machine Exchange also hosted a Wurlitzer service school. The exchange is run by Ronald A. Gold. Attending the seminar were: Merle Stark  
(Continued on page 36)

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Shoot ball across Top Center Rollover when Mystery-Light is lit to score Strike.

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Hit numbered rollovers or Targets or Mystery-Spot Rebounds to light Pins 1 to 10 and score a Strike.

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Ball shot in Kickout Hole scores quick Strike.

Every Strike adds 5000 BONUS to score

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## Jukebox Programmers See 'Crossover' Hits Mounting

• Continued from page 33

soul locations on any Glenn Miller oldie.

"With the increase in the number of tunes that may eventually cross from the obvious location

to others, programmers may find the necessity of listening more closely to singles. After all, who would of thought just three years ago that Johnny Cash would be big in young adult and kid locations.



SEGA ENTERPRISES recently engaged 105 university, technical institute and high school graduates as new employees of the company.

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## Industry Interest in FAMA/FAMC

• Continued from page 30

matic Merchandising Association (NAMA) is also expected to speak. William Adair, Seeburg Corp., Chicago, is among several manufacturers reportedly attending, according to Ed Blankenbeckler, a Seeburg vice-president formerly headquartered here. Blankenbeckler is unsure if he will attend.

A. D. Palmer, Wurlitzer Co., North Tonawanda, N.Y., has announced he will attend and engineer Andy Ducay, Midway Manufacturing, subsidiary of Bally Corp., is also expected.

Reardon explained that the move to combine the two groups

is being spearheaded by James Tolisano, former MOA president and a 37-year veteran in the business. Tolisano, FAMA president based in Treasure Island, has long advocated a total approach to the organization of operators in all segments of the coin machine world. In the first combined newsletter of FAMA/FAMC, Robert Rhinehart paid tribute to the "creative and aggressive thinking" of Tolisano and Howard Hamilton, FAMC president.

Reardon explained that one paramount reason for the combination of the two groups is the move by the Florida legislature to meet every year. The combined newsletter mentioned that there are 4,000 bills now in the Florida House and Senate. There are, for example, three separate bills devoted to cigarette legislation. He noted that many music operating firms are also involved in cigarette vending, as are, of course, all of the vending companies.

The newsletter spelled out 15 bills of prime interest to coin machine operators.

Reservation cards for the meeting here were also mailed

out last week. Single occupancy is \$14 daily and double is \$16, on the European plan. The hotel is on the ocean front at 54th Street and the phone number: (305) 865-1500. Garth Howe is handling reservations at the hotel.

Original dates for the event were published as May 8 through 10 but the reservation card states the opening date at May 7. Evidently, the added day will be needed, according to James Mullins, former FAMA president here. "There's an awful lot to do in just a short time," he observed.

## New Bally Glass On Pinball Games

CHICAGO — Operators plagued by service calls on broken pinball game top glass will be pleased to learn that Bally Manufacturing Corp. is using a tempered top glass on all games. "This practically ends costly top glass service calls," said Paul Calamari, sales manager.

## ARA Aims at School Sales

• Continued from page 30

"This opens up a market estimated at \$5 billion annually to food service companies," he said, adding that ARA has established a new public school service group to exploit this new market.

Although he refused to estimate sales or profits for the six months ended April 3, he said the second quarter of the fiscal year showed "better gains" than the first. In the first quarter, ended Jan. 2, ARA earned \$4,115,000, or 83 cents a share, on sales of \$157,103,000 compared with restated earnings of \$3,990,000, or 81 cents a share, on sales of \$150,458,000 in the like 1968 quarter.

He explained that the first quarter of this year was affected by the General Electric strike, some of whose plants ARA serves and by both the Christmas and New Year's holidays occurring in the fiscal period this year while only the Christmas holiday was in the 1968 period which ended Dec. 28.

Regarding the entire fiscal year, Fishman said that last June and July when the budgets were fashioned for the current fiscal year, ARA projected a continuation of its rate of growth.

"So far," he said, "I see no reason to change this forecast."

In the year ended Oct. 3, 1969, ARA earned \$15,901,000, or \$3.28 a share, on sales of \$596,000,000 compared with \$14,187,000, or \$2.99 a share, on sales of \$535,057,000 in the previous fiscal year.

## Compact Jukebox

• Continued from page 30

don, head of the firm marketing a component type jukebox called the Cameron.

Although the copper and gold styled Seeburg unit plays only singles it can be easily adapted for 7-in. long play 33 1/3 Little LP's. It's many other features are detailed elsewhere in this issue.

## Berlo Moves To New Site

PHILADELPHIA — Berlo Vending Co. will move from its present site at 333 S. Broad St. to a \$1 million facility at 3660 S. Lawrence St. in the Food Distribution Center. The firm, an affiliate of Ogden Foods, Inc., has been in the vending machine and food service business here for the past 50 years.

The new five-acre facility will also be the headquarters of the Mid-Atlantic Region of Ogden Foods. It includes more than 15,000 square feet of office space, 50,000 square feet for a pop corn processing plant, an air-conditioned chocolate storage room, a repair shop, commissary and electronic data processing system.

The complex will enable Berlo to expand its \$55 million annual sales volume, according to Ralph W. Pries, president of Berlo and senior vice president of Ogden Foods.

## New Scopitone Films

ST. LOUIS — Mid-Western Amusement Co. has released 10 new Scopitone films. According to Pete Entringer, president of the new firm here, there are still "thousands of Scopitone machines on location." He said he produces some films for the Rowe International PhonoVue and is the distributor for Cinema Manufacturing, a subsidiary, Colonial Enterprises, Minneapolis.

Other lines Entringer handles are Allied Leisure, Brunswick, American Shuffleboard and Universal Products.

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# puts the customers in the palm of your hand

## Wurlitzer STATESMAN

Put a Wurlitzer STATESMAN on location. Put the music on. Put away all your previous ideas of crowd interest. The STATESMAN really turns 'em on. And keeps them on as they are psyched out by its sensational sound.

You've got them in the palm of your hand — and they'll cross it with more coins than you will ever remember pouring out of a cash box. Go for that? Go into action! See and hear a STATESMAN at your Wurlitzer Distributor's now.



THE WURLITZER COMPANY • 114 Years of Musical Experience • NORTH TONAWANDA, N.Y.

# Coinmen In The News

• Continued from page 33

of Ardc Service of Cleveland Heights; **Edward J. Zarick** of Star Vending Co. of Toledo; **Joseph Kapeluch** of A.A.V. Music Co. in Wickliffe; **Nicholas Alexander Sr.** of F.G.H. Music Co. in Canton; **Ray L. Hamilton** of H. B. Music in Jewett; **Bill Miller** of J.B.G. Inc. in Cleveland; **Charles E. Smith** of Towne Music in Ashtabula; **Robley E. Jones** of Lorain Music Co. in Lorain; **Walter E. Burk** of Thompson Music Service of Forest, Ohio.

## CHARLESTON, W. VA.

Cruze Distributing Co., Inc., recently hosted a Wurlitzer Co. two

day service seminar here. Cruze is headed by **W.T. "Speck" Cruze**. Attending from West Virginia were: **T.F. Chapman**, **Edward Wood** and **William Letart** of Cruze Distributing Co.; **Bob Mitchell** of Derrick Music Co. of Charleston; **Al and Danny Broom** of Broom & Anderson Amusement Co. in Logan; **George Nestor** of Welch Music Co. in Parkersburg; **George J. Waldron** of Southern Distributors of Welch; **William Mayle** and **Richard Frey** of Stevens Amusement of Grafton; **Claude Bell** of Victory Amusement of Summersville; **E. Louis Waldrop** of Mid-Town Novelty Co. of Morgantown; **Mrs. Leoma Ballard** and

**Lloyd A. Burgess** of Belle Amusement Co. in Belle.

## COLUMBIA, S. C.

Attending a Wurlitzer service school here recently were: **Ray Peterson** of King Harry's Music Service in Augusta, Ga.; **Edwards Geddings** of Sumter Music Co. in  
(Continued on page 37)

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# Exhibitors Help Plan MOA



GAMES manufacturers at the meetings: (from left seated) **Len Schneller**, U. S. Billiards; **W. M. Johnson**, Nutting Industries; **Ransom White**, Cointronics; **Larry Burke**, Midway Manufacturing; **Herb Jones**, Bally Manufacturing; **Mort Secore**, Chicago Coin; **Lorraine-Sweeney**, Purveyor-American Shuffleboard; **Bob Godell**, Brunswick Corp.; (standing from left) **Granger**, Montooth, Wingrave, Mawdsley, Ptacek, Anderson, **Bill DeSelm**, Williams Electronics; **Chuck Carter**, Brunswick; **Ed Ruber**, Wico Corp., and **Trucano**.



LISTENING carefully to exhibitors' ideas are **Lou Ptacek** and **Fred Granger**.



**LES MONTOOTH**, who operates no games, is nevertheless interested as a young games manufacturer (right) talks.



**WILLIAM ANDERSON** and **William DeSelm** ponder an idea.



**RUSSELL MAWDSLEY** and **Henry Leyer** (right).



PHONOGRAPH manufacturers recently met in Chicago with Music Operators of America (MOA) officers to map convention plans. From left (seated) **Henry Leyer**, ACA Sales & Service; **A. D. Palmer**, Wurlitzer; **Les Rieck**, Rock-Ola; **A. L. Lou Ptacek**, MOA president; **James Newlander**, Rowe; **Ed Blankenbecker** and **William Prutting**, Seeburg; standing from left, **Fred Granger**, executive vice-president, Chicago; **Les Montooth**, Peoria, Ill.; **John Trucano**, Deadwood, S. D.; **Harlan Wingrave**, Emporia, Kan.; **William Anderson**, Logan, W. Va., and **Russell Mawdsley**, Holyoke, Mass.

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## Coinmen In The News

• Continued from page 36

Sumter, Ga.; **T.H. Fountain** of Fountain Music Co. in Swainsboro, Ga.; **A. Wilson Simkins** of Simkins Amusement Co. of Columbia, S.C.; **R. Richardson** of Arrow Amusement of Charleston, S.C.; **Douglas Johnson** of Hutto Amusement Co. of North Charleston, S.C.; **Johnny Flowe** of Greenwood Music Co. in Greenwood, S.C.; **Douglas Johnson** of Hutto Music Co. of Orangeburg, S.C.; **H. Wyatt Lancaster** of Lancaster Music Co. of Fairfax, S.C.

### DENVER

The Draco Sales Co. here, headed by **Mike J. Savio**, recently

hosted a Wurlitzer service seminar. Attending were: **Dan Medina** of Dan's Sales & Service Co. of Chimayo, N.M.; **R. L. Hayhurst** and **F. D. Wehrly** of the Midwest Music Co. in Denver; **Earl Evans**, **Calvin Duckett** and **Gayle Victory** of the Acme Music Co. of Colorado Springs, Colo.; **Raymond Turek**, **Charles B. Bybee** and **Lloyd R. Stout** of Apollo Stereo Music Co. in Denver.

### LOS ANGELES

Several technicians from this area recently attended a Wurlitzer service seminar. Attending were: **John Guthrie**, **William Keith** and **Bud Sterling** of G&C Amusement Co. in Huntington Park; **Butch Craver**, **Norm Snodgrass** and **Walt Jackson** of A-1 Music Co. of Escondido; **Carl Cline** and **Edward Johnson** of the Cline Co. in Indio; **Clyde Fields** of Brawley Amusement in Brawley; **Tony Beltran** of Vallet Music Co. in El Centro; **William Volner** of Volner Service Co. in El Centro; and **Carl** and **Liz Hastings** of Hastings Music Co. in El Centro.

## Coming Events

May 8-10—Florida Amusement & Music Association and Florida Automatic Merchandising Association. Hotel Plaza, Miami Beach.

May 8-9—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 15-16 — Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.

May 15-16 — Kentucky Automatic Merchandising Association, annual meeting, Executive Inn, Louisville.

May 22-24—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Penn.

May 23-26—National Industrial Recreation Association national conference and exhibit, Denver Hilton, Denver.

May 24-27 — National Restaurant-Hotel-Motel Convention, International Amphitheatre, Chicago.

June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston, S.C.

June 12-14—New York State Automatic Vending Association meeting, Grossinger's, Grossinger, N. Y.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association meeting, Stauffer's Riverfront Inn, St. Louis.

October 6-9—International Machine Exhibition, Kongresshalle, West Berlin, Germany.

October 16-18—Music Operators of America Convention, Sherman House, Chicago.

November 7-10—National Automatic Merchandising Association Convention, International Amphitheatre, Chicago.

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## Executive Turntable

• Continued from page 30

sion of the Company. . . **John G. Kemper** has been named vice president of the western division of the business and industry group of Inverstate United Corp. He will be responsible for all food service and vending programs in the western states. He has been in the food service business 21 years.



## Concessions Sold

• Continued from page 30

issued in October 1964, when ABC and Berlo were ordered to strip themselves of movie theater concessions and contract rights having aggregate sales or not less than \$4,000,000, of which not less than \$3,500,000 had to be made in New York and Philadelphia film exchange areas. Drive-in theater concessions included in the divestiture had to be not less than 10 in number, nor more than one-sixth the total number of movie theater concessions to be divested in the New York and Philadelphia areas.

Purchasers had to be approved by FTC. Theater Confections is wholly owned by its president, Philip Kates, who is in the theater concession business on the East Coast.

# Billboard

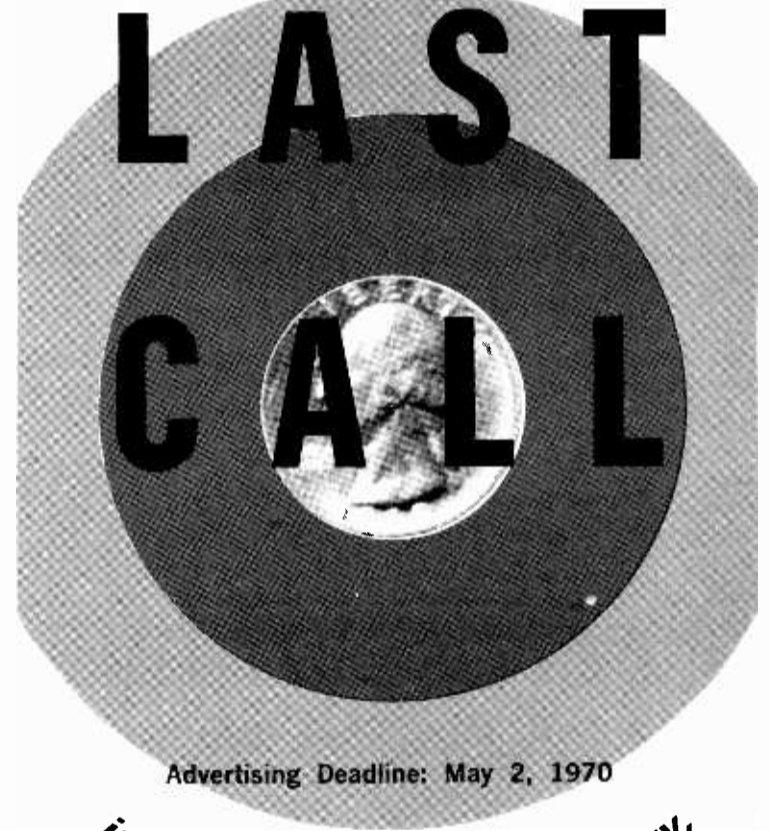
8th ANNUAL DIRECTORY ISSUE

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Published: May 30, 1970



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# Radio-TV programming

## Linkletter & Beatles' Producer To Address Programming

• Continued from page 1

particular sessions of interest to their particular format. At one of these sessions, for example, J.P. McCarthy of WJR and one of Detroit's leading air personalities will speak on how to build a successful morning show. At the same time in another session, general manager Bernie Barker of WDAK in Columbus, Ga., and operations director Gary Fuller of KAFY in Bakersfield, Calif., will be discussing various aspects of creating a major market sound at a small market station.

In a special panel session Friday evening, three leading record artists will detail how they feel the audiences of radio stations are changing. Smokey Robinson of Tamla/Motown Records and Johnny Rivers of Im-

perial Records are already set for the session. Among the other new speakers slated for the Forum are Buzz Bennett, program director of KGB in San Diego; Perry Samuels, senior vice-president for Radio of Avco Broadcasting, who'll speak on the modern program director and the techniques he must develop in his new role; Johnny Magnus of KMPC in Los Angeles; and Owen Bradley, a record publisher for Decca Records.

The Forum, sponsored by Billboard Magazine, is being coordinated by James O. Rice Associates, leading educational consulting firm. Nearly all of the 38 speakers for the 21 sessions have been lined up. Some 20 radio stations will also be represented at the "Sounds of the Times" exhibit, where radio men attending will be able to

listen to airchecks of a total broadcast day of these stations.

This year, as a special highlight to the Radio Programming Forum, Billboard will have an open house and cocktail reception at the Billboard office. Artists are being invited to attend the 5:30 p.m. event on June 18 to meet and talk with radio station general managers, program directors, and air personalities.

For further details on the Forum, write Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

DEADLINE FOR TAPE IN THE FIRST ANNUAL BILLBOARD AIR PERSONALITY CONTEST IS JUNE 1, 1970. ALL SUBMISSIONS MUST BE ON SEVEN-INCH REEL, 7½ IPS, UNEDITED. PUT AS CLOSE TO AN HOUR ON THE TAPE AS YOU CAN GET. SEND TO CLAUDE HALL, BILLBOARD, 165 W. 46th ST., NEW YORK, N.Y. 10036. WINNERS WILL BE ANNOUNCED PRIOR TO THE THIRD ANNUAL BILLBOARD RADIO PROGRAMMING FORUM, JUNE 18-20, WALDORF-ASTORIA HOTEL, NEW YORK. AWARDS WILL BE PRESENTED AT THE FORUM, BUT IF YOU CAN'T BE THERE I'LL MAIL YOUR AWARD TO YOU IF YOU WIN. THERE WILL BE FIRST PLACE WINNERS IN SOUL, COUNTRY MUSIC, TOP 40, EASY LISTENING, AND PROGRESSIVE ROCK IN EACH OF THE CATEGORIES OF MAJOR MARKETS, MEDIUM MARKETS AND SMALL MARKETS. I WOULD APPRECIATE IT IF YOU'D GET YOUR ENTRY IN AS SOON AS POSSIBLE. AMONG THE PERSONALITIES WHO'VE ALREADY ENTERED ARE GEORGE MICHAELS OF WFIL IN PHILADELPHIA AND J. P. MCCARTHY OF WJR, DETROIT.

## Antigua Gets 1st Private Station

ST. JOHNS, Antigua—Ivor G. T. Bird has founded Grenville Radio Ltd. here and will put the island's first private radio station on the air—ZDK—by June. Format will be about 75 percent Top 40 records and the rest will be soul music, said

Bird. The 10,000-watt station will broadcast 6 a.m.-midnight, using a playlist of about 40 records, he said.

A communications graduate of Western Michigan University, Kalamazoo, Bird's previous radio experience was with the Antigua Broadcasting System, government owned-and-operated station. Bird will not only serve as manager but also handle programming chores for ZDK. The station will be a cartridge operation. Bird was lining up his staff last week.

In September, Bird hopes to also put an FM on the air with an easy listening format; he's trying to make arrangements now to have the music piped into local resort hotels.

For Bird, son of Antigua premier the Honorable V. C. Bird, ZDK is a dream come true. He said it took three years to get a license approved for the station.

## KFMJ Goes All-Religious

TULSA, Okla.—KFMJ, which has been mixing country music and gospel music in block programs, switched to an all religious format April 20, said general manager George Kravis. Kravis also operates KRAV-FM, local Top 40 station. KRAV-FM, which just went 24-hours, will soon up its power to 100,000 watts. Kravis said that KFMJ will combine religious music with religious programs featuring preachers and "I'm even thinking about doing some soul religious programming on the station," Kravis said. KFMJ is a day time operation.

## Borrowing Pays at WHFM-FM

ROCHESTER, N.Y. — By borrowing the time and voices of two air personalities in Albany, N.Y., and by a series of

tape decks and cartridge decks, progressive rock station WHFM-FM not only manages to keep a highly fast-paced "live" sound in spite of being automated but keeps overhead to a minimum.

Music director Jim Taylor keys the format at teens and young adults and has been steadily gaining in ratings. Last Oct./Nov., ARB showed the station third in the market 7 p.m.-midnight with a 7.4% share.

The equipment includes a reel-to-reel stereo Ampex unit, three separate Criterion tape decks, and four cartridge rack machines. The Ampex unit holds 60 oldies which are prefaced by a "golden" jingle that mentions the year the record was a hit. One of these is played an hour. The tape is changed every week and a half or sooner from the station's library. The tape cues on the next tune automatic through cue tones.

One of the Criterion tape decks contains the top four records and the pick of the week

## KKDA to Shift to An All-Soul Format

DALLAS — KKDA, daytime station located in the suburb of Grand Prairie, will switch to an all-soul format within the next

two weeks, according to Bill Thomas, who has just been named operations manager of the station. Thomas was formerly program director of soul-formatted WDIA in Memphis and he said he will install the same type of format on KKDA.

KKDA has been a country music station. New general manager is Hyman Childs, who'd been sales manager of another Dallas station.

Joining KKDA as program director will be Chuck Smith, previously with WDIA. Also leaving WDIA to join KKDA will be production director Bill Reeves. Bill Mack has been hired from WIGO in Atlanta as an air personality.

Playlist of KKDA will revolve around 40-45 records, plus anywhere from 6-to-8 album cuts. Thomas said that he'd added album cuts recently into the WDIA format and received excellent response from listeners. These included cuts such as "Let It Be" and "This Girl's in Love With You" by Aretha Franklin.

The programming on KKDA will be slightly different from that of WDIA, Thomas said, "because the percentage of black population is somewhat different." For this reason, Thomas said that KKDA, while it will

## A LETTER ON DRUGS FROM A NEW YORK DEEJAY

I had a young man visit me while I was on the air at XXXX ... his father is one of the top DJ's in NYC ... he was flying ... I was playing the records and really getting into the music ... the young man looked at me and said: "Wow, I don't believe it ... you're actually getting high on just the music" ... he asked me if I turned on ... and I said: "No. Music and life give me the same high as your pot gives you" ... I took the time (and that's the answer) to talk to him ... he told me how he has shot in his arm ... he said he can't enjoy anything unless he's stoned ... I don't know where the words came from, but I found them spilling out of my mouth ... I said: "If you went to a dentist ... and he gave you laughing gas ... you'd be performing all the functions of laughing ... but it wouldn't be the same as if you were laughing naturally ... it would be synthetically produced ... it just ain't the same, the beauty you see when you're stoned ... the happy feeling you feel when you're high ... isn't real ... it's been produced ... therefore you're not really seeing beauty or feeling happy ... yet, if you looked at life and trees and sunsets without being stoned ... soon you would really see their beauty."

I've had many experiences like this while at XXXX ... and each time I TOOK THE TIME ... I let them see a quote, Groovy ... Where It's At ... Swinger ... Hip disk jockey who had the guts to say: "Dope's for dummies ... I'm straight" ... and it helped.

A good idea might be to line up some of the top jockeys ... and some of the top artists ... and have them all in a picture ... dressed real freaky ... and in ... then on the bottom of the page with all their names ... a caption ... "We turn on ... with Life ... not pot."

Let the youth see that it's not where it's at with their idols ... then put the pictures in the Village Voice and the like around the country ... I think it would have a great effect.

—Name withheld



COOKING UP a "Black Is Beautiful" promotion for soul-formatted WVOL in Nashville are, from left: WVOL program director Bill Perkins, Avco Embassy Records promotion representative Chuck Chellman, WVOL air personality Julian Hall, Avco Embassy representative Ed Mascolo, and WVOL air personality J. Albert Brown. The promotion, of course, centered around Della Reese's single "Games People Play" and her "Black Is Beautiful" album.

(Continued on page 54)

(Continued on page 44)



**MISS BARBARA LEWIS  
MAKES MEN OUT OF BOYS.**

**AND SHE'S GIVING AWAY  
TWO OF HER SECRETS.**

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c/w You Made Me A Woman (ENA-9012)

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# Letters To The Editor

Dear Mr. Littleford:

It was very unfashionable for you to take an editorial stand against drugs in the April 11, 1970, issue of *Billboard*. It is also very unfashionable of me to congratulate you for it.

As an attorney with a working acquaintance with the music business, I have (unsuccessfully, as far as I know) urged artists, writers, record company officials and the like to consider carefully what they do when they make underground (and worse, teeny bopper) anthems out of tunes that glorify the drug experience and urge us all to "turn on." The fact that your editorial, your sense of responsibility, may be rare in the music business is ironically the best evidence that the "kids" may be right about the rottenness of our system and values.

The telephone book numbers of dollars and pounds sterling to be earned by the injudicious wedding of music and drug imagery is, no one can doubt, a temptation; and flesh in the music business is as weak as it is anywhere else.

It is really too bad. Just think what power an editorial like yours would have were it signed (and meant) by a Beatle, a Stone, a Morrison, a Dylan or an Airplane. Some have been honest enough to admit to me privately that they don't dare take a stand of that sort, that their livelihood won't permit them a public rejection of any part of the drug scene, except maybe heroin, which seems to be bad enough for public condemnation. This cowardice or whatever it is is true of even those who have never affirmatively endorsed the "getting high" syndrome in the first place.

Maybe if people like you and publications like yours keep your integrity, stay on the music scene and periodically issue a "call to action against drugs," you just might convince some of the mass heroes and cultural leaders that it is possible to earn a living in the business without acid, pot, smack, speed, horse and downs. There must be one or two others who feel as we do.

Elliot L. Hoffman  
Attorney  
Beldock Levine & Hoffman

With regard to your item in *Vox Jox* dealing with drug abuse, you'll be interested to know that CKXL has undertaken this area as a major project.

During the month of February, CKXL hired the services of a free lance journalist by the name of Robert Savage, who has devoted several years to the study of the drug situation. Savage, in corporation with the CKXL news department and guest experts in a variety of related fields, studied the situation as it applied to Calgary. The result was 24 hours of unsponsored prime time programming (two hours in the morning and two in the evening, Monday through Saturday). The series, Project 70, contained a carefully compiled balance of pre-prepared material and audience participa-

tion. One vital guideline was followed throughout the series . . . no one was allowed to give information outside his own field of expertise. If a listener had a question dealing with a legal aspect of the drug situation, we went to our expert on law for the answer. If the question dealt with the chemical composition of LSD we went to our expert on pharmacology. As a result, there were no "old wives tales" . . . only up-to-date, factual information was broadcast.

As we expected, the series uncovered several community needs in the area of drug abuse. Generally, they seemed to fall into three categories. Calgaryans needed an accurate source of drug information; they needed a source of "emergency treatment," where a person with a drug-related problem could go for help; and they needed a source of rehabilitation for people who wanted to give up drugs, but who required an alternative to the drug culture.

An organization known simply as the "Drug Task Force" had been set up several months before as a semi-official body to deal with the drug abuse problem in Calgary. Although it was made up of well-meaning people, they had done nothing, but had expressed an interest in fulfilling the first two of the needs mentioned above. Project 70 spurred the group into action, but with a list of recommendations that we felt, after our research, was all wrong. We set up meetings between the Task Force and the Project 70 staff, and we outlined some of our areas of criticism on the air. The eventual result was a revised plan which we were prepared to endorse. Calgary's Drug Information Centre, equipped to provide both accurate information and emergency treatment, will open this week, funded with a provincial government grant.

This leaves the area of rehabilitation. No firm plans yet for serving this area. With the cooperation of Radio Station KTKT in Tucson, Ariz., I recently travelled to Tucson to study the operation of an organization called Awareness House. It appears to me that such an operation will fulfill this need in Calgary, and as a result, I have prepared a detailed report on my observations, which has been circulated to hundreds of interested individuals. It is my hope that we'll be able to secure sufficient financial support from private industry, or through local civic groups, to activate this project. Then in the future, it may be possible to merge this operation with the Drug Information Centre.

As a result of our work in this area, I've now been made a member of the Drug Task Force, as well as director of the Kiwanis Club's Operation Drug Alert program.

We're not through yet . . . we've just started . . . but already we're beginning to feel the satisfaction of accomplishment.

David E. Lyman  
Station Manager  
CKXL  
Calgary, Can.

Dear Mr. Littleford:

I have just read and reread the editorial in April 11 *Billboard*, "The Call to Action Against Drugs," and am wholeheartedly in agreement with it.

I believe the responsibility goes right down to the record dealer to be selective in what is stocked and displayed and so help to discourage the tolerance for drugs and encourage the wealth of great music available today.

H. Dalton, owner  
Dalton's TV and Record Store  
Waupun, Wis.

During the National Association of Broadcasters convention, your issue of *BILLBOARD* with the editorial crossed my hands. I was shocked, surprised and rather upset with your "Call to Action."

"All drugs are bad," "family, religions, etc." and other generalizations are not going to stop drugs and drug addiction. Broadcasters are going to 'turn off' today's youth when they come on the air: All drugs are bad.

You are talking to a generation that is better informed, more perceptive, and more involved in life than your generation ever was. I don't intend for this letter to be a generation fight. What I intend to do is to express the fact that broadcasters have got to meet today's youth on their own grounds.

There is too much evidence to the fact that marijuana is not harmful, and that it **DOES NOT** lead to heroin addiction. There is too much of a chance for legalization of the pot to even think that it is a "no-no."

Jefferson Airplane, the Rolling Stones, the Beatles, the Doors, and countless other groups that sing of drugs **DO NOT INFLUENCE** youth to try drugs. Music is reflective of society. You can't have RCA say to the Airplane, "Record some anti-drug songs." You can't say to any other group, "Record some anti-drug songs," or your major companies are going to lose their best groups.

The broadcasters have got to reach youth on a youth level, and I don't mean using "groovy, hip, fab-gear," cliché riddled PSA's—because they are laughed at. The fact is that broadcasters have got to crawl out of their ivory towers and get involved. Not just rapping with a kid on the street. Jocks should go out and make the scene with a group that knows about different types of drugs—and uses them. Broadcasters have got to start being realistic.

You cannot tell an 18-year-old "hippy" that smoking pot and hitting up with heroin are both equally bad, while you have a cigarette in one hand and a martini in the other. Marijuana on campuses is as socially acceptable as booze at convention hospitality suites!

Russ Germano of Marathon House in New York and Connecticut says that the source does not need to be stopped, the supply will always be there, it is the demand that needs to be decreased. Broadcasters should work with halfway houses like Marathon House in the East; Gateway House in Chicago; Cynanon in California; and with the "Do-It-Now! Foundation" in San Francisco.

These organizations made up of ex-addicts can put it to the youth straight. No more do we, as youth of America want to hear an Art Linkletter or a Tricia Nixon, the youth would listen to a Grace Slick, or David Crosby, Stephen Stills or Jim Morrison—or a peer who has been down the path.

In conclusion: give it to the youth straight, and properly. Don't say that marijuana is as bad as heroin—grass is no worse than booze, and less physically destructive than cigarettes. Other drugs can be a bad scene . . . let your listeners know rationally . . . not emotionally.

Eric Jay Toll  
Radio-television major  
Southern Illinois University  
Carbondale, Ill.

Thinking you might be interested, I'm dropping you a line to briefly describe the anti-drug campaign we are running here at KMAG-FM in Fort Smith. Thirty second PSA's are being run during News Headlines at :55, and also, approximately once every two hours during normal programming.

I am enclosing dubs of a few examples. These were written by our copywriter, but we are open to suggestions and/or material in regards to this situation of local and national concern.

Ed Hopkins  
KMAG-FM  
Fort Smith, Ark.

WMVB may not be the biggest facility in the world. Situated in what we affectionately refer to as "The Enchanted Forest" it's physically removed from "where the action is." This does not preclude our involvement.

Just three months ago, we became deeply involved in "Operation Outreach." This is a city-backed effort to uplift ghetto youths, a place for them to go. A storefront that may serve as a threshold for a promising tomorrow. A place where they can rap about their problems, a place where they will be heard. A place that is doing its thing for them. It's not uncommon to hear a 14-year-old admit he was hooked, or a 15-year-old say she's pregnant. Pseudo-intellec-

tual middle class snobs do look the other way when they pass "Operation Outreach," they don't want to see the wide eyes almost prayerfully seeking help and guidance. They don't want to know what's being talked about beyond that windowpane—Puerto Rican sociology, black culture, peace.

Well, we felt differently about it. Of course, we weighed what, if any, economic results we would face by becoming involved, but then we, too, realized that just by doing the study we had unwittingly adopted the attitudes of the establishment. It was an automatic condemnation of "Operation Outreach." We decided to let the chips fall where they may, moved ahead and opened a new studio downtown, not far from "Outreach."

We offered time to the kids, to those that are running the program (Outreach). It's a "no holds barred" kind of thing where they say it like it is. On a recent show the participants asked if they could change their names, adopt Noms de Plume as it were, because they had something to say about police harassment. We agreed, ran the show unedited. Expected a bomb from the Police Department, but nothing happened. Because what was said was true. As a journalist, and a pretty damned good one I think, you can appreciate the strength the position of truth gives a broadcaster.

Yes, we are involved, deeply involved and it's a crying shame that our industry is looking at these confused people as if they were the bastard generation. I think we've talked our way into a corner, hoping the problem would evaporate. Mary-Janes, Pot, Hard Parts, Pregnancies, Joints, God, let's do something!

Edd Neilson  
National program director  
WMVB  
Millville, N. J.

## M'media's Croninger —Automatic Play Out

NEW YORK—Record companies were warned last week here by Metromedia radio president David Croninger that "there's no such thing as an automatic play of a record on any of his radio stations anymore—even those records by the gods of the recording world like Frank Sinatra and Peggy Lee. Metromedia owns and operates such easy listening radio stations as WNEW in New York, WIP in Philadelphia, WASH-FM in Washington, KLAC in Los Angeles, KNEW in San Francisco, and WHK in Cleveland.

In the old days, Croninger admitted, it "used to be standard operating procedure to uncrate new disks by certain standard MOR artists and immediately mark them for airplay."

Now, every record the stations receive gets its first spin on the audition turntable. The reason for the closer attention to records today is that Metromedia's stations have all changed their definition of Middle of the Road Radio, he said. "Advertisers particularly want to reach the 18-49 age group, and Middle of the Road Radio is one of the best means of zeroing in on this target category," he said. So you have to consider today's young

adult radio listener. Today's woman of 25 was 18 years old seven years ago when the Beatles burst upon America. She grew up listening to the Beatles. And the Rolling Stones. And every other group that was part of the great English invasion.

"And the music most likely to appeal to her now is that which has undergone an evolution similar to the development of her own musical taste," he said.

He pointed out that many MOR artists, such as Sinatra, have evolved in their music, just as the Beatles have evolved. "But since the Beatles today are something out of our young adult listeners' pasts, 'why shouldn't we play 'Let It Be' on our new breed of MOR stations?"

He admitted that many aspects of this new breed of stations are similar to Top 40 radio, but there are different directions in such things as news, traffic, weather, "plus the regular companionship of believable air personalities."

Croninger spoke before the annual college student meeting of the International Radio and Television Society at the Hotel Commodore on April 16.





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LSP-4301

**BELAFONTE-BY REQUEST**

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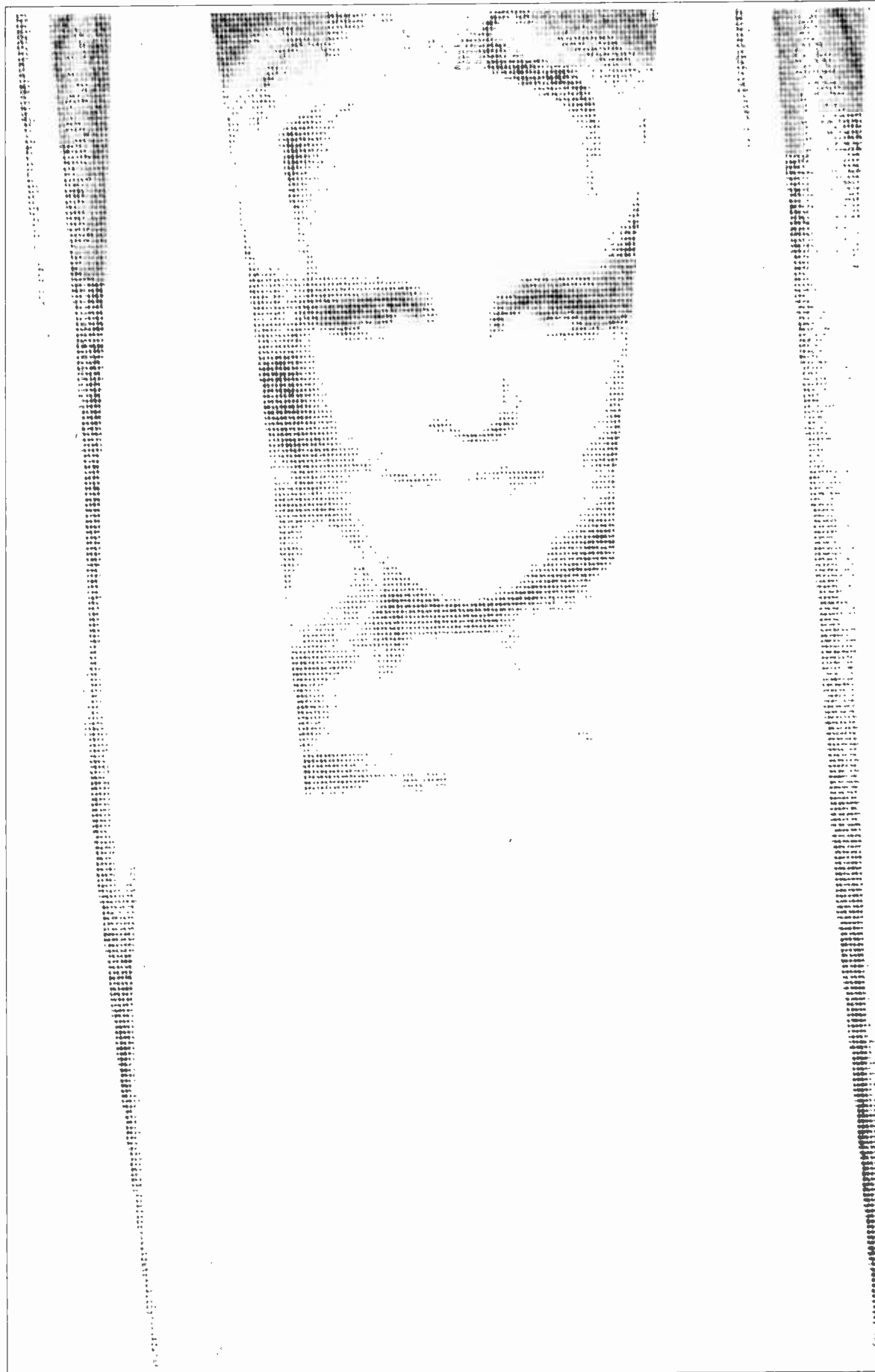


**RCA**  
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and Tapes



# If You Don't Feel A Thrill When Peggy Sings, You're Dead, Jack.

-Leonard Feather



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BEST CONTEMPORARY FEMALE VOCALIST (NARAS)



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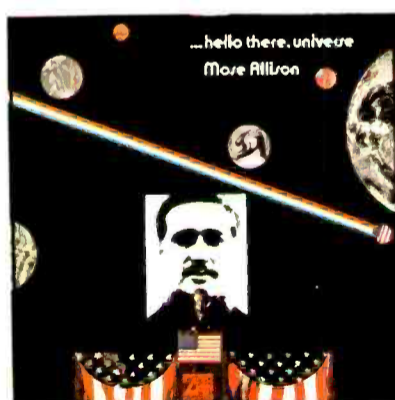
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Ten Exciting New Releases



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HELLO THERE, UNIVERSE  
Atlantic SD 1550/TP 1550/CS 1550



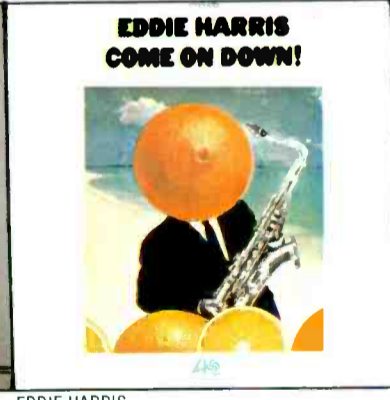
CLARENCE WHEELER & THE ENFORCERS  
DOIN' WHAT WE WANNA  
Atlantic SD 1551/TP 1551/CS 1551



WILBUR DE PARIS & HIS NEW NEW ORLEANS  
JAZZ — OVER & OVER AGAIN  
Atlantic SD 1552/TP 1552/CS 1552



THE COLTRANE LEGACY  
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EDDIE HARRIS  
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Atlantic SD 1554/TP 1554/CS 1554



THE BEST OF CHARLES MINGUS  
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THE BEST OF HANK CRAWFORD  
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THE BEST OF ORNETTE COLEMAN  
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JAZZ SUPER HITS Vol. II  
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# McCartney

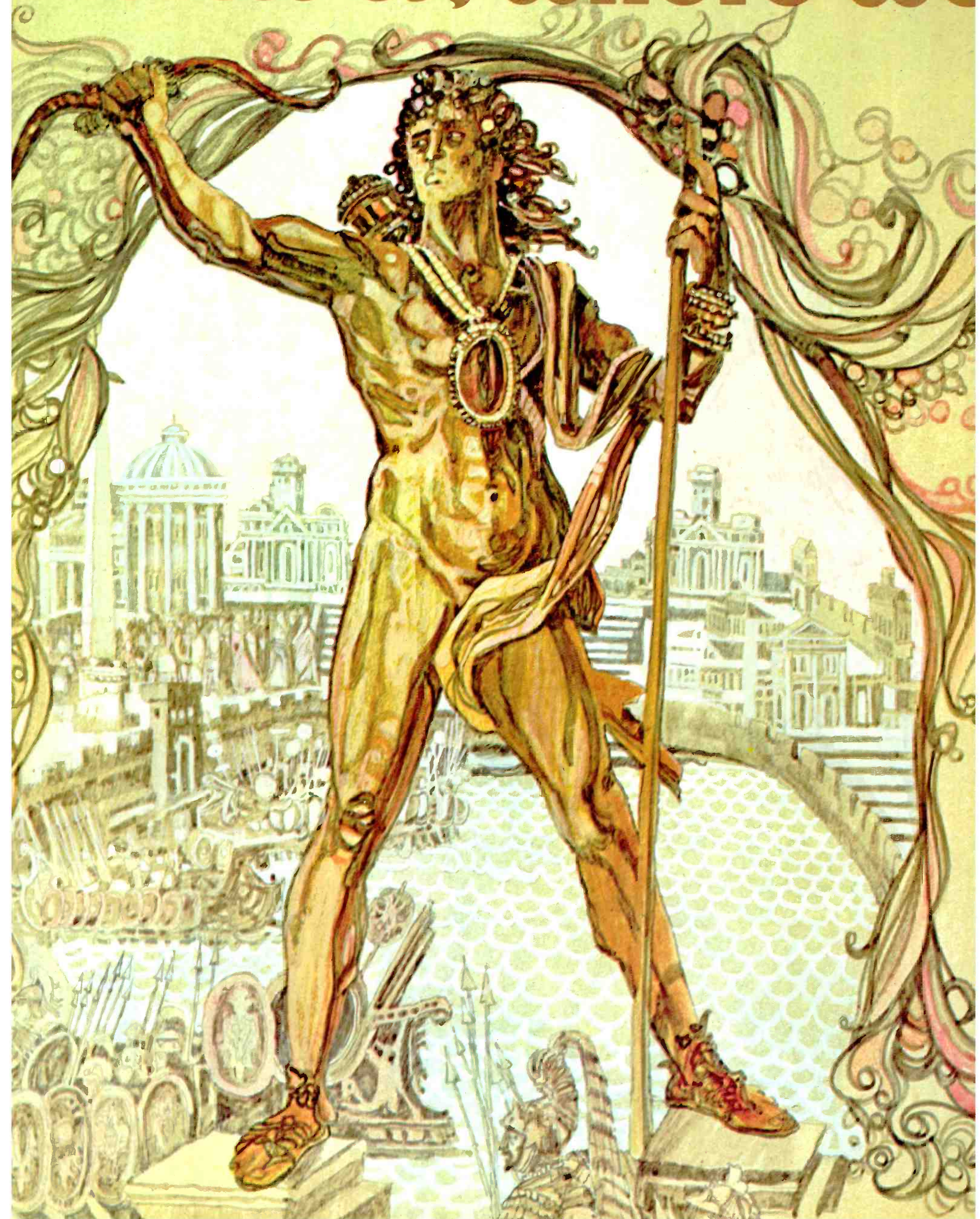


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# Colossus, where we





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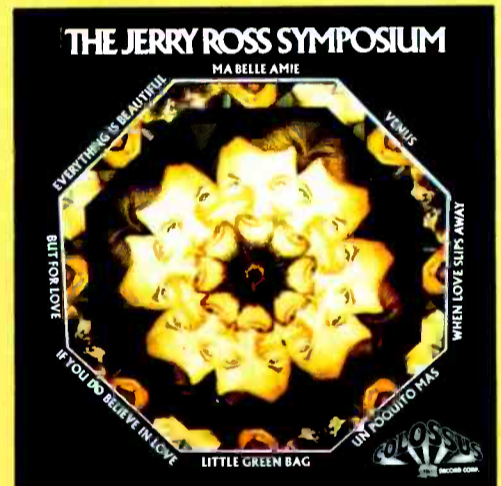
THE SHOCKING BLUE

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# Billboard Album Reviews

MAY 2, 1970



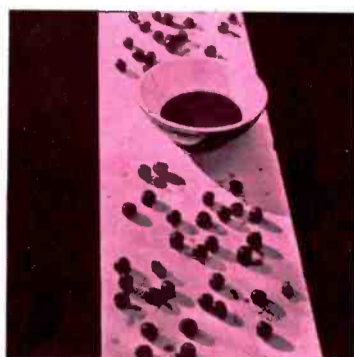
**ORIGINAL CAST**  
**ORIGINAL CAST—**  
Purlie.  
Ampex A40101 (S)

Gery Geld (music) and Peter Udell (lyrics) have written a lot of lively material for this hit Broadway musical and it comes over extremely well on record. Melba Moore, on the title song and "I Got Love," Cleavon Little and Novella Nelson, on "Down Home," and the chorus, on "Walk Him Up the Stairs" and "First Thing Monday Mornin'," are among the highlights.



**POP**  
**TOM JONES—Tom.**  
Parrot XPAS 71037 (S)

Here's Mighty Tom, displaying once again why he's king of the pop road. He booms, belts, charms, persuades and soothes, take your choice, on any of the 11 songs which include "Venus," "Let There Be Love" and "The Impossible Dream."



**POP**  
**PAUL McCARTNEY—**  
McCartney.  
Apple STAO 3363 (S)

The future of the Beatles may be in doubt but not that of Paul McCartney's. His solo debut as songwriter-singer is a knockout and the album is sure to soar to the sales heights reached by the Beatles together. His songs are free-wheeling, light-hearted and affectionate and his voice is attuned to his pen. His wife, Linda, joins in at times, but it's Paul's album all the way and he can be proud of it.



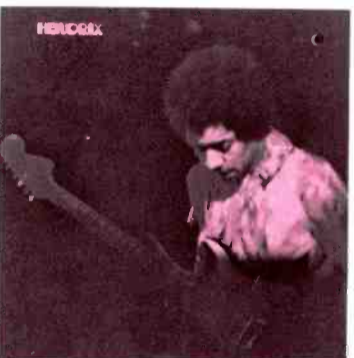
**POP**  
**5th DIMENSION—**  
Portrait.  
Bell BELL 6045 (S)

This is the group's album debut for the label, and it's a sure winner. Their unique treatment of the "Declaration, a Change Is Gonna Come and People Gotta Be Free" medley is here in its entirety, as well as their current single offering "Puppet Man." They also shine with their version of Laura Nyro's "Save the Country" and a clever "Dimension Five."



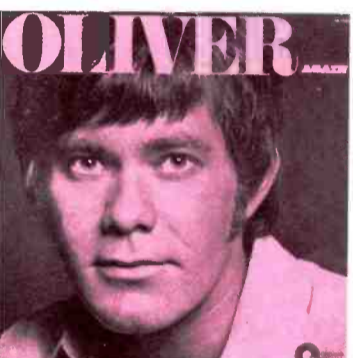
**POP**  
**A DAY IN THE GRAND CANYON/**  
**GROFE: GRAND CANYON SUITE—**  
Johnny Cash/Andre Kostelanetz  
Orch.  
Columbia MS 7425 (S)

Can't miss. As the dealer information states: this album contains three American institutions—Johnny Cash, Andre Kostelanetz, and "The Grand Canyon Suite." Sound effects of a muletrain, storm, etc., accompany the music. Cash narrates a sonic tour of the canyon.



**POP**  
**JIMI HENDRIX—**  
Band of Gypsies.  
Capitol STAO 472 (S)

Band of Gypsies has been here and gone, while drummer Buddy Miles and Hendrix, a Reprise artist, have since formed a new combo. But Capitol caught the heavy duo live at Fillmore East last New Year's Eve, and with bass Billy Cox, they rip through "Who Knows" and "Power to Love," plus two Miles compositions. A hot item for Capitol and a big bonus for Hendrix fans.



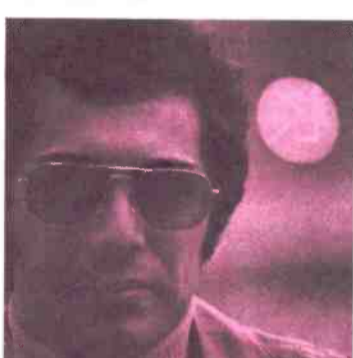
**POP**  
**OLIVER AGAIN—**  
Crewe CR 1344 (S)

With the spotlight on his current single, "Angelica," Oliver offers a potent package for play and sales. Included for additional commercial appeal are top treatments of Buffy Sainte-Marie's "Until It's Time for You to Go," and Jacques Brel and Rod McKuen's "If You Go Away." An Oliver original, "Young Birds Fly" is another standout.



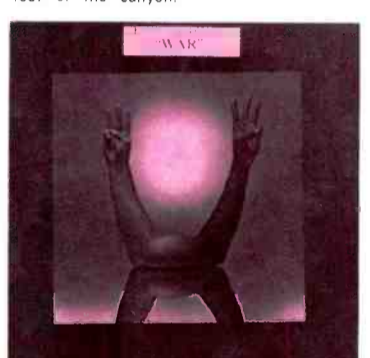
**POP**  
**FRANKIE VALLI &**  
**THE 4 SEASONS—**  
Half & Half.  
Philips PHS 600-341 (S)

In what will prove an important chart item, Valli and the Seasons split this commercial package with Valli solo for five numbers and then joined by the Seasons for the other five. The solo treatments of Laura Nyro's "Emily" and his hit, "The Girl I'll Never Know" are highlights as is the group's current single "Patch of Blue." Medley of "Any Day Now" and "Oh Happy Day" is a gem!



**POP**  
**PAUL ANKA—'70's.**  
RCA Victor LSP 4309 (S)

Paul Anka started his career in the fifties by writing hit songs for himself. He continued writing in the sixties, but now for other top performers. With this album he returns to his original groove as a composer-performer on side two as he offers five of his own new numbers. The standouts are "City Life" and "I'm in Love with You," while on the first side he's first rate with the standard "This Land Is Your Land/Before It's Too Late (Remember)" medley.



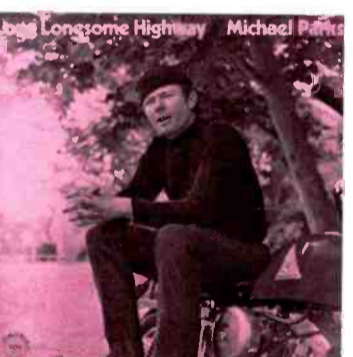
**POP**  
**ERIC BURDON**  
**DECLARES "WAR"—**  
MGM SE 4663 (S)

The rock 'n' bluesy voice of the original Animals, Eric Burdon is a creative spirit whose individuality has entertained the rock scene since the British invasion of '64. Once again, Burdon is where the action is, singing lead for an all-black soul band, as unique as Burdon, now a full-fledged soul singer on "Spill the Wine," "Roll on Kirk" and "Tobacco Road."



**POP**  
**BOOKER T. & THE M.G.'S—**  
McLemore Avenue.  
Stax STS 2027 (S)

Booker T. & the M.G.'s, top soul instrumental group, do the Beatles' "Abbey Road" classic inside and out, as the renowned Stax combo of Booker T. Jones, Steve Cropper and Duck Dunn, resoul the Beatles' album to their style. Given the rhythm treatment are "Something," plus three giant medleys blending Lennon McCartney for fans of Jones & Cropper.



**POP**  
**MICHAEL PARKS—**  
Long Lonesome Highway.  
MGM SE 4662 (S)

"Then Came Bronson!" Now comes Michael Parks! With his first album still riding high on the charts, and a Top 20 single with this album's title number, he's proving he's going to be around for quite a while. There are many "special" cuts in the album, but his treatment of "My Melancholy Baby" and "Sunshine Showers" are really first rate, and should make this an even bigger success than his initial outing.



**POP**  
**VIC DANA—If I Never**  
Knew Your Name.  
Liberty LST 8063 (S)

Vic Dana had a big hit a few years back with his revival of "Red Roses for a Blue Lady," and then recently came back to the best selling charts with the beautiful "If I Never Knew Your Name." His current single "Red, Red Wine" is also included for added sale impact, but not to be overlooked are his performances of "Angeline," "Mama, Come 'n Get Your Baby Boy" and his original "Good Woman."



**POP**  
**STAIRSTEPS—**  
Buddah BDS 5061 (S)

This hot soul group shows it can move out in a variety of ranges that scores with a strong showing all around. Not only are their two singles hits here, "Dear Prudence" and "O-O-O Child," but some other real solid cuts like "Because I Love You" and "Getting Better."



**POP**  
**STREET PEOPLE—**  
Jennifer Tompkins.  
Musicor MS 3189 (S)

Having scored nationally with their hit single, "Jennifer Tompkins," the Street People are repeating with their current Hot 100 entry, "Thank You Girl." Both hits are featured in this debut LP, which includes "Gingersnap," "I Wonder What Happened to Sally" and "All the Young Women."



**COUNTRY**  
**TAMMY WYNETTE—**  
Tammy's Touch.  
Epic BN 26549 (S)

Chalk up another top chart winner for the country heart and soul stylist. Included is her recent smash hit, "I'll See Him Through," plus first rate readings of "It's Just a Matter of Time" and "A Lighter Shade of Blue." Her reading of Curly Putman's "The Divorce Sale" is another touching standout.



**COUNTRY**  
**RAY PRICE—**  
You Wouldn't Know Love.  
Columbia CS 9918 (S)

The title tune "You Wouldn't Know Love" only opens the door to one of the most pleasant entertainment packages Ray Price has ever put together. "Didn't We" is very easy listening in nature. The orchestration is lovely. Especially on "April's Fool," "Release Me," and "A Girl I Used to Know."



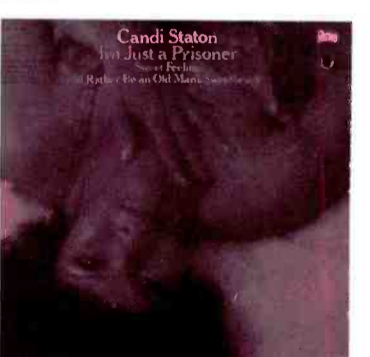
**CLASSICAL**  
**CHOPIN: CONCERTO No. 1—**  
Cliburn/Philadelphia Orch.  
(Ormandy).  
RCA Red Seal LSC 3147 (S)

Van Cliburn, Eugene Ormandy and the Philadelphia Orchestra, and Chopin are a dream parlay for the classical market. Cliburn's piano styling is as forceful as ever and the orchestral support is exceptional. Chopin's composition has had many workovers but this one will draw new interest to it.



**CLASSICAL**  
**VERDI: IL TROVATORE—**  
Price / Domingo / Various  
Artists / New Philharmonia  
Orch. (Mehta).  
RCA Red Seal LSC 6194 (S)

Miss Price sparks an excellent cast to powerful performances in this three-LP release. Her voice is rich in quality and in taste. Domingo, Milnes and Cossetto know their roles well and perform to the utmost. Mehta ties it all up beautifully.



**SOUL**  
**CANDI STATON—**  
I'm Just a Prisoner.  
Fame ST 4201 (S)

Representing the Muscle Shoals team and the sound that made Rick Hall famous is Candi Staton, Southern soul songstress who admits "I'd Rather Be an Old Man's Sweetheart." Also featured in Candi's "I'm Just a Prisoner" and her fast-rising two-sided hit "Sweet Feeling" and "Evidence." A solid package by Hall, the Muscle Shoals gang and Candi Staton, a new voice for soul and for the charts.

# LINDA RONSTADT

## SILK PURSE

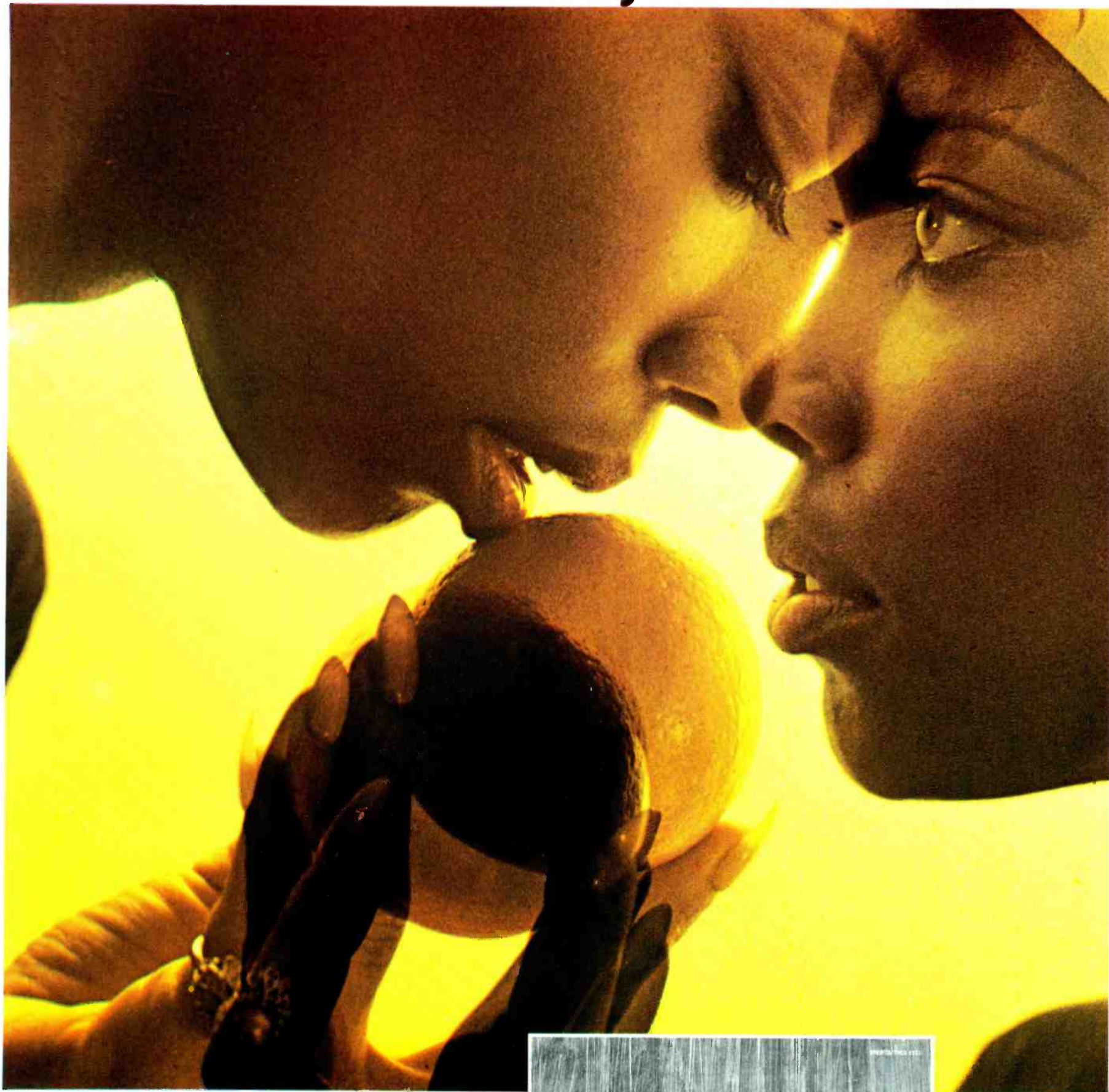
NOT ALL  
PIGS ARE  
YOUR  
ENEMIES

S-407 / Produced by Elliot Mazer



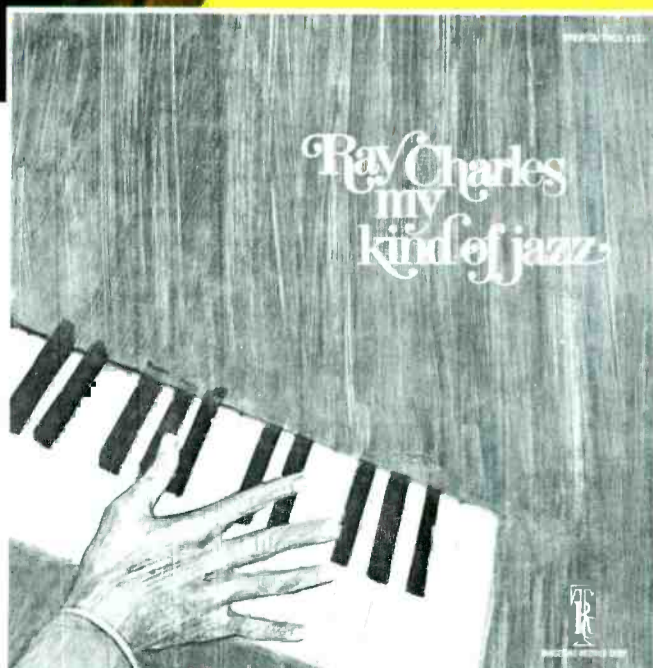
# Another Slice of Tangerine

A juicy Ray Charles slice. His first instrumental album since the award-winning *Genius + Soul = Jazz*.



**Ray Charles My Kind of Jazz**

TRCS-1512



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# Billboard Album Reviews

MAY 2, 1970

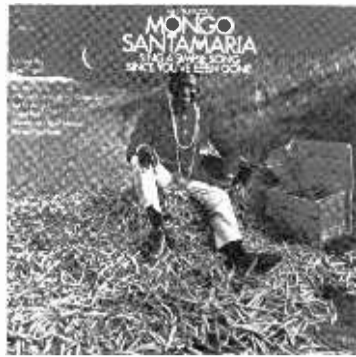


**POP**  
**THE OTHER SIDE OF ROY CLARK**—  
Paramount DLP 25977 (S)

Roy Clark, whose fame on television and on records continues to soar, you can almost see that grin of his on the fancy-plucking of "Black Sapphire"—Clark is one of the greatest at creating guitar humor. But his version of "Malaguena" is an artistic triumph; "Maria Elena" and "Yesterday" are beautiful. His TV exposure will help build this LP.



**POP**  
**JIMMY CURTISS J.C.—**  
Life. Perception PLP 1 (S)  
The composer of "Child of Clay," Jimmy Curtiss, comes into his own as he performs a compelling program of his own material, including the hit. In this, his debut for the label Curtiss material, both ballad and rock, is powerful and meaningful. "Sunday Son" is a beauty with a biting lyric and an exceptional performance. "He Was My Father" is tragic and fascinating, while "Francesca" is a gem.



**POP**  
**MONGO SANTAMARIA—**  
All Strung Out, Columbia CS 9988 (S)  
Excitement personified — that's Mongo Santamaria. His Latin trip with "Day Tripper" is a tune that sets the body to moving. As does "Sing a Simple Song," which touches on soul. "Do Your Thing" is gutsy. This whole LP is jammed with excitement, starting with "Since You've Been Gone" to the last note of the LP.



**POP**  
**JESSE WINCHESTER—**  
Ampex A-10104 (S)  
Herald an explosion — new recording artist—Jesse Winchester. Even more, herald a writer of major importance, a writer who has a message to say and says it in startling language. The music supports the words; beautiful work on drums, guitar and piano. Recommended cuts: "Yankee Lady," "Black Dog," "Quiet About It" and "Snow" which features great guitar.



**POP**  
**ARTHUR PRYSOCK—**  
Fly My Love, King KS 1088 (S)  
In this, his most commercial package for the label, Prysock has a winner here that has all the ingredients to make it big in sales and on the charts. Combining the new with the old, he adds his own distinctive touch to "Jean" and "Didn't We," as well as "Secret Love" and "More Than You Know." Strong support from the Bill McElhiney arrangements.



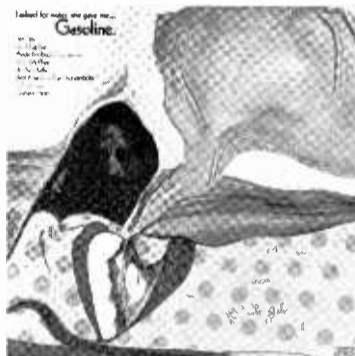
**POP**  
**HARD MEAT—**  
Warner Bros. WS 1852 (S)  
"Run Shaker Life" and "Most Likely You Go Your Way I'll Go Mine" demand repeated play, again and again. "Universal Joint" is a nebulous lyric, but the music is adept and advanced. The group is together and the music is in today's progressive rock vein. Wide sales can be expected—and will be achieved.



**POP**  
**ROBERT BYRNE—**  
Electric Hair/Switched-On  
Hits From America's First Tribal Love Rock Musical. Evolution 2013 (S)  
The music of Ragni, Rado and MacDermot is perfectly suited to an electronic treatment as this album indicates. The vibrantly alive score becomes even more so when interpreted on the Moog synthesizer, and the fans of the Broadway show will have a field day here. Especially effective are "Aquarius," "Be-In (Hare Krishna)" and "Let the Sunshine In."



**POP**  
**EARTH ISLAND—**  
We Must Survive, Philips PHS 600-340 (S)  
Earth Island presents a blend of the here and now, meaning strong message lyrics, mostly about ecology, with mellow, pleasant vocals. Best: "Greatest Adventure of Our Lives," a tune that grows on you, "The Hungry Planet," "Earth People's Park" and "Ride the Universe" all fit right in tune with the times.



**POP**  
**I ASKED FOR WATER SHE GAVE ME . . . GASOLINE—**  
Imperial LP-12455 (S)  
Using mostly acoustical instruments, Gasoline is an assortment and a half of artists having a ball of fun on blues-oriented original tunes, but some traditional songs like their interesting version of "Crazy With the Blues." "Boogie Woman" features tremendous piano work. The instrumental support on all songs is highly exceptional.



**COUNTRY**  
**HANK SNOW SINGS IN MEMORY OF JIMMIE RODGERS—**  
RCA Victor LSP-4306 (S)  
Hank Snow's career has been profoundly influenced by Jimmie Rodgers, and Snow is eminently able to interpret the songs of the Father of the Country Field. On this disk, Snow sings some of the well-known Rodgers tunes, such as "Frankie and Johnny" and some of the lesser known material, such as "Whisper Your Mother's Name." Hugh Cherry has written a discerning liner note.



**COUNTRY**  
**STONEWALL JACKSON—**  
The Lonesome Inn, Columbia CS 9994 (S)  
Jackson remains rooted to the country tradition with his song themes revolving around the reality of life, admittedly from one particular viewpoint. As the title infers, this album is one of the boy-meets-girl, boy-loses-girl, affairs. It's loneliness in the grand tradition—"The Difference Between Going and Really Gone" and "Somebody's Always Leaving."



**COUNTRY**  
**THE INSTRUMENTAL SOUND OF HANK THOMPSON'S BRAZOS VALLEY BOYS—**  
Dot DLP 25978 (S)  
The Brazos Valley Boys, who've entertained hundreds of thousands of people at dances from the Country Line to the Longhorn Ballroom, wrap up a good one. Merle Travis and Glen Campbell sit in on the session. Tunes range from "When the Saints Go Marching In" to a pop-flavored "Take the A Train" and "Fiddle-it" (which is great), "Chihuahua Polka" and "La Golondrina."



**COUNTRY**  
**BILLIE JO SPEARS—**  
With Love, Capitol ST-454 (S)  
This album has a flock of performances with plenty of country flavor and style. Billie Jo Spears radiates sincerity and warmth in such cuts as "Midnight Train," "True Love" and others.



**COUNTRY**  
**ARLENE HARDEN SINGS ROY ORBISON—**  
Columbia CS 9939 (S)  
Roy Orbison has always been regarded as a pop composer and artist, now Miss Arlene Harden has seen fit to place him into the country music field . . . and rightfully so. Her current single, "Lovin' Man," which is a reworking of the original "Oh, Pretty Woman" starts the show off, and then she follows up with other Orbison gems such as "In Dreams," "Running Scared," "Only the Lonely" and "It's Over."



**COUNTRY**  
**BOB LUMAN—**  
Gettin' Back to Norma, Epic BN 26541 (S)  
Luman's swinging country sound was responsible for hit status for his last two singles. "The Gun," and his current country chart single, "Gettin' Back to Norma." Both are included in this latest LP, along with such favorites as "Brown Eyed Handsome Man," "Every Day I Have to Cry Some" and "Maybelline."



**CLASSICAL**  
**SHOWPIECE FOR PIANO AND ORCHESTRA—**  
Serkin, Philadelphia Orch. (Ormandy), Columbia MS 7423 (S)  
Serkin plays the three selections here, including the Strauss "Berlesque" which he performed earlier in a monaural version, with his usual finesse and dedication to technique. Ormandy and the Philadelphia stand out for their understanding and fine all-around musicianship.



**CLASSICAL**  
**SHOSTAKOVICH: SYMPHONY NO. 13—**  
Krause/Philadelphia Orch. (Ormandy), RCA Red Seal LSC-3162 (S)  
Here's a stimulating and exciting recording that will become a top seller quickly. For the performances by Ormandy, the orchestra and the singer principal, Tom Krause, are absolutely perfect as they blend, unit and fuse in this inspiring work. A courageous work of protest it is, too.



**CLASSICAL**  
**BEETHOVEN: MOONLIGHT, APPASSIONATA, PATHETIQUE SONATAS—**  
Glenn Gould, Columbia MS 7413 (S)  
These much recorded works get still another treatment, and this one ranks high with those by other masters. Still it contains its own individuality because of Gould's splendid interpretation. Both are executed with a non-compromising drive and desire.



**CLASSICAL**  
**DEBUSSY'S GREATEST HITS—**  
Entremont, New York Philharmonic (Bernstein) Philadelphia Orch. (Ormandy), Columbia MS 7523 (S)  
Columbia continues its successful "greatest hits" series with a nod to Debussy. Included are the ever-popular "Claire de Lune," "Reverie," "Goliwog's Cakewalk" and "Afternoon of a Faun," by Bernstein and the New York Philharmonic, Ormandy and the Philadelphia Orchestra, and pianist Philippe Entremont.



**CLASSICAL**  
**DVORAK'S GREATEST HITS—**  
Various Artists, Columbia MS 7524 (S)  
Take the very best of Anton Dvorak . . . add the sparkling performances of people such as Lecond Bernstein, Andre Kostelanetz, Eugene Ormandy and George Szell, and you have an automatic best seller. That's what his is! The "Largo" from the composer's "New World Symphony," "Humoresque" and "Slavonic Dances Nos. 1 & 8" are just three of the beautiful selections.



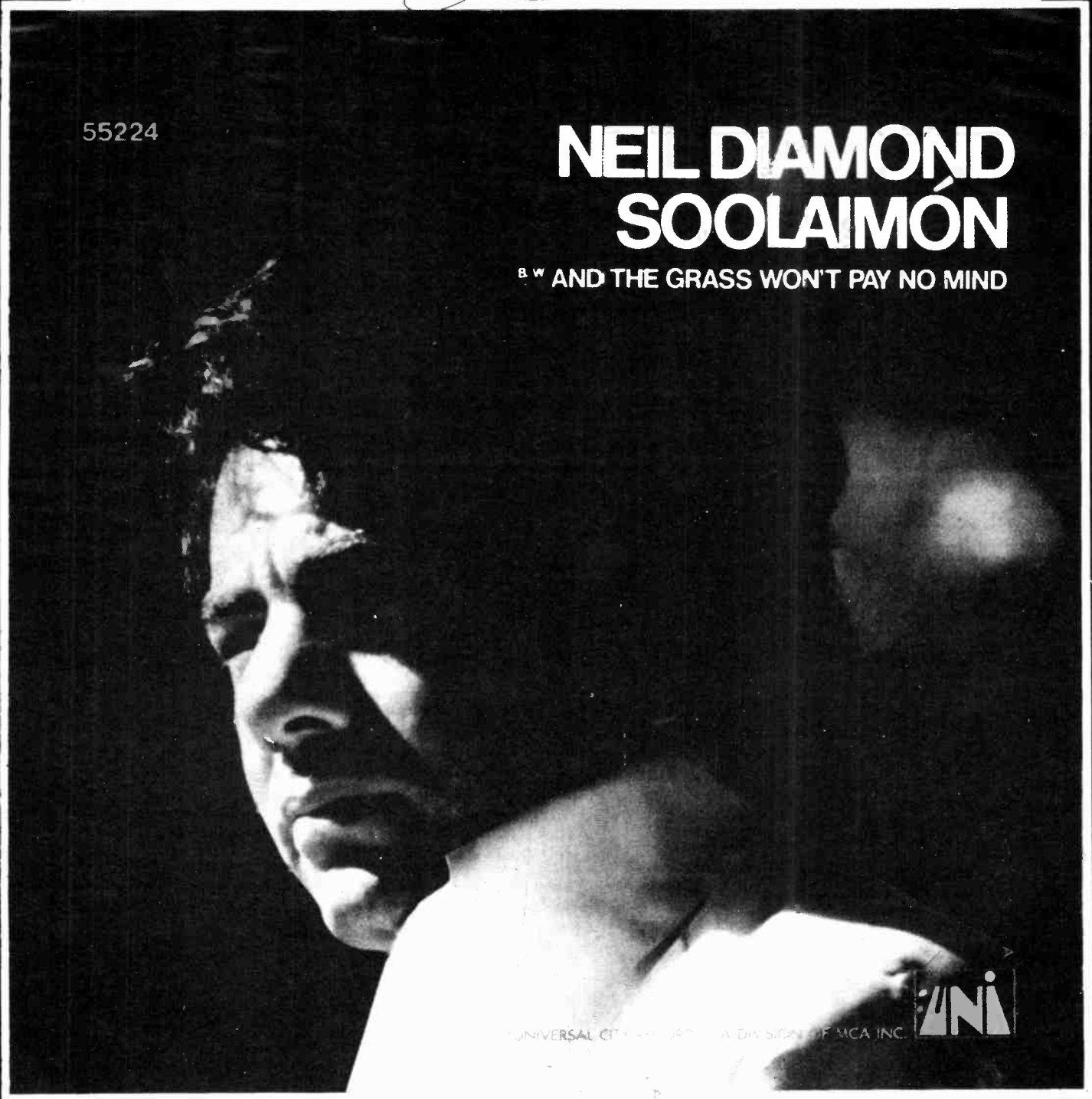
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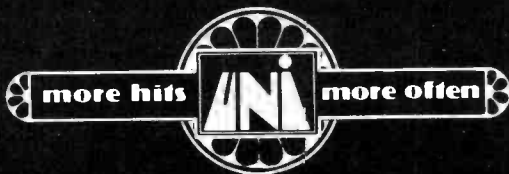
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# SPECIAL MERIT PICKS

**THE RETURN OF TAL FARLOW/1969**—Prestige PR 7732 (S)  
Farlow, after a long layoff working as a songwriter, returned to the jazz scene and began working with the Newport All Stars. But this album presents the guitarist superbly backed by piano, bass and drums, the more to examine his crystalline technique and fluid ideas. It may be a return but the approach is the same as the old Farlow, a mixture of impeccable technique allied to delicate romanticism. An object lesson album by one of the best of the modern jazz guitar players.

**ELVIN JONES**—Poly-Currents. Blue Note BST 84331 (S)  
"Poly-Currents" features the multi-rhythm magic of Elvin Jones, today's top jazz drummer. With a new enlarged group, Jones drums in the driver's seat, while two tenor saxes, a baritone sax, bass and conga give Jones' group the enlarged instrumentation and expansion of composition needed to beef up their avant-garde textures. Jones' "Agenda" stars, along with "Yes," with Fred Tompkins, and Wilbur Little's "Whew."

**BOBBY TIMMONS TRIO**—From the Bottom. Riverside RS 3053 (S)  
Over a decade old tracks by Timmons, who appears also on organ and vibraphone. Recorded when he was getting a lot of action as the composer of one of the better soul-jazz hits, "Moanin'," this does contain, in the title track, evidence of his considerable talents in the gospel-jazz direction, but the rest of the album shows that Timmons has lots of other bags to get into. Also considering the vintage, this is a very up-to-date album. A mature set.

They add a new dimension to this increasingly popular musical medium with a selection of tunes that is an experience in harmony. Included here are such tunes as, "Beyond the Sunset," "The Lord's Prayer," "Lord I Am Coming Home," and "I Gave My Heart to Jesus."

## BLUES

**SLIM HARPO KNEW THE BLUES**—Excello 8013 (S)  
Slim Harpo, who definitely knew the blues

and wrote them down, is dead. With "Baby Scratch My Back" Harpo, a blues guitarist, scored a chart disk, while "I'm a King Bee" was recorded by the Rolling Stones. Also included in this memorial package are Slim Harpo's own "Baby Please Come Home," "The Hippy Song" and "The Music's Hot." A last set for the late bluesman from Baton Rouge.

## SPOKEN WORD

**THE WIT AND WISDOM OF WILL ROGERS**—Caedmon TC 2046 (S)

This two-record set is aptly named for it sparkles with the wit and wisdom of America's most-original minds. Taken essentially from his popular radio broadcasts, these comments are not only satiric commentaries of the 1930's but have much to offer for today. Rogers' words on youth (even dissent), government, the rich, and taxes are among the many memorable sections.

**MANN: SELECTIONS**—Thomas Mann / Max Adrian. Caedmon TC 2032 (S)  
In this two-record set, Caedmon presents Thomas Mann reading three selections  
(Continued on page 60)



## CLASSICAL

**MENOTTI: THE MEDIUM**—Resnik/Blegen/Opera Society of Washington (Mester). Columbia MS 7387 (S)  
Gian Carlo Menotti's moving "The Medium" reaches new emotional heights with this vocal lineup headed by Regina Resnik and Judith Blegen. Jorge Mester's conducting of the Opera Society of Washington keeps the operatic seance under control and helps establish the dramatic impact.

**ALMEIDA MOTTA: LA PASSIONE DI GESU CRISTO**—Various Artists/Orch. de Camera Gulbenkain (Rivoli). Archive 2710 000 (S)  
Believed to be the only Portuguese "Passion," this three-LP Archive package is an outstanding discovery of a rare choral work of Joao Pedro de Almeida Motta dating from the late 18th century. Gianfranco Rivoli ably directs soloists, the Orchestra de Camera Gulbenkain and choir here. Performed in Italian, this work proves a marvel. The excellent soloists are soprano Luisa Bosabalain, tenor Fernando Serafim, baritone Benjamin Luxon and bass Richard Angas.

**BEETHOVEN: FIVE LATE QUARTETS/GROSSE FUGE**—Guarneri Quartet. RCA Red Seal LSC 6418 (S)  
This excellent group translates these five quartets, as a followup to their "Middle" efforts, with another superb rendition. Unity, grace, style all fuse, both in individual and combined performances. "The Grosse Fuge" shines. Four-LP set.

**BACH: SUITES Nos. 1 & 4**—English Chamber Orch. (Leppard). Philips 839 792 LY (S)  
This album contains some of the most light-hearted music ever written by Johann Sebastian Bach, and Raymond Leppard, noted British professor and conductor, skillfully reveals the relaxed and breezy quality of the composer's Suites Nos. 1 and 4, as he takes the English Chamber Orchestra through its paces. This is a cheerful little album for quiet moments of relaxation.

## LOW PRICE CLASSICAL

**FROBERGER: THE SOUND OF THE EARLY HARPSICHORD**—Gustav Leonhardt. RCA Victorla VICS 1494 (S)  
Lovers of the classical harpsichord will find this album of music a very pleasant listening experience. Utilizing the works of celebrated 17th century composer, Johann Jacob Froberger, Gustav Leonhardt at the historic harpsichord of Antwerp, Germany, turns in a masterful performance of such Froberger's works as "Tocatta No. 12 in A Minor," "Fantasy No. 2 in E," "Lamentation," and "Suite No. 20 in D."

**SCHUBERT: SYMPHONIES Nos. 4 & 5**—Vienna Philharmonic (Muenchinger). London Stereo Treasury STS 15095 (S)  
Schubert's symphonies Nos. 4 and 5 were scored in 1816 for small orchestras, and despite the title, "Tragic" which Schubert gave to No. 4, they are full of beauty, tenderness and romance. In this low-priced album, the Vienna Philharmonic Orchestra led by Muenchinger, recreates, in a masterful interpretation, the expressions of the composer.

## RELIGIOUS

**BILL MANN**—Today's Mann. Word WST 8514-LP (S)  
Backed with some excellent upbeat orchestral arrangements, Bill Mann has some excellent surprises for listeners—religiously-oriented tunes that don't sound religious in nature. Best is "That's For Me." Listeners will also enjoy "Softly and Tenderly" and "Sweet, Sweet Spirit."

## GOSPEL

**HARMONIZING FOUR OF RICHMOND, VA.**—I Trust in God. Hob HBX 2117 (S)  
The Harmonizing Four is a happy blend of voices that is both relaxing and inspiring.

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We have students with talent, inspiration, ability.  
You have the musical instruments we need.**



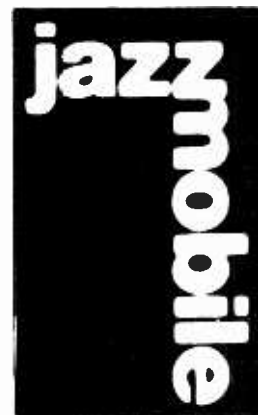
Jazzmobile's Jazz Workshop needs your help. You have the drums, saxes, trombones, clarinets, guitars, trumpets, pianos which will enable our students to get it together. You have the musical instruments that will make the jazz instruction from pros like Dizzy worth it all in the end.

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# Country Music

## Country, Cash Win White House

WASHINGTON, D.C.—Johnny Cash and his show—including the Carter Family, the Statler Brothers and Carl Perkins—performed at the White House Friday (17), marking a high point both for Cash and country music. The event, one in a series of cultural evenings, was a black tie affair attended by approximately 250 guests, including a strong contingent from Nashville.

The program was graciously introduced by President Nixon, who, together with Mrs. Nixon, then sat in the audience and listened to the fabled singer and his entourage do some of his recent hits, such as "What Is Truth," some of his past hits, including "Five Feet High and Rising" and "Folsom Prison

Blues," and a generous sampling of sacred material. Cash and his artists were in peak form and drew sustained applause.

A cocktail party and buffet followed the show. All guests met President and Mrs. Nixon and Johnny Cash and his wife, June Carter. John and June Carter's infant son, John Carter Cash, waited out the occasion in style—in one of the upper rooms.

The occasion was a great one for the country field, and the President, in his talk, highlighted the importance of country music in the cultural fabric of the nation.

Those present included Wesley Rose, Roy Acuff, Frances Preston, Irving Waugh, Clive Davis, Stanley Adams, Johnny

Bond, Tex Ritter, Hubert Long, Hal Cook, Paul Ackerman, Mark Clark Bates and Roy Horton.

Horton remarked to the President: "This is a milestone for country music." Nixon replied, "This is a milestone for the White House."

## Four Star Buys Two More Sites

NASHVILLE — Four Star Music has acquired two additional properties here and will construct a modern complex to house its expanded operations.

Bob Jennings, Southern Division Manager for the publishing company, said the building now standing on the premises will accommodate Four Star's current needs while the new property is being built on the adjoining lot.

Upon completion of new office facilities, the old structure will come down and Four Star Studios will be built. The studios will be used for producing masters for custom work and for demos.

Joe Johnson, president of Four Star Music, said the program here would not call for immediate changes, but that ultimate expansion would bring on changes later. He indicated it would be related to the growth of the firm.

Jennings, who managed the operation for a number of years, is considered one of the city's leading publishers.

## Tradesters Unite Behind Music City Blvd Plans

NASHVILLE—An organizational meeting to spur the construction of Music City Boulevard, a broad expanse fronting the majority of record industry structures, brought out the elite of the music business here last week.

The group pledged unanimity in seeking to accelerate methods to bring the boulevard into reality, presenting a united front to the city council and the area Chamber of Commerce.

Chaired by Harold Hitt, president of the Country Music Association, the speakers at the gathering included Owen Bradley, vice president of Decca;

Chet Atkins, vice president of RCA Victor; Harry Jenkins, vice president of operations, RCA; Park Owen, realtor representing Hill & Range; Jack Stapp, president of Tree, Int'l; George Cooper Jr., president of AFM local 257.

This group will make up a committee to represent all music interests in efforts to bring about construction in the near future.

The group also heard from a representative of ASCAP who suggested a bond issue to expedite the boulevard, and from Dick Broderick, of MCA, who stressed the importance of Nashville as an international music center.

## Imperial, Liberty Country Acts Shifted to UA Label

NASHVILLE—All country artists currently on Imperial and Liberty will be placed on the United Artists label, according to the label's a&r chief, Scotty Turner.

"It is considerably easier to deal with one individual than with three people regarding country product," Turner said. "Additionally, it will allow us to concentrate more firmly on one

label and to do a better job promotionally."

Those artists affected by the move are Ray Sanders, Johnny Carver, Slim Whitman, Roger Sovine, Billy Mize, Buddy Cagle and Penny DeHaven, all on Imperial, and Dale Robertson on Liberty.

All of the country sessions are done here, where Turner and Biff Collie now make their homes.

## Self Forms a Talent Firm

NASHVILLE—Formation of American Talent, Inc., was announced this week by general professional manager Billy Self.

The company, dealing exclusively with personal management, was a result of planning

and industry evaluation, according to Self, once a booking agent with the Dub Allbritten organization.

Self said the company would offer its artists management and booking services "spanning from the grass-roots aspects of exposure to the national and international areas of talent management."

Self once spent a year on the road with a group called the Tikis, and later worked as road manager for Ray Price. While with Allbritten, he specialized in lounge and club booking operations.

The address of American Talent is 312 Jefferson St., a location owned by Shelby Singleton and used primarily by him as a warehouse.

It's believed that one of the first talents to be booked by Self will be David Allen Coe, a blues singer under contract to Singleton.

## Public Relations Council Formed

NASHVILLE—The Public Relations Council, an organization which will "apply the industrial long-term approach" to the country music industry, has been formed under the leadership of Vern McCorcle.

McCorcle, president and major owner, said the firm replaces the old Frank Gonzales agency, and will broaden its scope considerably. Gonzales has resigned to work with the outdoor program in Frankfort, Ky.

The Public Relations Council, located in the penthouse of the 1808 Building here, has been doing personalized public relations on assignment for people in the industry. They include Brenda Lee, Ray Price, Bobby Goldsboro and several gospel groups. The company also is doing show writing, and considerable industrial work.

McCorcle said the company just retained Lester Flatt to do a series of commercials for Norwich Pharmaceutical Co. of Norwich, N.Y., a firm which produces antibiotics for animals. It is through such relationships, he feels, that industry generally and

the music industry specifically can be tied together.

"We are not a firm of blurb writers," he said, "and therefore will not seek individual clients in the music business at first." He said the long-range approach would be applied to all clients.

An associate of McCorcle's in the business is Ed Walker, who handles the television aspects of the account.

## Rites Held For Gilliam

PARIS, Tenn.—Funeral services were held here last week for Hot Gilliam, long-time promoter, who died at the age of 68 of a heart attack.

Gilliam, formerly of Paducah, began his career as a wrestling promoter at the Hooks Arena in Paducah, then turned his attention to country music artists.

From the 1940's through 1960's Gilliam booked every major artist into the Arena. He had close ties with many of the performers. Gilliam also was the mentor of Dub Allbritten, now the manager of Brenda Lee.

## Wills' Show Rolls Again

FORT WORTH, Tex.—The Wills Family has resumed production of its television show, "Inspirational Time," a 30-minute syndication.

The show utilizes a King Family-type format set to gospel music. All of the family participates, covering three generations. At times as many as 26 of the family are on the set together.

Heading up production is Bob Wills, manager of the Inspirational, the featured male quartet of the show. The show is being aired in a dozen or more markets.

## Tillis LP Gets MGM Approval

NASHVILLE — Special permission from MGM Records to finish a Kapp session already underway had to be obtained for a Mel Tillis album.

The strange circumstance occurred when Tillis' contract with Kapp expired at midnight and his new contract with MGM took effect. The session, running overtime, carried over into the MGM time period. The session had to be stopped and permission received before it could continue.

Kapp rushed the LP, "The Bob Wills Show featuring guest star Mel Tillis and the Statesiders," so it could have the last release, tentatively set for May. The firm plans to dub Wills' voice, his introduction of the band, and some of the familiar sounds he utilized over the years. Wills is hospitalized.

Kapp now has a roster here of 13 artists.

## Col's Rogers in Date-Breaker

ATLANTA—David Rogers, Columbia country artist, has just concluded a record-breaking seven-year stint at the Egyptian Ballroom here, and moved into an appearance at the Carousel in Nashville.

Rogers, whose first LP has just been released following a

(Continued on page 64)

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I Want to Be Free—Steven Lavallie (Lavallie)

Luziana River—Van Trevor (Royal American)

Mister Pride—Mr. Blue—Dusty Carlson (V.O.C.)

Forever Is Such a Long Long Time—Lonnie Holt (Breeze)

Dallas Is the City for Me—Milus Bradley (Pod Records)

1808 East Broad—Tears (Chord)

Hain't No Body—Russ & Paula (Paula Records)

After All These Years (LP)—Carmine Gagliardi (Cambray)

Country on Console—Carolyn Watts (LP)

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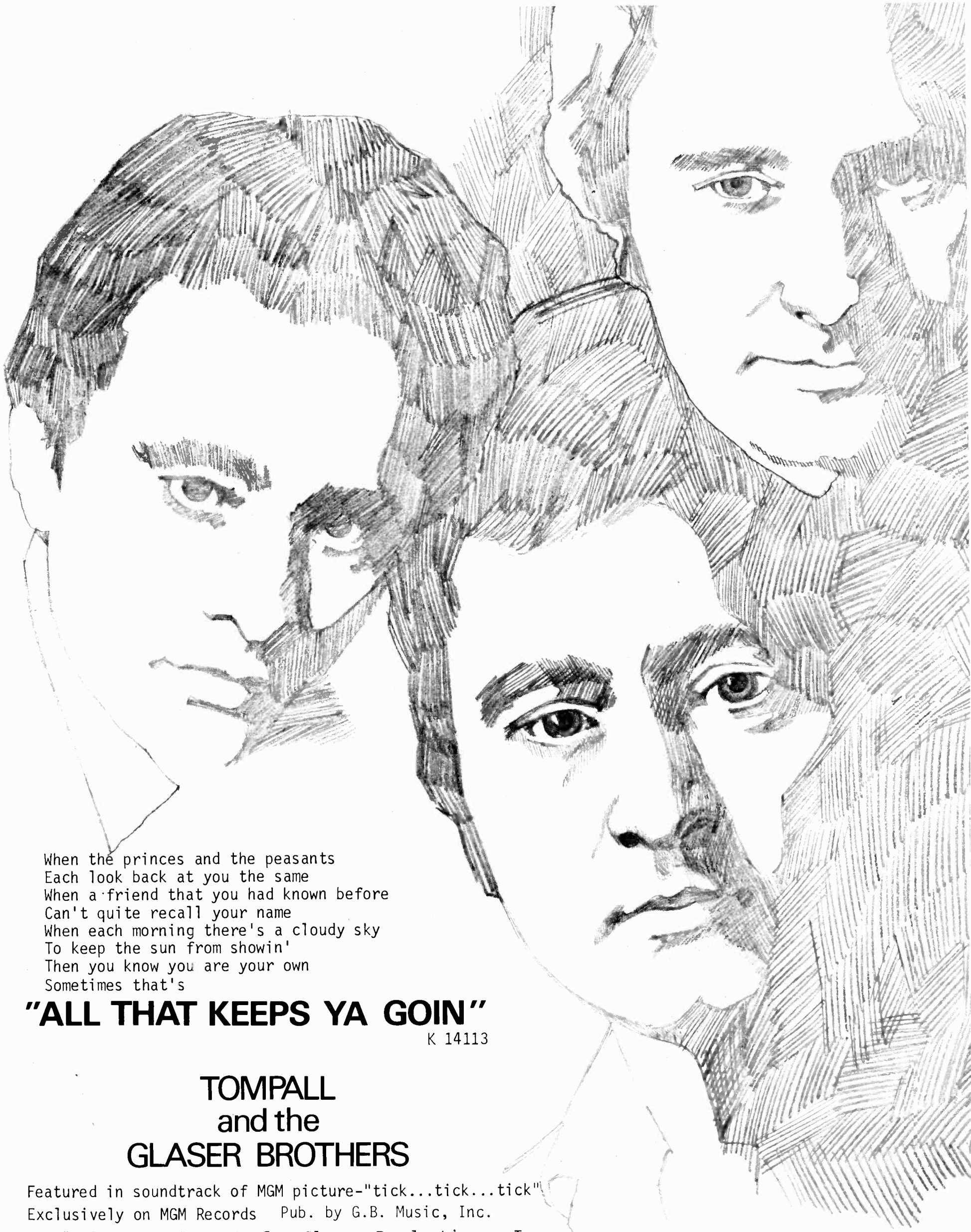
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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/2/70

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	11	38	40	BENEATH STILL WATERS Diana Trask, Dot 17342 (Blue Crest, BMI)	6
2	1	IS ANYBODY GOIN' TO SAN ANTONIO? Charley Pride, RCA Victor 47-9806 (Tree, BMI)	9	39	39	MARRY ME Ron Lowry, Republic 1409 (Jewel, ASCAP)	10
3	4	POOL SHARK Dave Dudley, Mercury 73029 (Newkeys, BMI)	8	40	52	ALL THAT KEEPS YA GOIN' Tompall & Glaser Brothers, MGM 14113 (CB, ASCAP)	4
4	3	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	13	41	46	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings Rivers, BMI)	7
5	7	LOVE IS A SOMETIMES THING Bill Anderson, Decca 32643 (Stallion, BMI)	8	42	44	ONCE MORE WITH FEELING Willie Nelson, RCA Victor 47-9898 (Campbell, BMI)	8
6	6	I DO MY SWINGING AT HOME David Houston, Epic 5-10596 (Algee, BMI)	5	43	43	SHE'S HUNGRY AGAIN Bill Phillips, Decca 32638 (Cedarwood, BMI)	6
7	5	I KNOW HOW Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	9	44	48	LITTLE BOY'S PRAYER Porter Wagoner, RCA Victor 47-9811 (Sawgrass, BMI)	5
8	8	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45095 (Tree, BMI)	9	45	34	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Barton, BMI)	10
9	9	RISE AND SHINE Tommy Cash, Epic 5-10590 (Cedarwood, BMI)	6	46	56	OH HAPPY DAY Glen Campbell, Capitol 2787 (Kama Rippa/Edwin Hawkins, BMI)	2
10	11	STAY THERE TILL I GET THERE Lynn Anderson, Columbia 4-45101 (Gallico, BMI)	7	47	32	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-P-R, BMI)	10
11	17	MY LOVE Sonny James, Capitol 2782 (Duchess, BMI)	4	48	74	HEART OVER MIND Mel Tillis, Kapp 2068 (Cedarwood, BMI)	2
12	18	WHAT IS TRUTH Johnny Cash, Columbia 4-45134 (House of Cash, BMI)	3	49	36	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	15
13	10	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BMI)	11	50	26	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	14
14	14	TALK ABOUT THE GOOD TIMES Jerry Reed, RCA Victor 47-9804 (Vector, BMI)	9	51	51	JULY 12, 1939 Charlie Rich, Epic 5-10585 (Gallico, BMI)	6
15	16	SHOESHINE MAN Tom T. Hall, Mercury 73039 (Newkeys, BMI)	5	52	—	SHE'S A LITTLE BIT COUNTRY George Hamilton IV, RCA Victor 9829 (Wilderness, BMI)	1
16	31	HELLO DARLIN' Conway Twitty, Decca 32661 (Twitty Bird, BMI)	2	53	53	I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL Red Sovine, Starday 889 (Lois, BMI)	3
17	15	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	13	54	54	CLEANEST MAN IN CINCINNATI Claude Gray, Decca 32648 (Evil Eye, BMI)	4
18	13	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	11	55	75	I CAN'T SEEM TO SAY GOODBYE Jerry Lee Lewis, Sun 1115 (Robertson, ASCAP)	2
19	19	DON'T TAKE ALL YOUR LOVIN' Don Gibson, Hickory 1559 (Acuff-Rose, BMI)	8	56	66	A WOMAN'S HAND Jean Shepard, Capitol 2774 (Champion, BMI)	2
20	25	A WOMAN LIVES FOR LOVE Wanda Jackson, Capitol 2761 (Gallico, BMI)	5	57	63	ONE MORE MOUNTAIN TO CLIMB Freddie Hart, Capitol 2768 (Blue Book, BMI)	4
21	21	PULL MY STRING AND WIND ME UP Carl Smith, Columbia 4-45086 (Milene, ASCAP)	8	58	60	SUGAR SHACK Bobby G. Rice, Royal American 6 (Dun Dee, BMI)	2
22	12	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	9	59	59	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Hill & Range/Blue Crest, BMI)	11
23	30	DARLING DAYS Billy Walker, Monument 1189 (Blue Crest, BMI)	7	60	57	CALL ME GONE Stan Hitchcock, Epic 5-10586 (Jack & Bill, ASCAP)	3
24	22	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack/Reneau, BMI)	13	61	69	LOVER'S SONG Ned Miller, Republic 1411 (Central Songs, BMI)	2
25	23	TOMORROW'S FOREVER Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	12	62	72	TOMORROW NEVER COMES Slim Whitman, Imperial 66441 (Noma, BMI)	3
26	28	ROCK ME BACK TO LITTLE ROCK Jan Howard, Decca 32636 (Wilderness, BMI)	7	63	—	I'VE BEEN WASTING MY TIME John Wesley Ryles I, Columbia 4-45119 (Hall-Clement, BMI)	1
27	24	LORD IS THAT ME Jack Greene, Decca 32631 (Blue Crest, BMI)	8	64	64	WHOEVER FINDS THIS, I LOVE YOU Mac Davis, Columbia 4-45117 (BnB, BMI)	2
28	27	RUNNING BARE Jim Nesbitt, Chart 5052 (Yonah, BMI)	10	65	—	EVERYTHING IS BEAUTIFUL Ray Stevens, Barnaby 2011 (Ahab, BMI)	1
29	29	PICKIN' WILD MOUNTAIN BERRIES Kenny Vernon & Lawanda Lindsay, Chart 5055 (Crazy Cajun, BMI)	7	66	58	BAD CASE OF THE BLUES Linda Martell, Plantation 46 (Singleton, BMI)	6
30	33	LOVE HUNGRY Warner Mack, Decca 32646 (Page Boy, SESAC)	5	67	—	YOU & ME AGAINST THE WORLD Bob Lord, Decca 32657 (Contention, SESAC)	1
31	49	STREET SINGER Merle Haggard & the Strangers, Capitol 2778 (Shade Tree, BMI)	3	68	—	DOWN IN NEW ORLEANS Buddy Alan, Capitol 2784 (Blue Book, BMI)	1
32	41	LILACS & FIRE George Morgan, Stop 365 (Window, BMI)	3	69	67	THAT'S THE WAY I SEE IT Jack Reno, Dot 17340 (Tree, BMI)	3
33	38	SINGER OF SAD SONGS Waylon Jennings, RCA 47-9819 (Jack, BMI)	3	70	70	DIFFERENCE BETWEEN GOING & GONE Cal Smith, Kapp 2076 (Sure-Fire, BMI)	2
34	68	LOVIN' MAN Arlene Harden, Columbia 4-45120 (Acuff-Rose, BMI)	2	71	65	AFTER THE PREACHER'S GONE Peggy Sue, Decca 32640 (Sure-Fire, BMI)	3
35	20	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol 2731 (Blue Book, BMI)	11	72	—	BIG WHEEL CANNON BALL Dick Curless, Capitol 2780 (Southern, ASCAP)	1
36	37	LITTLE BIT LATE Lewie Wickham, Starday 888 (Para-Kim, BMI)	6	73	73	TWO LITTLE BOYS Rusty Draper, Monument 1188 (Darewski, ASCAP)	2
37	35	WHERE GRASS WON'T GROW George Jones, Musicor 1392 (Glad, BMI)	8	74	—	(If I'd) ONLY COME AND GONE Clay Hart, Metromedia 172 (Evil Eye, BMI)	1
				75	—	YOU DON'T KNOW ME Ray Pennington, Monument 1194 (Hill & Range, BMI)	1



When the princes and the peasants  
Each look back at you the same  
When a friend that you had known before  
Can't quite recall your name  
When each morning there's a cloudy sky  
To keep the sun from showin'  
Then you know you are your own  
Sometimes that's

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## Country Music

### Nashville Scene

Bobby Bishop has joined Marty Robbins in his month-long engagement at the Las Vegas Fremont Hotel. Robbins recently returned to public appearances in a simulcast at WSM-TV hosted by Ralph Emery. . . . Hank Locklin returns to Nashville following an extensive tour of England, Ireland and Scotland. . . . Peggy Little continues to win audiences via the Mike Douglas TV show. . . . Des Moines, Ia., according to Larry Heaverlin, has 14 different clubs featuring country music. Among them is the Nashville-Des Moines Club, and one called Payton Place. . . . WATT Radio in Cadillac, Mich., aired a recording by Eddy West called "Lonely World" and it sold well in Northern Michigan. Ray Price heard it and recorded it March 17. No one paid any attention to the song until that station started making phone calls to get copies for the box men in the area and for sister stations. . . . A country music benefit show was held at the high school in Greenbrier, Tenn., to raise money for uniforms for the high school band. Among those who took part in this endeavor were Faron Young and the Deputies, Dottie West and the Heartaches, the Medusa, Lonzo and Oscar, Grandpa Jones and Ramona, Eddie Hill, Steve Dickson, Billy Troy, Jimmy Rodgers, the Town and Country Boys, and Debbi Sadler. The show was handled by Don Trumphour of Springfield.

### Nashville Writers Member Drive to Be Stepped Up

NASHVILLE—A stepped-up membership drive for the Nashville Songwriters Association was promised by the organization's president, Eddie Miller, who outlined other plans of the group. These plans include the establishment of a NSA "Hall of Fame" to be devoted solely to songwriters.

"Every member will be a committee of one in the organization's membership drive," Miller said. The announcement was made during the first meeting of the new board of directors. Miller said the earlier writers would be the first inducted into the "Hall of Fame" and others would come later.

NSA also will present a writer's award for songs that are certified as gold records. The award will be in the form of a gold manuscript and pen, to be called a "Manny." Board member Roland Pike is working on the design.

### Col's Rogers in Date-Breaker

• Continued from page 61

succession of successful singles, will move on to dates in St. Louis; Macon, Ga.; Orlando and Bradenton, Fla.; Evergreen, N.C., and to the Golden Nuggett in Las Vegas for two weeks beginning May 14.

The album, titled "A World Called You," contains virtually all of his hit songs (every one made the charts), plus a couple of recent standards.

Rogers, formerly produced by Frank Jones, will be produced in the future by Pete Drake.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/2/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	11
2	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	15
3	2	HELLO, I'M JOHNNY CASH Columbia KCS 9943	12
4	9	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	8
5	6	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	12
6	5	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	12
7	4	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	27
8	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	35
9	12	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	12
10	8	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	44
11	11	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 380	13
12	13	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	16
13	17	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	6
14	15	THE FAIREST OF THEM ALL Dolly Parton, RCA Victor LSP 4288	8
15	14	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SRS 67128	12
16	10	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVIN' YOU Conway Twitty, Decca DL 75172	12
17	19	BABY BABY David Houston, Epic BN 26539	5
18	18	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	21
19	16	BIG IN VEGAS Buck Owens, Capitol ST 413	15
20	27	HANK WILLIAMS' GREATEST HITS MGM SE 4656	4
21	24	WAYLON Waylon Jennings, RCA Victor LSP 4260	13
22	20	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	13
23	23	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 101	32
24	26	HOMECOMING Tom T. Hall, Mercury SR 61247	13
25	22	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	19
26	21	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	22
27	25	WHERE GRASS WON'T GROW George Jones, Musicor 3181	18
28	31	LORD IS THAT ME Jack Greene, Decca DL 75188	4
29	34	UPTOWN COUNTRY GIRLS Lynn Anderson, Chart CHS 1028	6
30	28	SWITCHED ON NASHVILLE: COUNTRY MOOG Gil Trythall, Athena 6003	19
31	32	SIX WHITE HORSES Tommy Cash, Epic BN 26535	3
32	29	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	10
33	30	TALL DARK STRANGER Buck Owens, Capitol ST 212	26
34	37	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca DL 75184	4
35	36	LOVE AND GUITAR Eddy Arnold, RCA Victor LSP 4304	3
36	33	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca DL 75173	7
37	35	MOVIN' ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	21
38	38	BEST OF CONNIE SMITH RCA Victor LSP 4324	2
39	40	HITS THE DON GIBSON WAY Hickory 153	5
40	42	COUNTRY GIRL Jeannie C. Riley, Plantation PLP 8	2
41	—	BEST OF JERRY LEE LEWIS Smash SRS 67131	1
42	44	MUSIC FROM THE SOUNDTRACK OF TICK . . . TICK . . . TICK Tompall & the Glaser Bros., MGM SE 4667	2
43	—	GROOVY GRUBWORM AND OTHER GUITAR GREATS Harlow Wilcox, Plantation PLP 7	1
44	—	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	1
45	—	WELFARE CADILLAC Guy Drake, Royal American RA 1001	1



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# Classical Music

Billboard SPECIAL SURVEY For Week Ending 5/2/70

## BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
3	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
4	8	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
5	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
6	9	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
7	15	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)
8	4	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163
9	17	STRAVINSKY: LE SACRE DU PRINTEMPS Cleveland Orchestra (Boulez), Columbia MS 7293
10	23	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506
11	36	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394 (S)
12	—	BERLIOZ: TE DEUM London Symphony & Chorus (Davis), Philips 839.790
13	6	STRAUSS: DER ROSENKAVALIER (4 LP's) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435
14	16	MOONDOG Columbia MS 7335
15	11	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143
16	34	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
17	—	SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar) Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
18	20	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268
19	7	BRAHMS: DOUBLE CONCERTO Oistrakh/Rostropovitch/Cleveland Orchestra (Szell), Angel SFO 36032
20	10	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic Orch. (MacKerras), Westminster WST 323
21	—	BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7246
22	21	E. POWER BIGG'S GREATEST HITS Columbia MS 7269
23	18	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176
24	22	MAHLER: DES KNABEN WUNDERHORN New York Philharmonic (Bernstein), Columbia KS 7395
25	14	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606
26	24	VERDI HEROINES Leontyne Price, RCA Red Seal VCS 7063
27	33	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA Red Seal LSC 2252
28	31	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CSA 6609
29	—	IPPOLITOV-IVANOV: CAUCASIAN SKETCHES Moscow Philharmonic (Rozhdëstvensky), Melodiya-Angel SR 40119
30	28	BARTOK: CONCERTO FOR ORCHESTRA Chicago Symphony (Ozawa), Angel S-36035
31	—	ART OF THE SPANISH GUITAR (2 LP's) Julian Bream, RCA Red Seal VCS 7057
32	30	BRAHMS: VIOLIN CONCERTO Oistrakh/Cleveland Orchestra (Szell), Angel S-36033
33	—	VERDI: IL TROVATORE (3 LP's) Price/Domingo/Various Artists/New Philharmonia Orchestra (Mehta), RCA Red Seal LSC 6194
34	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001
35	—	BEETHOVEN: SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia MS 6468
36	35	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)
37	25	MUSIC OF ERIK SATIE: VELVET GENTLEMAN Camarata Contemporary Chamber Group, Deram DES 18036
38	19	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Boult), Angel SB 3739
39	12	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282
40	29	BIZET: CARMEN BALLET SUITE Boston Pops (Fiedler), RCA Red Seal LSC 3129

## 'Ernani' to Open Met '70-'71 Season Sept. 14; '1sts' Set

NEW YORK — The Metropolitan Opera's 1970-1971 season will open Sept. 14 with Verdi's "Ernani" featuring Martina Arroyo, Carlo Bergonzi, Sherrill Milnes and Ruggero Raimondi, who will be making his debut. Thomas Schippers will conduct.

New productions will include Gluck's "Orfeo ed Euridice" with Grace Bumbry and Gabriella Tucci, Richard Bonyng conducting; Beethoven's "Fidelio" with Leonie Rysanek, Edith Mathis, Jon Vickers, Walter Berry and Giorgio Tozzi, Karl Boehm conducting, and Massenet's "Werther" with Christa Ludwig and Franco Corelli, Alain Lombard, conducting. Previously announced was a new production of Wagner's "Parsifal" with Helge Brilliott debuting in the title role and Leopold Ludwig debuting as conductor. Other principals will include Miss Ludwig, Thomas Stewart and Cesare Sippi.

Other Verdi operas, with art-

ists in first performances, will be "Aida," Arroyo, Richard Tucker, Cornell MacNeil, Ezio Flagello, Fausto Cleva conducting; "Un Ballo in Maschera," Montserrat Caballe, Reri Grist, Irene Dalis, Placido Domingo, Robert Merrill, Francesco Molinari-Pradelli conducting; "La Traviata," Teresa Zylis-Gara, Giacomo Aragall, Merrill, Bonyng, and "Il Trovatore," Arroyo, Lili Chookasian, Tucker, Milnes, Zubin Mehta conducting.

Puccini operas will be "La Boheme," Dorothy Kirsten, Sandor Konya, Mario Sereni, Jerome Hines, Cleva; "Madama Butterfly," Jeannette Pilo, Konya, Frank Guarrera, Molinari-Pradelli, and "Tosca," Regine Crespin, Domingo, Tito Gobbi, Fernando Corena, Molinari-Pradelli.

The double bill of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" will have Fiorenza Cossotto, Domingo and Anselmi Colzani in

the former, and Teresa Stratas, James McCracken and Sereni in the latter. Cleva will conduct.

### Other Operas

Other Italian operas will be Donizetti's "Lucia di Lammermoor," Renata Scotta, Luciano Pavarotti, Sereni, Raimondi, Carlo Franci conducting; Giordano's "Andrea Chenier," Renata Tebaldi, Bergonzi, Colzani, Cleva; Rossini's "Il Barbiere di Siviglia," Marilyn Horne, Enrico DiGiuseppe, Milnes, Tozzi, Corena, Schippers; Bellini's "Norma," Joan Sutherland, Horne, Franco Tagliavini, Bonaldo Giaiotti, Bonyng, and Donizetti's "Don Pasquale," Grist, Alfredo Kraus, Tom Krause, Corena, Franci.

Also in the French repertoire will be Bizet's "Carmen," Ruza Baldani, Vickers, Jean Morel conducting, and Offenbach's "Les Contes d'Hoffmann," Grist, Rosalind Elias, Pilar Lorengar, Gedda, Gabriel Bacquier, Serge Baudo, conducting debut.

Offenbach's "La Perichole" will be given in English with Miss Stratas, Theodore Uppman, Cyril Ritchard, Franz Allers, conducting. Mozart's "Don Giovanni" will feature Edda Moser, Zylis-Gara, Pilo, Siepi, Gedda, Corena, Uppman, Josef Krips conducting.

Richard Strauss operas, both conducted by Boehm, will be "Die Frau ohne Schatten" with Rysanek, Ludwig, Dalis, Robert Nagy, Walter Berry and William Dooley, and "Elektra" with Birgit Nilsson, Rysanek, Regina Resnik and Stewart.

## Casals Program a Hit

NEW YORK — A distinguished group of artists joined together at Philharmonic Hall, April 15, in an unusual benefit concert entitled "Salud Casals." The program was a tribute to the 93-year-old cellist Pablo Casals. Artists on the program included Beverly Sills, Rudolph Serkin, Leopold Stokowski conducting the American Symphony Orchestra, and Casals himself. The evening was a succession of brilliant performances, but even so, Miss Sills' short program of arias from Bellini, Rossini and Donizetti

won a loud and prolonged ovation. Serkin was equally well received for an inspired performance of Beethoven's "Piano Concerto No. 5" (Emperor).

But since Casals was the hero of the day, the greatest enthusiasm was saved for the end of the program, when he conducted his own "Sardana for Cello Orchestra." This unique piece is written for 100 cellos, an unusual ensemble which produces a texture that is strangely unfamiliar, but warm and rich.

NANCY ERLICH

## 12-LP Release Revives Heliodor —6 Sets Contemporary; 1 Hiller LP

NEW YORK—The Heliodor label is revived by Polydor with a 12-LP release, all noteworthy. Heliodor, formerly low price, now lists for \$4.98 a disk, still a bargain. Six of the sets contain contemporary music from the old Wergo catalog, while five are rechanneled with performances by such deceased memorable artists as Wilhelm Furtwaengler, Maria Cebotari, Victor de Sabata and Heinrich Schlusnus.

The 12th album is a fascinating Lejaren Hiller program, which includes such inventive pieces as "Suites" for two pianos and tape with pianists Roger Shields and Neely Bruce, "Avalanche" with Royal MacDonald, Norma Marder, percussionist Robert Rosen, audio technician George Ritscher, and pre-recorded voices of Herbert Marder, Jerry Brieske, Frank Parman, John Cage, Jean Michi and Jaap Spek, and "Nightmare Music" from "Time of the Heathen" for tape alone. Percussionist G. Allen O'Connor collaborated in composing the concluding "Computer Music," which also features him.

Two of the Wergo LP's contain music of Gyorgy Ligeti, a key contemporary composer. One pressing includes the tricky "Aventures" and "Nouvelles Aventures" with soprano Gertie Charlent, alto Maria-Theresa Cahn, baritone William Pearson, and the International Chamber Ensemble, Deamstadt, under Bruno Maderna. Other exceptional works on this disk are the first version of "Volumina" as played by organist Karl-Erick Welin and "Atmospheres" played by Ernest Bour and the Southwest German Radio Symphony.

The other Ligeti album features a brilliant performance of the "Requiem" with soprano Liliana Poli, mezzo-soprano Barbro Ericson, the Bavarian Radio Chorus under Wolfgang Schubert, and the Hessian Radio Symphony, Michael Gilen conduct-

ing. Completing the set are "Lontano" with Ernest Bour and the Southwest Radio Symphony, Baden-Baden, and "Continuum" with pianist Antoinette Vischer.

Jazz plays an important part in the music of Bernd Alois Zimmerman as an episode from "Die Soldaten" with the Manfred School Quintet illustrates. "Tratto" is fascinatingly realized by the Cologne High School of Music and the Rhenus Sound Studio. The quintet also plays "Die Befirs-teten."

Organist Gerd Zacher, well known for his avant-garde interpretations, has an album of pieces of Mauricio Kagel, Cage, Hans Otte, and Juan Allende-Blin. Zacher also performs on an Isang Yun disk, playing "Tuyaux Sonores." Other pieces on the album are "Reak" with Bour and the Southwest German Radio Symphony, "Gasa" with violinist Saschko Gawriloff and pianist Bernhard Kontarsky, and "Loyang" with Hans Zender and members of the West German Radio Symphony.

Zacher also performs on a Schoenberg coupling with "Variations on a Recitative for Organ." Also on the pressing is the "Variations for Orchestra" with Hans Rosbaud and the Southwest German Radio Symphony.

The Berlin Philharmonic appears on three of the excellent Historical Series sets, performing Bruckner's "Symphony No. 9" and a pairing of Beethoven's "Symphonies Nos. 4 and 5" under Furtwaengler, and an album of Brahms' "Symphony No. 4" and Kodaly's "Galanta Dances" under De Sabata. Miss Cebotari glows in operatic arias of Mozart, Verdi and Bizet, while Schlusnus' rich tenor excels in Mahler, Brahms, Schubert, Richard Strauss and Wolf songs.





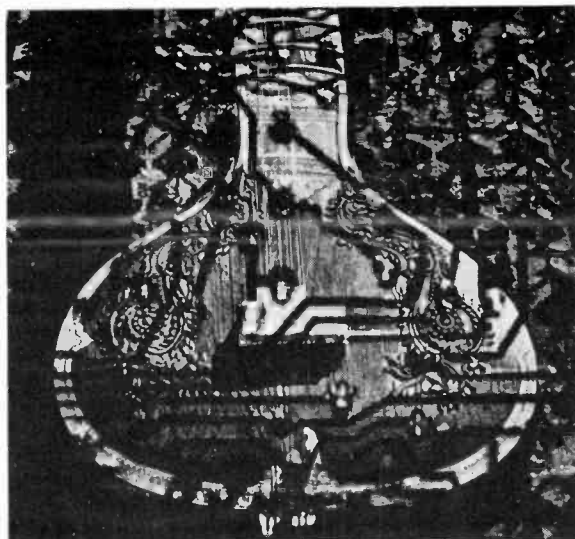
# April Ecstasies by

## GORDON LIGHTFOOT



**Sit Down Young Stranger** (RS 6392) Canadian troubador and acclaimed songwriter, Lightfoot debuts on Reprise with his own material ("Minstrel of the Dawn" plus the title tune) and the well-known "Me and Bobby McGee." He, a good authority, says it's his best album.

## ANANDA SHANKAR



**Ananda Shankar** (RS 6398) Ananda (Ravi's nephew) combines his own amazing sitar playing with Moog synthesizer and some modern tunes like "Jumpin' Jack Flash" and "Light My Fire."

## JETHRO TULL



**Benefit** (RS 6400) Long-awaited, from England's most popular group (after the Beatles, of course): a solid composite of flute, Ian Anderson vocals, and tasteful new songs and arrangements. What more can we ask? Or need?

## MASON WILLIAMS



**Hand Made** (WS 1838) The Oklahoma Sophisticate and TV Rebel is back again, this time with home-spun songs and back-to-the-roots feelings. Mason may be a Renaissance man, but he's just a country boy at heart.

## JOHN AND BEVERLEY MARTYN



**Stormbringer!** (WS 1854) English folk duo, produced by Joe Boyd (who does the same for the Incredible String Band), filled with electric folkiness and original songs to grasp your ears...

## ESSRA MOHAWK



**Primordial Lovers** (RS 6377) Debut songs and vocals by a lovely young lady with dramatic style. Erotic packaging(!) and deluxe lyric look. But the real story is her power voice which, despite your prejudice against girl singers, should knock you on your ass.

## DEEP PURPLE



**Deep Purple and the Royal Philharmonic Orchestra** (WS 1860) Widely known successful English group, formerly on Tetragrammaton, recorded this album live with full orchestra in London's Royal Albert Hall. Composed and scored by the group's organist. It's a bit different from their U.S. smashes of last year, "Hush" and "Kentucky Woman."

## SAVAGE GRACE



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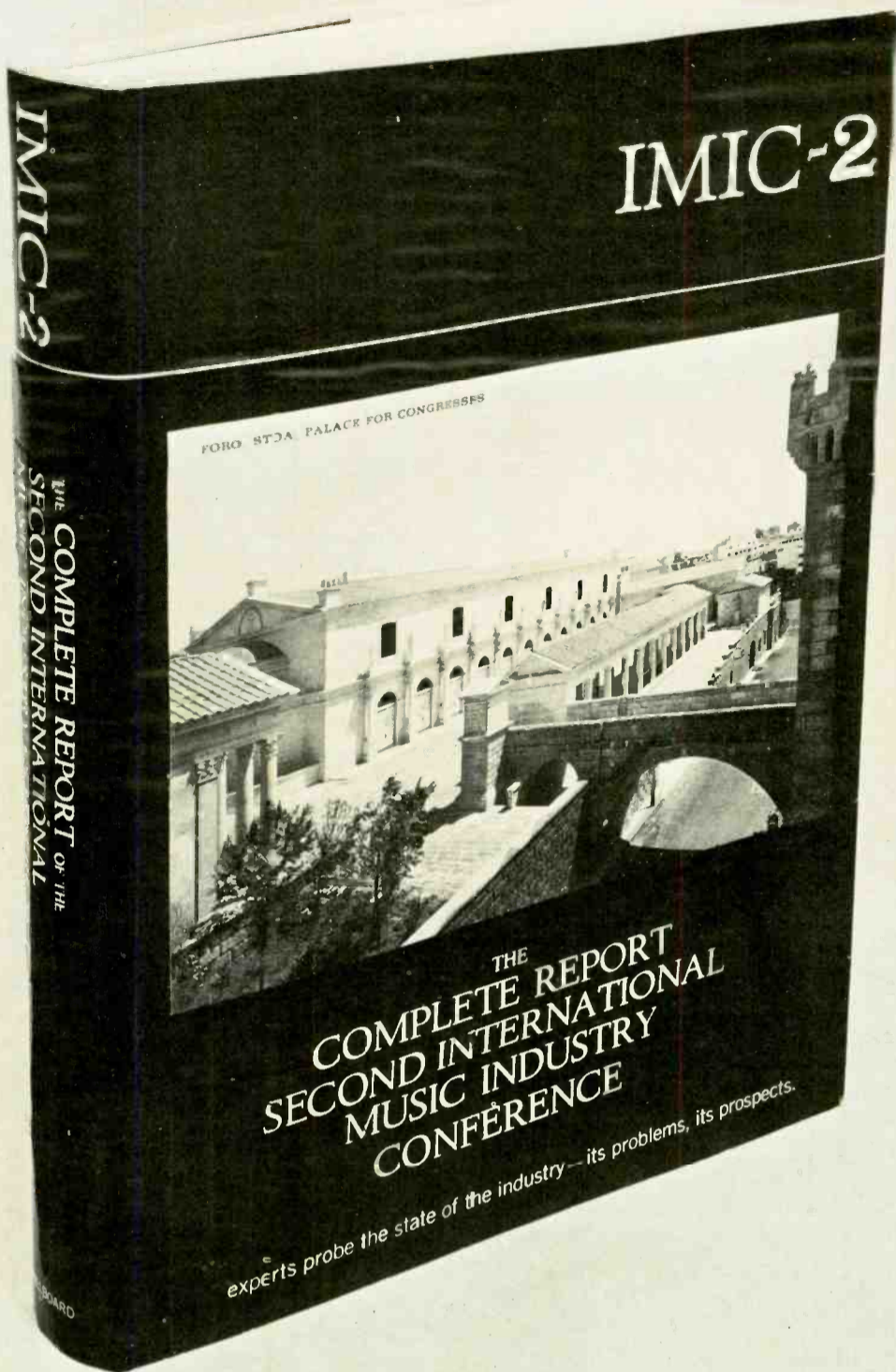
## PAUL WILLIAMS



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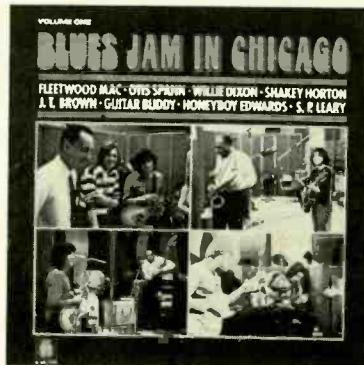
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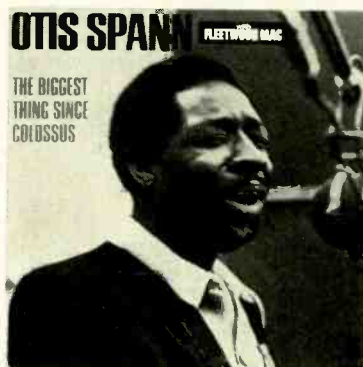
Blue Horizon's U.S. office is under the direction of Seymour Stein and Richard Gottehrer.



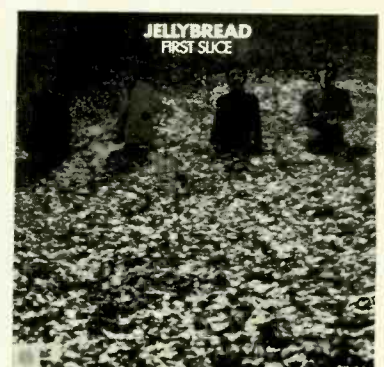
BH 4803 \*CF 4803 \*\*8F 4803



BH 4804 \*CF 4804 \*\*8F 4804



BH 4802 \*CF 4802 \*\*8F 4802



BH 4801 \*CF 4801 \*\*8F 4801

\*Cassette  
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# International News Reports

## 'MAN-WORLD' LISTS TALENT

MONTREAL—"Man and His World," the successor to Expo '67, has announced a talent lineup in conjunction with its free Festival of the Stars.

The talent list includes Booker T. and MG's (June 16), Tony Bennett (June 20), Joe Tex (June 27, 28, 29), the Guess Who (July 1), Lou Rawls (July 8), Paul Anka (July 22), Henry Mancini (Aug. 8), Wilson Pickett (Aug. 11), the Youngbloods (Aug. 18), the Temptations (Aug. 19), Brenda Lee (Aug. 22-23), Bobbie Gentry (Aug. 26) and Jose Feliciano (Aug. 29).

"Man and His World" will run from June 12-Sept. 7 on the same site as Expo '67.

## Executive Turntable

Rudi Slezak is leaving the Robert Stigwood organization to develop his own music publishing company, Rudi Slezak Musikverlag in Europe. Slezak's contract with Stigwood's company expires at the end of June and at that time he will relinquish his post as managing director of Stigwood's publishing firms and will sell his minority shareholding in the firms. Slezak cited the growth of his German operation as the main cause of leaving Robert Stigwood's company.

Slezak (39) was brought in to run Abigail and its subsidiaries in 1967. He was the former general manager of the Aberbach firm in Hamburg and prior to that was professional manager of Francis Day and Hunter for four years. In 1967 Rudolf Slezak Musikverlag was formed with the Robert Stigwood company as a subsidiary company, to represent Abigail and its affiliates which include Dratleaf which publishes the material written by the Cream.

Slezak will continue to handle Stigwood's publishing activities in Germany, but it is understood that this deal expires next year. In turn the Robert Stigwood company will have first option on product picked up by Slezak for the U.K., American and French markets. Slezak's catalogue is free for the rest of the world.

Rudi Slezak's company represents several U.K. firms in Germany including Mitch Murray and Peter Callander's Intune firm on a nonexclusive basis, Mother Jimmy Duncan's Sunshine company, Chrysalis and a deal with the Middle Earth company is currently being set. He also represents several U.S. firms including the Era label's Patern Music, Venice Music (associated with the Specialty label), Stax' publishing firm, Groovesville, and companies owned by U.S. producers including White Plains, Betrab and 125th Street Music.

Derek Hannan, named as the first general manager of the newly created Polydor (Ireland). Based in Dublin, he took up his new appointment at the beginning of the month. Hannan comes to Polydor from EMI, South Africa, which he first joined in 1962. He left in 1965 to work for Teal records as a&r manager before rejoining EMI again in 1968 as a&r and promotion manager.

Tony Shaffner appointed sales and marketing manager of Saga Records, replacing Ron Smith who has moved to Warner-Reprise. He was previously employed as Southern division manager of Corgi Books, the paperback publishers, and prior to that was with the sales division of Mary Quant. The Saga position is his first in the music industry.

## MGM Plans London Reopening For New Talent & Image Perker

LONDON—MGM is planning to reopen a London office to acquire new talent and to reestablish its name as a successful record company. MGM's president Mike Curb arrived in London to negotiate with EMI chiefs to return the company's product to a straight

distribution deal—believed to be for a five-year period.

Feldman's Music boss Ben Nisbet will be MGM's new man in London. He will be responsible for picking up talent plus the promotion and marketing of MGM records.

## British Decca, RCA Join Price Parade

RCA-U.K. have swung into line behind the rest of the industry in disclosing an increase in prices—Decca from Friday (1), RCA three days later. But neither company has backed EMI's controversial abolition of the returns allowance, nor even supported the partial abolition as initiated on albums by CBS, Philips and Polydor.

Decca and RCA remain behind the principle of 5 percent returns, even if within both companies there was division of opinion on this touchy subject.

It is understood that at Decca, Sir Edward Lewis himself insisted on a retention of the allowance, while at RCA the company bowed to dealer pressure.

RCA's general marketing manager Walter Sparksman commented: "All the dealers wanted us to leave the returns allowance in operation. It's a problem, but it gives them a degree of tolerance to allow mistakes in buying."

"I honestly believe the dealer needs protection against the changing fashions in pop music. No dealer can judge what is going to sell or not and the 5 percent allowance gives him a measure of protection."

Decca has pegged singles at \$1.02 and is retaining the \$2.39

tag for the best-selling "World of . . ." series and Coral. Joining the \$2.39 category will be the Eclipse label, launched last autumn as a \$2.10 line.

Ace of Clubs rises from \$2.88 to \$3.11, with the Ace of Diamonds, Argo and Nova series increasing from \$3.42 to \$3.59.

Full-price (SKL) pop albums go from \$4.50 to \$4.79, classical albums (SXL) from \$5.25 to \$5.51 and top-price classical (SET) from \$5.55 to \$5.99.

Marketing manager Colin Bolland said that the average price rise was 6 percent, but by keeping singles and "World of . . ." unchanged, the effective across-the-board increase is "a modest 3 percent."

In contrast to Decca's decision to keep singles at \$1.02, RCA have chosen \$1.08 as the figure for a 45 single.

Otherwise RCA's increases fall broadly in line with Decca's. International remains at an unchanged \$2.39, full-price pop albums rise to \$4.79, with classical and sound track recordings going to \$5.52. RCA will also implement one price decrease, Victrola classical albums being reduced from \$2.88 to \$2.89, in preparation for decimal conversion.

## EUROVISION SET FOR '71; SCORING CHANGES SEEN

HELSINKI—The Eurovision Song Contest will continue. The 1971 event will be held in Dublin on March 20, and 12 countries have already indicated their willingness to participate.

This was the outcome of the meeting of the programming council of the European Broadcasting Union held in Helsinki April 10-13.

The council, composed of 31 member and part-member countries, saw no reason to end the contest despite the growing volume of adverse criticism the event has attracted in recent years and the withdrawal of a number of countries from participation.

However, it is expected that improvements may be made to the system of scoring. An official decision will be taken on this at the EBU's October meeting in Belgrade.

The Scandinavian countries have decided not to renew their participation unless the contest is changed considerably. The possibility of there being two separate contests for different geographical areas is under consideration.

## Cornet Sells Orloff To Teldec for \$27,400

MUNICH—For the first time in German pop history, an artist has been transferred from one record company to another in the manner of a professional soccer player.

Peter Orloff, the German singer, has been sold by Cornet Records to Teldec, Hamburg, for 100,000 marks (\$27,400) . . . plus added value tax.

Orloff was first discovered by Cornet and the company promoted him to such effect that he became very popular in Germany and was much sought-after by other record companies.

Because his contract with Cornet still had more than three years to run, Teldec agreed to pay a transfer fee to Orloff who was in any case seeking a change of record affiliation.

Days after this unique transfer Orloff hit the headlines again

when, in an unprecedented incident, Dieter Thomas Heck, compeere of the hit parade show on the second German TV channel, interrupted the program to read a declaration by the station's legal department that an attempt had been made to improve Orloff's position in the charts by means of forged voting papers.

## MCA's Broderick In Japan Visit

TOKYO—Richard Broderick, head of MCA Records International, is visiting Japan for the official opening of the MCA label here, via the newly formed MCA label division of the Victor Co. of Japan, headed by A. Torjo.

With Broderick is Joey Cord of the Cuff Links (Decca) and Peter Cofield (Coral Records).

## First Helsinki Fest Slated

HELSINKI—The first Helsinki International Pop Festival will be held at the small week-end resort of Blueberry Land in the heart of Helsinki Aug. 31-Sept. 2.

The organizing company, Finnshow Booking Agency, estimates that some 15,000 will attend the festival, which will culminate in a concert by the Rolling Stones at the Helsinki Olympic Stadium. Also appearing will be Jethro Tull and the Fifth Dimension.

Maucca Makiranta of Finnshow reported that a special amphitheater would be built on the island for the event, with seating accommodation for 18,000.



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## U.K. Record Sales Up 7%; Singles Dip

By RICHARD ROBSON

LONDON—Despite the continuing decline of singles, sales of all U.K. records were the highest ever last year. Representing an increase of 7 percent over the previous year, total sales amounted to \$77,647,200, according to the latest Board of Trade figures published last week.

Out of a total 106,356,000 records pressed in 1969, only 46,618,000 were singles compared with 49,161,000 the year before.

Sales of singles have continued to decline steadily since 1964 when a peak 72,841,000 were produced and the latest figure is yet another indication of the growing uncertainty in the industry over the future of the single.

However, a much brighter prospect is presented in the album figures. As has been generally predicted, LP production has continued to rise with an increase last year of 10 million pressings, to 59,565,000—56 percent of the total. This means album production has more than tripled in the last 10 years.

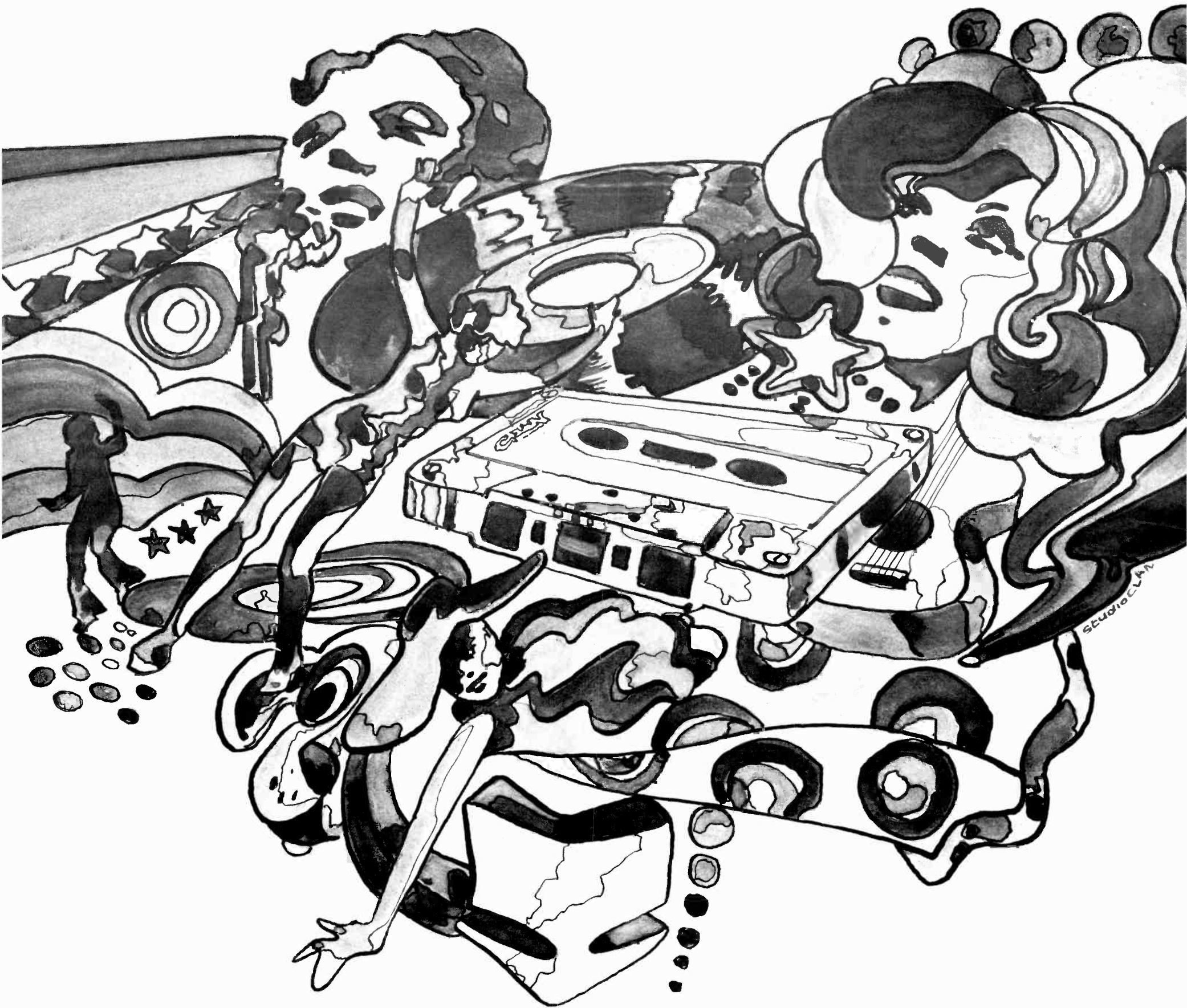
Exports have also continued to show a slow but sure upward trend and amounted in 1969 to \$13,708,800 worth of business compared with \$12,009,000 the year before—an increase of 14 percent.

Records pressed during the final month of 1969 totalled 11,180,000—13 percent higher than for the same period in 1968—and sales were valued at \$10,896,000. December last year was also a good month for exports which showed a 12 percent increase over December 1968.



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# Growing Prosperity Seen Picture For Spanish Industry in '70's

MADRID—The outlook for the Spanish music industry in the 1970's is one of growing prosperity, according to a mini-survey carried out here on the eve of the Billboard-Record Retail-Disco-grafia Internazionale 1970 International Music Industry Conference in Palma.

Despite the credit squeeze, consumption is increasing all the time and perhaps the most significant aspect of the economy is the rapid growth of the middle class and lower middle class groups.

Currently the bulk of record player sales—and these are run-

ning at the rate of 200,000 a year—are to the lower-middle class group and it is estimated that there are now a million and a half record players in use in Spain.

Spain has a population of 33 million—or 8.4 million families—and a per capita income of between \$700 and \$750. While this looks to be an extremely modest figure, it should be remembered that very few wives work in Spain and that families tend to be large.

Spending per head on records in 1969 was 50 pesetas (70 cents) which gives a total record turnover of around \$20 million, or,

\$17 million after tax.

The post-tax figure for 1968 was \$15 million and for 1967 \$14 million—so that Spain has been registering a business increase of around eight or ten percent a year, and this trend is expected to continue for at least the next five years.

As in other countries, the sales of LP's have increased dramatically over the last few years and now represent nearly half of the total record sales turnover. There has, however, been no corresponding decline in singles sales, although the EP is fast disappearing.

Popular music, whether of local or foreign origin, is the major sales category in the Spanish market—classical sales represent less than 10 percent of turnover—and is divided in origin, 55 percent being locally produced and 45 percent coming from abroad.

Of the foreign pop product, between 70 and 75 percent is of Anglo-American origin, the rest coming from France, Italy and other European countries.

### Market Dominated

The record market in Spain is dominated by four companies—Columbia (the Decca outlet), Fonogram (the Philips-DGG outlet), Odeon (the EMI outlet) and Hispavox—which together have between 55 and 60 percent of the business. Belter, RCA and Zafiro share between 25 and 30 percent and the other companies account for the remainder.

Although young people appear to have more and more money to spend on records, and are frequenting the discotheques in increasing numbers, the fact is that the age group spending most money on disks is that between 35 and 55. This, of course, is because parents frequently buy records for their children.

Records are bought principally from the 600 most active of Spain's 2,500 record shops and 60 percent of sales are accounted for by Madrid and Barcelona. Purchasing power is much more limited in the provinces.

Spain has about 15 record wholesalers and other record outlets are the record clubs run by Reader's Digest and the German company Bertelsmann, and an increasing number of premium operations. There is no rack jobbing in Spain and industry opinion is divided as to whether this kind of operation could be viable here.

The importation of records for commercial exploitation is against the law and though there are some illegal imports, it is safe to say that 99 percent of the disks sold in Spain are manufactured in Spain.

### Government Restriction

Another celebrated governmental restriction is that imposed two years ago on airtape given to foreign records. This however has had virtually no effect on the sales of disks of foreign origin.

Record promotion is effected principally through Spain's more than 160 radio stations, its two government TV channels and various pop music papers, and, in common with other European countries, discotheques are playing an increasingly important promotional role.

In the tape field, Spain has about 200,000 reel-to-reel tape recorders in operation but the most important development has been the music cassette, launched here in 1967. After a slow start, the sales rhythm picked up and it is expected that nearly 500,000 cassettes will be sold this year.

By the end of last year, 150,000 cassette players were in use in Spain, and this figure is expected to be doubled by the end of 1970. Cassette sales are running at an average of 2.5 per player and 90 percent of cassette duplication is done by Fonogram, the Philips company.

Cassettes, selling at about \$5.60, are about 30 to 35 percent more expensive than LP records, but the price is expected to come down as

(Continued on page 78)



UNDER AN agreement signed in February, Byg Records will now be distributed in Spain by Movieplay. Negotiations for the deal were begun at the last MIDEEM. Byg is the European licensee of the Orpheum label and also produces the 'Actual' series, which features work by the more progressive jazz musicians). The company distributes the "Folk and Blues Story" series, featuring artists such as Pete Seeger, John Lee Hooker, Woody Guthrie, Cisco Houston, and Big Bill Broonzy. Byg also interests itself in Spanish singers like Luis Llach and Patxi Andio, and the underground pop group, Maquina, from Movieplay. The photograph shows, right to left: Jean Georgakarakos, Byg Records' President; Manuel Sancho, General Manager of Movieplay; A&R Manager Carlos Guitart, and Promotion Manager Ramon Crespo.

## Spain: How It Grew Into Exploding Mart

MADRID—The music industry explosion in Spain began really three years ago. The development stemmed from the increase of the standard of living and by the multiplication of radio programs devoted to pop music, some of them broadcast through-

out the entire country, with a massive audience.

Record players with good sound quality began to be sold at relatively cheap prices while the record companies increased their national production, launching new artists and releasing the best records of their international catalogs.

Among the record companies which have their own distribution are EMI, Fonogram (Philips), RCA and CBS, all of foreign origin, Columbia Espanola, Hispavox, Belter, Zafiro, Movieplay, Ekipo, Vergara, Marfer and Discophon, Circulo de Lectores, Paz, Espectra, Fidias, Distribuidora Discografica, Sayton and Pussy. Besides these three are the smaller companies of Guitarra, Accion, Barclay Espanola, Poplanida, Als 4 Vents, Concentric, Discografia Talar, Edigsa and Showman.

All catalogs of real importance in the world are distributed in Spain.

There are eight pressing plants and 12 recording studios which can be considered adequate for the recording of good productions and 10 smaller studios for recordings of lesser importance.

The first independent producer in Spain was Alain Milhaud. Others who have emerged this past year are Juan Pardo and Luis Aguile, and independent production companies include Guitarra and Accion.

During the past years the record companies have started creating their own publishing companies and are expected to increase in the future. The most important traditional publishing companies include: Armonico, Musica de Espana, Quiroga, Southern Music, Canciones del Mundo y Union Musical Espanola (clasico).

Distribution is through the sales representatives of each company who make regular visits to the record dealers. Then the sales are made directly from dealer to buyer. The discount is 25 percent although sometimes it can be 40 percent. The big department stores, supermarkets and electro-domestic equipment stores are now starting to sell records.

The jukeboxes are not very important as yet and there are only two companies manufacturing importation and distributing machines. The same companies buy and distribute the records.

The prices of the records vary for a single between \$1 and \$1.15, for EP's between \$1.40 and \$1.65 and for LP's between \$2.50 and \$4.65. The unit sales figures for 1968 were: 1,940,000 LP's; 3,272,000 EP's, and 7,680,000 singles.

(Continued on page 78)

## Raphael for American Tour

MADRID—Hispavox recording artist Raphael began an extensive American tour April 10, during which he will visit North, South and Central America. The tour, which opened with an engagement at the El Patio Club, Mexico City, will last until the end of July when Raphael returns to Spain.

While in Mexico he will be staying in the capital city until April 26. Raphael will make several appearances on the Mexican television program, "Telesistemana." He will be making live appearances at Mexico's National Auditorium May 5-7.

From there, Raphael travels north for U.S. appearances in Chicago (10), Laredo (12), Houston (14), San Antonio (16), El Paso (17), and Corpus Christi (18). From May 20-June 5 he will be performing at the Hotel San Juan, San Juan, Puerto Rico. Following a TV appearance for Channel TeleMundo, Raphael makes an appearance at Ponce, Puerto Rico. He tele-records another appearance on Friday (8) before flying to Caracas for two appearances there on June 12 and 13.

Before his return to Spain, Raphael will be televising shows in Argentina and Chile.

## 'Supergroup' Is Named in Spain

MADRID—150 members of Spanish musical pop groups have elected "The National Supergroup"—the first time such a poll has been held. Each member of each group voted for the best vocalist or instrumentalist (guitar, bass, organ, drums) in a poll sponsored by the weekly music magazine, "El Musical."

The supergroup, as elected, comprises: Vocalist: Teddy (25), lead singer with Los Canarios (Barclay-Movieplay). Lead guitar: Tony Obrador (24) of Los Pekeniques (Hispavox). Bass: Inaki (21), member of Los Buenos (Accion). Organ: Luis Franch (25), an ex-member of Los Pops Tops (Barclay-Movieplay), who is now concentrating on record production. Drums: Manolo Varela (27), who works with Juan Pardo (Novola).

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CUANDO LLEGA MI AMOR (When my love is around)  
EL GOLFO (The hobo)  
AVE MARIA  
EL ANGEL (The Angel)  
EN ACAPULCO (In Acapulco)  
DIGAN LO QUE DIGAN  
AL PONERSE EL SOL  
SI... PERO NO  
CUANDO TU NO ESTAS  
CIERRO MIS OJOS  
GITANOS EN CARAVANA

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Quando	Catia Gazzoni (Ri-Fi)
Quel Poco Che Ho	Petula Clark (Vogue)
Uomino (Melting Pot)	Wess (Durium)
 Un Pugno Di Sabbia	Al Bano (EMI)
Tam Tam (Come Together)	Il Supergruppo (Ricordi)
Vedrai Vedrai	I Nomadi (EMI)
Vieni Con Noi (Day after day)	I Rogers (Bentler)
 Viola D'Amore	Ornella Vanoni (Ariston)
	Il Supergruppo (Ricordi)
	Gian Pieretti (Ricordi)

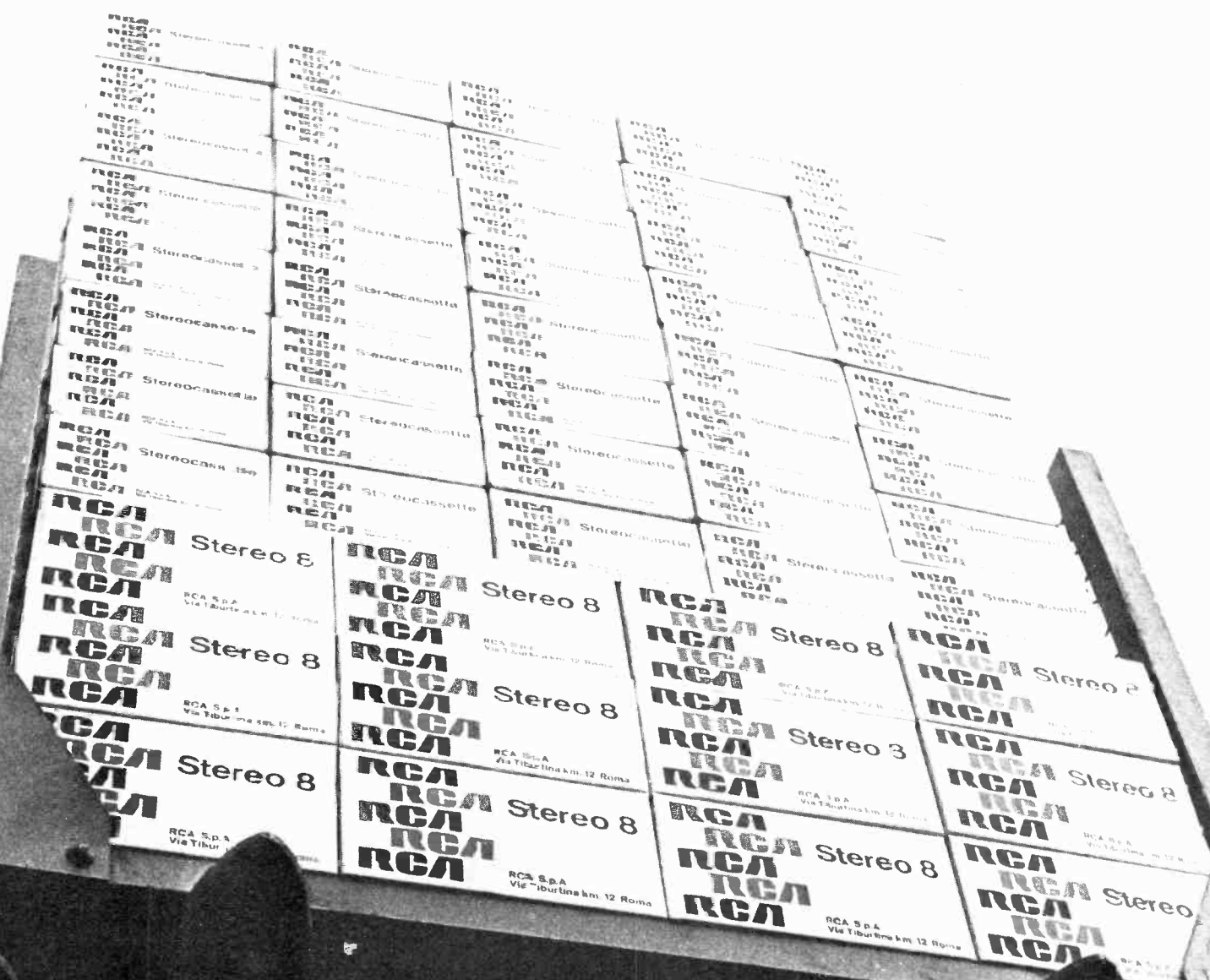
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EDITORIAL

## Working Together

As this year's American Music Dealers Industry Exhibit (AMDIE) opens its second trade show, music businessmen are reminded that rival trade organizations are nothing new in either the music business or any other business. Thus, while congratulating AMDIE president Ed Phinney for his many innovating ideas—not the least of which is to open his show to the general public—we also take note of recent comments made by Robert J. McDowell, president, National Association of Music Merchants (NAMM), the 69-year-old musical instrument trade organization.

While not addressing his remarks to the upstart show in Las Vegas, McDowell said: "Those who have been in the industry for a decade or more realize how important the 'all industry' philosophy is, and why abdicating our responsibilities in promoting interest in music-making is to forfeit our role in the leisure-time and education markets to other aggressive industries." McDowell paid tribute to the American Music Conference, the industry's educational and public relations arm, listed many areas in which music dealers could engage in "co-operative efforts" and ended by saying: "We are a changing industry. Let's not go entirely our separate ways."

There are those industry leaders who think Phinney's AMDIE amounts to little more than a promotion event centered on business deduction trips to Las Vegas—others, however, view AMDIE differently. AMDIE, some leaders believe, represents a fresh approach to promoting musical products. The industry will be examining this approach closely with what is apparently a new awareness that the music industry, as McDowell points out, must work together if it is to compete effectively with other industries vieing for the consumer's leisure time and dollars.

## Comprehensive Plan Helps Rack Jobber Sell Guitars

By EARL PAIGE

CLEVELAND — North American Music Corp., originally known as Stark Record Service, Inc., is proving that rack jobbers can successfully merchandise guitars if they work out a comprehensive program and think in terms of long-range goals. This was pointed out by Tony Zeitz, buyer for musical instruments, who additionally pointed out that his firm is an exception in several ways:

- It entered the guitar retail game only two and a half years ago, long after the so-called "Beatles' Boom" when low-priced guitars flooded the American marketplace "and could be found even in drugstores," Zeitz said.

- It only handles one line—Tiesco/Del Rey.

- It is one of the few rack jobbers that has found the key to merchandising guitars, amplifiers and sheet music in record departments (more often, guitars are merchandised in a section away from records, where department stores are concerned).

Zeitz gives much of the credit for his firm's success in marketing guitars to Jerry Schaeffer, a W.M.I. sales representative who set up a plan for training record department personnel.

"Schaeffer visits our various outlets and conducts seminars with our people. He goes over the entire line. He even set up a \$20 prize for people who can approach him and make a successful sales pitch when he walks in.

Salespeople must answer several questions Schaeffer poses. Zietz said his firm has printed a brochure with all the basic questions people might ask concerning guitars and amplifiers. "The \$20 prize idea really stimulates our salespeople," he said.

Zietz defines retailing as "basically a people business." He said: "We're often guilty of putting too much faith in paper-

work, memos and ticketing systems. We don't ticket guitars. Instead, we have a 15-day report our people fill out on electronic equipment and guitars. Tickets can be lost.

"Furthermore, we'd like to have our people get on the phone and tell us here in Cleveland that a certain model guitar has been moving right out."

North American Music has put guitars into record departments in Florida, Georgia, Cincinnati, throughout Ohio and many other areas. "A store in Macon, Ga., near the Warner-Robbins Air Force Base, for example, proved to be a natural for moving guitars. We're putting in guitars in two mall stores in Atlanta. Our whole program is building steadily."

Some stores at first wanted guitars mainly at Christmas time. "Now we're seeing these managers enthusiastic about guitars the year around and our sales indicate that we're enjoying repeat business. We have heavy sales on guitars in the \$40 to \$60 range. Individual sales are definitely higher each year as people are stepped up from lower priced instruments."

Price range on the Tiesco/Del Rey line runs from \$28.95 (a model which is often discounted down to \$19.95) to \$329.49 models. A typical display will consist of 10 to 15 different models, but this depends upon the size of the store. Zietz pointed out.

"You can't just put in a few guitars and expect to do a job. People want to see a selection," said Chuck Murray, co-owner. "You also must take a long-range view. We never functioned from the standpoint of going after sales just for today—we're looking to tomorrow. We also see the record department as more than an area where just records and tapes can be merchandised."



ED PHINNEY, organizer of the American Music Dealers Industry Exhibit (AMDIE) in Las Vegas, awaits the crowds to arrive at the registration booth with his wife and daughter, Donna (left).

## 'Concert' Instruments Expand Group Sounds

Dealers attending the second American Music Dealers Industry Exhibit Monday through Wednesday will be able to see many of the products used by the ever-changing rock musicians.

In the past all that groups needed were two guitars, a bass and drums, or a guitar, organ, bass and drums and they were in business. This isn't true anymore as musicians, and the groups they form, become more complicated.

Today it isn't unusual to see a group with one of the aforementioned setups also pull out a saxophone, trumpet, flute, or even a french horn and play it reasonably well. Some of the musicians have been trained on one of the "accepted" concert instruments and now are incorporating these into rock music. Small groups using such instruments include Jethro Tull, The Who and Blodwyn Pig.

Dealers have probably already noticed an increase in sales of woodwind and brass instruments within the past two years. Brass was first popularized in rock through works by the Beatles, but only since the success of Blood, Sweat and Tears have the kids taken brass instruments seriously. Besides BS&T, other groups employing brass include Chicago, Lighthouse, Buddy Miles Express and many more just signing recording contracts.

With the interest shown in brass, one might think the guitar market may be dead. Not exactly, although the emphasis is being placed more on acoustic guitars rather than the electric types. The acoustic sounds stem from the popularity of Crosby, Stills, Nash and Young. This is beginning to stir interest in folk guitars and the increase in sales is already apparent, according to Nick Orlando, Vox national sales and export manager.

Of course rock instrumentation doesn't end there. Lighthouse also has a string quartet traveling with them to augment their brass and rhythm sections. String instruments (violins, cellos, violas) have been used by rock groups since the Beatles first used a 40-piece orchestra to record "A Day in the Life" on their "Sgt. Pepper's Lonely Hearts Club Band" LP.

Drum sales are declining, despite the drums necessity in rock music. Mick Avory of the Kinks says that "Maybe enough members of this generation have drums, so we don't need any more. A drum set lasts a few years for most people."

What is next for rock music no one can predict. Sound systems are becoming more sophisticated, as witnessed by Pink Floyd's 360-degree stereo system. The instrumentation of rock is even more difficult to predict. Keith Emerson of the Nice already has used the Moog Synthesizer in concert, so it seems that instrumentation of rock groups is limited only by the number of persons in the group.

buying musical instruments. "The key feature in having a public showing day in Las Vegas on Sunday (26) is to stimulate people into thinking about instruments. "People go to shows and buy outboard motors," Phinney says, "why shouldn't they go to a show and see the newest line of musical instruments?"

The Las Vegas public day is a test of sorts; if enough business is stimulated, AMDIE would consider setting up other consumer shows in major cities. (Any orders written by exhibitors in Vegas will be passed onto the local music dealers.)

People have to recognize that merchandising is changing toward the youth market and that manufacturers, wholesalers and dealers all have a vested interest in working closer with each other."

The former store owner, now turned trade association director, feels that if more advertising were created and placed on TV or in print publications, more people would be prodded into

## AMDIE Program

Here is a brief outline of the events scheduled during the AMDIE show.

Noon to 6 p.m. Sunday—Exhibits open to public.

9 a.m. to noon Monday—Sales success seminar conducted by Harold T. Foley entitled "A Seminar for Recruiting, Hiring and Training a Keyboard Salesman." Room #3 of Convention hall.

Noon to 5 p.m., Monday—Exhibits open.

9 a.m. to noon Tuesday—Sales seminar conducted by Foley. Room #3.

10 a.m. to noon Tuesday—"Music Is My Bag, Piano Is My Ax," presented by Robert R. Steinbauer, chairman of the keyboard department of the University of Nevada in Las Vegas. This will be followed by a discussion of the relationship between the music dealer and the school music department.

Noon to 5 p.m. Tuesday and Wednesday—Exhibits open.

## Phinney Sees Controversial AMDIE as Necessary Show

• *Continued from page 1*

tors at the 1969 show were pressured because they participated.

Thus, AMDIE continues to be a controversial event (its exhibitor list groups manufacturers, distributors and brands all together) and its president continues to have some controversial things to say about the industry.

The manufacturers and wholesalers, Phinney says, "listen to two or three big chains which have a number of stores and what they decide is pretty well forced upon the rest of the industry. That's a major problem."

Phinney feels there is no direct understanding between manufacturers and store owners. Phinney's own organization has 9,731 card carrying members, he states. "A chain operation is very different from an individual store owner. Despite the fact that the majority of stores are independently owned, the individual music instrument dealer is not understood by top executives of the companies who service him."

There is a second condition which sets the musical instrument industry apart from other facets of the music business, Phinney believes. "It's been so harshly unified," he notes. "There are certain manufacturers and one trade association, National Association of Music Merchants (NAMM), which have the same opinions. The piano manufacturers, the electric organ manufacturers, and NAMM wholesalers don't belong in a dealer's organization. It's all one group. Other industries usually have diversified associations that get a feel of the whole industry."

Phinney would like to see manufacturers and dealers sit down and discuss the best ways of developing programs to interest people in buying musical instruments. He would like to

see more advertising involving the dealer rather than strictly being a pitch for an instrument.

"The industry has for years spent its money advertising to each other." Phinney feels this money should be spent more on stimulating consumers than on trying to out promote each other in trade circles. "The money spent now between manufacturer, wholesaler and retail dealer is of no benefit in moving goods off the shelf."

One of AMDIE's goals is to get its members to influence manufacturers to think more along consumer media.

Phinney says there is a Chicago-based group of manufacturers which is boycotting AMDIE's Las Vegas show. "I can't imagine why anybody would boycott additional retail business," is his comment to this situation.

"Yet despite the hesitancy of several midwestern companies not to get involved with AMDIE's trade show, this year's event has a 30 percent increase in the number of exhibitors over last year's show. This figure includes some companies who weren't at last year's shindig and a number of new companies who weren't in business last year.

"Some manufacturers have been under pressure from wholesalers and other manufacturers because they were in our show last year," Phinney says.

"Some manufacturers have even had their lines pulled from a wholesalers catalog or have been threatened with this," Phinney further asserts. He says he has the names of three such companies.

**More will  
LIVE**



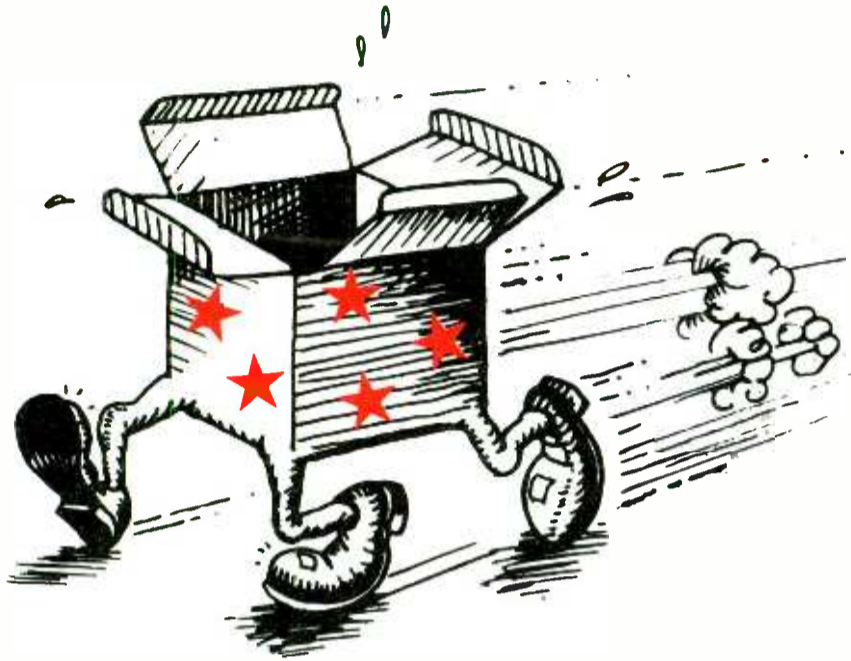
**the more  
you GIVE**

**HEART FUND**





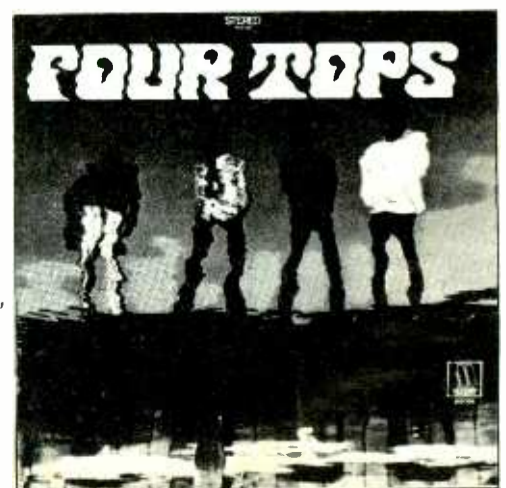
# WHAT HAS 4 TOPS, RED STARS AND IS ON THE MOVE?



## "IT'S ALL IN THE GAME" Motown 1164 THE FOUR TOPS

This is a game everyone's playing . . .

From their latest album  
"Still Waters Run Deep"



MS704

# Spotlight Singles

NUMBER OF SINGLES REVIEWED THIS WEEK  
91  
LAST WEEK  
116

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

**\*ELVIS PRESLEY—THE WONDER OF YOU (2:37)**  
(Writer: Knight) (Duchess, BMI)—Presley updates the Ray Peterson ballad hit of the past and comes up with another top of the chart winner to fast replace his "Kentucky Rain." Flip: "Mama Liked the Roses" (2:35) (Press, BMI). RCA Victor 47-9835

**\*RICK NELSON—I SHALL BE RELEASED (3:20)**  
(Prod. Rick Nelson) (Writer: Dylan) (Dwarf, ASCAP)—Nelson has a sure-fire winner in this potent Dylan classic that takes on even more meaning today. The sing-a-long arrangement and top vocal workout will spiral it right to the top. Flip: "If You Gotta Go, Go Now" (2:29) (Warner Bros., ASCAP). Decca 2676

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

**\*JOHN PHILLIPS—MISSISSIPPI (2:59)**  
(Prod. Lou Adler) (Writer: Phillips) (Alchemy, ASCAP)—Former Mama's & Papa's member, goes it solo and it's a powerhouse swinger that will rush him high on the Hot 100. The title tune of his LP, it's a real happy rhythm item. Flip: "April Anne" (3:10) (Alchem, ASCAP). Dunhill 4236

**BILLY 'N SUE—COME SOFTLY TO ME (3:18)**  
(Prod. Bob Crewe) (Writers: Troxel-Christopher-Ellis) (Cornerstone, BMI)—A super duo who sound strangely like two well-known stars have a potent and fresh revival of the Fleetwoods oldie. This could easily prove a left field summertime smash for producer Bob Crewe. Top Hutch Davie arrangement. Flip: (No Information Available). Crewe 343

**\*TRINI LOPEZ—FIVE O'CLOCK WORLD (2:30)**  
(Prod. Him Hilton) (Writer: Reynolds) (Screen Gems-Columbia, BMI)—Lopez updates the Vogues past hit and it's the most commercial winner he's come up with in some time. He's at his best and it's loaded with chart potential—Hot 100 and Easy Listening. Flip: "You Made My Day" (2:14) (Gramitto/Kenbar, BMI). Reprise 0912

**TONI WINE—TAKE A LITTLE TIME OUT FOR LOVE (2:26)**  
(Prod. Herb Bernstein) (Writers: Wine-Levine) (Jillbern-Pocketful of Tunes, BMI)—The composer of many of today's smash hits turns vocal in this strong debut for the label. The driving production ballad has all the ingredients for a solid smash. Top vocal workout. Flip: "Sisters in Sorrow" (2:29) (Jillbern-Pocketful of Tunes, BMI). Atco 6736

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**JOHN B. SEBASTIAN—Rainbows All Over Your Blues (2:26)** (Prod. Paul Rothchild) (Writer: Sebastian) (Faithful Virtue, BMI)—Culled from his smash hit LP, "John B. Sebastian," this country-oriented rhythm item offers much for top sales and chart action. MGM 14122

**JAMES TAYLOR—Sweet Baby James (2:50)** (Prod. Peter Asher) (Writer: Taylor) (Blackwood/Country Road, BMI)—Title tune of his current hit album, Taylor has a strong and poignant piece of ballad material which he performs for all it's worth. Warner Bros. 7387

**\*DANA—All Kinds of Everything (3:00)** (Writers: Lindsay-Smith) (Mews/Sreen Gems-Columbia, BMI)—Currently the No. 1 best seller on the British charts, this delightful ballad with a compelling performance offers much for the charts here, Hot 100 and Easy Listening. London 1026

**PATRICK SKY—One Too Many Mornings (2:45)** (Prod. Milton Okun) (Writer: Dylan) (Warner Bros. (Witmark), ASCAP)—The folkster moves to the Capitol label with strong Bob Dylan material and a top production by Milt Okun. Much potential here. Capitol 2797

**\*ED EVANKO—Let Her Go (3:06)** (Prod. Brian Chalmers) (Writers: Gerrard-Hatch) (Regent, BMI)—A commercial, driving production ballad serves as a strong disk debut for the powerful and smooth voice. English lyric penned by Tony Hatch is delivered in top style. Watch this one—it has much potential. Decca 1086

**JOHNNY TILLOTSON—Susan (2:22)** (Prod. Jimmy Bowen & Richard Bruns) (Writers: Walsh-Price) (Trousdale, BMI)—Fast paced rocker loaded with that summertime hit sound. Amos 136

**NINA SIMONE—Whatever I Am (You Made Me) (3:00)** (Prod. Stroud Prod.) (Writer: Dixon) (Arc, BMI)—Funky beat rhythm item with a smooth vocal workout. Much chart potential—soul and pop. RCA 74-0346

**THE GLASS HOUSE—I Can't Be You, You Can't Be Me (2:38)** (Prod. Holland-Dozier-Holland) (Writers: Perry-Johnson-Dunbar) (Gold Forever, BMI)—Driving blues rocker should bring the swinging group to both the soul and pop charts in short order. Invictus 9076

**\*ROD MCKUEN—I Think It's Going to Rain (3:15)** (Prod. Rod McKuen) (Writer: Newman) (January, BMI)—McKuen delivers the compelling Randy Newman ballad in top style with much commercial appeal. Warner Bros. 7389

**STAPLE SINGERS—Give a Damn (3:14)** (Prod. Steve Cropper) (Writers: Scharf-Dorough) (Takya, ASCAP)—The Spanky & Our Gang hit of the past gets a strong going over with still more meaning to the lyric today. Much soul and pop chart potential here. Stax 0066

**\*JERRY SMITH—Drivin' Home (2:08)** (Writer: Smith) (Papa Joe's, ASCAP)—That "Truck Stop" man moves to the label with an equally happy and commercial piano instrumental. A juke box must with appeal for all charts—pop and country. Decca 32679

**EDWARD BEAR—You, Me and Mexico (2:46)** (Prod. "Tuft" and Paul White) (Writer: Evoy) (Eeyor, CAPAC)—A hit in Canada, this fascinating arrangement and vocal workout of an easy beat rocker offers much appeal for the charts here. Capitol 2801

**\*JERRY ROSS SYMPOSIUM—Ma Belle Amie (2:31)** (Prod. Jerry Ross) (Writers: Van Eijck-Tetterton) (Legacy, BMI)—The producer turns conductor in a bright, lush treatment of his label's Tee Set smash. Loaded with appeal for the middle of the road programming. Colossus 113

**THELMA LOU—I Can't Seem to Love You Enough (2:50)** (Prod. Mic Lietz) (Writer: Kaplan) (Gaunik, BMI)—Former member of the First Edition, the stylist offers much for chart possibilities in this smooth rhythm item. Reprise 0908

**LEON RUSSELL—Roll Away the Stone (3:06)** (Prod. Denny Cordell & Leon Russell) (Writers: Russell-Dempsey) (Skyhill, BMI)—Culled from his current hit LP, Russell has much potential for the Hot 100 in this clever swinger that could easily happen big. Shelter 301

**CLIMAX—You've Gotta Try (2:31)** (Prod. Joel Day & Alan Dischel) (Writers: Day-Dischel) (Leeds, ASCAP)—Raucous rock item with much potential for Top 40, sales and chart action. Strong group sound. Paramount 0023

**\*BOOTS RANDOLPH—Anna (2:23)** (Prod. Fred Foster) (Writers: Vatro-Engvick) (TRO-Hollis, BMI)—The king of the sax has a strong updating of the oldie and it's loaded with juke box appeal. Monument 1199

**GLASS BOTTLE—Love for Living (3:01)** (Prod. Bill Ramal & Dickie Goodman) (Writer: Torry) (Duchess, BMI)—Big production ballad loaded with potential for today's market. Powerful vocal performance. Avco Embassy 4527

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

**LYNN ANDERSON—ROCKY TOP (2:37)**  
(Prod. Slim Williamson) (Writers: Bryant-Bryant) (House of Bryant, BMI)—Although she's moved to the Columbia label, the fine stylist has a sure-fire chart topper in this exceptional revival. Flip: "Take Me Home" (2:27) (Yonah, BMI). Chart 5068

**GLENN BARBER—POISON RED BERRIES (2:51)**  
(Prod. Don Gant) (Writer: Newbury) (Acuff-Rose, BMI)—His recent "She Cheats on Me" took him high on the chart. This top Mickey Newbury ballad will take him all the way up. Top material and performance. Flip: "Abilene" (2:16) (Acuff-Rose, BMI). Hickory 1568

**\*PATTI PAGE—I WISH I HAD A MOMMY LIKE YOU (3:23)**  
(Prod. Billy Sherrill) (Writers: Sherrill-Wilson-Walls) (Algee, BMI)—Producer Billy Sherrill has an out and out winner here putting the pop star in the country bag with a potent piece of ballad material. She's in top form and will climb the country chart and move over to pop as well. Flip: "He'll Never Take the Place of You" (No Information Available). Columbia 4-45159

**CHART** Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**THE BUCKAROOS WITH DON RICH—Country Pickin' (1:42)** (Blue Book, BMI). CAPITOL 2810  
**STONEMANS—Who'll Stop the Rain (2:09)** (Jondora, BMI) / Proud to be Together (2:23) (Jack, BMI). RCA VICTOR 47-9842  
**IRA ALEN—There Ain't No Way (2:24)** (Blue Book, BMI). CAPITOL 2794  
**BILL WILBOURN & KATHY MORRISON—A Good Thing (2:32)** (Passey, BMI). UNITED ARTISTS 50660  
**BARBARA MANDRELL—Playin' Around With Love (2:30)** (Algee, BMI). COLUMBIA 4-45143  
**LINDA MEADORS—You're Gonna Be Sorry (2:14)** (Combine, BMI). MERCURY 73038  
**SHEB WOOLEY—The Will (3:25)** (Channel, ASCAP). MGM 14123  
**CASEY ANDERSON—Sunday Joe (2:26)** (Open Air, BMI). AMOS 137  
**LAWTON WILLIAMS—The Preacher and the Movie (2:03)** (Manchester, ASCAP). PLANTATION 56  
**DURWOOD HADDOCK—I Gotta Get Drunk (And I Sure Do Dread It) (2:23)** (Tree, BMI). METROMEDIA 179  
**JIMMY MARTIN—(I've Got My) Future On Ice (2:54)** (Champion, BMI). DECCA 32674  
**BOB LOCKWOOD—Bringing Moonshine Back in Style (2:05)** (Aud-Lee, BMI). CHART 5069

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

**BOBBY BLAND—LOVER WITH A REPUTATION (2:08)**  
(Prod. Jay Wellington) (Writer: Malone) (Don, BMI)—Bland follows his smash "If You've Got a Heart" with a sure-fire topper in this funky swinger. Flip also offers much potential and the message should be heard. Flip: "If Love Ruled the World" (3:03) (Don, BMI). Duke 460

**JOHNNY OTIS SHOW—THE WATTS BREAKAWAY (2:30)**  
(Prod. Johnny Otis) (Writer: Otis) (Shuggie, BMI)—Driving rock item loaded with discotheque appeal should bring that "Hand Jive" guy back to the soul chart with impact and move over to pop as well. Flip: "You Can Depend On Me" (2:45) (Eldorado, BMI) Epic 10606

**CHART** Spotlights Predicted to reach the SOUL SINGLES Chart

**CANNONBALL ADDERLEY QUARTET—Oh Babe (2:58)** (Upan, BMI). CAPITOL 2798  
**CHAMBERS BROTHERS—Let's Do It (Do It Together) (2:40)** (Three T, ASCAP). COLUMBIA 45-45146  
**BOBBY PATTERSON—If A Man Ever Loved A Woman (Baby I Love You) (2:10)** (Jetstar & Rogan, BMI). JETSTAR 119  
**ELLA WASHINGTON—Sweet Talkin' Candy Man (2:44)** (Fox Fanfare, BMI). SOUND STAGE 7 2659  
**PINEY BROWN—One of These Days (3:09)** (Cape Ann, BMI-Reginald, BMI). SOUND STAGE 7 2657  
**GARNETT MIMMS—Sad Song (With a Happy Soul) (2:51)** (Blendingwell, ASCAP). VERVE 10650  
**LOST GENERATION—The Sly, Slick and the Wicked (2:57)** (Julio-Brian, BMI). BRUNSWICK 55436  
**CHUCK ARMSTRONG—World of Trouble (2:52)** (E.B. Marks, BMI). SOUND STAGE 7 2658  
**CLIFF CHAMBERS—Pee Wee's Home (2:27)** (Cupid & Modern, BMI). KENT 4523  
**BOBBY McLURE—Love's Coming Down on Me (2:05)** (Vanleer, BMI). KLONDIKE 2237  
**CODY BLACK—Fool on the Wind (2:56)** (Dief, BMI). CAPITOL 2807

HITS are

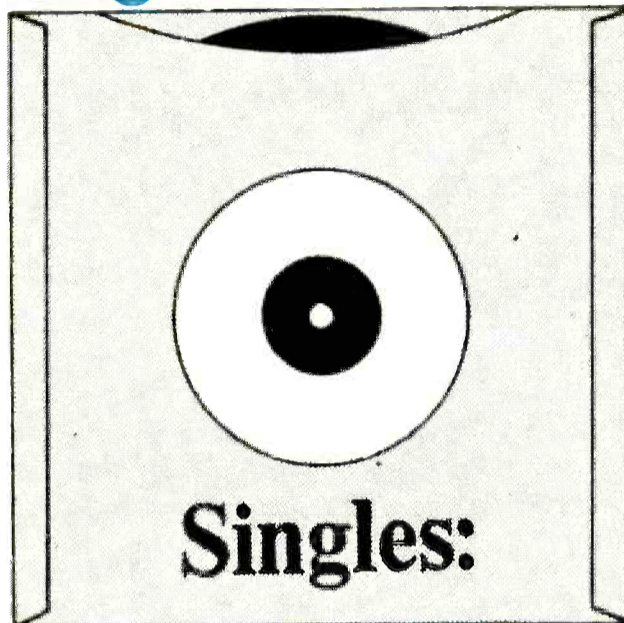
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in

Billboard

Call your local DJ  
today and give  
him the word.

## ROLLING STONE



"BOOGIE WOOGIE COUNTRY GIRL," Southwind (*Blue Thumb BLU 112*)

This snazzy performance sounds like the B-side of an old Jerry Lee Lewis single, which it might have been—who knows. Rumble rumble—Southwind has that boogie woogie riffing right down in their pockets, and you can almost hear the band getting ready to charge as the lyrics fade and their chance to play hard and fast comes up. There aren't any stars in Southwind; it's a solid, unassuming rock and roll band, like the Crickets, or the Bluecaps, but totally contemporary and not at all intending to smother the listener with nostalgia. This number, which certainly ought to be the hit the band has missed up until now, has the same excitement and drive as, say, "I Don't Want To Discuss It" from the new Delaney & Bonnie LP.

"Boogie Woogie Country Girl" was co-authored by Doc Pomus, a middle-aged man who wrote "This Magic Moment" and "I Count The Tears," among others. He was one of those men who had a perfect sense of teenage, despite his years, but he's been on the shorts, pretty much out of work, since the Beatles retrieved the idea that musicians could and should write their own material. Southwind, though, obviously know good stuff when they hear it (as with their fine version of Johnny Cash's "Rock and Roll Ruby" on their *Ready to Ride* album). Well, let it ride.

Call your local DJ today and give him the word.

GREIL MARCUS

# Billboard **TOP LP'S**

FOR WEEK ENDING MAY 2, 1970

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Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.





**zabad**  
RECORDS  
TM



gentlemen

soliloquy & gazebo <sup>2525</sup>

STEREO SINGLE

OUT NOW

bob taitt/brewery graphics



# REGGAE RECORDS

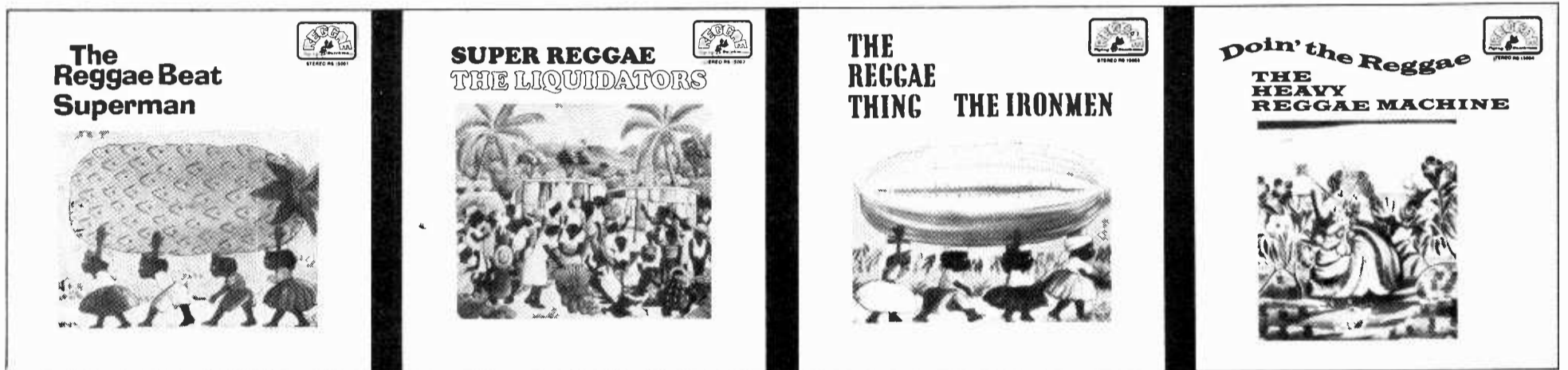
## Attention Dealers

Just in case you are unaware of the Reggae beat, this is your opportunity to latch on to some hot REGGAE singles and albums and be the first shop in your town to **have it when it's needed!** Fill out the order form below, mail it to REGGAE Records and we'll forward it to a distributor near you.

Reggae is happening. Reggae will be the next dance craze in the United States. Reggae is sweeping London, Europe, South America and the West Indies. This is a musical explosion! John Lennon says, "Reggae music will be the new trend of music for the 1970's."



## NEW REGGAE ALBUMS AND SINGLES



RS 15001 THE REGGAE BEAT SUPERMAN

RS 15002 SUPER REGGAE THE LIQUIDATORS

RS 15003 THE REGGAE THING THE IRONMEN

RS 15004 DOIN' THE REGGAE THE HEAVY REGGAE MACHINE

R 7001 (45rpm) MAN & WOMAN REGGAE GLORY TRAIN SUPERMAN

R 7002 (45rpm) LIQUIDATOR RETURN OF DJANGO THE LIQUIDATORS

Dealer Order Form

To: REGGAE RECORDS  
65 WEST 55th STREET  
NEW YORK, N.Y. 10019

ALBUMS	Title	Quantity
RS 15001	THE REGGAE BEAT SUPERMAN	
RS 15002	SUPER REGGAE THE LIQUIDATORS	
RS 15003	THE REGGAE THING THE IRONMEN	
RS 15004	DOIN' THE REGGAE THE HEAVY REGGAE MACHINE	

SINGLES	Title	Quantity
R 7001	MAN & WOMAN REGGAE GLORY TRAIN SUPERMAN	
R 7002	LIQUIDATOR RETURN OF DJANGO THE LIQUIDATORS	

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State & Zip \_\_\_\_\_

## Attention Radio Stations

The same message to dealers applies to you jocks. If you are reasonably hip and want to dig Reggae sounds, fill out the coupon below and mail it to us. We'll send you copies of all the latest REGGAE releases.

Station Coupon

To: REGGAE RECORDS  
65 WEST 55th STREET  
NEW YORK, N.Y. 10019

We're reasonably hip. Rush all REGGAE Records to:

Station Call Letters \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State & Zip \_\_\_\_\_

## All Nashville Roads Lead to Opryland

NASHVILLE—As of now, that portion of Briley Parkway stretching from Lebanon Pike to Pennington Bend is a mass of mud and rock, bordered in spots by a brook which seems not to want to be relegated to a supplementary position.

The parkway bends through a residential area of Donelson, a community once called McWhirtersville and later Slip-Up, and finally designated the more romantic name for one of Nashville's first settlers and his daughter, Rachel, who married Andrew Jackson. Jackson's Hermitage is located nearby, and the streets and sections abound with history and lore.

In time this probably will mean little to the eventual millions who will drive down that Parkway, come off a cloverleaf, and park their cars on the flatlands between the Cumberland and Stones Rivers and enjoy everything from a modern, sophisticated entertainment center to the "Grand Ole Opry."

For this is the site of Opryland, a dream of Irving Waugh, a one-time announcer, foreign correspondent, salesman, and then television manager who rose to become President of WSM, Inc., through ability, honesty, integrity and dedication—which gives the lie to those who say it doesn't happen.

Opryland, USA, says Waugh, will be the "home of American music." This home, geographically, will be a five-minute drive from the present Nashville airport (the Parkway will be completed before Opryland opens its

doors), and ten minutes or so from downtown Nashville. The target date for opening will be the middle of 1972.

This venture will occupy some 110 acres in its opening year, including (fortunately) parking lots. Another 50 acres have been set aside for expansion, which seems apparent.

Overall there will be a 350 acre spread, part of which will be a planned commercial district. This ultimately will include motels, offices, shops and various services, with 10 acres specifically set aside for an apartment and office building complex. This will be a themed area called "Opry Town." There will be nothing halfway about this.

### The Fundamentals

First and foremost, Opryland USA will "portray the fundamentals of American music." The new "Grand Ole Opry" House will seat some 4,500 people, about 1,300 more than the present structure. Assuming the rate of three shows a week-end (plus sometimes summer matinees) will continue, this will bring into the city an additional 4,000 per week. The new House will "recapture the spirit, flavor and feeling of the present 'Opry' but will provide for more comfort and convenience for the audience."

The new structure will feature facilities for network television production and radio broadcasts. It also will be equipped with an additional television studio seating 300 people complete with videotape center, prop storage and control rooms.

The Opry House will be located in the Plaza portion of Opryland, which will also contain an outdoor music pavilion, shops, eating areas, hospitality center, fountains, trees and flowers. A park area will feature selected rides and attractions similar to those found at such places as Disneyland or Six Flags over Texas or Georgia. There will be musical show performance areas. There will be lakes, brooks, waterfalls, trees and flowers. Great emphasis will be put on landscaping.

And it will cost in the neighborhood of \$25 million, which is a high priced neighborhood.

The park will open seasonally, from about April 1 to Nov. 1, seven days a week, with the Opry House and a complex of shops, restaurants and attractions open year round.

Across the river is another 31 acre site which will be part of the complex, and may be the terminus of a riverboat ride.

The man who will run Opryland is Mike Downs, former vice president of the Sea World amusement area in San Diego. He had been associated with this major tourist attractions since its construction in 1963. He will work closely with WSM and National Life officials to keep out the "garish, honky-tonk commercialism that has sprung up around some of the other amusement areas around the nation."

Downs estimated that Opryland will employ about 450 people during the peak summer season, many of them college-age.

## RCA, Motorola: Quad-8 at IMIC

• Continued from page 1

playback. The Quad-8 player will accommodate any existing 8-track cartridge and by means of a sensing device will switch automatically from 2-track stereo to four-channel sound. This will be made possible by a special notching in the Quad-8 cartridge.

Those who have heard quad sound claim that it offers a greater degree of listening excitement when compared to stereo than stereo when compared to monaural sound. Furthermore, they claim that the difference is even more dramatic when quad sound is heard in an automobile.

It has been known that representatives of both Motorola and RCA Records have been huddling with members of the automotive industry in Detroit. Indications are that Quad-8 sound, however, will be available first in cars via the aftermarket (i.e., units installed after a car has left the factory), and will be available on an O.E.M. basis (i.e., factory-installed) when Detroit car makers can gear themselves for the new sound system.

At press time, it was not known who will manufacture the Quad-8 cartridges for use by duplicators and manufacturers of pre-recorded product. It is understood, however, that RCA Records developed the

Quad-8 cartridge in conjunction with Motorola who will be making the first Quad-8 playback units.

The number of Quad-8 pre-recorded RCA releases to be made available initially could not be learned at press time, but this is expected to be announced during the demonstrations here.

The same two firms—RCA Records and Motorola—which five years ago were responsible for launching the Stereo-8 cartridge system are now teaming forces in the development and introduction of a new system, Quad-8.

### TV Monitoring OKd

• Continued from page 12

marks" or aural tones that can be seen or heard by the audience have never been authorized by the commission, and will have to be checked out with FCC in the future. (The FCC has, however, authorized AM stations to transmit low frequency tones to provide data on transmitter operation to a remote control point.)

### Mabel 'Air' Deal

NEW YORK—Mabel Records in Zurich, Switzerland, has been set to handle distribution of Marlene Van Planck's Mounted Records' album, "A Breath of Fresh Air," worldwide except for the U.S.

**The First International Audio Visual Cartridge  
Program Market Will Take Place  
on the Occasion of  
The Seventh International Television Program Market  
(MIP-T.V.)  
April 18 - April 23, 1971  
in the  
Palais Des Festivals, Cannes, France**

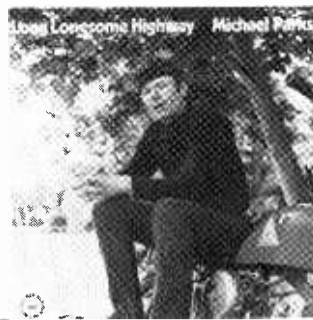
*A Must for all VIP's and Executives Interested  
in the Developement of Audio Visual Cartridge*



**RICHEL HAVENS**  
Woodstock Super Star!  
"Stonehenge" Stormy Forest  
Album SFS-6001  
"There's A Hole In The Future"  
Stormy Forest Single ST-651



**CHART-TRACK FEATURING:**  
The Grateful Dead, Kaleidoscope,  
Pink Floyd, Youngbloods and  
Others!  
"Zabriskie Point"  
Soundtrack Album SE-4668



**MICHAEL PARKS**  
Two Hit Albums!  
"Long Lonesome Highway"  
Album SE-4662 (New — Just Out)  
"Closing The Gap"  
Album SE-4646  
Top of the Charts Single!  
"Long Lonesome Highway"  
Single K-14104



**JOHN SEBASTIAN**  
Already Top 20—Next Week  
Top 10!  
"John B. Sebastian"  
Album SE-4654  
Coming Up!  
"Rainbows All Over Your Blues"  
Single K-14122



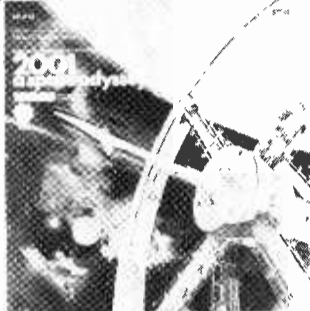
**ERIC BURDON AND WAR**  
Top Album Sales!  
"Eric Burdon Declares War"  
Album SE-4663  
Two-Sided Winner!  
"Spill The Wine" b/w "Magic  
Mountain" Single K-14118



**THE COWSILLS**  
Best Seller!  
"II x II" Album SE-4639  
"II x II" Single K-14106



**ROY ORBISON**  
The Best Of Roy!  
"The Great Songs Of Roy Orbison"  
Album SE-4659  
Hit Single!  
"So Young" (Love Theme From  
"Zabriskie Point")  
Single K-14121



**BACK ON CHARTS!**  
"2001: A Space Odyssey"  
Soundtrack Album SIE-13



**BILL MEDLEY**  
Chart Potential!  
"Someone Is Standing Outside"  
Album SE-4640  
Makin' Noise!  
"Makin' My Way"  
Single K-14119



**DANNY HUTTON**  
3 Dog Leader — On His Own!  
"Pre-Dog Night" Album SE-4664



**BOTH RIDING COUNTRY CHARTS!**  
"... tick ... tick ... tick ..."  
Soundtrack Album SE-4667  
Hot Single!  
"All That Keeps You Goin' "  
Single K-14113



**THE THEODORAKIS THEME**  
"Z"  
Album SE-4670



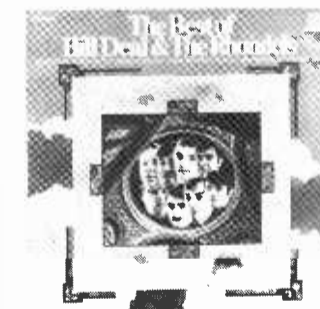
**HERBIE MANN**  
The Great Jazz Mann!  
"The Great Mann"  
Album V6-8784



**WES MONTGOMERY**  
A Tribute To Greatness!  
"Eulogy"  
Album V6-8796



**STAN GETZ**  
On The Jazz Charts!  
"Didn't We"  
Album V6-8780  
Watch for new album coming  
soon:  
"Stan Getz In England"  
Album V6-8798



**BILL DEAL & THE RHONDELS**  
5 Consecutive Hit Singles!  
"The Best Of Bill Deal &  
The Rhondels" Heritage  
Album HTS-35006  
"Nothing Succeeds Like Success"  
Heritage Single HE-821



**JIMMY SMITH**  
Groovy!  
"Groove Drops" Album V6-8794



**HANK WILLIAMS, JR.**  
C & W Charters  
"Hank Williams, Jr.'s Greatest  
Hits" Album SE-4656  
"I Walked Out On Heaven"  
Single K-14107



**ROLF HARRIS**  
14 Weeks No. 1 English Charts!  
"Two Little Boys" Album SE-4686  
"Two Little Boys" Single K-14103



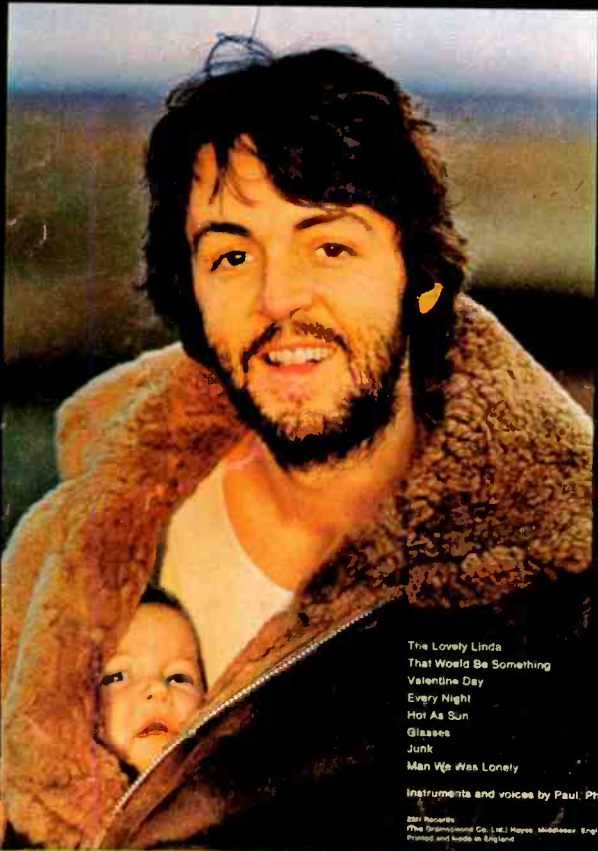
Lately, the MGM lion and many members of his family have been seen lurking on and around the national charts. Here are some real trophies—go get 'em!

**REMEMBER, WALK SOFTLY AND CARRY A BIG STOCK!**

# McCartney

PCS 7102  
1E 052 0 04394

McCartney



The Lovely Linda  
That Would Be Something  
Valentine Day  
Every Night  
Hot As Sun  
Glasses  
Junk  
Man We Was Lonely

Go You  
Momms Miss America  
Teddy Boy  
Singalong Junk  
Maybe I'm Amazed  
Kreen - Akrore

Instruments and voices by Paul. Photos and harmonies by Linda

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The Gramophone Co. Ltd., Hayes, Middlesex, England  
Printed and made in England

