FCC ORDERS BIG-CITY TV SHAKE-OUT

NAB Gives Its Play to Airplay

CHICAGO — The 48th annual convention of the National Association of Broadcasters opened here Sunday (5) with not only one of the largest turnouts in history, but a pulsating slate of sessions and workshops devoted to all aspects of radio and TV programming. Everett E. Revoredo, secretary-treasurer and convention chairman, reported that the three-day gathering opened to an overflow crowd with the capacity of 5,000.

SALUTE TO NAB

Bylined articles by David Croninger, president of Metro Media Radio; Art Simmons, general manager of WTRY, Albany; George Wilson, national program director of Barrick Broadcasting; Pat McMahon, program director of KZIZ, Phoenix; Jack Armstrong, air personality, KTLK, Denver; and William D. Littleford, president, Billboard Publications, Inc.

Capitol Designs Store Within Store for Tape

By ELIOT TIEGEL

LOS ANGELES — Capitol has developed tape kiosks to sell cartridges and cassettes. These small storelike structures are being designed to function in two ways. They may be used as a 4,000-title tape center in a shopping center parking lot, or as a store within a store. The idea for the tape center is based on a chain of small film stores which have popped up around the state in parking lots of shopping centers and in gas stations.

Fred Rice, who has developed the tape kiosk idea, has additionally invented four types of rack fixtures for use inside these "stores." Rice, who also invented Capitol's brashmatic display holders for 8-track and cassette tapes, calls the kiosk with its four new fixtures, a followup to the brashmatic.

Capitol will offer its kiosk idea to its company-owned Canadian firm, which is setting up an experimental program with the Sherman Music City Store chain. Capitol Records of Canada will offer the major retailer either the entire kiosk structure or the fixtures, depending on the needs of the retailer.

There are two sizes of kiosks being readied: 8 feet x 8 feet or 10 feet x 10 feet. One person operates the store, which Capitol has been calling an "April Fools experiment." (Continued on page 15)

25 Top Execs to Address Radio Programming Forum

By CLAUDE HALL

NEW YORK — Twenty-five radio station executives were lined up for the third annual Billboard Radio Programming Forum, which will be held June 18-21 at the Waldorf-Astoria Hotel. Among the speakers will be Les Smith, executive director of the broadcasting chain of Seattle, Portland & Spokane Radio, and Perry Samuelson, senior vice president of radio for Avco Broadcasting.

Noted programming consultant Mike Joseph will speak on "Trends in Contemporary Music Programming—the 70's," and "How to Know Your Audience." Art Simmons, general manager and vice president of WTRY, Albany, N.Y.; Robert Hood, general manager and vice president of WHOO in Orlando, Fla.; Joe Sullivan, program director of WMAK in Nashville; Hy Lit, vice president of WDAS-FM, Philadelphia; and Ken Dowe, national operations manager for the McLendon stations, are set to moderate a series of roundtables.

German Disk Sales, $5 Up

By WALTER MALLIN

HAMBURG — Turnover from record sales in West Germany in 1969 showed a 9 percent increase over 1968, at 523 million marks ($142,200,000). With cassette sales reaching a front row seat as The Original Coat won their magical midnights in their new Talent Associates album "One Tile Soldier." The tile song rode the Hot 100 charts for over three months and their latest smash single "Mr. Monday" is also featured in this album. A harmony of love and hate by Bliss MacKie, Bruce Innes, Osxie Lee Innes, Joe Cauderer and Graham Bruce. Producers Dennis Lambert and Brian Potter put it all together. It's on TA Album 1003 distributed by Bell Records.


7-Inch LP's For Jukebox

By EARLE PAIGE

CHICAGO — For the first time in nearly a year a new approach is being made to service the jukebox operators with 7-in. stereo versions of top selling albums in all music categories. Little LP's Unlimited, formed here in suburban Northfield, Ill., aims to fill a jukebox programming "vacuum" caused largely because much product today is available only on 12-in. albums or on prerecorded tape.

The dominance of the 12-in. album has even led one firm to develop a system in which regular size LP's can be played on a... (Continued on page 65)
Peter, Paul and Mary:

Pick up your copy of the new John Denver album at the tenth floor receptionist, RCA Records. It includes six new John Denver originals (including his new single "Follow Me" c/w "Isabel" #74-0332), any one a logical follow-up to your version of John's "Leaving, on a Jet Plane." LSP-4278, PS5-1564
**RKO Denies Kickbacks—Admits Being Reimbursed**

WASHINGTON—RKO General, owner of WOR-TV in New York, and WNAC and WBZ in Boston, has been compelled to admit to record- ing artists personally on its Del- la Records label, a practice that was reimbursed by some of the labels furnishing the performers.

The admission was made for the Federal Communications Commission, in answer to accus- ations made by talent agency, Gerard W. Purcell, of Purcell Associates, and the Association of Conference of Personal Man- agers, East. Purcell’s accusations affect the having record artists on their shows.

RKO, in answering the Pur- cell charges, said it has its “firm policies” against payola, and that the变异s do not pertain to the Della Reese show for labels for appearances of various other artists. The commission has required an announce- ment of that fact. The an- nouncement acknowledged that the artist appeared courtesy of X-label and $25 to artists con- sideration was furnished by the X record company. RKO told the FCC it did not buy Della show are paid union scale or more, and no talent is required in each show by any portion to RKO.”

The Purcell affidavit had said that even when the record company paid the tab to get a performer on the Della Record show, the recording was taken out of the artist’s royalties.

**Purcell Charge**

Although Purcell charged that “morale” was the kickback arrangements, RKO implied otherwise, telling the FCC: “All artists have been handled equally by RKO.”

(Continued on page 4)

**Chicago Store Gave Bootlegs the Boot**

By GEORGE KNEMEYER

CHICAGO — Retailers here are beginning to back away from the bootlegged disks either by not stocking the LPs or buying just a few copies. There have been at least 13 bootleg albums, reviewed by Bob Dylan. Dylan has released only 10 offi- cial LP’s on Columbia since 1962. They include the Rolling Stones, Beatles, the Band, and the Plastic Ono Band. Other labels are joining the ethics of selling bootleg LP’s. "We are not interested in kind of recordings," said a spokesman for Rose Records, a large retail outlet.

One store here is slowly re- moving itself from selling boot- leg records. When a bootlegger came into the store recently with a new album (including Dylan at the Isle of Wight and a concert recording of the band) for sale, the store manager said, "No. I’m getting out of boot- leg business."

Few other stores admitted that beyond a few people buy- ing the albums “because they just have to have.” Still, record- ing by a certain artist,” the bootleg albums don’t sell, mostly, but anyway.

(Continued on page 8)

**Paramount, Ham Disk Prod Deal**

NASHVILLE — Al Ham has wrapped up an independent record production deal with Paramount Records to produce singles and albums for the label.

First Ham production is a single by a group called the Urban Renewal.

**Morriss, Vanderbilt, Label; Ampex Deal**

Big Tree also distributes Cri- tique Records, a rock music la- bel headquartered in Bath, Me., and will soon release "Dance, Dance, Dance" by Sands, a record label. Mor- ris will head the Big Tree label as president, and Vander- bilt is secretary-treasurer. Both Morris and Vanderbilt have pre- viously worked for Columbia Rec- ords — Morris as executive vice president and general man- ager, and Vanderbilt as national promotion director.

Big Tree’s New York offices are at 1650 Broadway.

**Lauro Nygma Suit Against Celestial Still Unsettled**

NEW YORK — The disposi- tion of Lauro Nygma’s suit against Celestial Music is still up in the air. It has not been set for trial, as erroneously reported in Bill- board, April 4.

According to April/Black- wood Music, CBS Records music pub- lication wing, the recent decision of the Appellate Divi- sion of the N.Y. Supreme Court upheld her in a claim for an exclusive management and an exclusive recording contract, and held that the validity of the publishing contract has to be decided at a trial.

The three contracts were signed by Miss Nygma when she was 17 years old. The suits were filed a year later. The court held her not bound by the management and recording contracts because they were for a term of five years, and whether the five-year publish- ing contract is one that she personally signed. The court held only that the statute on which Miss Nygma relied does not apply to suits filed as a matter of law. The trial to decide whether it was reason- able and provident when made is not likely to take place before the first of the year, and the court before the same dis- puted publishing proceeds.

**James Names Promotion Mgr.**

NEW YORK — Dick James Music, Inc., has appointed David Rosner to manage all music and exploitation activi- ties for the firm in the U.S. and Canada. Dick James Mu- sic is a group of companies which handles all Lennon/Mc- Cartney songs, all Roger Cook/ Roger Greenaway songs, the Gerry Bron catalogs, and the English performer-writer Elmo John. Rosner will also act in behalf of all Dick James U.S. artists. The firm will publish through Bell Records’ distributed Page One and DJM labels.

Rosner is a recording and production group, Daramus, Inc., now becomes part of the James group as is ex- recting the writing and recording of Margo Guyan, Laying Martine Jr., and Martine John, among others.

**For More Late News See Page 86**

**Billboard**


**APRIL 11, 1970, BILLBOARD**
Scepter's 1st Sales Meet Accents Quality

BY DON OVENS

GRAND BAHAMA — Scepter Records' first national sales convention in its 13-year history was held recently at the Grand Bahama Hotel here under the direction of James "Your partner in Profits." Scepter chief, Florence Greenberg. Property right owners of Scepter, including 8 gold records distributors and various local retailers, attended the meeting.

A highlight of the meeting was a filmed history and inner workings of the label. "Just for the Record." Mrs. Greenberg also presented gold disk to B.J. Thomas for his single, "Rinandrops Keep Falling on My Head," and to Dionne Warwick for her single, "Tell Me Why I Love Again" and to Burt Bacharach and Hal David for their authorship of both works.

The sales meeting, conducted by sales chief Ed Cushion, featured testimony from a number of presenters presented by executive Vice President, Sam Goff, and President Steve Tyrell. Included in the new product were albums by B.J. Thomas, "Surf Music" and "Mancel Warwick," a new album by Mel & Tim, and the Wand Records acquisition of the Gospel Fudge releases.

Guest speaker for the addition of Tiffany Records was the rock-blues leader produced by Charlie Green. Initial product on the new line is an album by Allen Toussaint and a rock group named The Fucks.

In his presentation of four new gospel albums on the label, stressed the need for a heavier push in sales and promotion on gospel product.

Advertising man Murray Ross spoke on marketing ideas on a local level as well as co-op advertising, and tape chief Jerry Geller addressed the group on future tape product and distributor problems. Marilyn Warren, Scepter's production manager, described the company's quality and sound control and its continuing search for new talent. He invited the distributors to take part in the talent search by sending material and talent to the label.

In the business of selling records and promotion, Scepter is not interested in talking with labels where existing distributors are functioning. Thus far, labels represented by Abrams include London and the London Group, Monument, Ranwood, Paramount, MGM, Verve, Buddha, Columbia, Mainstream and Bel Air in the electronics field.

Abrams plans to expand to other markets as the need arises. It is possible the company will also work out arrangements so as not to impinge on existing distributors.

JOHN HAMMOND, second from right. Columbia Records executive producer and director of talent acquisition, discusses "The Electric Cafe," an album performed by Bruce Haack. second from left, upon instruments he himself designed and built, including a "singing records headquarters in New York, with the art of them being designed by Chris Kachulis, Haack's associate and one of the album's featured vocalists.

THIS BONDS IS DOING FINE

NEW YORK — Gary (U.S.) Bonds was erroneously identified in the March 30 issue as Bott. Bonds was appearing in Cleveland at the time that a disk hop copy promoted by WJMO.

Bonds is currently riding on the Sue label with "One Broken Heart."

Tonus Develops ARP Unit

NEW YORK — Tonus Inc., the Newton Highlands, Mass., manufacturer of the ARP Synthesizer which they call a "second generation" instrument for the synthesis and performance of electronic music. The firm claims that the instrument incorporates all the separate design advances in synthesis and design advances in performance of electronic music. It retails at between $3,000 and $8,000, wired and ophoned. A studio instrument, the ARP synthesizer has been demonstrated by Tonus at various locations in the U.S. throughout the year. Seminars on electronic music will be demonstrated at the same time by the company.

UA Showering April With Ferrante & Teicher Pushes

NEW YORK — United Artists Records has labeled April as Ferrante & Teicher month and is running two promotions in conjunction with the release of the piano duo's new album, "Get Together." Major radio stations including those in the pop, MOR, and college AM/FM areas, have been solicited to participate in giveaway contests, with Ferrante & Teicher albums or tapes as prizes. Extensive consumer advertising and in-store display material is also being used.

A second promotion is also under way in conjunction with Baldwin Piano, the instrument preferred by the duo in all appearances and recordings. This promotion will also utilize radio stations as well as consumer newspaper advertising. Top prize will be a Baldwin piano and stool. Ferrante & Teicher will participate in taped interviews with the stations.

RKO Denies Kickback—Against Being Reimbursed

NEW YORK — It is true that kickbacks went to the now defunct Joey Bishop show, but all the ABC affiliate WNAC in Boston. RKO says "an affiliate can't be held responsible for wrong business practices which the network might have utilized in producing the program."

The RKO letter also referred to complaints made to the FCC at an earlier date in 1969, that there were similar kickbacks to its WOR station in New York. Denial was promptly made to the FCC's Complaints and Com-plaints and Countermeasures.

ACCOMMODATION

RKO denies that kickbacks went to the now defunct Joey Bishop show, but the defunct ABC affiliate WNAC in Boston. RKO says "an affiliate can't be held responsible for wrong business practices which the network might have utilized in producing the program."

The RKO letter also referred to complaints made to the FCC at an earlier date in 1969, that there were no similar kickbacks to its WOR station in New York. Denial was promptly made to the FCC's Complaints and Countermeasures.

JOSE FELICIANO, second from left, receives his latest gold album for "Alive Alive O!" and "Feliciano 10 to 23" at his recent visit to RCA Records in New York. In the photo are, Norman Racsay, left, president of RCA Records; George Gray, second from right, Feliciano's manager; and Rocco Lagnone, executive vice president, RCA Records. Gray holds an Edfor Award presented to Feliciano recently at the Grand Gala Du Disque in Amsterdam, as the best artist of the year.

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APRIL 11, 1970, BILLBOARD
Good Grief!
Our albums are even setting attendance records!

"A BOY NAMED CHARLIE BROWN" OS 3500
The Peanuts gang's movie antics broke the all-time attendance records at Radio City Music Hall and everywhere else it's played. It's now going into national distribution. Which makes "A Boy Named Charlie Brown" an absolute album 'must' for millions of loyal fans.

"FUNNY GIRL" OS 3220
As more and more people get to see the film, more and more people buy the album. That's not surprising, because Barbra won the Academy Award for Best Actress of the Year. And that performance deserves more than one listening.

"Z" OS 3370
The pulsing Greek rhythms of Mikis Theodorakis's music carry the listener back to the theatre where for two hours he was nailed to his seat by the chilling drama of "Z." It has been nominated for five Academy Awards, including Best Picture. Album features the theme from "Z."

"M*A*S*H" OS 3570
Donald Sutherland, Elliott Gould, Tom Skerritt, and a cast of other zanies directed by Robert Altman in great moments of the racy and irreverent dialogue from "the best American war comedy since sound came in"—The New Yorker. Also featuring "Suicide is Painless" and gems from Radio Tokyo.

ALL FROM COLUMBIA WHERE THE ORIGINAL SOUND TRACKS ARE REALLY ORIGINAL.

*Also available on tape
$5 Stamp Tax Bill Proposed On Masters

WASHINGTON Rep. James A. Burke (D., Miss.) has introduced a bill to require a federal stamp tax on all record and tape manufacturers' masters, with the amount paid calculated by him imprinted with the tax number. The $5 tax on the masters would ensure that anyone who knowingly manufactures, sells or distributes unlicensed master tapes or tape rolls would be in violation of federal law. Penalties incurred are up to $1,000 and imprisonment of not less than five nor more than 25 years, under the bill.

The stamp tax as a deterrent to the tape pirate would be... (Continued on page 86)

Musician to Set 'Newies' Pitch in Motion in U.S.

NEW YORK—Musician Recorders will embark on a nationwide tour of the country in its album "Newies But Oldies," in which today's hot songs are interpreted by today's "in" roll artists of the '50s and 60s. Musician's campaign consists of concerts at radio stations who will request their listeners to identify as many of the oldies represented in the album as they can, for the most correct answers. The prizes will include combination radios, transistor radios and selections of Musician prerecorded cassettes.

Musician is mailing sample copies of the album to radio stations around the country and each copy will contain a letter of explanation about the contest and will also list the correct answers to all the selections in the album. The album will contain all copies of the album will contain an entry blank to encourage even participation from the consumer. The contest will run until May 30.

The album was produced by Bill and Steve Jerome.

Island Gets 1st Product On Watchchain

LONDON — Island Records has acquired first option on product from the Watchchain Productions firm. Joe Boyd of Watchchain just wrapped up the deal with Blackwell.

The sale of product does not include the Incredible String Band's Elektra Records.

The sale will be on Island Records around the world. Island U.S. and Canada. Groups included in the deal are the Fairport Convention, Traffic, John & Beverly Martyn, Nick Drake, Du Dukina, New Dad, Dr. Strangegood, anyone who Bumun. The deal includes use of the new Island recording studios. John & Beverly Martyn are on Warner Bros. Records in the U.S., while the Fairport Convention and Fotheringay are on A&M Records.

Executive99 Turntable

Don England joins Capitol as vice president and general manager of its distributing corporation. He was formerly with National Records as distributors a short time in Chicago.

Robert Weiner joins Capitol's ad agency, Ninth Floor, as production manager... Charles Butler joins Capitol as compensation specialist.

Lee Mendel joins Fantasy Records April 24 in San Francisco as executive vice president with responsibilities for records and tape on domestic and international levels. He has also been associated with RCA, Decca and with Capitol on two previous occasions. Bill Williams, general manager of Capitol's New York office, has been named vice president in charge of special projects.

Emil Laviola resigned as vice president, Screen Gems Columbia Music, a position he has held for the last three years. An announcement of future plans will be made shortly.

Ken Schaffer named propaganda officer, Douglas Records, in charge of advertising and publicity on consumer, specialty and distributor levels. Schaffer formerly handled the label through his own Sound Images firm, for the past two years.

Charles Keys promoted to vice president, sales for the southern division of Four Star Entertainment Corp., based in Dallas. He was previously general manager of the company... John Riely named customer service manager, Gibbs Special Products Corp., Janesville, Wis., a subsidiary of Hammond Record Co., which markets players and recorders, radios and stereo car units... Dale Hahn named sales manager, Don Lewis, president, sales and promotion, International Artists Producing Corp., Houston-based recording company. He was previously Bell Records sales manager... Jim Schlesinger named vice president for Tapier Publishing, a music publishing subsidiary of IAPC. He will also take charge of the firm's Gold Star Recording Corp.

Heinut Gutenberg named assistant vice president in charge of systems and data processing. He joined BMI in 1965 as manager of systems and data processing... Sidney H. Guber, director of marketing services for SESAC Inc., released vice president for promotion, at demand, of the company's program development for the New York Board of Trade Inc.

Dick Fitzsimmons named executive of Transcontinental Distributing Corp.—Woburn. Fitzsimmons spent eight years in the same capacity in Philadelphia, with Decca, six years with Record Wagon in Chicago, five years with the RCA distributor in Boston and a year with Liberty as branch manager... Charles Dier named West Coast manager, Command Probe Records. He was previously regional sales manager and promotion manager for Kennor Records, Kansas City, as well as the national representative for Gambale & Huff's Neptune label. He was recently southern regional promotion director with Bell Records.

Bill and Steve Jerome appointed administrative directors of the '60s Section, Management... Mike Pert named music editor, Kartay Records, Denver... D. R. Evans Associates named sales representative for Telec Phonola product in New York State.
KENNY ROGERS
& THE FIRST EDITION
Have Always Been Hot.
But Now...

Kenny Rogers

Something's Burning

...on Reprise RS 6385,
where Hot Is More Than a Flash.
Magnetic Tape Sold by ITCC to Dict-O-Tape

FAIRFIELD, N.J.—The International Tape Cartridge Corp. (ITCC) has sold Magnetic Tape Cartridge AN-130 to its distributor for Dict-O-Tape Corp. Maggoody Net Up 200G Over '68

NEW YORK—Sam Goody, Inc., has increased its net profit over the previous year by nearly $200,000. There has also been a 23 cent increase per common share of stock over 1968. Sam Goody, president of the company, said the increased profit was due to an increase in wholesale division late in 1969 and the appointment as a distributor for RCA records and tapes as some of the reasons for the profit increase.

Market Quotations

As of Closing Thursday, April 2, 1970

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German Record Sales, $$ Up in '69; Cassette Boom

* Continued from page 1

The rule was shaken from top to bottom last week, in the wake of immediate and proposed future rule changes by the Federal Communications Commission to rein in the video-tape market in the U.S. and cities.

The FCC's one-to-one market rule, effective at once, bans present owners of full-time and multi-station owners from acquiring any more in the same city, with minor exceptions for small-market and daytime stations AM/FM wanting to add FM's. The block-out is the FCC's proposed rule to make present network and multi-station owners disband, but will allow for a transfer swap, to cut to either one radio or one TV station in the same market.

The rule would bar broadcaster-newspaper combinations in one city.

The move to break up the combines is in the interest of diversity of viewpoint.

Schwartz Lists Net Sales Rise

WASHINGTON — Schwartz Bros., Inc., reported a $1,729,280 increase in net sales for fiscal 1969 to $2,472,551 from $1,113,271 for the previous fiscal year. For the year ending December 31, 1968, the company reported an income of $259,821, down 55.7% from $317,793 for fiscal 1968, which resulted in a decline of 33.1% a share for 667,667 shares outstanding compared to 62 cents a share for 706,666 shares outstanding in fiscal 1968.

GRT Earnings Rise

LOS ANGELES — GRT Corp. reported net revenues of $3,154,375, an increase of 51.4% over the first nine earnings of $811,729, or 33 cents per share in the first quarter of 1968, and 20 cents per share on $2,496,711 average shares outstanding Dec. 27, 1969.

The company reported with net revenues of $5,219,592 and earnings of $364,621, or equal to 20 cents per share on $1,824,628 common shares then outstanding, adjusted for a four-for-one split, for the first half of fiscal 1969.

and programming, said FCC. It could mean more music programming, said FCC. It could mean more music programming, diversity on those radio stations that would acquire new owners if jettisoned by network or other owners holding on to their more affluent TV stations. There is nothing in the present or proposed rules to prevent independent music interests from acquiring whatever radio stations might be available from big-city media combinations. (In 1958 a bill to ban mutual ownership of broadcast and music interests died in the Senate Commerce Committee and has never been revived.)

**Total Control**

On the TV programming front, the FCC is expected to come out shortly with its long-awaited decision to break up the almost total control (95 per cent) of networks in night-time TV entertainment. One evening hour would be entirely four new stations or network ownership or choice of programming. The FCC is weighing, in additional stations, to leave it wide open to independent programmers and to bar this from domestic syndication, to own interest in independently produced programming.

This would be the best opportunity since prime time TV, for the new wave of record and talent and music shows. They could pick up much of the vast audience of young adults turned off by networks' old-style TV series and worn-out comics and old movies.

If the FCC's rule program work rule is voted out as expected, from the FCC, it would be the radiant FCC mission has opened a door to independent programmers with long denied access to America's home screens: the FCC has already ruled that all new TV channels must cut out on original programs of their own choice, and leave channels to network programming. Long denied access to America's home screens: the FCC has already ruled that all new TV channels must cut out on original programs of their own choice, and leave channels to network programming. Long denied access to America's home screens: the FCC has already ruled that all new TV channels must cut out on original programs of their own choice, and leave channels to network programming.

On the Hill, the climate has never been warmer for moves to break some of the ties, three-network control of the American television structure, in this intensely audio-visual era.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.
"A LITTLE BIT OF SOAP"
BANG 576
PAUL DAVIN

"SHILO"
NEIL DIAMOND
BANG 575

"WITCHI TAI TO"
BANG 577
TODAYS TOMORROW

IN CASE YOU HAVEN'T NOTICED,
1970 IS DAWNING WITH A

1650 Broadway, New York, New York 10019
(212) 581-3747
ORBISON DISK TO 'ZABRISKIE'

NEW YORK—Roy Orbison's new single, "So Young," has been added to the end of the movie "Zabriskie Point," in a special promotion tie-in between MGM Records and MGM, Inc., the movie firm. Mike Curb, president of the record label, has also launched a special campaign via college radio stations, jukeboxes, and syndicated radio programs, plus dealer window displays to bring back Orbison as a major recording artist in the U.S. Orbison also appeared April 1 on "The Johnny Cash Show," promoting the single.

Farrell Opening Columbus Branch

NEW YORK—The Wes Farrell Organization is setting up a branch office in Columbus. The office will be under the direction of Bob Harrington, whom Farrell recently named director of national promotion.

Included in the Wes Farrell Organization are record production, music publishing and commercials.

Organization Wins Contest & Merc

NEW YORK—After winning a four-group "Battle of the Bands," the Little Organization gained a contract with Mercury Records, which had representatives judging the contest. The Little Organization will perform at St. Clare's Auditorium, Queens, N.Y., April 24.

Dear NARM,
Mother thanks you.
Father thanks you.
Enterprise thanks you.
Stax thanks you.
And I thank you for the
Best Selling Jazz Artist Award.
ISAAC HAYES

P.S. 'The Isaac Hayes Movement' ENS-1010 will also thank you.


PJ's Disk Promotion Set

Stores are being supplied with window displays, streamers and other in-store promotional materials. A major trade and newspaper advertising campaign also is being used. The services of six independent record promotion firms around the country are being retained by Audio Fidelity.

The PJ's also will have guest TV appearances on the "Bob Braun Show" in Cincinnati, the "Robin Seymour Show" in Detroit, the "Clay Cole Scene 70," a nationally televised show, the syndicated "Upbeat" from Cleveland, the "Joe Franklin Show" in New York, and the "Doug Land Komotion," a tri-state Pennsylvania program.

Minorities Win Job Victory In TV, Movies on W. Coast

WASHINGTON—West Coast entertainment industries and their craft unions in network TV and movie production have signed agreements to employ more blacks and people with Spanish surname. The pact was signed in a somewhat informal arrangement between the companies, the unions and Justice Department, to cut down on job discrimination in the California area.

Justice Department negotiated the pact, in preference to the more customary (and more binding) formal consent order, to insure compliance with the 1964 Equal Employment Opportunity section of the Civil Rights Act. Justice conducted a four-month probe with hearings into complaints of discrimination on the Los Angeles TV and movie production scene last year, when there were only 45 black Americans and 800 other minority persons in the total California craft union membership of 12,000.

Lacking the court-enforced consent decree, Justice would have to sue to obtain compliance from the three network bases in the Los Angeles area, the 73 film production companies and the craft unions, if the signees breach the agreement. The

(Continued on page 86)

Merc Release by 'Ecology Group'

CHICAGO—Mercury Records has released an ecology-oriented rock group, Earth Island. The album, entitled "We Must Survive," has been released on the Philips label.

The title track has also been adopted as the theme song of the Toronto Peace Festival slated for July. Earth Island is forsoaking nearly a month's bookings to head a car caravan from the Los Angeles area to the festival. The caravan will stop along the way at events aimed at calling attention to improving the environment. Earth Island is performing at the festival for expenses only.

P.J. PRODUCTIONS

Summary of Important Billboard News

NEW YORK—Audio Fidelity Records is backing the first disk of the PJ's, a new group, with a $50,000 advertising and promotion campaign. Included is a "more than double your profits" program for retailers on "Did You Give the World Some Love Today, Babe?" which was released last week.

The program has the company giving a free recording to dealers for every disk bought for the life of the product. Every salesman throughout the U.S. representing an Audio Fidelity distributor will receive a cash bonus for every store that carries the disk and for every one sold.

The issue of 'The Isaac Hayes Movement,' ENS-1010 will also thank you.

COLUMBUS, OHIO—Elvis Presley will win a 1970 Grammy award if his "Aloha From Hawaii" album sells in the top-ten for the year. Among those aiming to challenge Presley are the Monkees, Led Zeppelin, the Rolling Stones and the Who.
ANNOUNCING: THE FIRST FAN CLUB FOR A PROMO MAN!

Be the first on your block to join the Official Harold Childs Fan Club!

"A fan club for a promo man, you say!"

Right. Why not? Our recording artists have their own fan clubs, don't they? Why should they get all the glory? After all, it's our promo men who work their butts off building our artists' popularity, so they can have their fan clubs.

So, The Harold Childs Official Fan Club has been organized. Harold is the head of our New York office, but all of you, his fans, already know that. Why did we choose Harold to have the first Promo Man fan club? Because he's good and he's nice and also because he's very strong.

Honorary President of The Harold Childs Official Fan Club is George Benson who, coincidentally, is one of our artists. Harold and George have been good friends since George's first album "The Shape Of Things To Come" (SP 3014) was released.

The First Album

Then came George's second album "Tell It Like It Is" (SP 3020). The friendship flowered.

The Second Album

George has a new album out now. It's called "The Other Side Of Abbey Road" (SP 3028) and was produced by Creed Taylor. It features George's brilliant guitar and incredible voice on recent Lennon-McCartney-Harrison-Starr material.

The New Album

Harold Childs is out promoting it right now. If you'd like to give Harold the vote of confidence he deserves, why not fill out the coupon and join The Harold Childs Official Fan Club.

We'll send you an Official Harold Childs Fan.

The Harold Childs Official Fan Club
A&M Records
Dept. HCOFC
1416 North La Brea
Hollywood, California 90028

Please enroll me in The Harold Childs Official Fan Club because he's good and he's nice and also because he's very strong. From you, I expect an Official Harold Childs Fan and probably a visit from an A&M Promo Man asking me if I like the new George Benson album. I expect nothing else.

[Blank lines for name, company, address, city, state, zip]

The new George Benson album is available on A&M Records and Stereo Tape.
LOS ANGELES — "The 8-track recorders are gaining in popularity. This year, sales will exceed last year's awareness of its capability. It will provide an entire new marketing area for equipment manufacturers." To market the way many hard- ware producers see the future of the 8-track recorder. The 8-track recorder are no peril to cassette players. It's a gimmick item. The potential for the 8-track recorder is small.

That's the view of many industry leaders favoring the cassette configuration. The fact is that seven manufacturers are producing 8-track recorders. The problem is few people are aware of prod- uct availability, and manufacturers producing 8-track recorders are having a hard time in propagandizing the public to its equipment.

Are 8-track recorders, initially introduced more than a year ago, off on the wrong track?

Many tape retailers are ex- pressing concern over their per- formance at retail. Many manufac- turers recognize a major merchandising/marketing camp- aign will be needed to stimu- late sales of 8-track recorders. While the 8-track configuration has not exactly suffered from lack of consumer capability, this deficiency has developed into a major draw- back since the successful entry of the cassette recorder player in 1965.

The continued development and proliferation of 8-track re- corder units this year requires a response to the cassette boom and may temper predictions that 8-track will become prevalent in the next few years.

Are 8-track recorders needed to kill the market for 8-track?

A year ago, several manufac- turers felt the emergence of 8-track recorders was merely "window dressing" and not a "dollar market." Ed Campbell, Lear Jet exec- utive, said then that the "8-track recorder shows the mar- ket that 8-track can do anything the cassette cannot do anymore.

Sony, Panasonic, Lear, Telex, Craig, Roberts and Viking all believe there is a market for 8-track recorders. Charles Klein, marketing vice president of Roberts, believes "the 8-track recorder market has been soft be- cause no consumer marketing effort was made on its behalf.

Availability Poor

He said: "Product availability has been poor, and no con- cerned effort was made to pro- motion and merchandising at the retail level." Roberts just introduced two new 8-track models to "give it the proper promo- tion push."

"I'd be surprised if the mar- ket were less than 500,000 units industry wide." One of the major disadvan- tages to the 8-track recorder is pricing. The manufac- turer's suggested list of $119.95 for a single 8-track recorder and $129.95 for a built-in ampli- fier and inputs for a photo- graph and an added advantage. While several manufacturers are skeptical about consumer acceptance, there are enough that feel the system has taken away one of the advantages.

And what many see as a dis- advantage to the 8-track re- corder loop playback — is seen by some as an advantage be- cause it eliminates the need for forward and reverse knobs that may tend to confuse the neo- phyte tape player or customer.

The problem of size and con- (Continued on page 14)
Our Pledge to You!

"Two hours of perfect playing time on every C-120!"

We’re honor-bound to give you the very best. That’s why we make a perfect C-120 (not too many people can make that statement) ... and you know that our C-30s, C-60s, and C-90s are equally as good.

All our Audio Cassettes have a uniform quality. They won’t jam or give you any trouble. We back each one with a lifetime guarantee.

All Audio Cassettes are manufactured in strict adherence to the U.S. Philips Standardization Agreement and meet or exceed the specifications of the major recording companies.

Build a fire under your cassette sales with America’s finest cassette. They’ll keep your customers from walking across the street.
LOS ANGELES — Most businessmen who skim the pages of Capitol's premium pamphlet are likely to turn to use the label's products.

Firmly stated in the pamphlet, for much of its company's determination to use the premium market as a new avenue for sales growth.

Robert E. Dempster, Capitol special markets operations director, sees the premium field — a $3.2 billion market — as "virgin territory." Why is Capitol going after the premium market? Because "the music-tape premium business alone is $50 million yearly. And it's still an untapped area for home electronics," Dempster said.

Recorded tape has been a good premium seller, he contends, and now tapes and hardw...
Capitol Develops Store Within Store

merchandise located on the two remaining sides of the structure.

Four Fixtures

The four display fixtures for either 8-track or cassette encompass a small unit holding 20 full-face displayed cassettes with one backup; a rotary unit for counter display holding 80 titles, an island unit (for aisles) holding 100 titles and a wall unit holding a similar amount of product. These fixtures are injection molded clear plastic.

The estimated cost of tooling and development of the kiosk project is about $20,000.

Capitol plans to develop a sales plan whereby when a distributor buys a prescribed amount of tapes he earns a free fixture. The company does not plan to get into the retailing business, stated Rocky Catena, Capitol’s national merchandising vice president. There are too many problems involved going into the retail business which Capitol is not prepared to face, Catena said.

A complete kiosk with stocked fixtures will be shown to Capitol’s sales force at its national convention in Honolulu in early June.

Rice, who is Capitol’s developer of national merchandising aids, feels the Audio-Mat concept helps move new releases and best-selling tapes.

The Browasmatic bins—which allowed the customer to move handles and thus read the front and back information on the tape package—have been successful in moving catalog tapes. “The kiosk will be a store within a store,” Rice said, adding he sees its best potential in such locations as shopping malls and areas where there is great movement of people. The fixtures by themselves, can be installed in photo, gift, hardware stores, in gas stations and in tape departments of music or department stores.

All the prototypes of the fixtures are completed. If a Capitol account wants to buy the fixtures separately, he will be given this choice in addition to participating in the fixture free program.

Rice has been working with the Chicago Show Print Manufacturing company which is making the display fixtures, and Tenna Corp., which will provide 8-track and cassette players for installation on top of the largest fixture.

The players utilize the Starr insertion system and will allow a clerk to audition a tape for a customer.

Each of the new fixtures has a lock system which prohibits pilferage of any tape from its holder. When the lock is opened a tape may be withdrawn from its shell-type holder. Clear white plastic used on the top and bottom of each holder allows for complete viewing of the tape package. These shell-type holders are stacked on top of each other.

Rice plans to have 8-track and cassette fixtures on opposite sides of the kiosk, with browasmatic bins for catalog

Everest’s New Titles From the Past

“Opera in the U.S. is prima donnas and personalities,” Solomon said “It’s the performer, then the conductor and then the orchestra.”

In obtaining operas from Ariola, Solomon obtained performances by such newer stars as Rudolph Schock and Walter Berry. Among the orchestras on the highlights series are the Berlin Symphony, Berlin Opera Symphony, La Scala Orchestra and Radio Broadcast Orches- tras of Torino and Milano.

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.

Pinch rollers made of silicone rubber can help give your customers the kind of sound they’re counting on. For more information, call or write our audio sound specialist, Jim Russell. He’s tuned in. Dow Corning Corporation, Dept. A-9360, Midland, Michigan 48640.

Silicone rubber from Dow Corning

April 11, 1970, Billboard

CARtridge

Tape
Cassette Not Ford Choice—Kusisto

LOS ANGELES—If Detroit goes cassette, without the Ford Motor Co.

That's the opinion of Oscar Kusisto, vice president and general manager of Motorola's automotive products division.

He said that Ford will not introduce cassette players in 1970 or 1971 models. "Motorola has an exclusive contract with Ford to supply 8-track tape players through the 1971 model year," said Kusisto. "The 8-track system has the proven reliability and ease of operation that is essential in the extremely demanding automotive environment.

What the Ford Motor Co. plans to do after 1971 remains speculative.

Many industry leaders feel the auto manufacturers will go cassette, especially after the automatic reversible cassette is introduced.

Wyb Semmelink, home entertainment products vice president of North American Philips, feels the auto manufacturers already have made up their minds.

"The system (cassette) will get another big push when the first autos begin rolling off Detroit assembly lines with factory-installed cassette players next fall," Semmelink said. "I'm certain that 1971 autos will have optional cassette players.

(Persistent industry reports have been also supplying a cassette unit to Chrysler in time for the introduction of 1971 lines.)

But Kusisto counters with this report: "According to recent reports, the cassette units that have been sold in the automotive aftermarket recently have experienced very high failure rates. Ford is running extensive 8-track promotions and is solidly committed to the 8-track system.

Kusisto also gave this report: Retailer and factory installations of 8-track tape players will be 500,000 units in 1970 model cars.

He also feels an additional 2.8 million units will be sold in the aftermarket. This company, and to reach up to 80,000,000 in the OEM last year and about 2.5 million units sold in the aftermarket.

Figures at Ampex reveal sales of all auto player/recorder units will exceed $180 million this year, according to Lawrence R. Pugh, consumer equipment marketing manager. "Of the $180 million, cassette will account for 45 percent of the auto tape equipment sales by 1971."

The Ampex report indicates auto tape equipment should hit 3 million units this year, 800,000 of them cassettes, and the 1971 market could stretch to 3.2 million.

LEADING DISTRIBUTOR LINEUP

Top merchandisers service your store to keep inventory turning. Sales aids and backup stock are close at hand to maximize return on your investment.

Why mess around with secondrates? Groove with the Leader... Fidelitone! Also check out the added sales opportunities with Fidelitone's audio accessories including blank tape cassettes, 4-track and 8-track cartridges.

Call your Fidelitone Distributor, or write:

**Fidelitone**

Advancing Technology and Merchandising with... THE TOUCH OF MAGIC 6415 N. Ravenswood Avenue Chicago, Illinois 60626

The Record & Music Industry Meet For Lunch & Dinner At... Gene Norman's 8240 Sunset Blvd/Hollywood Phone 650-1333 APRIL 11, 1970, BILLBOARD

**CAP SEEKING CUSTOM PACTS**

LOS ANGELES — Capitol Records is going after custom duplicating contracts, according to Robert E. Dempster, special markets operations director.

The label's custom division is duplicating 8-track and cassette for Word Records of Waco, Texas, and Peters International of New York.

Cassette production is handled from Capitol's Los Angeles and Winchester, Va., facilities. While 8-track is duplicated in Jackson, Miss.

**BEST SELLING TAPE CARTRIDGES**

**8-TRACK**

(LABELS LISTED FOR LABELS WHICH DO NOT DISTRIBUTE OWN TAPES)

<table>
<thead>
<tr>
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<td>BRIDGE OVER TROUBLED WATER</td>
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<td>Atlantic TS 333 &amp; Epic EPC 3276</td>
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<td>Soundtrack, Reprise 8R 2026</td>
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<td>I WANT YOU BACK</td>
<td>Jackson 5, Motown M-5 7370</td>
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<td>TRY A LITTLE KINDNESS</td>
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**CASSETTE**

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**Tape Cartridge**

**Cassette Not Ford Choice—Kusisto**

**Fact or Gimmick?**

*Continued from page 14 of 8-track prerecorded tapes.*

While some retailers feel that tape customers are finding storage of 8-track blank tape software more difficult than it would be for the smaller-sized cassette, others contend that the greater width of 8-track causes less jamming than the smaller-width cassette tape.

If the hardware manufacturers are serious about opening a new avenue for equipment, retailers are listening.

But 8-track recorders better be armed with merchandising aids, co-op advertising, promotions and marketing programs. The 8-track recorders got a late start, and to catch up it had better start exploiting itself.
Roberts Bowsing 2 New 8-Track Units

LOS ANGELES — Rhene Roberts, a hardware manufacturer, is introducing two 8-track recorders in May.

The new units, model 808D at $169 and model 808 at $229, will receive a major merchandising-promotion effort at the consumer, trade and distribution levels.

Charles Klein, marketing vice president, feels "the 8-track recorder market is virgin territory, with Roberts going after it in a major way."

Although at least four other companies are in the field—Viking, Sony, Craig and Lear—Klein feels that the 8-track recorder market has been soft, "because no marketing effort was made in its behalf."

He said: "Product availability has been poor, and no concerted effort was made in promotion and merchandising at the retail level."

Klein sees a definite market in 8-track recorders and is contemplating adding more units to the two-model line. "When the product is made available," he says, "it sells."

The company plans to merchandise its units with 8-track blank tape via dual hardware-sold goods marketing promotions at the distribution and retail levels.

"Why not promote both together?" asks Klein. Vara Products of Detroit manufactures blank tape for Roberts.

"I'd be surprised if the 8-track recorder market was less than 500,000 units industry-wide," he believes.

He admits that the industry "forgot to properly introduce 8-track recorders" several years ago. "Manufacturers considered 8-track recorders as a 'gimmick' item, or in response to the cassette boom."

"It may be a supplemental market to the auto 8-track, but what's wrong with exploiting all avenues of equipment growth?"

"If manufacturers get behind 8-track recorders and give it a marketing push, they just might be pleasantly surprised at its growth potential."

Self-Adhering Tape For Sensing Produced

NEW YORK—The Adhere-on Tape Corp., has developed a new self-adhering conductive tape for sensing. The company, a subsidiary of Saxon Industries, Inc., sees the new product as an advancement in the design and fabrication of laminated aluminum foil and Mylar pressure sensitive conductive tapes, used extensively for electrical/electronic sensing and curing tape applications.

According to informed sources at the company, the new tape, Type CC-3807, eliminates the need for protective release paper liner which must be peeled away before using. Adhere-on's product is simply unwound from the roll, cut to size and applied.

The new tape is made of .0005-inch aluminum foil on the top side, laminated to one mil thick Mylar. The tape's total thickness with the adhesive is .0025 inches. The transparent pressure sensitive adhesive used is both non-exudative and non-discoloring. Also, it is not affected by aging affording uniform adhesion characteristics. Still, the tape is easy to unwind, even when used with automatic dispensing equipment.

Adhere-on's Type CC-3807 tapes are designed to provide positive sensing, with the aluminum foil assuring positive conductive contact. This allows the contact points to be held to the close tolerances generally required in tape cartridges, audio and systems equipment.

Other applications for the new product include curing and stopping movie film and video film for television station broadcasts, detection devices for photoelectric controls, automatically operated tape controlled machines and data processing equipment. It also provides a waterproof barrier where required, and can be used for sealing seams of aluminum panels. The new tape is available from stock, and can be provided in 1/4-inch to 1/2-inch widths. Other widths can be supplied on special order.

Greek Writers Seek Laws vs Pirates

ATHENS — Leading composers and lyric writers in Greece are pressing for legislation to stop record retailers and record jobbers from illegal tape duplication.

Most dealers have been recording raw tapes for at least 10 years, thus eliminating the purchase of the authorized recordings.

Since last year the incidence of illegal duplication has become a real threat to the record companies with the increase in sales of cassette or 8-track tape players and with customers asking for the recording of their favorite songs and recent hits to be dubbed on to the tapes they purchase.

Dealers usually duplicate one song for a price of around three drachmas (10 U.S. cents) by pressing singles in Greece cost 30 drachmas ($1).

It is expected that the new law will put an end, once and for all, to tape bootlegging in this country since the penalty for anyone found guilty will be at least three months imprisonment.

Meanwhile, another threat to the major record companies is price cutting by some retailers especially in the Athens area. They sell singles for as low as 21 drachmas (70 cents). But for the time being illegal dubbing is the music industry's first and main headache.

PLAYMATE INDUSTRIES, INC.

The precision Playmate Industries Cassette is the finest performing, most trouble-free instrument on the market.

It is constructed from only 3 different parts; 2 covers, 2 hubs, and 1 pad and shield unit. Assembled, the cassette contains a total of only 5 parts.

The Playmate's sophisticated engineering reduces friction and static buildup to a minimum and allows for fully automated assembly. Assembled (leader or tape loaded) or unassembled, the Playmate Industries Cassette is a proven performer.

PLAYMATE INDUSTRIES, INC.

Marketing Headquarters: 14505 East Proctor Avenue • Industry, California 91747
Offering International Manufacturing Facilities To Serve You

Telephone (213) 968-5641

PLAYMATE INDUSTRIES, INC.

PLAYMATE Cassettes
SALTER BUYS ITCC WING
FAIRFIELD, N. J. — Gary Salter, who resigned as president of International Tape Cartridge Corp. (ITCC), has reacquired ITCC, a subsidiary named Modern Tape Cartridge Corp. He and his father also bought a subsidiary named International Tape Cartridge of Canada Ltd. The total price was $50,000.

ITCC had issued the stock to the Salters last fall to acquire their company.

Tape CARtridge
Audio Fidelity Makes 8-Track and Cassettes

NEW YORK — Audio Fidelity Records, Inc., is now manufacturing its own line of 8-track and cassette prerecorded music product. First releases on the “First Component Series” of classical recordings consist of 10 cassettes and CARtridges, and are being offered to distributors and dealers with full markups based on a $3.98 suggested list price.

Audio Fidelity will launch an extensive advertising and promotional campaign for the new product. It will include deals such as point-of-sale promotional materials, designed displays and unique packaging.

According to Hal Drayson, executive vice president of the firm, advance orders from distributors for the first release indicate a minimum distribution of 110,000 tapes.

Tapes on the First Component Series include Brahms’ “Symphony No. 4,” Tchaikovsky’s “Symphony No. 6 (Pathétique),” Mussorgsky’s “Pictures at an Exhibition,” Ravel’s “Bolero,” Bizet’s “Carmen Suites,” Tchaikovsky’s “1812 Overture” and Juliet Fantasy,” and the “Swan Lake” and “Sleeping Beauty” ballets by Tchaikovsky, the “Emperor Concerto for Piano and Orchestra” and “Symphony No. 4” by Strauss Waltzes.

Panasonic Video Tape Printer

NEW YORK — The Panasonic Corp., has developed a new high-speed video tape printer that reduces the time for tape duplication while maintaining a good quality picture. The system, for use with two inch tape, is especially suited for high reliability color tape duplications, and is expected to meet broadcast industry standards.

A spokesman for the company disclosed that the development of this innovative unit makes the mass production of videotapes economically feasible for the first time. He said, “now, for the first time, black and white, and color tapes may be mass duplicated quickly and economically from one master tape.”

He added, “because of this new equipment, videotape recording, which has become increasingly popular in the industrial, educational and commercial broadcasting fields, will one day soon become a practical home activity with prerecorded videotapes being economically marketed.”

It is expected that the new unit will eventually replace conventional head-to-head tape duplication. According to Panasonic engineers, fast and efficient contact printing of videotapes had always been considered difficult because of slipping between the master and slave tapes.

“Imperfect contact between the tapes was caused by slippage and trapped air,” the Panasonic spokesman said. “These caused the duplicated picture to be out of focus. In addition, head-to-head recording on a fast moving tape was practically impossible.”

Tape Happenings

Mecra Record Pak Co., Japan, is introducing an 8-track stereo auto recorder (model M-260) for the Japanese market at about $115. Ampex has named seven new distributors for its consumer equipment division, including Alltapes, Denver, Distri- tributing Co., Denver; Ayland Corp., Edina, Minn.; Gorman Engineering Co., El Paso, Tex.; Dew, Fresno, Calif.; Roskin Distribution, East Hartford, and Sound Classics, Indianapolis. Ampex is offering a counter-top display featuring Micro 40 or 42 auto stereo cassette players. The display unit comes with an AC power converter, with speakers mounted on either side. Custom Music Corp., has opened its eighth store in the St. Louis area.
Cassette Cartridge to Open $2.5 Mil Plant in Nova Scotia

* Continued from page 12 manufactued by the Polyband Co., of Germany.

**High Quality**

Cassette Cartridge, which claims some of the leading record companies among its contracts, attributes its success to the high quality in materials and sound reproduction found in all its product. Press added that equipment used at the plant is of the highest standard available. "In addition, we maintain rigid quality control standards," he said.

Using letters of testimony to support his claim, Press stressed that his company is among the leaders in top quality production of prerecorded cassettes. He said, "We have reduced noise and flutter to a minimum, and we have almost totally eradicated other sound reproduction ills which have plagued the prerecorded cassette in the past."

Cassette Cartridge began operations in January, 1969, with two people and a production figure of about 2,000 pieces per day. Today it employs 150 people and churns out a daily figure of some 45,000 units of various configurations, at its 15,000 square foot plant.

Other key executives working with Larry Press at Cassette Cartridge include, Henry Hait, vice president; Frank Carroll, technical director; George Scott, commercial sales director; Peter Press, promotion and art director; and Peter Pittas, plant manager.

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**RECEIVER WITH PLAYER AND SATELLITE SPEAKERS**

DURHAM, N.C.—The Weltron Co. has introduced a solid state AM/FM Multiplex 30 receiver with 8-track stereo CARtridge player and satellite speakers. According to Pratt Winston, Weltron's general manager, the Weltron Model WAP 805 is a complete music center ideal for background music systems.

The new unit features built-in AM/FM antenna, terminal outlet for outdoor connection, AFC for drift-free reception, and slide controls for volume, balance and tone. The cartridge player is four channel 3/4 in.

Other features on the combination product which incorporates 47 solid state devices, are jacks for added speakers, an output plug for stereo headphones, and an illuminated automatic channel indicator light. Frequency response on the receiver is 30-18,000 Hz. Distortion is less than 1 percent at normal levels. Suggested retail price is $179.95.

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**Cassette Cartridge**

**Data Pkging, Bowthorpe to Form Manufacturing Co.**

CAMBRIDGE, Mass.—Data Packaging Corp., will form a new company in association with Bowthorpe Holdings Ltd., of Sussex, England. The firm will manufacture tape reels and containers, and disk packs for the computer industry, as well as CARtridges and cassettes for the tape industry.

The new firm, Hellermann Data Packaging Ltd., will conduct manufacturing and sales operations at the Hellermann Plastics Division plant of Bowthorpe Holdings Ltd., in Sussex. Finished products will be marketed in 19 European countries and the British Common wealth.

Directors of the new company are Dr. Otto Morniingstar, president of Data Packaging; Frank H. Burgess, its vice president; Robert H. Lander, its director of finance; as well as Jack and Peter Bowthorpe and Graham Griffiths of Bowthorpe Holdings.

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**Electrodyne Sold To MCA Tech**

LOS ANGELES — MCA Technology, manufacturer of high speed magnetic tape duplicating equipment, has acquired Electrodyne Corp., of North Hollywood, for an undisclosed amount of stock.

MCA Technology, 70 percent controlled by MCA Inc., had sales of $3.5 million last year. Electrodyne, which manufactures studio and studio consoles, had sales of $1.6 million in 1969.
NEW YORK — "Minnie's Boys," the new musical at the Imperial Theater, might have contained a definite "success clause," if the party of the first part, namely, Shelley Winters seemed to be stumbling in a cloak of wishful invisibility, lacking the dramatic polish, and consequently suggested in the title of one of her several solo turns, "If You Want Me.

Afforded fewer vocal moments in the facade, engaging music by Larry Grossman and lyrics by Hal Hackaday, Lewis J. Stadlen as Grocho, Irwin Pearl as Chico. (Continued on page 71)

Ms. Booth, familiar to many as TV's Hazel, was one of the six actors who gave the opening night performance of "Look to the Lilies." Miss Winters seemed to be tag-teaming with Miss Grossman, her singing not up to the level of the performance as a whole. (Continued on page 71)

NEW YORK — "Look to the Lilies," which opened at the Imperial Theater in New York on March 29, has outstanding performances by Shirley Booth and Al Freeman Jr., and managed to dazzle though not up to the level of the performers approach, which is an adaptation of the successful "Look to the Lilies." (Continued on page 71)

Miss Winters, who also stars in the show. (Continued on page 71)

Miss Winters, who also stars in the show. (Continued on page 71)

Miss Winters, who also stars in the show. (Continued on page 71)
THE MAN IS BACK WHERE HE BELONGS.

Back at Chess. Where he got everything together in the first place. Where he's got it together once again.

TULANE
CHUCK BERRY
CHESS 2090
NEW YORK

Reggie's Theodore Niel will give a Philadelphia Hall concert Sunday (1). Gundy's Temptations appear in Cleveland's Public Auditorium, April 19, and the Memorial Auditorium, Canton, Ohio, April 20. Sad Ending, which have completed their first recording session for Spector, have recently completed their fourth engagement at Martin's Palace. Quincy Jones has been signed by John & Fred Hollow to compose the score for their animated short, "Egg." Peter Schlicke's "P.D.Q. Bach," which he has been recording for Vanguard, will be presented at Washington's Constitution Hall, Saturday (11).

The George Shearing Quintet opens a three-week engagement at Pantages, Tuesday (9). Lord David Sotchi has returned to London to form a permanent group and to start work on his second Coalition album. Columbia's Barbra Streisand is the 1970 honorary chairman of the National Association for Retarded Children. Gundy's Edgar Estes gives a concert at the Indian Spring Friday (17). Italian singer Claudia Villa returns to Carnegie Hall, Saturday (18) with comedienne Lucio Carano, singer, Chet Straus, and mandolinist Giuseppe Anzeda.

Harvey's Pink Floyd appears at Fillmore East, Thursday (9) and Thursday (16) presented by Jay K. Hoffman, who also is presenting Elektra's Tom Paxton at Fillmore East, Sunday (5). The bill for Friday (10) through Sunday (12) Columbia's Santina, Columbia's If It's a Beautiful Day and America's American Dream.
mama's Smokey Robinson & The Miracles play Chicago's Auditorium Theater, Friday (17). Frank-composer Mario Lazzetti has returned to the Villa Marbina in Greenwich Village. The writing-producing team of Gary Knight and Gene Allen have been signed by Kaplan Cullen Associates, Ltd. to an exclusive, long-term agreement. Warner Bros. Small Faces play Longmo's, Wednesday (8) and Thursday (9). RCA's Jesse Feliciano opens a two-week engagement at the El San Juan Hotel, San Juan, Monday (6). Dave Mullaway has finished arranging additional music for the Karp soundtrack album Two Mules For Sister Sarah." Polydor's Country Funk opens a six-night stint at Washington's Emergency Monday (6). London's Michael Allen headlining the Black Garter Supper Club in Dallas Executive Inn Hotel, June 8-20. RCA's Eddy Arnold opens a two-week stand at Las Vegas International, July 27.

The accomplishments of Tamla's Stevie Wonder have been read into the Congressional record by Congressman Edward I. Koch of New York for his "compelling achievements in a world of entertainment." - FRED KIRBY

MEMPHIS

Epic's Donna Rhodes is completing an album as an individual artist and the record company's Sandy & Donna Rhodes and arranger-producer Charlie Chalmers will continue their album to be produced at Sam Phillips' Sun Record Co. Chalmers, along with the Rhodes Sisters and six other Muscle Shoals artists, has recently been signed by Epic's vice president, Larry Cohen. It is to be recorded at the New York. It will be Donna's first album for the recording company. Chalmers will produce an album for Epic, Knox Phillips, son of Sam Phillips, is working on a new album for Sun International's the Gemini, a follow-up to their album that is now being readied for release by the Shelby S. Singleton

Organization of Nashville. Producers Johnny Powers of Detroit will produce a single on Larry & The Accommodations with Knox Phillips as engineer. Jerry Phillips and Knox have combined to produce the Copper & Brass of Louisville, Ky., for Amazon Record Co.

Bobby (Red) West is producing Ricky Yanney of Memphis Chips. Man's new record label, Chips, to be distributed by Capitol Record Co. Moman, president and co-owner of American Record Stinings, is auditioning new artists for his label, as Tammy Cogbill, vice president of American, who will have his own recording label, Trump, be distributed by Capitol. West, who is producing Yanney for the Chips label, is an addition to the production crew at the studio that has recorded some of the nation's top artists including Elvin Presley, Dionne Warwick, B.B. Thomas, Bos-Tones and numerous others. West, a former employee of Presley, has been a member of the songwriting staff at American for several months.

Country stars, Chet Atkins, Floyd Cramer, Boots Randolph and Jerry Reed will appear at the Jackson, Tenn., coliseum (18). Larry Rogers, manager of Lydia, has completed his third Bill Black Combo album for Columbia. Parks Matthews, co-ordinator of talent, writers and producers at Beautiful Sounds Recording Studios, is getting at all work for his new 16-track studio. The studio is owned by Lynn, president, and Eddie Bradock, vice president.

The Settlements, folk-singing group, have decided to stay away from one-nighters and work at Memphis Airport, Lousou, three nights (Continued on page 26)

Talent

From the Music Capitals of the World

(DOMESTIC)

New York

22
good

Knight!

To sleep, perchance to dream,
To sing a sweet song, a sensitive ballad.

Terry Knight, Grand Funk's producer, once again
singer (and it's about time) has created this
with his new single, "I'll Keep Waiting Patiently."

It's written specially for Terry by Grand Funk
Railroad's Mark Farner. And the group backs him
on the record.

Terry Knight, Mark Farner, Grand Funk Railroad.
All together: A very good Knight.
Concerts by the Paul
They stage to New York. We get to be able to communicate with the people. And communication is exactly what Peel offers. For the past two years, Peel and the Lower East Side have been giving free concerts in the parks around New York. Last summer they traveled the Music Festival circuit, performing at all the major festivals for free. "We went to Woodstock and played for the crowd. We didn't get paid and we didn't perform on stage. We were interested in getting the people in the crowd to participate and enjoy themselves. I can't put down a stage performance, but when we get everyone to be a musician they all have a good time. I try to give out tambourines and other instruments to all the people and get them into it. They feel better participating than just listening." The list of participants at Peel's singouts includes Senator Jarvis and Paul O'Dwyer. Both were seen at a gathering in Washington Square in New York last summer dancing the Hora to music by the Lower East Side. "We think the older people are a groove. They actually make up a big part of our audience. I think it's because we accept them for what we are, people looking to have a good time and smile a lot."

Elektra records found Peel and his two friends at one of the band's weekly festivals in Washington Square. Peel was quite surprised when Elektra offered him and his friends a contract. The problem was that no one was sure how the group should be recorded. Their first album, "Have a Marijuana," was recorded on four successive Sundays in Washington Square. "As usual, we started out with just the three members of the group and, as usual, we finished with about five hundred people. This is a normal thing. The only difference was that it was being recorded. We took the Elektra studios to the park," said Peel.

Peel again plans to make the festival circuit this summer. He will also perform every Sunday in Central Park and Washington Square Park in New York City. As in the past, he will also carry the underground news with him. "I try to tell the people who come to sing and play with us what is going on in other parts of the city. There is an Easter Be-In in Central Park this year. We act as the Pied Pipers and get everyone together in one spot in the park. It's kind of like being the house band for a Be-In." Peel loves anything that allows him to be with the people. He will play anywhere he can.

New this year, Peel's second album, "The American Revolution," is ready for distribution. "I hope it sells and people get into the new type of entertainment that I enjoy. It's a way of bringing everyone onto a common plane. If we are busy having a good time, we have time to become polarized or fight amongst ourselves. This is all I want and I'm glad that I am getting a chance to do it." Peel has been known to play the ghettos of Detroit to get the people together. He wants to help and give enjoyment to everyone. By BOB GLASSENBURG

**Biggest Season for Barbara & Squires**

NEW YORK — Barbara and Art Squires, executive producers of Southwest Concerts based in Houston, will wind up their biggest season (1969-70) May 23 when they present Tom Jones at Hofheinz Pavilion (University of Houston). The season began with Johnny Carson on Aug. 28, They feel better participating than just listening." The list of participants at Peel's singouts includes Senator Jarvis and Paul O'Dwyer. Both were seen at a gathering in Washington Square in New York last summer dancing the Hora to music by the Lower East Side. "We think the older people are a groove. They actually make up a big part of our audience. I think it's because we accept them for what we are, people looking to have a good time and smile a lot."

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The legend becomes the reality.

JAMES TAYLOR

One of the superb artists and writers of our time.

"He is somewhere in there with the other performer-songwriters who are singularly themselves: Joni Mitchell, Neil Young, Leonard Cohen, Judy Collins, Randy Newman, Fred Neil, and sure, Dylan."

—Liza Williams, Los Angeles Free Press

"I'm ordinarily cautious about using superlatives, but I'm convinced (as I'm listening to him) that Taylor is one of the two or three best rock singers I've ever heard. . . . His mastery of every aspect of his songs, including that haunting stream of freestyle poetry, is uncanny. James Taylor is a self-contained genius."

—Bud Scoppa, Rock Magazine

"Those people spilling off the curb into MacDougal St. last Saturday noon weren't there to watch the eclipse. Not until May 1, 2079 will New York be able to see the moon darken the sun again, but those people standing in MacDougal St. had come to witness an event of obviously greater magnitude. James Taylor was making his only appearance of the year at the Gaslight, and they were waiting to buy tickets. . . . Is James Taylor going to be the next public phenomenon?"

—Alfred G. Aronowitz, New York Post

"The people who were at the Gaslight last weekend; the ones standing in the cold; the same ones who yelled every time someone from the working press walked in front of the line into the Gaslight to wait in the warm inards of the club for the preceding show to end; these people are the cognoscenti. They can smell a legend going to happen almost as soon as the first copies of his debut album reach the stores. This crowd quality should be obvious to anyone in the press. It was all over MacDougal Street last weekend; the crowd, the "knowing" crowd, had really gotten James Taylor's scent."

—Cash Box Magazine/Insight & Sound

"There are many new and talented writers/artists around, but James Taylor is the one with 'public acclaim' spelled out all over him."

—Cash Box Magazine/ Troubadour Review L.A.

Blackwood Music is proud to be associated with James Taylor and his publishing company Country Road Music.
Goulet Starts 10-Week Summer Tour in Detroit

NEW YORK—Robert Goulet will begin a 10-week summer tour June 29 at the Fisher Theater in Detroit. The first six weeks will feature "The Robert Goulet Show" starring Goulet, his wife Carole Lafferee, and comedian Bob Melvian. After Detroit they will hit the Musicarnival, Cleveland (July 6-11); Melody Fair Theater, North Tonowanda, N.Y. (July 13-18); Warwick, R.I. (July 20-26); Oakdale Theater, Wallingford, Conn. (July 27-Aug. 1); and the New Jersey Art Center, Holmdale, N.J. (Aug. 3-8).

There will be a one-week hiatus in the tour while Goulet and Miss Lawrence rehearse for "I Do, I Do," in which they will star for a four-week engagement starting Aug. 18 at the Shady Grove Theater in Gaithersburg, Md. They'll then take "I Do, I Do" to the Valley Forge Theater in Pennsylvania (Aug. 24-29), Painter's Mill Theater, Baltimore (Sept. 1-6) and Westbury Music Fair in Long Island (Sept. 8-13).

Goulet, who records for Columbia, has also been set for dates (Sept. 30-Oct. 11) at the Latin Casino, Cherry Hill, N.J., and at the Frontier Hotel, Las Vegas (Oct. 22-Nov. 18).

Mediametrics Gets Green Light for Coast Festival

SAN FRANCISCO—Mediametrics Inc., which a month ago tried to promote a "World Pop Festival" in Monterey, got the go-ahead from the Recreation and Park Department here for a daylong rock concert April 19 at the park, home of the Giants baseball team.

Mediametrics was blocked by Monterey County officials in its attempt to promote a three-day rock festival in a rural area north of Monterey. But the Park Commission here readily approved the rock concert request, which Mediametrics claims will headline such acts as Jefferson Airplane, Quicksilver and Sly and the Family Stone.

Mediametrics has agreed to pay $5,000 or 10 per cent of the gate, whichever is higher, for rental of the facility and all revenues from food and beverage concessions will go to the city, according to Thomas Gray, Mediametrics promotion director, who could amount to $20,000 to $30,000. The promoters also must put up $1 million in insurance and provide a minimum of 60 security guards for the event that will take place between 2 and 7 p.m.

From The Music Capitals of the World

(TALENT)

- Continued from page 22
weekly. Singer Sheila Hearn has signed to be booked by The Barrau Booking Agency, Miss Hearn, formerly on the Chart label and produced by Larry Lou is playing at the Whirly-Whay Club on weekends.

Alex's new brother will appear at the Memphis Mid-South Coliseum under sponsorship of Memphis Showboat Modern Government Friday (10).

Beverly Berger, president of Continental Artists booking agency is completing an album on Ivory Joe Hunter, who wrote some of Pressley's top songs in the 1950's. Miss Berger pressure published an album on Hunter at Sun Record Co. Epic's Charlie Chambers engineered the session, Hunter, who has recorded for Goldwax, Monument, Liberty, Atlantic and Mercury, signed an independent production pact with Miss Berger. She will handle leasing of the album, which includes seven songs written by Hunter. Miss Berger also added to her list of artists that have signed with Epic, Mrs. Dot Rhodes, mother of Donna Rhodes Sandy Rhodes, Epic artists.

Columbia's Jake Apple will appear at the Memphis Mid-South Coliseum July 18 along with Lero. The show is being brought to Memphis by Pure Cane Productions.

Earl Cage, manager of Fame Recording, is working with the Brothers Unlimited on their first album release recorded in Fame's Memphis Studio.

Daw Penn, president of Beautiful Sounds Recording Studios, is completing an album on the Entertainers and working on another album on the Guillotines, composed of Tommy Jay, Joe Davis, Jackie Gilmer and Jerry Riley.

Rick Wall, president of Fame and Mikey Bunkers, produced a session on Little Richard at their Muscle Shoults, Ala., studios.

Carlton Hays will present 22 country entertainers at the Mid-South Coliseum Saturday (11).

Some of the artists include Landetta Lynn, Sonny James, the Williams Brothers, John Ed Brown, the Osbourne Brothers, E. F. (Bubba) Bland, manager of the Coliseum, reports that sales to the long concert of Tom Jones on July 9 rung at a fast pace. National Shows, Inc., is paying Jones $57,000 for the week.

THE JAMES D. KINGSLBY

SAN FRANCISCO

Cannonball Adderley will be artist-in-residence at U.C. Berkleve during the "Jazz week" preceding the fourth annual Jazz Festival there April 24-25. The Adderley Quintet will also appear on the three-concert program.

Pharaoh Sanders, Miles Davis, Freddie Hubbard, Pharoah Sanders, manager of the Coliseum, reports that sales to the long concert of Tom Jones on July 9 rung at a fast pace. National Shows, Inc., is paying Jones $57,000 for the week.

Mini-Rock Spot Opened

CHICAGO—Five Stages, rock music emporium housing a Masonic Temple, has opened here and will feature name rock and blues groups, along with other activities for people who do not like to sit through an entire concert.

In addition to a mini-ballroom in which the rock groups will perform, Five Stages also offers various shops for records, leather goods, and "head" supplies, a game room featuring table tennis and chess, and a place room featuring folk singers, and a variety room which features dark theater puppets, snake charmers and acrobats.

There are about 30 people (Continued on page 77)

Small Faces in Big U.S. Tour

NEW YORK—Small Faces, Warner Bros. Records' artists, are making a nationwide tour. They have already played dates in Boston and will be playing Symphony Theater, Detroit, Friday-Saturday (3-4); Ungano's, New York, Wednesday (8) and Thursday (9); Electric Factory, Philadelphia, Friday (10) and Saturday (11); Heather's, Chicago, Wednesday (15) and Thursday (16); Palladium, Birmingham, Mich. (Friday 17) and Saturday (18); Boston Garden. (Continued on page 77)
If you’ve got a hit, flaunt it.

Vincent Bell
“Airport Love Theme”

Come Fly With Us On Decca Records
THE DAILIES ON 'LILIES'

NEW YORK—"Look to the Lilies" a musical based on "Lilies of the Field," with book by Leonard Spiegelgass; music by Julie Styne; lyrics by Sammy Cahn and Jack South at the Lunt-Fontanne Theater March 29. Follows are excerpts from the daily news reviews.

TIMES (Clive Barnes): "...a pleasant enough affair which, even taken at its own sluggish tempo, is as far from being dreary as you might suppose. A score of songs is interspersed with all sorts of touching and effective lyrics."

DAILY NEWS (Douglas Watt): "...mostly a leaden affair which, even taken at its own sluggish tempo, is as far from being dreary as you might suppose. A score of songs is interspersed with all sorts of touching and effective lyrics."

WALL STREET JOURNAL (Henry L. Glynn): "The score, like the pace of the show, is characterized by its slow rhythm. It is a show that demands patience, and it is not a show that is likely to catch on with the public."

BEVERLY HILLS TIMES (Richard W. Grimes): "...a pleasant enough affair which, even taken at its own sluggish tempo, is as far from being dreary as you might suppose. A score of songs is interspersed with all sorts of touching and effective lyrics."

Dennis Yost
does something very few people do.

He makes consistent hit singles
with The Classics IV. Few people
can do that. He can and does.
Every time.
“Funniest Thing” is Dennis Yost &
The Classics IV’s new single.
A special single.
“Funniest Thing” is worth remembering.
You will.
“Funniest Thing” #66439
Produced by Buddy Buie
Arranged by Don Tweedy
Radio TV Programming

**A SALUTE TO THE NAB**

In years past, we have presented in this annual issue the words of experts in all formats. This year, the aim is to fractionalize not the formats, but the individual levels of radio. Thus, here you'll find pertinent comments from a broadcasting chain president, a radio station general manager, a national program director, a program director, and an air personality. They each have unique—and important—things to say about the state of radio in general and mass audience radio, in particular.

Clauide Hall  
Director TV Editor

**THE CALL TO ACTION AGAINST DRUGS**

By WILLIAM D. LITTLEFORD  
President  
Billboard Publications Inc.

Politics and science continue their struggle to determine at what precise time or what combination of circumstances an advanced kid from the suburbs or disadvantaged kid from the ghetto is prompted to first experiment with drugs. But why wait? It is long past time for anyone with any influence over kids to act.

Two hundred and fifty kids in Greater New York alone have died since the first year of the use of overdose of drugs or a wrong combination of drugs. Unknown numbers of others have hooked themselves (or been hooked by others) to hard drugs.

Isn't it time for action? Isn't it time for the entire music industry to use its influence to steer kids away from drugs?

Sure, kids want kicks. But how many of us stop to ask ourselves where they can turn.

Whether affluent suburb or ghetto—smoking kills. Don't smoke.

Affluent suburb or ghetto—alcohol and driving don't mix. Don't drink!

Affluent suburb—hot automobiles kill. Don't drive sports cars!

Don't wear long hair!

Don't wear sloppy clothes!

And in the ghetto, don't even hang around!

Don't, Don't, Don't.

Are there too many no-no's without counterbalancing go-go's?

I don't think so. There's art. There's drama. There's travel. There is music: has the music and radio industries really evaluated how much it is needed by the very young as the most important counterbalance of all?

Is music neglecting its responsibility? Could music actually be guilty of confusing the kids? Guilty or not consciously helping them sort out their new idealistic values? Has music been over-permissive? In breaking down old hypocrotic no-no's, has music overplayed its hand? Has music possibly created a peer group within itself that it doesn't want kids to follow? That kids cannot afford to follow? If so, let's here and now reverse the trend!

(Continued on page 44)

**FMA: STEPHCHILD NO LONGER**

By DAVID C. CRONINGER  
President  
Metromedia Radio

Now president of one of the nation's most vital radio operations in the world—which includes vastly successful radio stations such as WNEW in New York—David C. Croninger's career includes working as a disc jockey, programming manager, and program director for WHUR in Washington, D.C., WQAM in Miami, and WTNS in Chicago. He's also the president of Metromedia's Top 40 stations—WTIX in Providence, KFOX in Dallas, KMIC in Kansas City, WTOP in Washington, and WNEW in New York. He was named president of Metromedia Radio in 1969.

Without any doubt, one of the most significant changes in the radio industry in the last five years has been the rapid and extensive growth of FM radio. Not too long ago, FM was radio's stepchild. Tuning across the FM band—assuming you happened to own a radio that could receive FM signals—meant hearing an occasional classical music station, a few non-commercial or municipal outlets, and a handful of student-run college outposts. For the most part, FM sounded like AM radio since most AM/FM stations simply duplicated their AM programming on FM.

FM began to have a future after the Federal Communications Commission ruled that the practice—known as simulcasting—would no longer be permitted for stations ninety percent of the time on stations in markets with populations in excess of 100,000. Suddenly many station owners discovered that they had twice the audience to appeal to with their station. The result was such an initial confusion, not a little debate, and discussion about how best to handle the new challenge.

Some broadcasters even turned to their research departments! It didn't take them very long to realize that, thanks to several unique properties, FM offers advertisers an opportunity to focus their attentions on a segment of the radio audience that couldn't possibly be reached with such cost efficiency and programming certainty.

Because FM radio was originally expensive and something of a luxury, the nature of the audience was at first rather special. It was largely young, upper income people, who owned and operated hi-fi rigs for their homes. The FM tuners included in such systems were anything but portable. They were designed for in-home listening only. People who owned them tended to rely more on their stereo turntables and tape decks. They were satisfied with an occasional FM classical music station.

One of the most significant turning points in FM's development was the introduction of low-cost radios capable of receiving both AM and FM signals. Suddenly enough, these were originally marketed as AM/FM sets, as FM has grown the manufacturers have taken to advertising them as FM/AM radios. It is now FM that is the selling point!

The introduction of cheaper receivers and the elimination of simulcasting dramatically changed the nature of FM radio. For the first time, stations were able to afford FM sets, and the fact that these radios were portable sold real females who listen young and mobile FM audience.

Recognizing the programming needs of this new younger audience has brought about very substantial changes in FM programming. Depending upon the nature of their individual markets, stations have largely adopted music formats with demonstrated appeal to young adults.

FM radio has learned—the hard way, sometimes—that the route to success depends upon treating listeners as adults. While FM stations may play some of the same music heard on popular AM outlets, successful FM stations as a rule don't make it by screaming at their listeners nor do they bombard them with the same full complement of programming interruptions, but they do engage in a steady, no-hype contests that the dominant AM pop stations have relied upon to sell their product.

Since today's FM listeners are the pop music buffs, successful FM air personalities are generally familiar with contemporary music scene both here and abroad. Their comments on the air are to a

(Continued on page 39)

**A PREDICTION ON TOP 40 RADIO**

By ARTHUR H. SIMMERS  
President, Kops-Monahan Communications  
General Manager, WTRY  
Troy, N.Y.

It is just possible that, in the final analysis, analysts may hold the key to the future of Top 40 radio. The suggestion is that much of radio's future will truly be a seat-of-the-pants thing and who but the tailor can help us keep "things" in good order!

The preceding supposition is proffered as of April 1970. It is not to be implied that the situation will change! And for the better.

That, of course, is a challenge to ownership and management. Ownership and management must find a more effective way to sell radio to the general public and then consequently drive to develop an ally in the fight to preserve radio's creative freedom. This same team must also develop a system which will promote the development of meaningful research relative to Top 40 radio—one that will be obvious that we need research, not seat-of-pants beliefs, upon which to base decisions relative to determining formats, etc. Most of us have access to much demographic information pertinent to our various markets. What we don't know is why and how we make out in our market but we have stopped at that point.

Top 40 radio, more than any other format, is further faced with being more relevant in every element of its format. Unlike security blanket sets, which can and does handle disappointments, Top 40 must at all times present a co-

(Continued on page 40)
Turn on the Ampex AG-440B and listen:
Perfect silence.
Switch to record: no pop.
Hit the stop: no pop.
Go from rewind to stop: no tape shrieking.
The Ampex AG-440B is so mechanically quiet some engineers use it in the same room with live microphones. It's so electronically quiet you can forget about switching pops. This is why, in its own quiet way, the AG-440B has become the standard of recorder excellence.
Ampex quality is featured throughout: Rigid die-cast frame. Modular design with front-mounted circuit boards. Individual torque motors control tape tension. Easy changeover from 1/4" to 1/2" tape.
The AG-440B is also one of the most versatile recorders you can buy. Console. Portable. Or rack installation. Start with one channel. Build up to four or more. It's the perfect reproducer for four channel stereo.
To hear other quiet reasons why the AG-440B can be your best recorder/reproducer buy, and how you can put it to work for you for as little as $50 a month, give us a call. (415) 367-4400. Or write Ampex Corporation, Professional Audio Division, M.S. 7-13, Redwood City, CA 94063.

Ampex creates perfect silence.
The Ampex AG-440B recorder/reproducer.
Billboard is indeed proud to announce this 1970 program. The Forum is designed for all those individuals deeply involved in Radio’s current scene and in building its greatest growth potential. In the audience will be:

PROGRAM DIRECTORS • DEEJAYS • RECORD COMPANIES • STATION OWNERS AND MANAGERS • REP FIRMS • ADVERTISERS • BANKERS AND OTHERS SERVING THE INDUSTRY.

The speakers and panelists are drawn from the broadest spectrum of the industry and comprise the leading experts and authorities in their fields. Represented will be:

AM and FM Large, Medium, and Small Stations
Rural and Metropolitan Listening Audiences
From all the principal formats (and the ways in which they are interrelating): Top 40, Country, Soul, Middle of the Road, Progressive Rock, Rhythm and Blues.

The electric feature of last year’s Forum “Sounds of the Times” will again be presented. There will be an opportunity to hear and appraise the generic tapes of 20 radio stations of varying formats, size, and geographical location.

ADDITIONAL 1970 FEATURES
“THE NEW RECORDS”
A Session devoted to the playing of as yet unreleased records of major companies. Presented over by one expert from radio and one from the record industry, you will have an opportunity to make your own “hit” prediction. You will receive a packet of these releases.

- On Friday evening, three outstanding performing artists will critique live audience reaction to music—and indicate some guidelines as to what this may mean to radio programming.
- On Thursday evening you will be Billboard’s guest at a cocktail reception at their offices. Leading performers and artists will be present.

HERE IS THE EXCITING THREE DAYS:

The Program

THURSDAY MORNING, JUNE 18
REGISTRATION FROM 9:00 a.m.

THURSDAY AFTERNOON, JUNE 18
2:00 p.m. - 4:30 p.m.

Session 1
RADIO FACES THE NEW DECADE
a. Dynamic Changes in Music — The Challenge to Future Programming
b. Radio’s Key Role in Dealing With Urgent Social Problems
c. Are We Wasting Our Most Valuable Resource — Our Personnel!
5:30 p.m. - 7:30 p.m.
COCKTAIL RECEPTION, BILLBOARD OFFICE
“SOUNDS OF THE TIMES”
Astor Gallery from 4:40 p.m. and after 7:30 p.m. The Astor Gallery will be available after 7:30 p.m. also as a meeting place for informal discussions and relaxation.

FRIDAY MORNING, JUNE 19
REGISTRATION FROM 8:00 a.m.
9:00 a.m. - 12:15 p.m.
CONCURRENT SESSIONS
Choose two — The first at 9:00 a.m. The second at 10:45 a.m.

Session 2
KEEPING TOP 40 IN TUNE WITH THE TIMES
a. Dealing With the Music Forces Affecting Top 40 — Progressive Rock, Good Music, So! 
b. Trends in Contemporary Music Programming — The Need to Know Your Audience

Session 3
THE SOUL RADIO OF THE FUTURE
a. Keeping and Increasing Your Listeners — White and Black
b. How to Combat the Continuing Reaction Against Soul Radio

Session 4
THE AGGRESSIVE GROWTH OF EASY LISTENING FORMATS
a. Building a Successful Morning Show — What Are Its Structures and Requirements?
b. Where Does Rock Music Fit In the Easy Listening Format?

Session 5
CREATING A MAJOR MARKET SOUND IN A SMALL MARKET STATION
a. Analyzing the Market to Find Your Programming Niche
b. What Is an Ideal Music Blend — Can You Please Everyone All the Time?
FRIDAY AFTERNOON, JUNE 19
2:00 p.m. - 5:15 p.m.
Round table discussions. Each session will be held in a different room. Each presided over by a moderator — but with each "Roundtable" (a group of 10) advancing its own "give and take" discussions, beginning with a suggested list of pertinent topics.
Registrants will choose two of the following five topics. The first at 2:00 p.m. and the second at 3:45 p.m.

Session 6
COUNTRY MUSIC RADIO—WHERE DOES IT GO FROM HERE?
1. Has Country Music Programming Become Too Modern?
2. The Importance of Building Station Ratings by Promoting the Sale of Records at Retail

12:30 p.m. - 1:30 p.m.
LUNCH

FRIDAY EVENING, JUNE 19
"Sounds of the Times" after 5:30 p.m.
After 9:00 p.m. the Astor Gallery is available for both "Sounds of the Times" and as a meeting place for informal discussions and relaxation.

7:30 p.m. - 9:00 p.m.
Session 12
YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE
A panel of 3 performing artists. Each will discuss his audiences' reaction to the music he is performing — what they appear to like and what they do not like. Each artist will give his opinion as to what the significance of his observations may have for alert radio station programming.

SATURDAY MORNING, JUNE 20
9:00 a.m. - 12:15 p.m.
CONCURRENT SESSIONS
Choose two. The first at 9:00 a.m. and the second at 10:45 a.m.

Session 13
CREATIVE SKILLS IN PRODUCTION
a. Producing Better Local Commercials
b. Tighter Production Through Modern Electronic Techniques

Session 14
ADVANCE RESEARCH TECHNIQUES
a. Ratings — How to Evaluate Them Effectively for Better Programming
b. Records — Methods of Determining What Your Audience Wants to Hear — When and Why

Session 15
EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES
a. The Growing Impact of Albums — Selecting Them and Picking the Cuts
b. The Trend Back to Personalities — How to Program Them With New Meaning

Session 16
INCREASING STAFF PROFESSIONAL SKILLS— THE MANAGEMENT CHALLENGE
a. The Modern Program Director — The Qualities He Must Develop in His New Role
b. The Deejay — Helping Him Achieve Greater Professionalism

Session 17
APPRaising YOUR STATION'S FORMAT—THE NEED FOR CONSTANT OBJECTIVITY
a. When is Change Needed in Format — For What Reason and In What Direction?
b. Selling the Format to the Advertiser — Recent Developments in Media Selection

12:30 p.m. - 1:30 p.m.
LUNCH
The "Sounds of the Times" Exhibit will be open during the lunch period.

SATURDAY AFTERNOON, JUNE 20
2:15 p.m. - 3:45 p.m.
THE NEW RECORDS
Choose one of three concurrent sessions. Each session will be devoted to the playing of new records which have not yet been released. It will provide an opportunity for each registrant to predict his ability to pick the hit within each of three formats:

Session 18
TOP 40 AND PROGRESSIVE ROCK

Session 19
EASY LISTENING

Session 20
COUNTRY MUSIC OPPORTUNITY WILL BE AFFOEDED FOR CRITIQUE INTERCHANGE
Each registrant will receive samples of the unreleased records played in his session.

4:00 p.m. - 5:00 p.m.
Session 21
BILLBOARD AWARDS FOR ACHIEVEMENT
a. Radio is a World for Creative Thoughtful People
b. Presentation of the Billboard Awards

REGISTRATION FORM
Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, June 18-20, Waldorf-Astoria, New York City. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: $175.00 per person
Please enclose check and return registration form to:
Radio Programming Forum
Ninth Floor — 300 Madison Avenue, New York, N.Y. 10017

NAME ____________________________
TITLE ____________________________
COMPANY ____________________________
ADDRESS ____________________________
CITY, STATE, ZIP ____________________________

Complete refund will be made for cancellations received before June 12, 1970. After that date but prior to the opening of the Conference, a cancellation charge of $50.00 will be made. After that, "no-shows" cannot be refunded.

MAIL IN YOUR REGISTRATION TODAY
THE FORMAT WAR: WHO'S HURTING WHO?

By GEORGE WILSON
Vice president and national program director
Barrett Broadcasting

Many broadcasters feel that progressive rock FM stations have had the biggest effect of all. They have been seen as the cutting edge of contemporary radio. This is possibly true in some areas, but in other parts of the country, easy listening and country music stations are causing us more reason for concern. Excluding major markets, if the progressive rock stations were making inroads, it is due to social change in our young people over the past 15 years, not by any imaginative or unique approach to programming. On FM, without the annoyance of “X,” number of “Establishments” commercials per hour, they seem willing to feature inferior air people and production techniques.

It is very obvious that the people who have been hollering “Top 40 backchicks” (those people concerned soul records) really haven’t taken the time to find out that there has never been any “Top 40 backchicks.” It is merely a fact that there are not enough people listening to the soul stations to make them popular as much as they did, when they were progressive rock message stations. There has been no longer specialized. Progressive rock stations have waned.

The influence of the MOR and country music stations in the competitive scene seems to be the greatest concern at this time. Station managers believe that top 40 people are migrating to these types of radio... giving those stations, particularly in New York, the best of both worlds, while they ever had before of personalities, music, news, production, commercials and promotion. It is obvious that they are heading towards a more diversified listener, mixture of music, chat and telephone communication with their audience and change of pace of programming, with a long upgrading of the product. There is definitely a trend, on both parts, to “fun” music, thereby getting closer to the variety type sound.

The question is: How can we maintain our leadership in ratings with improved competitive situations?

It seems obvious that the day of the 40 and 50 ratings are gone and, as Lee Sherwood of WKNR in Detroit told me not long ago, “The days of the time and the temperature jazzes, no-personality radio, and the best of the group of personalities and broadcasters in general are slowly getting back to commuting with their listeners rather than talking to them. The Paul Harvey show seems to be the coming thing.”

Programming consultant Bill Dabbs felt a revitalization had to do with radio with his techniques, but in so doing, I think, many young people were not given the opportunity to learn the “human” side of programming.

Young programmers of today think a lot more about the feelings of their listeners and this can only be accomplished by stepping into the shoes of the personality radio. Programmers should keep an eye on fads, music, music trends and speech habits, and, naturally, social morals.

Let’s color the elements of our programs better, not necessarily in order of their importance:

NEWS: Our news directors, Richard Mock at KCQB, San Diego, and Bill Jamieson at WOKY, Milwaukee, feel that...

(Continued on page 43)

By GEORGE WILSON

Headaches, Headaches, and Hernias

For the past 10 years, I’ve had a very close relationship with the announcing end of contemporary radio. I’ve joked with hundreds of station managers, personalities, disc jockeys, general managers, station presidents, attorneys, account executives, station planning companies, and people living with the radio business. For all this, I still have one contact that I really value, which is work for a radio station that is run like the military director invention. It is supposed to be...

I can truthfully say that to my knowledge there is no other business in the world as much as radio and as mixed up in this business when radio stations don’t have space for commercials or... the business of making a short or long form song that would rival any big name of Howard Hughes, but do they realize that the services of the public relations and the various company that count for tomorrow? Do they also realize that main...

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During the month of April, you've got a Golden Opportunity to make a Gold Purse out of a Gold Ear, and even King Midas would be jealous. No gilding this lily: it's a 24-karat winner.

- TOP-SELLING TAPES!
  Start with 50 top-selling tapes by the very hottest Capitol artists: Glen Campbell, The Lettermen, The Beatles, Grand Funk Railroad, Lou Rawls, Sonny James, Buck Owens, Nancy Wilson... and more.

- GOLDEN SOUNDS TAPES, FREE!
  Add five "Golden Sounds" tapes, specially-programmed and created to showcase the best stereo sound by these top artists. These "Golden Sounds" tapes are FREE to you on the "Gold Ear" deal.

- STRONG SUPPORT!
  Then add an extensive and exciting merchandising and advertising support program... on Top 40 radio, in trade and consumer publications; streamers, mailers and graphics to catch a consumer's eye. The result: Good as Gold, and twice as negotiable.

- SO?
  So put a little gold in your life— in April, while it lasts!
SE-4654
JOHN B. SEBASTIAN

SE-4659
THE BEST OF BILL DEAL & THE RHONDELS

SE-4657
ZABRISKIE POINT / SOUND TRACK

SE-4658
THE COWSILLS

SE-4667
HANK WILLIAMS, JR.'S GREATEST HITS

SE-4668
THE GREAT SONGS OF ROY ORBISON

SE-4669
THE COWSILLS

SE-4670
THE GREAT SONGS OF ROY ORBISON

SE-4671
THE GREAT SONGS OF ROY ORBISON

SE-4674
GROOVE DROPS / JIMMY SMITH

SE-4675
JIMMY SMITH SEPTEMBER 17, 1969 / ASTRUD GILBERTO

SE-4676
THE BEST OF BILL DEAL & THE RHONDELS

SE-4677
ASPHALT CANYON SUITE / KENNY BURRELL

SE-4678
THE BEST OF BILL DEAL & THE RHONDELS

SE-4679
HANK WILLIAMS, JR.'S GREATEST HITS

SE-4680
THE GREAT SONGS OF ROY ORBISON

SE-4681
THE GREAT SONGS OF ROY ORBISON

SE-4682
THE GREAT SONGS OF ROY ORBISON

SE-4683
THE GREAT SONGS OF ROY ORBISON

SE-4684
GROOVE DROPS / JIMMY SMITH

SE-4685
HANK WILLIAMS, JR.'S GREATEST HITS

SE-4686
THE BEST OF BILL DEAL & THE RHONDELS

IT'S A BRIGHT
NEW DAY AT MGM

ERIC BURDON DECLARES "WAR"
SE-4663

COME TOGETHER / MIKE COB'S CONGREGATION
1002

LONG LONESOME HIGHWAY / MICHAEL PARKS
SE-4662

STONEHENGE / RONIE HAVENS
SFS-4001

ERIC BURDON DECLARES WAR
SE-4663

COME TOGETHER / MIKE COB'S CONGREGATION
1002

LONG LONESOME HIGHWAY / MICHAEL PARKS
SE-4662

STONEHENGE / RONIE HAVENS
SFS-4001

SUNDAY MORNING / HANK WILLIAMS, JR.
SE-4661

ALLEN GINSBERG / WILLIAM BLAKE
FTS-3083

J. F. HATONY
FTS-3083

THE SEAT OF THE MOTHERS

FAT WATER
SE-4660

WALKIN' SHOES / JOE SOUTH
MSG-1108

FLOYD CRAMER GOES HONKY TONKIN'
SE-4666

WAYNE NEWTON LIVE AT THE FRONTIER, LAS VEGAS
SE-4668

ALONE / BILL EVANS
VE-8793

EUOLGY / WES MONTGOMERY
VE-8796

NEW FROM MGM
AND IN THE BEGINNING GOD CREATED...

Radio-Television programming

*Continued from page 34*

father and his three sons, a doctor, a detective and a black sheep, was attacked by a witch disguised as a Nazi talk-show host. In radio, it's even more predictable. Drive through virtually any city and you can hear the soft-edged, sensitive, easy-listening sounds of modified-Drake, semi-Drake, easy-Drake, personality-Drake, country-Drake, Spanish-"speak"-Drake, Italian-Drake, Spanish-speak-Drake and Italian-Drake. And it isn't just a matter of variation in your station, you have neither the "Drake format" nor the "Drake sound." He was and is the creative innovator who's supposed to have the vacuity, and even it is in a constant state of change and development. So without Bill Drake or some other successful innovator, what do you do?

Well, how about your format. What's so crazy about the Arnold Fretern sound or the Barst-O-Lennning form? So what if it hasn't been done before? One program director may have a general manager, like the kind described earlier, from whom comes the freedom to be creative. If so, he'll be no doubt receptive to ideas — your own ideas — ideas that can make his station sound different from the rest, not necessarily bizarre or weird, just not quite so predictable. And radios do just might be the reason for the continuing decline of some segments of the contemporary music Top 40 audience.

If faced with the Jakebox, computer-like lifesavers that's representative of many pop formats, the "entertain-

*Continued from page 30*

great extent relevant to the music they're playing, while disk jockeys have largely been reduced to include more personal anecdotes, traffic, weather, time, temperature, and sometimes include some of this stuff, result even when AM and FM stations mix their programming, music — like the recent Bill Pat's "Abby Road" — listeners hear very different programs on the same station.

There's little doubt that FM's approach has been the right one. For the figures detailing the growth of FM radio.

FM medium's growth in recent years are truly astounding. FM penetration in many markets, today is in excess of 70 percent!! There has been an overall increase of all stations, from 1,000 percent in the sale of FM receiver sets. In all, 65 million FM sets were reported in use in the United States in 1970. All of these sets were sold, and an additional 5,000,000 clock radios produced here in the U.S. in 1970. As a result, the number of FM automobile radios was sold last year, with one out of every eighteen television sets sold having FM. The figures are many, and all of them are very impressive. FM, if there's anything but the minority medium it started out as. And while FM has grown and its audiences have gotten both younger and broader demo-

By CLAUDA HALL
Radio-TV Editor

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Radio's role in the middle of the Seventies may include the following areas of American business. The buying of FM-PD stations and NBC clubs, for example, is a major part of the market. And although FM is generally enjoying its best sales ever, there's still room enough for the new stations to sponsor commercials, and use them to spread the bandwagon as we drive into the seventies.

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A PREDICTION ON TOP 40 RADIO

**Selling Sounds**

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

BY DAVID B. PERRY

WEEK OF 16-20 MARCH

After a brief run with the song "Moonlight Bay" American Airlines has commissioned Joe Brooks to write a new musical logo based on the theme 'It's Good to Know You.'

The first of four new jingles is scheduled for use today in a week and the agency, Doyle, Dane & Bernbach, will be following up the initial session with more. Joe Brooks, who wrote cigarette jingles has just scrapped a very expensive package of Radio and TV spots. The agency, WM, Esty refuses to comment, but rumors are that there are plans to create the airwaves with the likes of Winston. Music was by Dick Markos of "You've Come a Long Way, Baby." Trade sources think Winston will stick with "Produced by Jim Melnick and Three Dog Night, is now available for commercials via the Charles Steiner Agency in Los Angeles. Falstaff Beer has a new curve of commercials by one of the most creative in the business, plans a big push for the beer.

In answer to several letters I have received during the week about how to break into the "jingle business," here are a few guidelines: First, if you think you have a head start. Ad agencies are getting very hip about music and their regard for record people is increasing rapidly. Any chart records in your portfolio that are aggressive and effective can prove your suitability for writing musical commercials. It's good to have a portfolio of your chart records, plus residua, and it's even better if you have duplicates to leave at each agency. In making your first contacts, don't tackle the big 10 on Madison Avenue. They're too far up the scale. Try ad agencies throughout the country handling local and regional advertising, and sometimes even national. These agencies are much more willing to take a risk on your work and will look more favorably on your first assignment. The contacts should be made either to the head of Radio production, or to a production assistant. If you are the head of Radio, you should have an arranger to work with; if you are an artist, you need both. In any case, you should present yourself as a fresh, original, versatile writer. Too many few successes at the local level you can approach the big agencies for assignments and command the higher fees. The average creative fee is around $250 a song and residua, plus residua, which are often more important than the initial fee.

The Academy Awards program Tuesday (?) is sponsored by Kodak through its ad agency J. Walter Thompson. Creative director for the spot is Benton & Bowles and the program will pack a brand new package of nine Kodak spots to debut on the show. With a projected audience of excess of 60 million people including every film maker, composer, actor, and writer in the business, special care has been taken by executive producer Ray Fregaglio to create a series of commercials that combine good advertising copy with good entertainment. The spots feature stars Grady Stutton, a veteran of W.C. Fields films, and a novel score by Al Ham utilizing strings. RKO has also booked an appearance by Norm Woloshin reporting for the "Lawyer" reporting for the "Lawyer" featuring Joe Silvius was busy all last week with Ford jingles for their new compact. The themes were written by agency producer J.D. J. W.T. Mike Curb has made a blanket offer to all ad agencies to supply a polished demo radio spot for $3,000. With Mike's back-ground that might be a good deal.

Gabriel Meuler, producer of Steppenwolf and Three Dog Night, is now available for commercials via the Charles Steiner Agency in Los Angeles. Falstaff Beer has a new curve of commercials by one of the most creative in the business, plans a big push for the beer.

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George Clouston — Managing Director will be at the NAB Convention, Chicago, April 5th—8th.
Contact him at the Pick Congress Hotel, 520 South Michigan Avenue

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Heavy station in Seattle looking for a G.I. Joe-Winning man. If you have the voice, production, and skill qualifications, send complete resume to Box 261, Radio-TV Job Mart, Billbornd.

WOWK, Huntington, W. Va., seeks a full-time Traffic Director. Working conditions are pleasant. Good pay. Reply to Bob Russell, 2527 E. 10th Ave., Columbus, Ohio.

KNBC, Los Angeles, Calif., has a major Eastern Group station seeking a strong household name for its News Director position. Send complete resume to Box 285, Radio-TV Job Mart, Billbornd.

WABC, major Eastern Group station, needs a strong household name for its News Director position. Send complete resume to Box 205, Radio-TV Job Mart, Billbornd.


Positions are open in the programming, sales, and production departments of WCVL, Winchester, Va. Contact Dan Hall for references.

Want to totally own your market? Chicago's top radio-disk jockey needs more. Send full resume to Box 247, Radio-TV Job Mart, Billbornd.

WCVL, Maryville, Mo., a top-rated medium in a top market (No. 2 in the state), is seeking a disk jockey. Full salary to the right man. Excellent working conditions. Contact Bill Duval, Box 207, Radio-TV Job Mart, Billbornd.
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JOHN PHILLIPS
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DS-50076

COLOSSEUM
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DS-50079

JAMME
DS-50072

THE MAMAS & THE PAPAS
A GATHERING OF FLOWERS
DSY-50073

NO BRAG...
WELL, MAYBE JUST A LITTLE!

AVAILABLE ON ALL TAPE CONFIGURATIONS
**HEADACHES, HEARTHEAVES AND HERNIAS**

*Continued from page 34*

shall refer to him as management.

Why do managers know little about programming? One reason is that they have never been trained in programming. The most important thing about the industry is what you sound or you are what you sound. Unfortunately, by a cruel twist of fate, most managers are not only blessed with tin ears, but also with the uncanny ability to hire a programming director who has the identical malady. To make matters worse, one cannot be cured of the disease unless he realizes he is ill (as in alcoholism). No amount of rating data, public inferences or selling problems can open their eyes.

A second reason is that some department can always blame their poor performance on the jocks, secretaries, promotion people or janitors, who uncannily fall into the habit of always saying what you do as I tell you and fall out. Naturally, management always thinks the complaint is sincere, and blames any failure on "those incompetents we have in programming."

Why do announcers have such a terrible time getting salaries that befit their significance to the overall success of a given station? Probably because salaried announcers cannot point to their list of taxes at the end of the year. However, they can speak to a church, write an article, buy equipment, equipment, airplanes and other paraphernalia. Each hour spent on the air becomes hundreds of thousands of dollars on bull feathers, yet until you talk to the President of the United States to do a job that makes the station millions of a dollar. Do you have any idea how many more $50,000 a year jock jobs you could do if the jock the air got 15% of the paid cost of every spot that ran on his? Don't laugh: sales gets a guarantee, plus that figure, all for the time they sell at many stations. And, to top that off, they are indirectly selling the network. Well, I can feel some satisfaction in knowing that these situations are improving. The radio stations are cutting their own throats, because you get what you pay for. Pay your announcers a reasonable salary, hang out your tin ear, and eventually, you management, will weed out the wrong people and have nothing for an air staff. So what? Well, that leaves you vulnerable for an operation like KTLK in Denver, which will come in and do right what you have been doing wrong for years. Oh you can fight back, be my guest. But you should be pretty set in what they think of you and your sound. And what will be your downfall ... you've sounded too bad too long.

Winning under these conditions is a simple thing, believe me.

To sum it all up: Have respect for what you are programming. Then it will be easy to run the radio show program it for you. If you respect those who run your radio station and are responsible for your revenue, then pay them, listen to them, and give them what they deserve. And maybe management will become something more than headaches, heartaches, and hernias.

---

**THE CALL TO ACTION AGAINST DRUGS**

*Continued from page 30*

The message must be subtle. But, the message must be there. All drugs are wrong. All drugs are unnecessary.

Family, religion, and government can make an effort in the traffic. But all the authority in the world will be unenlightened as can be when the music industry can accomplish. All the good, all the honesty and all the forthrightness and idealism today's kids stand for comes through loud and clear in music lyrics. But, let's face it! So does tolerance for drugs. Never before has so much music been created that is good for kids—that is a counterbalance to so many frustrations. And never before has music had such an opportunity to influence over kids, the same kids that are now being killed by drugs.

What's music and radio going to do to stop this slaughter?

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**Radio-TV programming**

**25 SPEAKERS LINED UP FOR THE PROGRAMMING FORUM**

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**Top 40 Profiles**

**EDITOR'S NOTE:** Each week we will profile some of the key Top 40 stations in the nation. These stations are participating in Billboard's Special 25, seeking new recording artists. The Search is being conducted in association with the Tea Council of the U.S.A.

**WISE**

2 South Lexington

Ashville, N.C.

President is John Lee Davenport, general manager is Charles Reynolds, program director is Ron Thomkins. Air personalities include Joe Doolittle, who's now syndicated (he's been screened for him), Ed Dyer 10-noon (he's also an excellent production man), Reginald B. noon-4 p.m., Ron Thomkins 4-7 p.m. (does a humorous type of production), Dave Young 7-midnight, Silent Sam midnight-5:30 a.m. (a computer that plays oldies). Format involves a "happy sound" more music concept, but not so much that the personalities sound crammed. Top slots are clustered, 13.30 maximum. Short 3-7 second custom PAMS jingles are heard at the start of the program. The station is outside of the people at least once a week. WISE is No. 1 in the 18-49 age group. Phones are used heavily to maintain close contact with listeners.

**WBKR**

Box 764

155 Front St

Manchester, N.H.

Station owned by Ralph Gottlieb, Jim McCann, vice president and general manager is Daniel Moore, program director is an artist; personalities include Mill Morrissy, 5-30 a.m., Eddie B. Baker, 9 a.m.-2 p.m., Bill Munden, 2-6 p.m., Big Jim Edwards, 7-12 p.m., with Roger Alan Jones and Bob Molloy, weekends. WBKR is 5,000 watts and operates at 1250 AM and 95.7 FM with 50,000 watts. Playlist consists of 50 singles and the top selling albums.

**WSAC**

Box 70

Fort Knox, Ky. 40121

Byron Martin, general sales manager and general manager. Lynn McNichol is program director, Ted Murray, music director. Air personalities are Ron Thomas 6-10 a.m., Larry Bruce 10 a.m.-2 p.m., and Murray 2-6 hours in summer). WSAC is a daytime, 1,000-watt station, consistently rated No. 1 in Fort Knox by ARB since it switched to a rock format in 1966. Sister station is WSAC-FM, a stereo personality contemporary MOR station that is programmed separately from WSAC. WSAC programs 100 percent Top 40 music, with an average playlist of 70 records that is updated weekly.

**WBOK**

1100 Tamarack Lane

Rockford, Ill. 61105

Station manager is Davis Salisbury, operations manager is Bill Walter, general manager is Larry Quinn, program director is Doug McDuff, 5-9 a.m., and with the station for 5 years; Dan Walsh 9:30-noon, 32, and with the station for six months; Chuck Scott, music director, 2-6 p.m. and with the station for 4 years; Bud Allen, 11, 6-3, midnight, with the station for six months. Bill Mitchell and Doug McDuff host two hours of records, 10-12 midnight, with the station for six months. The station's signal is 5,000 watts during the day and 500 watts at night and is 1440 on the AM dial with 97.5 FM.

**WBIZ**

Box 699

Cameron St.

Eau Claire, Wis.

President and general manager is Howard G. Hill. Station manager is Louis B. Hill, program director is Jack Maddox, personalities include Doug Cox, Steve Clarke, Jerry Thomas, Jim Cripp, and Steve Kane. The format is Top 40 and easy listening from midnight to 2 p.m. and progressive rock on Monday and Thursday nights from 8 p.m. to midnight. WBIZ operates its AM at 1,000 watts at 1440 on the dial and the FM is 100,000 watts at 100.7. Both stations are 24-hour operations.

APRIL 11, 1970, BILLBOARD
NAB Meet to Zero In on Programming

* Continued from page 1

manager, earlier had stated that pre-registrations were at an all-time high. Some 9,000 radio TV people from all phases of the industry were reported in attendance.

Speakers in the radio programming session included such as Gene Chenault of Drake-Chenhall Productions. Among the speakers stated for a panel session on the hiring of blacks in radio will be Stan Gortikov, president of Capital Industries; Gregory Moses of James Brown Broadcasting: Alvin Dixon of the National Association of TV and Radio Announcers; and Ken Knight, WOBS, Jacksonville, Fla.

SMOTHERS IN SUMMER TV

NEW YORK—The Smothers Brothers will return to television this summer via the ABC-TV network. "The Smothers Brothers Comedy Hour" will premiere July 8 at 10 p.m. (EDT). The program will also feature Pat Paulsen and introduce a major guest star each week. Executive producers are Tom and Dick Smothers.

THE FORMAT WAR: WHO'S HURTING WHO?

* Continued from page 34

the news image and recognition are achieved through a personal approach.

In some cases, our newscasters try to offend someone to make our listeners aware. For example, we make a big thing of an auto accident in which someone has been killed so anyone listening on their car radio might think "There but for the grace of God go I." Our hope is that the driver will be more cautious in the future. We feel networks do not arouse identification among local audiences listeners want local news top news format stations are concerned.

We cover the human interest aspects of news. We send a man to Vietnam with taped messages from home which were played to the men in the field, and recorded messages from them, in turn, were sent back to their families. We were fortunate to have one of our newsmen gained an audience with the Pope.

We maintain a full-time newswoman at City Hall. Every news story is written. Also, we make sure the news director understands exactly what you want.

PERSONALITIES Naturally, all of us have a basic format that must be followed. Music alone won't make it any more. Personalities are a MUST. It seems that radio today requires much more community involvement—jocks attending different functions and telling what's happening in town, without being too negative. Although we continually talk about something to do with our town on the air, many of our jocks' activities aren't on-the-air. But they are actively involved. We must give our personalities more latitude to express themselves, but we must emphasize the importance of saying meaningful things. We are cheating the jocks, the station, and ourselves if we don't have the guts to tell them exactly what we want. If a jock has been told what to do and can't do it, he should be replaced for his benefit and the station's benefit, Talent will make it or break it for us, so get the best you can afford. Sincerity is a must for all personalities (whether they mean it or not).

MUSIC: All of us have our own system of exposing the hits. There's an old adage in the business that all markets are different. It would seem that this is most true with musical tastes...so our music director in music, even if it's done and not be influenced by markets not comparable to his own. Let your stations be a mirror and reflect the musical tastes of your particular area. It's what you play that counts...not what you don't play. When in doubt, chicken-out.

PRODUCTION: I have always felt many good promotions were wasted on an inferior product. It's a waste of time and energy to attract people to your station with a good promotion and then have them leave you because they don't like what they hear. Make your product good. Tell them about it in a way that makes it seem even better, and then institute your promotion campaigns. It is the purpose of on-the-air or outside promotions to create the image of your station, whatever it may be. Contests create on-the-air excitement. It is this excitement that draws interest...not the prize per se. Be positive...get the listeners to feel they are part of your station.

I feel in order to win, you must have cooperative managers such as Dick Casper of KCQI and Ralph Barnes of WOKY. Managers that understand your problems and allow you to take authority. You have to be strong enough to stand up for what you know is right...because if you lose by not doing your own thing, you are the one that must pay. And, it wouldn't hurt to get a clear, warm day. Top 40 always does better when the sun shines.

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OVER "10 MILLION" PEOPLE ARE ALREADY LAUGHING AT THE "ORIGINAL" JOKES AND ROUTINES

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CHESS CHECKER
NYEOK—Jazz musicians are working overtime to gain the acceptance of the college student, according to Herbie Mann, jazz flutist and producer on the Ensign marker. "I only work two weekend dates on campuses and some festivals now," said Mann, "I want to turn on the new generation to the art of jazz. I want to open the door for my fellow musicians to play jazz as much to offer to the young, inquisitive mind." Mann played 70 colleges in the past; he expects to hear Memphis Underground but we gave them more than they expect out of a real experience for them. They were lifted right out of the auditorium."

If a label must be put on the type of music Mann plays within the framework of jazz, that label must be "Head Music." "There’s no other way to describe it. Our music allows the listener to accept whatever he uses his mind while he sits in the auditorium. These people are less set in their musical "boxes". Therefore, they have this let’s see attitude. Their taste vacillates more than the adults. They work more on impulse. The older people have a harder-time giving rock a chance than the young people have in giving jazz a chance."

Mann feels that the main problem in the acceptance of jazz lays with the jazz musician himself. "Some musicians," he said, "have a tendency to play down to their audience. They seem like they don’t really care if anyone listens. They play for themselves and not the listener. A musician has to make his music believable to the listener. It must convey a feeling. The jazz musician has to thank bands. It’s a great opportunity and Treats for opening up new horizons to him. Personally I think Ian Anderson has the right idea to get the flure accepted by young people. He carries on with his own thing and gives rock a chance from the inner point of view."

Rock is good for the country, according to Mann. "Youth has been drawn to rock, and it is only natural that thing is rock. Now I see a movement towards freedom of expression and use in music. Horrors have been accepted for a few years now. We will begin to expand itself until the real expression is there. No more charts and strict arrangements. This will lead to the fusion between rock and jazz. There will, of course, still be separate types of music. But there will also be the shadow area of jazz and rock. It can be seen now with Jethro Tull, Blood, Sweat and Tears, the Nice, and many more big bands in the area.

Rock is a special topic for Mann. He likes the music. His "It’s for a great a musician to take rock, tune and improve. The young people understand this music. He feels that rock could be a source of improvisation off of a six, a distortion of rock and roll. The white musician would still be restricted to the night club. It has a place where the black musician would be. Rock has done a great deal for the younger groups of people. There are trying to do something new in the music. There is not easy, but it is fun and also worth the effort."
"Woody Herman has the unique distinction of being able to please the kids of the kids he pleased 20 years ago."

Woody's music has always been for the young. And the young have always been for Woody's music. It's just that this generation took awhile to get properly introduced.

The official introduction was "Light My Fire"—his first album for us. It was good. It sold.

His new one, "Heavy Exposure" is even better. That's to be expected. You don't stay 20 years ahead of your time by doing the same old things. Cadet LPS-835.

—L. A. Herald Examiner

Cadet Records
A DIVISION OF ART CORPORATION
Soul Singles

BEST SELLING RECORD OF THE WEEK:

"LET THEM TALK"

BABY WASHINGTON

(Cotillion)

By Ed Ochs

Soul SLICES: It's going to be a soulless summer compared to last year's. Things haven't been going to the scenes of rock import from Europe and the general renaissance of the rock scene. For the time being, soul has either blown itself out or exhausted its ability to entertain the fickle pop audiences. Motown and the Jackson 5 are single-handedly carrying the bulk of the pop-soul tradition, while the soul-deprived top 10 can look forward to visitsations from Aretha Franklin ("Call Me"), the Supremes ("Up the Ladder/I've Seen Him"), the Isley's ("Love Me or Let Me Be Lonely") and in the future the Bell's, Tyrone Davis and James Brown. But the making a tremendous bid yet, the only word in soul albums making the elite pop club is the Jackson Five, though looking like climbers are Aretha Franklin, Friends of Distinction, Cindy Blackman and Isaac Hayes' New LP. But that's all. Those who are staring the current soul freeze or backlash right in the face and denying it might call it seasonal or cyclical even as part of some general soul renewal. But whatever it is, it has taken all the spring out of soul, and maybe the summer too. And while Funky Drummer's "Nation" disc appeal to the "Woodstock" film, which is set to break nationally this week. Black acts represented in the film numbered only three—Richie Havens, Sly & the Family Stone and Stevie Wonder—showing the more "pop" aspects of the market and the film. In a "quality not quantity" move, Black acts have adopted a controlled release plan that will facilitate only four or five new albums per month. The March release features Isaac Hayes, Rufus Thomas, Booker T. & the MG's and Rev. Al Bell's. From Isaac's Al Bell, speaking at the recent NARM convention, "Statistics show that, on a per capita basis, blacks, regardless of income, buy more records and record playing equipment than anyone else in major markets." Diana Ross returns to the Frontier Hotel in Las Vegas May 7, which new Supremes make their appearance in late summer. At a NARM panel discussing "black-hiring practices," Clive Davis pointed out that Columbia Records now has 716 black employees, comprising 21 in 1967. This, he said, represents 13 percent of the working force, whatever that means. Rick Hall and his Fame operation have two solid winners working with Clarence Carter's "I Can't Leave You Alone" and Willie Hightower's "A Walk in My Shoes."... "Ed (For Your Love) Townsend is back on Polydor with his "Color Me Human" single.

TID-GRITS: Fillmore East rejected an ad from a little Douglas Records on their "Last Poets" album, a very important disk, by frowning upon its possible tendency to jump congers, that "Niggers Are Scared of Revolution." The ad was a reprint of the lyrics, and turned down because of the word "nigger" used throughout. It is a beautiful and truthful album and a breakthrough in the concept recently explored by A&M's Melvin Van Peebles with his two albums, "Bere Soul" and "A Slave Ain't Supposed to Die a Natural Death."... The Fraternity of Recording Executives (FORE) will conduct a series of seminars, May 6-13, at the Ascot Hotel in Chicago. First topic to be discussed will be the "Total Involvement of the Black Man in the Recording Industry." New from Motown: "The Onion Song," by Marvin Gaye & Tammi Terrell; and "Darling Dear," by Smokey Robinson and the Miracles. Mercury has a left-field soul hit with "Miles' Changes." The label's new LP record album release features a live recording by Moms Mabley at Sing Sing Prison. "My Baby Done Got a Beard," his fifth tour in May... Lenny Sachs of Common-wealth reads Soul Sauce. Do You?

** Continued from page 39 **

Do you know that Grubb used to act on the Gene Autry show?

** Talk about a "country" image! WSM program director Bob Watkins sent out this postcard featuring the WSM, Grand Ole Opry, as a big red barn. A note from Vic Ayers at WRAD, Richmond: "I note that you mentioned "a country image" and I have been wondering about the image. My mind suddenly yesterday was raised to a surprising position. Ted Atkins, program director of KFRC, San Francisco, writes: "The former Ed Mitchell, who did afternoon drive at KLIF in Dallas, has been transferred to KFRC where he'll do the afternoon drive show under the name of Carl Elliott, replacing Chuck Browning who has transferred to KHH in Los Angeles. The KFRC line-up includes Cherie Van Dyke, Frank Terry, Mike Phillips, Carl Elliott, Dave Diamond, Joe Conrad and Don Kelly. By the way, I never did receive my Purple Teasewood Award." Oh, yeah. I've had this tape for a while now and I'm going to give it to some guy in a beard at the next KFRC Radio Programming Forum. KFRC showed everybody with a 14 between 6-10 a.m., a 13 from 10 a.m.-3 p.m., a 12 from 3-7 p.m. and a 13 from 7-11 midnight. KFRC had, in the same average hour slots, 9, 8, 5 and 4. KLIF had 8, 6, 13, 13 an d

APRIL 11, 1970, BILLBOARD

VOX FOX

11

CAT WALK

29

Call Me

50

Crying in the Streets

George Perkins & the Silver Show

6

Laughin' and Crying

Lowery's "Ike & Tina Turner Show"

27

Buffalo Soldier

Flasher/Polvinator 41019 (Single/2)

37

Band of Gold

Stax 7075 (Gold Forever)

35

(3)

Best Performer-Single's. Highest pretended popularity toward progresses this week.

36

Dancing in the Street

The Jackson 5

26

This Week

Last Week

Title Artist, Label, No. & Pk

Weeks on Chart

This Week

Last Week

Title Artist, Label, No. & Pk

Weeks on Chart

1

2

3

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Did three stereo spots for the Doors album, "The Morrison Hotel." They were produced by Haslachers Baker for Elektra and recorded at 6 West Studios-Pepsi International—did four television and radio spots (43, 30 and 20 sec.). Kevin Gavin and Sid Wolowich wrote the Pete. Dino arranged spots and vocal was done by Tommy Vann. Bruce Lofgren produced for the J. Walter Thompson Co.


Sky High—Frank Costa, Let It Out—Herbert Bierly, Music—Herbert Bierly. Agent was The Raykin Company, manager was Paul R. Finkler. Joe Rene was the producer, Donald P. (Doc) Whitener was the engineer. Pennsylvania Turnpike (formerly Sas Shades) was the client.

Suscha Burland for Ard Extra Dry—Barbara Dickiey reporting—Suscha Burland is producer on a Music Dash & Bash comedy radio package for Ard Extra Dry entitled, "What is the Answer?" The comedy was created, written, composed and produced by Suscha Burland of SSSC&B. John Blumenthal of agency supervising and Jane Haber directing the coordinators.

MUSIC MOUNTAIN PRODUCTIONS, Kentucky, 833-2260—W. A. Mandet reporting—March 20-70. The Jubilart Quartet cut 12 gospel selections. It was a 33-1/3 album in stereo.


The record was pressed and the album furnished by Rite Records, Cincinnati, Ohio.

The record was pressed and the album furnished by Rite

JEWEL RECORDING COMPANY, Cincinnati, 522-9336, Rusty York reporting—Opus 65 Productions from Dayton, Ohio. (8-track) session for R. C. Miller. John Footeplus, Classical pianist from Muncie, Indiana, did an (8-track) session (single for Javel

Dale M. Martin the strings on previous session on 16 Pak." Lee Wilson doing country session for Javel (8-track).


Biday, TV Film Star, Lynn Kellogg, Stars for Clair via Sherman/Kahan—Edythe Lafayette reporting—Lynn Kellogg, who starred in the Broadway production "The Man From Hair" is the vocalist on the new Clair of folk/sax rock radio spot created by Sherman/Kahan Associates. Shirley Walker was the agency producer for Doyle, Dana & Bercuch, M. C. Planned to be released in Elvis Presley's movie "Char

, and on such TV shows as Johnny Carson, Glen Campbell, Merv Griffin, & three Kraft Music Hall. She will be headlining at the Copacabana.

BILLY ARNELL rejoins Sherman/Kahan Associates—Edythe Lafayette reporting—Billy Arnell has rejoined forces with Lou Hem

Harry Sherman, Stan Kahan at Sherman Kahan Associates. Hemsey & Arnell will be working with Gary Sherman and Stanley Kahan concentrating on all phases of commercial music production with the accent on the contemporary music scene. Though only 21, both Hemsey & Arnell are music business veterans and have contributed to the Sherman/Kahan commercial music production on the current Country, Disco, and Rock & Roll campaigns. The company will continue their activities in the commercial field with Sherman/Kahan Associates, both Hemsey and Arnell are independent producers in the record field.

Record Plant Ups Jack Hunt to director of Audio Engineering—Hillcrest Recording Studios—Gary Kellogg, executive director of the Record Plant East West recording studio, has named Jack Hunt as director of Audio Engineering for all Record Plant facilities. Hunt, most recently in charge with the West Coast Recorder Plant, previously contributed to a number of advertising campaigns, including the music for Wrigley Spearmint, Hamm's Beer and Standard Oil. Hunt, who has made his own studio recording package for Olympia Ice Beer, Hunt has worked with such artists as The Doors, The Animals, Roger Willi

Three Don Night, and was involved in the Goldiggers LP. Mr. Hunt will continue to contribute to the Hillcrest Recording Studios & Liberty Records. He will be operating out of the New York office.

Fabergé presents two of the greatest names in show business in their first TV appearance together—Harry Belafonte and Lena Horne in an hour-long special that promises to be the high point of the new TV season.

Fabergé is sponsoring the whole works and will be playing it for all it's worth—with commercials promoting Brut, Aphrodita, K.H.Ill. Tommy Smulbs, Faber West, Fana, and Strudt Hat.

Selling Sounds

* Continued from page 40

April 11, 1970, BILLBOARD
Six 'Greatest Hits' Released

NEW YORK — Columbia Records is releasing six more composers' "Greatest Hits" albums this month and including them in a prepack with previous "Greatest Hits" albums of Rachmaninoff, Bartok, and Gershwin. The new album, featuring Mendelssohn and Eugene Ormandy and the Philadelphia Orchestra. The album's "Greatest Hits" feature albums of Rachmaninoff, Bartok, and Gershwin. The Philadelphia Orchestra performed under the direction of Leonard Bernstein. The recording also includes a medley of selections from Gershwin's "An American in Paris." Included are "I Got Rhythm," "Satin Doll," "Rhapsody in Blue," and " Prelude to the Afternoon of a Faun." The recording is on RCA Victor.

Fiedler Gives the Kiddies A Grand Easter Present

NEW YORK — A Washington National Symphony Easter weekend at Philharmonic Hall ended well with a delightful March 29 concert conducted by Arthur Fiedler, who had conducted a children's concert the previous day. The third of four Fiedler concerts, a fun, Sousa-style version of the Beatles' "Yellow Submarine," which could be used as a successful hit record RCA Records single for Fiedler with his Boston Pops as "I Wanna Hold Your Hand" a few years ago. In an earlier Lennon-McCartney medley, only "Hey, Jude" stood out. The program also included a fine "Man of La Mancha" medley, selections from Tchaikovsky's "The Nutcracker Suite," Berlioz's "Romantic Carnival," and Prokofiev's "Piano Concerto No. 3." The last featured an excellent soloist in Hiro Imamura. The weekend opened March 27 with a moving performance of major sections of Acts I and III of Wagner's "Paradiso," conducted by Howard Mitchell, the National's music director. Bass Malcolm Stains, who has recorded for Vareno, led the soloists. There was also a capable performance by tenor Ti cho Farley, who records for Deutsche Grammophon. Baritone Theodore Uppman sounded a bit light, but interpreted well. The excellent orchestra has recorded for RCA and Westminster.

MARK TUCKER'S 25TH WITH MET

NEW YORK — Tenor Richard Tucker's 25th anniversary with the Metropolitan Opera will be celebrated at a benefit gala concert Saturday (III). Participating with Tucker will be sopranos Joan Sutherland, Renata Tebaldi and Leneoney Price, baritones Cornell MacNeil and Robert Merrill, mezzo-soprano Rosalind Elias and Jo Grillo, bass John Macurdy, conductors Richard Bonyng, Francesco Molinari-Pradelli and Kurt Adler. The principals, plus other artists, will perform sets from Verdi's "La Traviata" and "Aida," and Puccini's "La Gioconda." Proceeds will go to the Metropolitan Opera Benevolent Fund and Retirement Fund.

KARL BOEHM, center, receives Deutsche Grammophon's Golden Grammophone award at a recent Polydor Records reception at Essex House in New York. In honor of the conductor's 75th birthday. Flanking Boehm are Rudolph Bing, right, general manager of the Metropolitan Opera Association, and Jerry Schoenbaurn, president of Polydor Inc.

'Roméo et Juliette' Is Given An Excellent Performance

NEW YORK — Alain Lombard conducted a vivid, unified performance of Gounod's "Roméo et Juliette" at the Metropolitan Opera, March 28, with special praise due tenor Franco Corelli and soprano Jeanette Pilou in the title roles. Lombard has been associated with the work, being the conductor both of Angel's complete package of the opera with Corelli and Mirella Freni and also an earlier Angel highlights album. His band was in superb control throughout.

Corelli played Romeo to the hilt, vocally and dramatically, with Miss Pilou also excellent. Both shown in their arias, while their many scenes together were high points. Bass Raymond Michalik, singing his first Friar Laurence with the company, was in rich, sensitive voice. He has recorded for Decca.

Baritones John Reardon as Neracuto and Clifford Harvout as Capulet led an excellent supporting cast, which also had capable performances by mezzo-sopranos Frederica von Stade and Jean Krafl, tenor Charles Anthony, baritone Gene Boucher and bass Lorenzo Alvaray.

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Country Music

Young & Wagoner, New Real Estate Developers

NASHVILLE — The development of land and dwelling space here will be undertaken by country music artists Faron Young and Porter Wagoner. Young said he plans to build an 18-story hotel and business complex on property he has purchased near the Music Row area. Office space is at such a premium, he noted, that a portion of the structure would be utilized for that.

"I have purchased the entire block adjacent to my own building," Young noted, "and it will be directly off the interstate cloverleaf as soon as the Music City Boulevard and the I-40 bypass are completed." In an unrelated project, Wagoner said he now plans to develop 110 acres of land in the Percy Priest lake area, most of it waterfront property. Wagoner purchased the land some years ago prior to creation of the man-made lake. The presence of the water has greatly increased the value of the property.

Young's property also got a boost with the announcement that a broad boulevard-expresway swinging northeast from 21st Ave. South past a connecting route and then north between 16th and 17th Aves. to a tie-in with the inner loop of the interstate is now in the planning stage for later this year and in 1971.

The boulevard will be a key to accelerated growth of the entire music industry here. The Nashville Housing Authority's report, just released, indicates the important access and major boost to the city could be in the action stage by the end of 1970. Music City Boulevard is the key phase of an urban renewal program which, following approval by the housing authority and the Metropolitan Council, will be forwarded to the federal government for concurrence. Mayor Beverly Briley has strongly supported the early building of the boulevard.

(UK. Country Festival Draws 12,000; See Six-Hour Show

LONDON — The second annual Country Music Festival of England drew a crowd of 12,000 to Wembley Pool here, and they were rewarded with a six-hour show.

A dozen Nashville acts, five more than a year ago, performed for the British audience. The first festival had drawn 10,000. This year, for the first time, portions of the show were filmed for telecast on an hour-long BBC special. Featured performers this year were Roy Acuff, Roy Drusky, Don Gibson, George Hamilton IV, Lynn Anderson, Loretta Lynn, David Houston, Skeeter Davis, Tompall & The Glaser Brothers, Charlie Walker, Tex Ritter and Doyle Wilburn.

Acuff and Ritter, the "old timers," drew the greatest amount of applause from the capacity house in the U.K.'s largest covered auditorium. Earlier in the day an exhibit stand promoting country music was operated by Mrs. Jo Walker, executive director of the Country Music Association. The artists flew to London and performed solely for expenses in order to help spread this form of music through England. The show was promoted by Mervyn Conn, and arrangements in the U.S. were made by Mrs. Emily Bradshaw, operating as the agent for Conn.

Some 56 Nashvillians in all, including agents, musicians and performers, made the charter flight to London for the occasion. For most of the English audience, this was a first-time exposure to many of the artists. Those who appeared a year ago are widely known now, and their appearance created a demand for product, which forced album releases during the year. This year's show is expected to create an even greater demand.

IT'S BUSTED AND RACKING UP THE CHARTS

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City Music

200G Loss for Country Fest ’70

HOUSTON — The much-hailed Country Festival ’70 folded last week after promoter Albert Oshrin, president of Entertainment Enterprises, lost an estimated $50,000.

The expensively produced and staged show featuring some of the leading country acts in the business failed to draw crowds in Texas cities for a variety of reasons. Headlining the tour were Jeanie C. Riley, Ferlin Husky, Hank Thompson, Archie Campbell, Jan Calvert and Gwenn and Jerry Collins. 

Entertainment Enterprises booked and produced the shows for the Texas Jaycees and the Jaycee chapters in Houston El Paso, Corpus Christi, Fort Worth, San Antonio, Amarillo, Dallas, Austin, Lubbock and Odessa. 

The producers kicked off publicity for the tour in December, in a big weekend at the Fairmont Hotel in Dallas. Oshrin had a premiere showcase of the production for attending Jaycee presidents from all of the involved cities in Texas.

Oshrin had set a built for the tour, hired a crew to handle the set, rented a plane to fly the entire cast from city to city, spent thousands of dollars on newspaper and magazine ads, conducted a mailing campaign which reportedly cost tens of thousands of dollars. Yet people stayed away in droves. Ticket sales in each city were handled by the Jaycees, and their various charitable projects were to have shared in the profits.

At Odessa and Fort Worth, crowds numbered between 1,000 and 2,000, not enough to even pay the talent. At Houston, a maine show drew less than 1,000 and the Sunday night performance played to a pitiful 350. Moving to El Paso, crowds remained small, and Oshrin was forced to give up the tour. He said his personal assets had been wiped out, and that he was liquidating all his stock in order to pay the balance of what is due.

The size of the crowd, or lack of crowd, at Houston was understandable. A large country music show had been booked for a weekend after the tour. It was sponsored by the firemen, and it drew such huge throngs that the show was moved to a big and back behind the auditions in order to handle the mob. W.E. (Lucky) Moeller, who booked the show, said it grossed in excess of $75,000 for the Friday and Saturday night show. The show featured Sonny James, Willie Nelson, Sonwall Jackson, Freddy Weller, Carl and Pearl Butler, Red Sovine, J. David Sloan and Red Lane.

"I advised the other people (Oshrin) that they were making a mistake coming into Houston the night after our annual show, but they came anyway," Moeller said. Moeller pointed out that the Country Festival group had relied primarily on a mail campaign to sell tickets in the Texas cities. "Our experience is that this doesn't work," he said.

A.V. Bambird, who normally books shows into San Antonio, had canceled a scheduled show in that area so as not to conflict with the festival program. 

(Continued on page 58)

TEX DAVIS of Monument flew to Washington to present a copy of the new Scrubbe single, "Life is a Fulltime Job," to William Spang, Jr. The senator is on the President's sub-committee for air pollution.

April 11, 1970, Billboard
Radio Programming Profile

... of more than 1,000 stations (some 800 AM's and over 400 FM's)...

... In all of the TOP 100 MARKETS...

Everything You Need to PROMOTE Your...

SONGS . . . RECORDS . . . ARTISTS...

... In the RIGHT STATIONS

PROGRAM TYPES:

Pop.-Stand. (Popular-Standard music) . . . emphasis on current hits excluding rock-n-roll with some standards.

Stand.-Pop. (Standard music) . . . emphasis on standards with some current hits excluding rock-n-roll.

Contemp. (Contemporary music) . . . mostly rock-n-roll.

R & B (Rhythm and blues music) . . . mostly Negro-oriented "Soul" music.

Contemp.-Pop. (Contemporary-Popular music) . . . Rock-n-Roll and other current hits, emphasis rock-n-roll.

Pop.-Contemp. (Popular-Contemporary music) . . . approximately equal mixture of rock-n-roll and other current hits.

Album . . . mostly music of a subdued nature, lush orchestral and instrumental.

Show & Movie Music

Jazz Music

Classical Music

Country & Western Music (Modern usually indicated as Modern Country Music).

Ethnic . . . usually identified by ethnic type.

Talk-Int.-Disc. (Interview and/or discussion program).

Talk-Tel.-Part. (Telephone participation by audience).

Talk-Serv. (A service program such as farm programming, swap shop, health or beauty, exercise, etc.)

Talk-Info. (Other than news, sports or above categories).

Religious

Drama

The format, of course, affords the stations opportunity to further define their program types through explanation or through examples of musical selections.

PERSONNEL ABBREVIATIONS:

Pr — President
EVP — Executive Vice President
VP — Vice President
GM — General Manager
SM — Station Manager
AGM — Assistant General Manager
SM — Sales Manager
GSM — General Sales Manager
NSM — National Sales Manager
OpM — Operations Manager
OpC — Operations Coordinator
ND — News Director
PGD — Program Director
PGM — Program Manager
PC — Program Coordinator
WM — Women's Manager
MuM — Music Manager
PrD — Promotion Director
PrM — Promotion Manager
PdM — Production Manager
MgM — Merchandising Manager
BuM — Business Manager
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Overall Format.
**Country Artists, Music Hurl Hat in the Political Arena**

NASHVILLE—Country music, losing a dominant force in political activities in the South, is being utilized to a greater extent than ever this year, even to the point of artists becoming candidates.

Two functions promoting the senatorial candidacy of Sen. Ritter and aimed at the recording industry, drew full crowds here. A contingent called "Celebrities for Ritter" led by Chet Atkins and Archie Campbell attended a luncheon at the Sheraton, and it included top artists from virtually every label as well as executives from recording companies, agencies and publishing companies.

The following night a gathering at the Holiday Inn (Vanderbilt) attracted a massive crowd, and was accompanied by a party. In both instances, Ritter referred to the stand taken by his Democratic opponent, Sen. Albert Gore, in regard to the music industry, revision, specifically. Gore has voiced opposition to the revision proposals, and rarely has taken active part in the music trade.

Chart's Junior Samples announced that he plans to run for lieutenant governor in Georgia, opposing incumbent Governor Lester Maddox.

Webb Pierce has been listed as campaign manager for Sheriff Buford Pusser of McNairy, the colorful gunfighter who has become the Republican gubernatorial favorite.

Get Talent
Both candidates for governor of Alabama, George C. Wallace and Gov. Abbott Brewer, have reached out to both political and record crowds. Those who already have performed include Roy Clark, Del Reeves, Billy Grammer, the Stony Mountain Cloggers and Martha Carson. The Wallace headquarters said he plans to use the entire "Here's Hank" cast for some future performances preceding the speckmaking. On a regular basis, Wallace is using Johnny Dollar and his band. Brewer has hired the Statesmen, Carl Smith, Kitty Wells, Bob Luman, Jeanie C. Riley, Lester Flatt, Lynn Anderson, Jimmy Dickens, Ferlin Husky, Stonewall Jackson, Sonny James, Connie Smith, Nat Stuckey and Red Sovine. All are booked through the Moeller Talent Agency.

Estimates are that the candidates have spent more than $30,000 on it in the first two weeks of the campaign.

Johnny Cash has been dragged into the middle of the political controversy, and not by his choosing. At command performance at the White House he has been asked by the President to sing (or recite) "Welfare Cadillac," the Guy Drake tune which has set off a storm of protest in various parts of the country, and the Merle Haggard number "Okie From Muskogee." Additionally, Cash was asked to do the version of "A Boy Named Sue," but not the anointestatement number which he wrote and recorded, "What Is Truth?"

Political involvement is a way of life with many of the artists. Minnie Pearl worked with John J. Hooker Jr. in his unsuccessful 1968 campaign for Governor and is expected to repeat the role. Roy Acuff ran for Governor more than 20 years ago and polled more votes than any other Republican had ever garnered in Tennessee. Jimmie Davis of Louisiana, utilizing a stage of country and gospel music talent, and singing his own "You Are My Sunshine".

**Young & Woganer**

Continued from page 54

The housing authority has stepped up its land acquisition activity for the boulevard. Major effort has been made, such as ASCAP, the Bill Hudson Agency and Moeller Talent, to bring on a new boulevard. Currently they are utilizing back entrances, taste a long time, and are among the others who are using this interim period.

**TV Special Available**

Continued from page 54

Special production emphasis will be placed on the airing of Nashville's many country roads, according to Rice. He said the end product consists of a blend of both traditional and contemporary country music.

APRIL 11, 1970, BILLBOARD
**Country Music**

**NASHVILLE**

Betty Lavette wound up an appearance in Chicago at the Apollo II Club, recently. Her initial LP for the Silver Fox label is awaiting release. Kenney Jones and the First Edition were back here for their second appearance of the season on the "Johnny Cash Show." Tracy Nelson and Mother Earth are working on a new LP at the Jack Clement Studio. Josh White Jr. stopped by in Nashville during his recent tour to play a concert in nearby Clarksville. Ray Stevens is preparing for his upcoming "Andy Williams Summer Show." In the last two weeks, Ray has played Harrah's Club in Lake Tahoe, a guest shot on the "Tonight Show" and a concert at Disneyland. Alex Harvey's new release, "Tell It All Brother" is out on the Metromedia label.

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**CHART 5054**

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**WATER and the WINE**

**CHART 5063**

**PEACH-SUE-MIRL MUSIC**

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**APRIL 11, 1970, BILLBOARD**

59
You win.

The big bluff goes too far. You're into it up to the ears. Your house, your car, your business empire. A bad situation. But the makings for a great song.

Carl and Pearl's new single, "USED TO OWN THIS TRAIN," 4-6512 takes you into a long, lopsided poker game and the story of a railroad baron who loses big.

But whenever somebody loses big, somebody else wins big. In this case, it's you. Hands down. Carl Butler and Pearl. "Used To Own This Train" On Columbia.

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Billboard Hot Country Singles

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pub.</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>Tennessee Birdwalk, Jack Butcher</td>
<td>10</td>
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<td>2</td>
<td></td>
<td>Anybody Goin' To San Antonio?, Charles Prine</td>
<td>8</td>
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<tr>
<td>3</td>
<td></td>
<td>My Woman, My Woman, My Wife, Marty Robbins</td>
<td>6</td>
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<tr>
<td>7</td>
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<td>I Know Why, Kenny Rogers</td>
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<td>Once More With Feeling, Porter Wagoner</td>
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<td>I've Got To Do I Dream, Bobbie Gentry</td>
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<td>Fighting Side Of Me, Wanda Jackson</td>
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<td>Pool Shark, David Frizzell</td>
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<td>Tomorrow's Forever, Jack Greene</td>
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<td>Love Is A Sometimes Thing, Janie Fricke</td>
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<td>You Wouldn't Know Love, Reba McEntire</td>
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<td>I'll See Him Through, Tammy Wynette</td>
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<td>Walk Out On Heaven, Mark Harris, Jr.</td>
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<td>We're Gonna Get Together, Jack Owens</td>
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<td>Occasional Wife, Summer, The Stringers</td>
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<td>Lord Is That Me, Jack Greene</td>
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<td>If I Were A Carpenter, Johnny Cash</td>
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<td>Talk About The Good Times, Jerry Reed</td>
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<td>Full My String And Wind Me Up, Carl Smith</td>
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<td>Running Bare, Jim Hendrix</td>
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<td>Don't Take All Your Lovin', Jon Gibson</td>
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<td>Stay There Till I Get There, Janie Fricke</td>
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<td>A Lover's Question, Del Reeves</td>
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<td>It's Just A Matter Of Time, Sonny James</td>
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<td>Soul Deep, Eddy Arnold</td>
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<td>A Girl Who Satisfies Her Man, Barbara Fairchild</td>
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<td>My Elusive Dreams, Bobby Vinton</td>
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<td>Where Grass Won't Grow, George Jones</td>
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<td>Rise And Shine, Tommy Cash</td>
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<td>Honey Ike Back, Glen Campbell</td>
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<td>Country Girl, Jeanie C. Riley</td>
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<td>Kentucky Rain, Elvis Presley</td>
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<td>Northeast Arkansas Missippi County Hootlegger, Kenny Price</td>
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<td>Third World, Johnny &amp; Jake Motes</td>
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<td>I've Been Everywhere, Lynn Anderson</td>
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<td>36</td>
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<td>Tom Green County Fair, Roger Miller</td>
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Billboard SPECIAL SURVEY FOR Week Ending 4/11/70

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pub.</th>
<th>Weeks on Chart</th>
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<tr>
<td>37</td>
<td></td>
<td>I Won't Be Leavin' A Ring, Peggy Lee</td>
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<td>Welfare Cadillac, Guy Drake</td>
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<td>Shoesine Man, Don T. Mullins</td>
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<td>The Chicago Story, Jimmy Snyder, Wanda Jackson</td>
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<td>43</td>
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<td>Rock Me Back To Little Rock, Joe Howard</td>
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<td>Don't You Win My At Home, Dolly Parton</td>
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<td>50</td>
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<td>I Do My Swinging At Home, David Houston</td>
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<td>55</td>
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<td>Once More With Feeling, Wally Robins</td>
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<td>51</td>
<td></td>
<td>Pickin' Wild Mountain Berries, Kenny Windsor &amp; Lewanda Lindsay</td>
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<td>48</td>
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<td>She's Hungry Again, Bill Phillips</td>
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<td>49</td>
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<td>Darling Days, Bill Hewlett, Monument 1189</td>
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<td>53</td>
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<td>Get A New Love, Jeannie Seely</td>
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<td>54</td>
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<td>Rock Island Line, Johnny Cash</td>
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<td>Good Morning, Lee, Victor</td>
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<td>Get Back To Norma, Bob Luman</td>
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<td>Little Big Lake, Lynn Williams</td>
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<td>Little Boy's Prayer, Porter Wagoner</td>
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<td>66</td>
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<td>I Felt Like A Teenager, Wanda Jackson</td>
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<td>71</td>
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<td>Love Hungry, Wanda Mack</td>
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<td>65</td>
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<td>Take Me Back To The Good Times, Sandy Lee</td>
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<td>Bad Case Of The Blues, Linda Williams</td>
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<td>All That Keeps Ya Goin', Don McLean &amp; Martin Band</td>
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<td>One More Mountain To Climb, Priscilla Beaulieu, Capitol</td>
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<td>Lonesome Man In Cincinnati, Claude Gray</td>
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<td>Beneath Still Waters, Dave Track, RCA</td>
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<td>Ira Jackson, Wayland McFarland</td>
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<td>Wax Museum, Don Paul</td>
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<td>You Don't Care What Happens To Me, Waylon Jennings</td>
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<td>73</td>
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<td>My Love, Sonny James</td>
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<td>Merry Go Round World, Bobby Bare</td>
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<td>Lift Ring, Pull Open, Jim Ed Brown, Rca</td>
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<td>76</td>
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<td>The Night They Drove Old Dixie Down, Don Rick &amp; The Backups</td>
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<td>79</td>
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<td>Loneliness Without You, Ray Price</td>
<td>2</td>
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</tbody>
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April 11, 1970, Billboard
"I WALKED OUT ON HEAVEN"

MGM 4K-14107

HANK WILLIAMSS, JR.

exclusively on MGM

Personal Management
Buddy Lee
Buddy Lee Attractions
306 16th Ave. S.
Nashville, Tennessee 37203

New Albums

MGM SE-4656

MGM ST-4657
Wis. Jukebox Assns. Hit Tax
BY BEN OLLMAN

WEST ALLIS, Wis.—Jukebox operators in this state claim they cannot pass along a 4 percent sales tax to patrons playing jukeboxes and are prepared to contest the tax in the state’s Supreme Court if necessary. An emergency meeting at the Chahle here (12) at 2 p.m. will take up the subject of the sales tax, another law prohibiting loans to states and national legislative matters.


Launched

NEW WURLITZER PLANT IN UTAH

LOGAN, Utah — The Wurlitzer Co., its new 200,000 square foot plant for the manufacture, warehousing and distribution of products according to ACOA, will be known as the Kaysville group, is expected along with an official of the Wisconsin department of revenue. Fred Granger, Music Operators of America, will speak on national matters.

New Head of ZOA

FRANKFURT — Werner Schmidt, a former president of the West German Joint Association of Music Operators (ZOA), at the association’s annual meeting here.

The vote was a vindication of Schmidt’s reformist ideas which had been opposed by certain factions of the association, led by former president Hasso Loeffler.

Schmidt was on his third trip continuing with the International Coin Machine Exhibition in West Berlin and vocational guidance and education for young technicians in the automatic amusement machine industry.

The assembly agreed to the establishment of a new committee on order of committees, dealing respectively with public relations, tax problems, trade shows, informal meetings, professional promotion, arcades, vending and trade legislation.

In a recommendation to the wholesalers and industry associations BAVG in Hamburg and VDAI in Cologne—the assembly recommended that participation by the whole range of coin machine industry be invited for the JMA 70 exhibition to be held in Berlin Oct. 6 to 9.

Indict Kansas City Assn.

WASHINGTON — A federal grand jury has indicted the Kansas City Music Operators’ Association, Paramount Music Co., Inc., and its president Nicholas Evola, and the B & G Amusement and Cigarette vending companies and Charles Bengima, partner in both B & G companies, Justice Department announced last week. Charges were conspiring to eliminate competition and fix prices of records planted in Kansas City cigarette machines.

Both the indictment and a conspiracy civil anti-trust suit filed in U.S. District Court in Kansas City, Mo., charged that the co-conspirators, since before 1960, have been using threats, coercion and persuasion to prevent competitive soliciting of locations by other operators, and to prevent other operators from expanding their business. At the same time, the conspirators are charged with using coercion to prevent location owners or managers from discontinuing the defendant establishments.

If convicted, the companies and the association could face a maximum fine of $50,000, and individuals could be a maximum of $5,000 fine and one year in prison.

Justice Department’s civil suit asks the court to enjoin the Kansas City Music Operators’ Association and enjoining all of its members from combining to suppress or exclude competition or fix prices of vending machine products.
THESE ARE SEVERAL ideas SEGA of Japan is using to promote jukebox play in restaurants. Other promotions include imprinting napkins, place mats, backs of order checks, tumblers, dinnerware, plastic swizzle sticks and slip covers on seat backs. They also have clock signs saying "It's Jukebox Time." SEGA is also encouraging imaginative programming and preparing graphic materials to focus attention on the jukebox and its records.

Vending Liquor Hit By State Legislators

* Continued from page 65

would kill current controls on sales," said the senators. "We seem to be encouraging people to check into hotel rooms and buy liquor as fast as they can turn the vending key."

Liquor Board Chairman William Z. Scott defended the board's action, declaring they tested the machines for 90 days in hotels in Scranton and Ewingston and think the time of modern way to do business. We expect the room clerk to deny vending machine keys to minors and others who should not have liquor. We understand the machines are permitted in five or six states and we can find nothing in the liquor code that says it can't be done.

The board's announcement of approval set off a stampede here to the East by International Industries, a firm head-quartered in Vancouver, British Columbia. It said it had purchased the business before the announcement, the stock was selling at 53 a share. It was quoted as selling for 57 per share on March 21 by a local brokerage house.

High Schools Train Vendors Vending 45's

* Continued from page 65

stalled 44 disk vendors in New York, New Jersey and Pennsylvania high schools and several school distributors in California have approved the plan and await delivery of machines.

A Disc-O-Mat distributor will service each school and be the current product; however, students will take care of the bookkeeping and operations.

Proceeds from the venture go to FTA and student funds.

SMI will set the program up in as many schools as possible and as fast as the machines are made available. Aside from utilizing Disc-O-Mat as a test merchandising tool, the opening up of high schools also offers the record industry an outlet that it hasn't had before, according to Don L. Orsatti, president of Audio. "We have common knowledge that bond issues are being defeated in most major metropolitan cities and that single sales have been stagnant," said Orsatti. "The installation of this machine will not only help students learn and schools raise much needed funds but it also gives each school new outlets for the record industry." Orsatti said that it will, of course, take a number of months before the program is nationwide but "we have started and that's the important thing."

The high school and Ir. high market have long been recognized as the two most lucrative markets for single sales but, in the past, record companies have had to rely on student going to the store. Now that situation may change.

Audio is displaying its vending machine at the National Automatic Merchandising and Vending Association Western conference convention in Anaheim (3-5).

Proven Profit Maker!

CHICAGO COKN'S Sensational SUPER CIRCUS RIFLE GALLERY

• UNIQUE SOUND SYSTEM
• DOUBLE DEPTH ILLUSION
• 10x or 25x PLAY

All Machines Ready for Location

Seeburg 200 selection wall box 24.50
Smokeshop V20 40.00
Seeburg 430 Stereo 155.00
Seeburg 650 Stereo w/50 ru 195.00
Row model 77 Cadey machine 295.00
Ami 250 selection wall boxes 14.50
Pat Baran 395.00
Fast need 295.00
Surfide 350.00
Sing Along 260.00
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Lew Jones Distributing Co.

Exclusive Wurlitzer Distributor 1311 N. Capital Ave., Indianapolis, Ind. Tel: Miron 5-1593
The elegant look of tomorrow is here today in the image of the all new Rock-Ola/442 phonograph. Years ahead in design. Dollars ahead in performance.

Put this exciting new idea in phonographs in any location, and what happens is a crowd. Every time. Small wonder! Brilliant color panels incased in polished chrome castings radiate the warm glow of this new kind of phonograph.

It’s a big new sound in an all new package. Rakish lines of highly finished wood-grain Bombay Teak Conolite side panels sweep in graceful contour to accent the most plush decor.

Here’s 160 selections of stereo-monaural excellence designed to capture the most elegant profit center. 33⅓, 45 RPM records or 7" LP albums in any sequence.
Jukebox LP Line Features New Material

- Continued from page 65

Little LPs have yet to be established as a significant concept in the jukebox industry. Operators have argued the concept in several Music Operators of America seminars. Perhaps the most vocal proponent of Little LPs, Oscar Bucky Buchanan, Redisco, Baltimore, has often criticized record companies and operators alike for being too apathetic.

"If I could get what I want when I want it and with a basis of return on what I can't move, I would show the record companies that there is a definite market for Little LPs," Buchanan said last year.

Another strong advocate of Little LPs, Robert (Bobby) Garmsa, Garvin Sales Co., Chicago, said he still believed in the concept even though a merger involving his firm forced him to abandon a program he inherited from Overbrook Corp.

"Sure, Little LPs are a good idea," Garmsa said last summer. "They can be successful with the proper co-operation from manufacturers, part of which would be adoption of a return privilege, and part of which would be the desire on their part—to believe in the concept."

Prutting said he believes in the concept. He believes that by being very selective he can overcome any problem of not offering a return privilege. Lead time, another hindrance in marketing Little LPs, can also be avoided, he said. "Record companies can tell you ahead of time if there will be a problem in making a Little LP. I can supply them four to six weeks after the large album is out."

To facilitate release time, Prutting said his Little LP covers will be black and white reproductions of the originals. "The material in the Little LP means everything," he said. "How fast should I come out with one album? If I can wait while their single builds publicity, I can give operators five or six entirely new songs—all new material."

Prutting listened to hundreds of albums, monitors easy listening and progressive rock stations and confered with his brother David, who works for a Syracuse, N.Y., record shop and a progressive rock station here.

Prutting, who is also a musician, believes the time is right for launching a new approach to Little LPs. "More and more radio stations are programming selections from the latest albums," he said. "Many of the FM stations are eliminating singles altogether. Little LPs will offer jukebox operators material they need very badly and can obtain in no other way and can obtain in no other way.

Jukebox Helps Teach Doctors

CHICAGO—The jukebox has entered the medical profession. Physicians in hospitals in Miami Valley, Ohio, and Houston, Tex., are using the jukebox for a variety of purposes.

Dr. Frank Harbaugh developed an educational jukebox for the Ohio hospital. It is an adaptation of a regular jukebox and has a pushbutton selection of 60 programs on various medical subjects. Some of the programs also have synchronized slide transmissions projected on a screen. The hospital jukebox allows more than 12,500 physicians in this field to have a toll free telephone number to hear condensations of research reports on new processes helping to cure cancer. More than 100 topics are available from the one jukebox, one record.

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Fitted Costume Mixes
All 399 was
3r Economy Mix $3.90
5r Economy Mix 4.20
7r Economy Mix 5.20
9r Economy Mix 7.00
12r Super Hot Mix 9.20
Lauren's Suits & Slatans $12.10 M
14r Finale 12.10
16r French 12.10
25r V9 Rubber Animals 11.10
Baseball Buttons for $1 12.00

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E. P. S. Jersey Del-Mid. Inc.
805 N. BROAD ST. PHILA. PA. 19112

Birmingham vending company
500 Second Ave. North, Birmingham, Ala.
Phone: Atlantic 4262

What's Playing?

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

Ames, la., Location: C.A.W. Tavern

Carol Larkin, programmer.

REPRISE RECORDS

Current releases:
"If Anyone Goes to San Antonio," Phil航, RCA RV-1069.
"Running Bare," Jim Nabors, Chart 47-9791.
"I'll Be," Beaches, Atlantic 2706.
"Cinnamon & Clove," Tommy James and the Shondells.
"I Can't Stand Losing You," Allman Brothers, Atlantic 2706.

Missoula, Mont., Location: Kid Restaurant

Bob Prutting programmer.

Current releases:
"Rainy Night in Georgia," Brook Benton, Capri 30666.
"12th Man," The Reelers, Capitol 2807.

Evan Sheilhammer, programmer.

Montana Music Rentals

Current releases:
"What's Happening," Miami Express, GRT 6726.
"My Grandpa," The Penns, Channel 47-9791.
"Linda," Jack Smith, Muscle Shoals, Ltd.

Baton Rouge, la., Location: Kid Lounge

Gene Sharp, programmer.

Current releases:
"Sure, I'm Only Dancing," The Beatles, Apple 2761.
"Love Movie," Edith Lighthouse, Bell 817.

Washington, d.c., location: Soul Restaurant

Frances (Boots) Cooper, programmer.

Current releases:
"I'll Be," Beaches, Atlantic 2706.
"Every Day," Elvis Presley, RCA 47-9791.
"It Would Be In Love," Frank Sinatra, Reprise 0695.

Philadelphia, Pa., Location: Adult Restaurant

Mel Epstein, producer, blue ribbon vending

Current releases:
"Let It Be," Beatles, Apple 2764.
"I Can't Help Myself," Four Tops, Tamla M..,

Sandwich Point,VA., Location: Adult Tavern

Duane Keaton, operator, Automatic Sales Co.

Current releases:
"I Fall to Pieces," Patsy Cline.

Coinmen in the News

- Continued from page 66


Vending Co. of Minneapolis;...
**CLASSICAL**

**BEETHOVEN: EROICA VARIATIONS—**
Deutsche Grammophon, Aronowitz.

**LOW PRICE CLASSICAL**

**LISZT: SONATA**
Deutsche Grammophon, Héloïse Horowitz.

**CLASSICAL**

**BEETHOVEN: VIOLIN CONCERTO—**
Philharmonic-Decca, Menuhin.

**LOW PRICE CLASSICAL**

**SOUNDTRACK**

The Dented, Warner Bros MS 1827.

**POPULAR**

**SPECIAL MERIT PICKS**

**CLASSICAL**

**LEIST: L.P. PRELUDES/DAYDREAMS/FIVE WORDS—**
Philips. L.10.000.

**LOW PRICE CLASSICAL**

**SOUNDTRACK**


**POPULAR**

**ROLL BLACK'S COMBO-Round Robin—Keep Rollin'—**
Hot Jazz, MS 1967.

**SPECIAL MERIT PICKS**

**CLASSICAL**

**LEIST: L.P. PRELUDES/DAYDREAMS/FIVE WORDS—**
Philips. L.10.000.

**LOW PRICE CLASSICAL**

**SOUNDTRACK**


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**ROLL BLACK'S COMBO-Round Robin—Keep Rollin'—**
Hot Jazz, MS 1967.

**SPECIAL MERIT PICKS**

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**SOUNDTRACK**

Album Reviews

*BEST SELLING JAZZ LP's*

1. **SWISS MOVEMENT**
   - Lee Morgan & Eddie Harris, Atlantic SD 1507
   - Week on Chart: 18

2. **HOT BUTTERED SOUL**
   - SAMMY FIELDS
   - Week on Chart: 21

3. **WALKING IN SPACE**
   - Quincy Jones, A&M SP 3033
   - Week on Chart: 49

4. **IN A SILENT WAY**
   - Miles Davis, Columbia CS 5978
   - Week on Chart: 6

5. **BEST OF RAY CHARLES**
   - Atlantic SD 1506
   - Week on Chart: 6

6. **HARD ROLLIN'**
   - Herbie Mann, Embassy SD 250
   - Week on Chart: 50

7. **BEST OF EDDIE HARRIS**
   - Atlantic SD 1505
   - Week on Chart: 15

8. **MONTREZI'S GREATEST HITS**

9. **LOVIN',**
   - Paul Revere & the Raiders, Dunhill 4232
   - Week on Chart: 17

10. **ZIPPY**
    - Buddy & Soul, Buddah BB 305
    - Week on Chart: 32

11. **A FANTASY**
    - Bobby Keys, Columbia CS 5977
    - Week on Chart: 14

12. **CITY OF STARS**
    - Memphis Slim, Esteem EE 182
    - Week on Chart: 14

13. **NO GUESS**
    - Pattie  & the Bears, Prestige PRP 181
    - Week on Chart: 2

14. **CONCERTO GROSSO IN D MINOR**
    - Warner Bros. SLP 2067
    - Week on Chart: 14

15. **GOODNESS**
    - Motown, Mackawrell MR 824
    - Week on Chart: 2

Billboard SPECIAL SURVEY for Week Ending 4/11/70

**From The Music Capital of the World (DOMESTIC)**

**Buddy Rich and his swinging band recorded live for World Music Jazzy Records in the Tropicana Blue Room. Singer Dick Rainey, formally of the Jack Gleason Show, opened at the Desert Inn Lounge. RCA recording artist Nancy Jaye, past winner of the Grammy award as Best female vocal of the year was guest soloist at Trinity Temple. Two England's top cabaret trio, the Peddlers, closed at Nero's Nook (9/3). This trio's engagement ran three-year contract with Cascades Palace. Composer-vocalist Roy Phillips (dunmore), Trever Morals (durnin), and Tab Martin (dun gutes) put their own brand of jazz in a special provocative blend of soul, blues.

(Continued on page 71)

April 11, 1970, BILLBOARD
Theatre and directly involved with tra, the Ormandy and the harpsichordist Igor organist Circle the show Beverlee Also in the future for Philharmonic. lumbia,phia, among Copland Small and phia (15), Salt Francisco and producer man and Theater, Los Angeles, May 17; Vancouver, May 29-30.

Continued Theatre....

Greatest Hits * Continued from page 52
the Mormon Tabernacle Choir, organist E. Power Biggs, and harpsichordist Igor Kipnis. Performing Copland are Barenboim and the Philadelphia, Copland and the London Symphony and Ormandy and the Philadelphia. The Dvorak album has George Szell and the Cleveland Orchestra, Ormandy and the Philadelphia, Kostelanetz and the Columbia, and Bernstein and the Philharmonic.

Mini-Rock Spot * Continued from page 26
directly involved with Five Stages, and none are over 28 years old. The main auditorium of Five Stages can seat about 2,200, although not more than 1,500 will be seated at one time for the sake of comfort. Among the acts booked for future dates are Argent, Jack Bruce and Friends, Pink Floyd, the Small Faces, and Pacific Gas & Electric.

Just Off the Marx * Continued from page 20
as Harpo, and Alvin Kupferman as Zeppo, made highlights of "Rich Is" (with the spirited aplomb of Mort Marshall as producer Al Shean), "The Four Nightingales" and "Where Was I When They Passed Out Luck?"
The cast album will be available on RCA Records.

Creedence Tour Set * Continued from page 20
Stockholm (17) and Copenhagen (20), Lyon, France, (22) and wind up the tour in Paris (25).

Creedence returns to San Francisco April 26 to pick up for a U. S. tour in May, with dates in Vancouver, Oakland (2), New York (13), Philadelphia (15), Salt Lake City (22) and Denver (23).

Small Faces on Tour * Continued from page 26
April 20, Warehouse, Ithaca, N. Y., April 23; Action House, Island Park, N. Y., April 24-25; Easttown, Detroit, May 1-2; Fillmore West, San Francisco, May 7-10; Eagles Ballroom, Seattle, May 15-16; Garden Auditorium, Vancouver, May 17; Olympic Theater, Los Angeles, May 22; and Fillmore East, New York, May 29-30.

Continued

Kurdoglu, producer - director for local Films Arts Productions, signed Jan Mills for two Show national Cancer Society TV commercials. Mic is currently appearing in the Thunderbird Ho- tel's Al Bello Show.

LAURA DENI

CHICAGO

Star' Albert King and Colum- bia's Willie Dixon played succes- sive sets at Five Stages. Dunhill's Three Dog Night in town for two shows for 22nd Century Productions on Sunday (5). Two FM stations, WUXI and WMAQ, will combine their efforts for a quadrophonic broadcast on Tuesday (7) during the convention of the National Association of broadcasters. It will be the first such broadcast in the Midwest. It will last around four hours and will be split up into two sections. Various record companies have made tapes especially for the broadcast. Jerry D. Allan, managing director of Allen Rec- ords in Cincinnati, was in Chicago recently recovering from a mishap.

Dunhill's Steppenwolf played two shows in late March at the Auditorium Theatre. "Rege's Small Faces, featuring vocalist Rod Stewart, who also records for Mer- cury, will be in town for two shows on April 15-16 at Beaver's.

GEORGE KNEMEYER

With the new, 1970 WORLD RADIO-TV HANDBOOK. The only complete reference guide to international radio and television broadcasting. Indispensable for broadcasters and listeners who want to identify stations and obtain maximum enjoyment from their receivers.

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APRIL 11, 1970, BILLBOARD 71
EMI Says It Won’t Change Return Policy

LONDON — Dealers in the northeast of England who have expressed concern over EMI’s abolition of the five percent returns allowance have been told by EMI Records managing director Ken East that no changes in the company’s policy over returns is immediately contemplated.

The dealers, in some instances, recalled by saying they will give preferential support to those record companies retaining the five percent returns allowance.

Carlo Broglini, director of the southern region of the Thorn group of retailers, with responsibility for about 60 retail outlets has said he will continue to buy from EMI “for a certain extent.”

Meanwhile, EMI marketing director Cliff Burby has said that the company will review the returns situation on singles some time in the future.

CBS, Philips and Polydor have all announced recently that five percent returns on singles will be preserved.

Kluger Into Own Set-Up

BRUSSELS — Roland Kluger, vice president of World Music and Palette Records, who has been with the company for seven years, has formed his own independent record production and publishing company, RKM, with offices at rue Fernand Neuray, Brussels 6. Tel.: 44.48.40.

Kluger will not initially have his own label but will negotiate first option deals with other companies.

He will not completely break his connection with the World Music group since he will continue to act as the company’s manager of Palette, handling such artists as Digio, Garcia, Jess Jules, the Waakita, Los Mayas and several Flemish singers.

Kluger will be concentrating on the launch of the new label RKM, and is also planning to set up a consultancy service giving international guidance on licensing, promotion, contracts, etc.

In the music publishing field Kluger will seek to develop his own catalog and not particularly interested in short-term catalogue deals which offer the hasty advances,” he said.

Promotion man Pierre Meyer is also leaving World Music to found his own independent promotion agency with offices at the same address as RKM. Meyer will also work as an independent television producer.

Federation in Name Change

PARIS — The French record industry federation, the Syndicat National des Industries et des Commerces de Publicisations Sonores et Audio-Visuelles, the “name” of the title is obviously added in anticipation of developments in the audio-visual field.

At the same meeting, Georges Meyerstein-Maigret, head of Philips, who has been president of the Syndicat with Vogue chief Jean Cabot, Erazo head Philippe Laramy and EMI president Francois Minchin as vice presidents.

The Syndicat represents 34 record companies in France which, in turn, control 86 percent of the French record market.

Applications for membership have been received from Editeur Bancaire et Parisien (Valois) and from Walt Disney Productions-France, which, although not members of the International Federation of the Phonographic Industry, will bring the membership of SNICOP to 36.

Concerts in Amsterdam?

AMSTERDAM — U.S. promoter Sid Bernstein is negotiating to present on successive days in

(Continued on page 77)

SIRE’S VELEZ FOR SOPOT

WARSAW — Sire Records artist Martha Veliz will represent the U.S. at the 1970 Pop Song Festival to be held on May 9 in Sopot, Poland under the auspices of the Polish Associated Press. Sopot will be administered by Eastern European record executives, headed by Ludwik Kinski, of Poland.

The Sopot festival will climax in a two-night U.K. and European tour including her TV show in Sweden, Denmark and the Netherlands, plus guest appearances at the Paris Olympia and Brussels Palais des Congres.

New Head of SNICOP

PARIS — New president of the French recording industry syndicate, SNICOP, is Georges Meyerstein-Maigret, chairman and managing director of Societe Phonographique Philips, France.

Meyerstein-Maigret was elected at annual meeting of SNICOP, along with vice chairman Philippe Loury (Editions Castelli-Bata) and Francois Minchin (Pathé-Marcors), the former president.

In view of the development of new techniques in the communications industry, the syndicate decided to change its name to the Syndicat National des Industries et des Commerces de Publications Sonores et Audio-Visuelles, in order to embrace the audio-visual field.

It was reported that membership of SNICOP numbered 34 record companies representing 86 percent of French sales, a further two, Editions Barere (Valois) and Walt Disney Produces.

(Continued on page 75)

RULE DUE ON RECORD TAX

HAMBURG — A decision is expected shortly from the Federal Constitutional Court in Karlsruhe, on the claim of 12 German record companies that records, as cultural goods, should not be subject to the full 11 percent added value tax.

ADRIANO CELENTANO

number 1 of the Italian Song 

CLAN CELENTANO CORSO EU 7 20122 MILANO TELEFONO 70.42.61 ITALY

APRIL 11, 1970, BILLBOARD
**Woodstock Co-Producer Joins Toronto Peace Fest**

**RITCHIE YORKE**

TORONTO — Michael Lang, producer of the Woodstock festival, has become involved in the Toronto Peace Festival, July 3-5, and has been deeply involved in organizing the event. Lang, who was previously involved in the Woodstock festival, has now moved on to Toronto to help organize the festival. The festival organizers have been working closely with Lang to ensure a successful event.

**Canada Executive Unravel**

In Montreal, Doug Byrne, sales representative for Phonodisc, has been appointed to the Canadian executive team. Byrne, who has been with Phonodisc for five years, will be responsible for sales in Quebec, New Brunswick, and Nova Scotia.

**Country Poll In Canada**

MONTREAL — CKTS, a 10,000-watt English radio station located in Montreal, is being sponsored as the first Country Music station in Canada. The station, which broadcasts a mix of classic Country and contemporary music, will be located at Sherbrooke.

**Dancy Buys Sarnia Radio**

TORONTO — Dancy Broadcasting has purchased CHAM in Hamilton, subject to certain conditions. The deal was approved by the CRTC, which is responsible for regulating radio stations in Canada.

**Buddah Outlet For 'Wishbone'**

TORONTO — Buddah Records has signed a deal with Wishbone Ash, a well-known British rock band, to release their latest album. The deal includes exclusive rights for the album, which is set to be released in March.

**MCP5s Gains Little Vs. Pirates**

LONDON — Although the Merchant Shipping Act has been in effect for over a century, the Royal Navy has been called upon to enforce the law. In recent months, the Navy has been working closely with local authorities to ensure that illegal activities are stopped.

**Quality Gift, Wilson 'Devil'**

TORONTO — Quality Records Ltd. has released a new album by the band Wilson 'Devil'. The album, which features a mix of rock and roll, is receiving critical acclaim.

**Sweet Soul**

TORONTO — The London Symphony Orchestra has announced that they will be performing a concert to raise funds for the Muscular Dystrophy Association. The concert is set to be held on May 15 at the Royal Albert Hall.

**More Pubs To Summerlea**

MONTREAL — Summerlea Music will represent the catalogs of such artists as The Rolling Stones and The Beatles in Canada. The move comes as the company looks to expand its reach in the country.

**Monuments' Weiss On Trip**

SYDNEY — Bob Weiss, vice-president of Monument Records, has been on a trip to Australia. The trip is part of the company's effort to expand its presence in the country.

**Radio Nord In A New Move**

LONDON — Radio Nord is undergoing a major change in its programming. The station is moving from a focus on news to a focus on music, with a particular emphasis on Norwegian music.

**The Sign Of Great Reading**

April 11, 1970, BILLBOARD
Love and Peace Takes Latin Fest; 8,000 See Five Concerts

By ENRIQUE ORTIZ

MEXICO CITY — Cenac Do Amor, alias Claudia ("Love and Peace," in English), performed by Brazil's Claudia, has taken the top prize at the second Latin Song Festival. The group's eight songs, which featured artists from 20 Latin and five European countries, were each represented by two singers, one male and one female.

Each country was represented in the contest on the night.

The Brazilian singer, composed by Eduardo Lagos and Alessio Barros, won with a total of 40 points from 15 judges. Second was "Con Los Brazos Cruzados" (With Folded Arms) by Mano Macho, performed by Venezuelan representative Hilda de Moraes. Third was "Te Amo" by A. Landa and L. Damm, with Carla, recently won first place in the Benidorm, Spain, festival held recently in Mexico.

Mexico's Jose Joe third with 219 votes and "El Triunfo" ("The Triumph") by Omar Moreno, composed by Roberto Cancel, was in a duel for audience favor with Italian vocalist Bruna Villa's song. Villa was the winner of four San Remo festivals, Villa's song, "Per Te Amore." came eighth in the competition but Villa picked up a gold medal as the best male singer in the festival.

Miss Do Brasil won the medal for "Love and Peace," but the group's song in her winning song was also given two gold medals for its best lyrics and the best music in the competition.

Alfredo Gomez, Venezuelan conductor, received the award for the best band conducted by his chart for "Con Los Brazos Cruzados." The orchestra for the festival consisted of singers and musicians in the group and guest conductors were Romero Caravelli from France and Roberto Barros from Mexico. Supervisor Carro's personality was a great favorite with the crowd who cheered him every entrance.

Holanda Back For Rio Story

RIO DE JANEIRO — After more than a year in Rome, composer Beto, the Brazilian who was at the time of the 1974 song contest in Rome, responded to the new booking man Charlie Camblin by tightening his arrangements.

Terry Brown re- signed the concert to the Fabulous Quicksilver for the upcoming season. The new 20-track album, this was new less compact.

Continued from page 73

Before moving on to week's spot in the big city, Brown has expanded his production. He announced plans for the Studio Sound Music Program, which will be marketed through Brown's new work. The only U.S. song adopted by the group for the tour will go on its next tour.

Japanese folk songs are used to revive and promote the nation's image. Other countries are used to promote cultural exchanges between each country and other countries.

The movement is now responsible for some of the songs each year and a few Japanese record companies have responded to the demand for recorded versions of the songs.

Rock Waves in Hawaii

HONOLULU — Hawaii is experiencing a rock invasion. The new wave of rock groups, most recently the group, the Beach Boys, have become a hit throughout the state.

The firm has 14 dates lined up at the Waikiki Shell, including the current one and five Waikiki Shell dates. Meanwhile, a group called The Waikiki Breeze have become quite a hit on the island. On April 4 they played at the Waikiki Shell with the Beach Boys, following with a one-day gig at Waikiki Beach and a Waikiki Beach date (May 2, Ta Mahal). The Waikiki Breeze have performed at 14 other dates (April 29). All these concerts will be recorded by the Waikiki Breeze.

Some with the Waikiki Shell, May 25, in a concert sponsored by the State Department of Commerce, the Waikiki Orchid and Waikiki International Light and Sound. Recent Hawaiian rock visitors included in the Steve Miller Band and QuickSilver Messenger Service.

Deny Charge on Fest Winner

RIO DE JANEIRO—Claudia, the Brazilian artist who won the Latin Pop Festival in Mexico, denied allegations that she had entered the competition in Perú in 1974. The organizers of the Huachina Festival in Lima, Peru, said that the same song won their competition in 1969. Claudia admitted that the two songs were "similar" but declared they were not the same. The "Cancan de Amor e Paz" which won the Mexican contest, was written by Eduardo Lagos and the late Olindo dos Santos. Claudia was killed in an aviation accident before the song was entered in the Latin Pop Festival last year.

SOME OF THE participants of the Second Latin Song Festival, which took place last week in Rio, are shown on the following pages. Spain, Roberto Darvin, Uruguay, fourth place; Sergio Denys, Argentina, fifth place; Luigi, Belgium, eighth place; Jose Jose, Mexico, third place; Marla, Venezuela, second place; Claudia do Brasil, Brazil, first place.

SOMA DIONGO

Muaz's Claviches De Espana, orchestra, singers, and dance... Amelies first album entitled "La Perle," performed by National Symphony Centre in a benefit for the Repro- duction Center in Philadelphia. Cesar Contreras (Columbia) vacationed here for a New York season and "Un Show Para America." Dominican singer Ingrid Del Rosario scored a first LP release on Orico Records Overseas (ORC), which included 12 songs by local performers. Felix Del Rosario had an album, "El Nueva Yor," released by Brown.

Cuban has become here with singer Faustina Reyno, newcomer of the year, and "La Nena Del Oeste," Rey sings with Johnny Mathis. The song was also featured on the single, En Vivo. "El Embajador" by Pop Music Dominguez singer La Bola Bajapal (Gemin), Baby of the"; "La Bola Bajapal (Gemin), Baby of the"; "La Bola Bajapal (Gemin), Baby of the"

AMSTERDAM Philips will release at the end of April the first album by Brit- ish housewife Rosemary Brown who claims to receive musical messages from great classical composers. The Netherlands Blazer Ensemble (a wind instrument group) appeared in the Netherlands World Cup Amsterdam, which, in its 14th appearance in Rotterdam, played a CD of music by British and American composers. Philips has released a new album, "The World's Greatest TV appearances in Karachi and Bangalore.

Revival concerts at the Central Park concerts at Leip- zig. The Choirs of the "The Specials" and the "The Specials" groups have been commissioned by the Amsterdam" and "The Specials" groups have been commissioned by the Amsterdam.

Sinclair & Garfunkel finished a concert in Amsterdam May 27, Dutch Hawaiian artists at the Kibibara

(Carried on page 75)

FRAN JORGENSEN

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Sinclair & Garfunkel finished a concert in Amsterdam May 27, Dutch Hawaiian artists at the Kibibara

(Carried on page 75)
Melodya Ranks as a Major Disk Producer: Output 180 Million Units

MOSCOW — With an annual output of 180 million records a year, the Melodya Record Co. of the Soviet Union is one of the world's major record producers. It has had to increase its output continually in recent years as demands on its services have gone up steadily, though relatively slowly, in recent years. The major factor inhibiting a faster expansion seems to be a shortage of good quality materials. Some observers believe that far greater quantities of records could be sold if the company were less conserative about the handling of the raw material, but Melodya has to maintain its high standards rather than boost turnover at the expense of quality.

Melodya has Pressing Plants in Moscow, Leningrad, Tashkent and Riga with smaller plants in other cities. It has released 150 million records since it started operations in 1937, a year that in Tashkent 20 million and the Riga plant 10 million. With the exception of a small output of省钱, which presumably goes to Tiflis and Baku, the rest of the output of both plants comes from the Moscow plant.

Melodya's Studios

Melodya has recording studios in all the above-mentioned cities and there are other studios in Vil- nius and Kiev.宝玉 records for Russia and the republics. A new studio and a production unit for dubbing and mixing have been opened in Kiev. However, only the Moscow studio is regularly equipped to make recordings. It has serious music accounts for 15 percent of its output, light music and popular songs 20 percent, pop and light music 35 percent, and children's records and hits for which 5 percent is shared by spoken word and documentary recordings.

Production of serious music and light music has shown a marked increase in recent years. Certain popular music is being pressed at a rate of 250,000 units per week. Modern music recordings were introduced in 1961 and have produced 300,000 copies per week. The growth of stereo consumption is providing a market for mono labels that can correspond to about 15 percent higher than those in the past.

Melodya's total output includes 78.000 tapes, 120,000 cassettes, and approximately 9,000 new titles each year. Melodya also produces about 15,000 series titles.

Records Are Cheap

Records are made in the studios of their own plants and are sold at a price of 25 to 30 rubles. Record prices are fixed according to the music culture and sales or production costs. The price of a single LP is between 25 and 30 rubles. The price of a 78 per- minute LP is only a few rubles. The Soviet record market differs in many respects from that of Western countries. The most marked difference is the non-existence of the 45-rpm record. It is available only in the form of the 78-rpm record. Ex- cept for the few remaining 78-rpm records, 12-inch 33 1/3-rpm LPs, but in addition to the LPs there are also 10-inch records. Besides, the price of a record is usually $0.15 or $0.20, the price of a CD being around $0.30 or $0.40.

The number of records increases very slowly and is about 2,500 each year. Because of marked differences in taste among the various regions of the country, the export of records may not necessarily reflect musical traditions in each area. The system of music production is not geared to respond rapidly and regularly to the demands of the consumers.

Records are sold in disc jockey, book and record shops. Not only do they sell records, but they also record them. A customer can order a record of his choice from a list of pre-recorded albums. Each customer is given a four-week period to return the record. If he does not return it, he is charged for it.

Records for the U.S.

Records are sold abroad to countries such as the United States, Canada, the United Kingdom, Sweden, West Germany, and other countries. The sales are made to record companies, composers, lyricists, and publishers who are interested in the recording business. The records are exported to countries such as the United States, Canada, and the United Kingdom, as well as to countries such as West Germany and other countries.

Melodya has a number of contracts with record companies in the United States, including Capitol Records, which has released a number of Melodya albums. The company has also released albums in other countries, such as the United Kingdom, Canada, and Sweden, among others. Melodya has a number of contracts with record companies in the United States, including Capitol Records, which has released a number of Melodya albums. The company has also released albums in other countries, such as the United Kingdom, Canada, and Sweden, among others.
DOES IT A&M chart MAIN ADVANCE

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

A&M
KILLER JOE—Quincy Jones, A&M 1163
IT TAKES A LITTLE LONGER—Sonny Charles, A&M 1177
THE LETTER/CAPTAIN SPACE—Joe Cocker, A&M 1174

ADVANCE
NOORE DE RONDA (Night of Rendezvous)—Bettina Belmont, Advance 1112
MY LADDER OF DREAMS/WHAT TIME DOES THE LAST MOON—Cara Stewart, Advance 1114
LONELY TOO LONG/ SOMEWHERE—Sylvia Priestly, Advance 1109
ASH
TAKE YOUR TIME—Steve Akin, Ash 1001

ASTRAL 7
THEY DON'T MAKE 'EM LIKE THEY USED TO b/w PART OF THE CROWD—Herbie Smith, Astral 7 1002

AVCO EMBASSY
YOU BRING ME TO YOUR KNEES—Eric Mercury, Ave 4523

BEVERLY HILLS
MAIN THEME: LAND RAIDERS—Bruno Nicolai, Beverly Hills 9343

SMILE ME A SPRING—Burt Taylor, Beverly Hills 9346

BRITE-STAR
STOP THIS HURT—Bill Bong, Northland 7003
HEY LITTLE ONE—Johnny Jerome Trio, RAK 16698

MONKEY BUSINESS
Mack McMillan, Big Mac 5005

CHANSON
TIME AND PATIENCE—Mel Hueston, Chanson 1179

CGC
IF YOU LET ME MAKE LOVE TO YOU, WHY CAN'T I TOUCH YOU—Rites of Spring, Generation 113
LITTLE BY LITTLE—O.B. Lord, Cree 339

SO MUCH LOVE—Faith, Hope & Charity, Maxwell 805

CAPITOL
SOME BEAUTIFUL—Jack Wild, Capitol 2742
AIN'T THAT CUTE—Doris Troy, Apple 1820

CARPOCRON
WHO WILL IT BE—Sam & Bill, Capricorn 8001
DOWN ON MY KNEES—Oscar Toney Jr., Capricorn 8005

DOUBLE SHOT/WHT

GREAT BIG BUNDLE OF LOVE—Brentwood Wood, Double Shot 147

APRIL 11, 1970, BILLBOARD
2 CONFIRMED HITS!

WHITE PLAINS

sing

"MY BABY LOVES LOVIN"

85058

Producers: Roger Greenway - Roger Cooke

THE BROTHERHOOD OF MAN

sing

"UNITED WE STAND"

85059

Producer: Tony Hiller

Both on DERAM

LONDON
**SPOTLIGHT SINGLES**

This record is predicted to reach the TOP 40 EASY LISTENING Chart

**TOP 20 POP SPOTLIGHT**

**COUNTRY**

This record is predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

**SONNY JAMES—MY LOVE (2:47)

(Prod. Ken Nelson) (Writer: Nelson, Hutch, Buxom)—This fast paced mother ballad penned by Tony Hutch, son of Sonny James, should have no trouble proving to be his twentieth number one hit. Full schedule, click. Flip: "Blue For You." (2:11) BMI.**

**JERRY LEE LEWIS—CAN'T SEEM TO SAY GOODBYE (2:30)

(Pro. Freddie Adamson) (Words: Jerry Lewis, R. D. Reynolds)—This Jerry Lewis follow up on his Top Ten winner "Blues for an Old Fool" was put just right up in the Top Ten. pretty good rhythm ballad should have no trouble with its

**BUDDY ALAN—DOWN IN NEW ORLEANS (2:27)

(Prod. Ken Nelson) (Writer: Nelson) (Music: Main BMG) (Repeat) "Blues for an Old Fool" followed by this one should put him up in the Top Ten. (Prod. Gamble-Huff) (Words: Gamble-Huff-Hiplop) (Assorted BMI) (Repeat) this will be a solid hit for Jerry Lewis.**

**ANTHONY ARMSTRONG JONES—ONE FOR THE ROAD (2:23)

(Kellogg, Weintraub) (Words: Armstrong-Jones) (Music: Weintraub) (Repeat) this will be a solid hit for Jerry Lewis.**

**CHART**

Predicted to reach the HOT COUNTRY SINGLES CHART

**HANK THOMPSON—That's All Right (2:09) (BMI).**

**EMPIRICAL 64454**

**ELTON JOHN—BUDDY THE FEDERAL TALE (2:32) (Columbia).**

**EMPIRICAL 64455**

**GENE SIMPSONS—Mayapple Street (2:35) (Gaillie), BMG.**

**EMPIRICAL 64456**

**ELEANOR WILSON—When Will It Be (2:19) (Auff-Rose, BMI).**

**EMPIRICAL 64457**

**JACQUES THEROUX—What Love (2:30) (Rhino).**

**EMPIRICAL 64458**

**KATE MILLER-BRANTLEY—Hold the Line (2:15) (BMI).**

**EMPIRICAL 64459**

**RED LAVAY—Sing That Song Again (2:43) (BMI).**

**EMPIRICAL 64460**

**COUNTRY SPOTLIGHT**

Predicted to reach the TOP 20 OF SELLING R&B SINGLES CHART

**CANDI STATION—SWEET FEELING (2:45)

(Prod. Rick Hutt) (Words: Candi-Walter-Dieter-Dawson) (Frame) BMW) with much in the way of salt and chart appeal.**

**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.


**JOHN SEBASTIAN—Magical Connection (2:42) (Pro. Paul Rothchild) (Words: John Sebastian) (Music: John Sebastian) (Capitol BMG). John Sebastian's second major chart item comes up with a strong potential here, both pop and soul. Key 6290.

**SONNY CHARLES—It Takes a Little Longer (3:32) (Prod. Chigs Manuel) (Words: Richard Kaempfer) (BMI) with much in the way of potential here, both pop and soul. Key 6290.
Metro-Goldwyn-Mayer is streamlining its operation and no longer requires for current production the warehouses overflowing with motion picture treasures that have been in many of the great films of the past 45 years.

32 daily and evening Auction sessions starting Sunday, May 3, 1970, to Wednesday, May 20, 1970. AN UNPRECEDEDENT INVENTORY OF THE LARGEST COLLECTION OF MOTION PICTURE MEMORABILIA EVER ASSEMBLED including:

STAGE 27 — Sun., May 3 through Wed., May 6
SPECTACULAR COLLECTION OF FRENCH PERIOD Furniture and Art Objects, Empire — Louis XV — Louis XVI, Salon Sets, Sofas, Chairs, Signed Commodes, Chests, Desks, Mirrors, Crystal Chandeliers and Sconces, AMERICAN COLONIAL and Victorian, including Belter Sofas and Chairs, Bronze, Marble, Porcelain Statuaries, GRECO-ROMAN Chairs, Benches, Chaises, Tapestries, Rugs, Paintings, ORIENTAL Furniture and Art Objects.

STAGE 15 — Wed., May 6 through Sat., May 9
AMERICAN & ENGLISH FURNISHINGS, Bedroom and Dining Room Suites and Occasional Pieces, Secretaries, Garden Furniture and Statuaries, Paintings, Prints, Graphics, Tiffany-style Chandeliers, Pianos, Organs, Musical Instruments, Contemporary furnishings and Ornaments, Clocks, Lamps, AMERICAN, ORIENTAL AND EUROPEAN Bric-a-brac and Ornaments, Screens, Ship Models.

STAGE 30 — Sun., May 10 through Wed., May 13
AMERICAN COLONIAL Tables, Chairs, Sofas, Postmaster Desks, Brass Beds, School Desks, Teester and Sleigh Beds, Dressers, Cobbler's Benches, Country English Oak Tables, Chests, Roll-top Desks, PROVINCIAL AND COLONIAL ARMOIRES, Gothic Chests, Carved Captain's Chairs, Windsor Chairs, Hall trees, Mirrors, Consoles, Refectory Tables, Maple, Pine, Oak Chairs, Tables, Stoves, Coffee Grinders, Oak China Cabinets, Coach Lamps.

LOT 2 — Thurs., May 14
150 TRUCKS, Pickup to Dump trucks — ½ tracks — SHERMAN TANK — Automobiles — Trailers — Buses — Station Wagons — Roman furniture and objects d'art — Statuaries — Western and Wicker Furniture and Props — Gambling Equipment — Portable Dressing Rooms — Light Fixtures — Restaurant and Store Equipment — Antique Trunks. Complete authentic standard gauge STEAM LOCOMOTIVE AND COACHES FROM 1870.

LOT 3 & 5 — Fri., May 15 and Sat., May 16
MAGNIFICENT PADDLE WHEEL STEAMER (“Cotton Blossom”) featured in the motion picture “Show Boat.” Harbor and Nautical equipment — Wind and Wave machines — Western and Church furniture — Boats, Canoes — Movie Set boats — Furnishings and props used in the making of the picture “KISMET.”
Creative Workshop Opening—All in One Unit for Talent

NASHVILLE — A new concept in recording studios will be unveiled this spring with the completion of Creative Workshop, Inc. by the building firm of Godfrey, Delaney and Godfrey Dickey. The new addition will house the offices of Capitol Records, including Decca Records and A&M Records. The Creative Workshop will be one of the few complexes in the country where a new talent can be produced, recorded, and finished for release under one roof.

The studio features a list of new equipment including a video monitoring system as well as the usual audio facilities. Located at 2804 Azoela Place, the studio should be ready for recording sessions by May 1.

The studio plans to stress both the creative and workshop aspects of our new venture," said Carson.

"We will offer a complete package of services that can transform an idea into the finished product.

Several new artists will be signed to the EMI label, which is distributed by Bell Records. Record production deals have been concluded with Decca Records and Barnaby Records for several new artists, according to Carson.

London to Open 3d Factory To Protect Its 'Pipeline'

Continued from page 1

don family of distributors in the near future.

The new London branch, scheduled to open during the first week of May, will be headed by Bob Woodhouse and Geoffrey Dickey. The branch will cover the Southern California territory and will handle, in addition to the London family of labels, record products from Roulette, Monument and the Jubilee combine, as well as a complete tape line. It will give, for the first time, a base operations in the Southern California territory to London's home office personnel.

Goldfarb pointed out that the London branch serves a "pure" distributor function. "In many instances, since the takeover of distribution by the conglomerates," he said, "the biggest consumers have become the biggest competitors. The slogan of the London branches is 'Competition to none.' Service to all.

Goldfarb pointed out that the New York and Chicago branches have been doing extremely well. In addition to the London family of labels, the New York branch handles the Kapp and Ranwood lines. Phil Wesen and Frank LaRocca head the New York operation. The Chicago branch, which was acquired from James H. Martin about 18 months ago, handles, in addition to the London family of labels, record product from Vanguard, Monument and Vox, among others and a complete tape line. Mel Kahn and Steve Meyers head the Chicago operation.

Record Plant Studios Add Monitoring and Tape Units

NEW YORK — The Record Plant studios have broadened their facilities to include the manufacture of studio monitoring systems and tape machines.

The tape machines are available in 2-1/4, 12-16, and 24-track configurations, and will be fabricated at a newly manufactured facility at the Los Angeles Record Plant. According to Tom Hidley who heads the operation, one of the models marks an innovative step in tape machine production.

This machine, designed by Hidley, can be used as an 8-1/2-track with changeover time from one inch to two inch tape configurations in a maximum of four minutes.

Hidley also announced the introduction of new test equipment taken with B&K acoustical analyzers and used for tape analysis. The studio monitoring system is unique in that its free air response is measured in minutes. A total of 250 DBG from 31 cycles per second to 1,600 cycles per second. He also disclosed that the sound pressure capabilities are 120 dB SPLL undistorted.

The Record Plant is establishing East and West Coast distribution and has received its first order from MGM Records for 12 studio monitoring systems.

Creative Mgt. Earnings Rise

LOS ANGELES — Creative Management Corp., which manages The Record Plant and other recording facilities, reports a record 38 percent increase in its 1969 net earnings. Per share of common stock was up from $0.02 to $0.025.

The increase, the company said, was due to a more efficient operation and to the fact that it is too late to make it in the kind of trip we want to be a part of.

He added, "Certain complications have recently come to light that made it impossible to have enough time to correct them and provide a product for everyone with all the necessary control.

(1 story on the Toronto Peace Festival, appearing in the International Section, was filed before the Lang-Kornfeld change of heart.)

Brown Planning 'Joy' Follow-Up

NEW YORK — Oscar Brown is planning a new musical on the heels of his recent success. "Joy." The new show will be called "Slave Story," and is based on the lives of former black slaves. Brown describes it as "an event that could be called transcendental. It will be a musical that it will be rhythmical, soulful and will have those kind of harmonies and arrangements. The new musical will be published by Edwards B. Marks Music Corp., and will be called "Joy" as well as other Brown songs.

$5 Stamp Tax

Continued from page 6

ing in the recording industry was suggested by the Ad Hoc Committee for the Legislative Protection of Artistic Publishers and Recording Companies, headed by Jack Reynolds, owner of Scepter Records, and Al Bell of Stax Records (Billboard, March 6, 1970) "No Rebuttal"

The bill is now with the House Ways and Means committee for consideration.

Minorities Victory

Continued from page 10

agreement calls for creation, by action of the station, of a minority labor pool for craft jobs, steps to assure a 20 percent ratio for minorities, and an employment and up to 25 percent in cases of craft jobs; training programs; relief for those dis

cremated against, and the opening of administrative and clerical jobs to the minorities.

Documentary Films

CHICAGO — The last big record pressing plant here is closing down. The Chicago Pressing, Inc., a subsidiary of GRT Corp., located in the Chess Production Building, plans to stop its pressing machine operations. All operations will be shifted to MGR Inc., in Nashville, Tenn.

Midwest general manager Jack Domrdow said: "Costs of operations here are just about doubled" and added that "with all the press are shut, plant manager Bill Dowling will start up on one press and strike a comparative record. At peak periods the plant originated by the late Leonard Chess employed 140 people.

APRIL 11, 1970, BILLBOARD
CONGRATULATIONS TO ALL OF THE COMPOSERS AND PUBLISHERS WHOSE PERFORMING RIGHTS WE LICENSE AND WHOSE MUSIC WAS AN INTEGRAL PART OF 25 OF THIS YEAR'S 45 COVETED NARAS AWARDS

And these contenders for The Record of the Year Award to be announced later:

**A BOY NAMED SUE**
Recorded by Johnny Cash
Composer: Shel Silverstein
Publisher: Evie Eye Music, Inc.

**GAMES PEOPLE PLAY**
Recorded by Joe South
Composer: Joe South
Publisher: Lowery Music Co., Inc.

**Best R&B Instrumental Performance**
**GAMES PEOPLE PLAY**
Recorded by King Curtis
Composer: Joe South
Publisher: Lowery Music Co., Inc.

**Best Country Female Vocal Performance**
**STAND BY YOUR MAN**
Recorded by Tammy Wynette
Composer: Tammy Wynette
Billy Sherrill
Publisher: A & E Gallico-Music Corp.

**Best Country Male Vocal Performance**
**A BOY NAMED SUE**
Recorded by Johnny Cash
Composer: Shel Silverstein
Publisher: Evie Eye Music, Inc.

**Best Country Instrumental Performance**
**THE NASHVILLE BRASS FEATURING DANNY DAVIS PLAY MORE NASHVILLE SOUNDS**
An album containing these BMI licensed works.

**BONAPARTE'S RETREAT**
Composer: Pete Seeger
Publisher: Acuff Rose Publications, Inc.

**I LOVE YOU BECAUSE**
Composer: Leon Payne
Publisher: Fred Rose Music, Inc.

**YAKEY KEE**
Composer: James Rich
B.B. Randolph
Publisher: Tree Publishing Co., Inc.

**LOVELY STREET**
Composer: Kenny Swoerer
W. E. Stevenson
Carl Beline
Publisher: Al Gallico Music Corp.

**SHARE YOUR LOVE WITH ME**
Composer: Darold Holm
Publisher: Al Gallico Music Corp.

**I THINK I UNDERSTAND**
Composer: Joni Mitchell
Publisher: Spero Music Corp.

**Best Folk Performance**
**CLOUDS**
An album recorded by John Mitchell and containing these BMI licensed works.

**TIN ANGEL, CHELSEA MORNING**
I DON'T KNOW WHAT I'M DOING WHERE I STAND
I GUESS I'M JUST LIKE THE MIDWAY ROSES BLUE

**GALLERY**
I THINK I UNDERSTAND
SONG TO A CHILDREN COME
FIDDLE AND THE DRUM

**Best Engineered Recording (Popular)**
**ABBOT ROAD**
An album recorded by the Beatles and containing these BMI licensed works.

**COME TOGETHER**
YOU NEVER GIVE ME YOUR MONEY
MACK THE SILVER HAMMER

**Best Arrangement Accompanying Vocalists**
**SPINNING WHEEL**
Recorded by Blood, Sweat and Tears
arranged by Fred Lonzo
Composer: David Clayton Thomas
Publisher: Blackwood Music, Inc.
Bay Music Co.

**Best Gospel Performance**
**IN THE GOSPEL COURT**
Recorded by Porter Wagoner and the Blackwood Brothers
Composer: J. Edward Jones
Publisher: LaFevre Singing Music Co.

**Best Recording for Children**
**Amite, ME**
An album recorded by Peter, Paul and Mary and containing this BMI licensed work.

**BECAUSE**
Composer: John Coltrane
Publisher: Jovial Music, Inc.

**FOUR ON THE LEVEL**
Composer: Wes Montgomery

**Best Choral Performance**
**SINFONIA**
An album recorded by the New York Philharmonic, Luciano Berio, conductor, the Swingle Singers
Composer: Luciano Berio
Publisher: Universal Edition/ Theodor Presser

**Best Album Notes (Popular)**
**NASHVILLE SATYRE**
An album recorded by Bob Dylan
Notes by Johnny Cash

**Best Arrangement**
**REMEMBER**
By Blood, Sweat and Tears
arranged by Fred Lonzo
Composer: David Clayton Thomas
Publisher: Blackwood Music, Inc.
Bay Music Co.

**Best Sacred Performance**
**AIN'T THAT BEAUTIFUL SINGING**
Recorded by Jake Hess
Composer: Ronnie Street
Publisher: Cedarmont Publishing Co., Inc.

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All the worlds of music
for all of today's audience