Youth Unrest Cuts Disk Sales, Dates

By BOB GLASSENBERT

NEW YORK—Many campus record stores and campus promoters across the country are losing sales and revenue because of student political activity. "The students are concerned with other things at the moment," according to the manager of the Harvard Co-op record department in Cambridge, Mass. The record store is competing in much business with students in the Boston area. Most of its customers are students at MIT, Harvard, or Radcliffe. "We are running sales promotions but the students are not buying. Now that MIT has closed down for the duration of the semester, sales will probably be even lower." During the last student strike in the Boston area, the department manager said, sales had actually increased. "But this time, the students feel a little closer to the situation. They are living the lyrics of some of the songs that we sell. Why should they buy them?"

The same holds true at Memphis State University, where Larry Coyne, a student, works.

Grazn Joins Bronfman in Bidding for Buy of Verve

LUGANO, Switzerland — Norman Grazn is eyeing a return to the ownership of Verve Records. It’s understood that Grazn is looking to get into the acquisition of the Verve label with Sagittarius Productions, a film company backed by MGM shareholder Edgar Bronfman. It’s been already reported in Billboard (April 25) that if the deal is completed, the label will change hands in exchange for Bronfman’s 18 percent shareholdings in MGM. Ron Kass, former president of MGM Records, is now international director of Sagittarius.

Grazn, who’s been headquartered in Switzerland for the past several years, sold the Verve label, which he founded, to MGM in 1961 for about $3 million.

Fun & Games, 8-Track Way

By EARL PAIGE

HIALEAH, Fla. — The world’s first coin operated amusement game utilizing pre-recorded music on 8-track CAR-tridges is to be introduced this month by Allied Leisure Industries. The game, a motorcycle driving machine, is the natural follow up to the now popular automobile driving machines.

• Two U.S. games manufacturer
Three of our most respected album artists are now on the verge of breaking onto the singles chart. Nina Simone, with her “Black Gold” album on the charts and an upcoming appearance at the Fillmore East, deserves all your support for her new single, "Whatever I Am (You Made Me)." Jack Jones has a new, top-40 flavored single, "Sweet Changes"/"I Wish We’d All Been Ready." Both sides are powerful. From the Danny Davis and the Nashville Brass album, “You Ain’t Heard Nothin’ Yet” comes “Columbus Stockade Blues” /w “Wings of a Dove.” The first side is a catchy 1:52 instrumental.

The new RCA Youngbloods single is on the charts where it belongs: “Darkness, Darkness,” the current Youngbloods hit, was released from their year-old album “Elephant Mountain.” Watch for the single to go all the way, the album to begin selling again, and a new RCA Youngbloods album (recorded live).

Discoverer wanted. Somebody’s going to begin playing “Getting Straight” by P. K. Limited, from the sound track of the new Columbia movie starring Elliott Gould and Candice Bergen. Be the first in your city.

A constant market seems to be developing for “Oliver!”, just as it did for “The Sound of Music.”


"Hair" in Seattle and Detroit. Lately you can see “Hair” almost anywhere. The recent Seattle and Detroit openings are being supported by RCA Records with local radio and print advertising, window displays, program ads, etc. Each new opening contributes to the album’s constant sales.
RCA Cuts Off Returns to July 31 in Strike Peril

NEW YORK—Owing to the impending strike against RCA pressing plants, the company has notified all record dealers that no cash or returns will be permitted from May 8 through July 31, 1970. Should it become possible to accept exchanges and returns, the time of acceptance will be July 31, 1970, RCA will notify its wholesale customers of the anticipated end of the strike.

CHICAGO—The impending strike against RCA pressing plants, involving salesmen and dealers at a time when the effects of the protracted 300-mile trucking strike are just now compounded their problems.

"Not only it is extremely difficult to get a customer the kind of merchandise he wants, the general manager of the outlying 300-mile store is feeling the effect of the strike," said Fred Sippe, owner of Stew Greshbaum, record store.

LOS ANGELES—Peter, Paul & Mary's 10th anniversary as a team will be commemorated by the biggest artist promotion campaign in the history of MCA Records. The campaign starts the third week in May under the general direction of Iannucci.

LOS ANGELES—Eight Capitol departments are now "intermeshed" as part of an operational design formulated by label president Sam Inoucci who when he joined the company nearly two years ago, created the outlying structure. In this combination of the label's distributing corporation (CRDC), oversees the "midfield" operations which are vital to each other.

During the past year Inoucci has pioneered various departmental functions so that full orchestration of the plant flow from product inception until it is sold to the consumer. The board's saying the Iannucci called, says the drive for a more efficient, streamlined operation to England are: Art, headed by director Mar-

Outlying Areas Hit as Chicago Truck Strike Enters 6th Week.

By GEORGE KNEMEYER

CHICAGO—The truck strike that began March 30 has now affected dealers in outlying areas that are too far from the city. Wholesalers report that the strike has not worsened business past the initial impact, but admitted the situation could grow worse with a prolonged strike. While the number of retailers is roughly 460 millions than usual are said, Fred Sippe, owner of Singer One-Stop, "New albums are sometimes difficult to get and outlying dealers are getting harder to get. We're trying to use air freight, Greyhound buses and other methods that aren't striking.

Jan Hyslop, manager of one week ago, said generally that the strike was affecting them slightly. "If the distributor ships a record, we can get it easily," said one store owner. Potential big sellers like "Think Twice," "For Loving Me," "Puff The Magic Dragon," "Leaving on a Jet Plane," "Don't Make Me Over," "Jet Music," "Lemon Tree," "If I Had a Hammer," "Too Much of Nothing," "Out in Spring," "Early Morning Rain" and "500 Miles,"

The promotional campaign, which will cost approximately $750,000, started two weeks ago, the third week in May through the month of July. It has a number of features designed by the Warner Bros. executive team.

• Specially designed tape display units to ship out to outlets across the country.

• An extensive consumer and trade ad campaign starting through the period, stressing the entire Peter, Paul & Mary catalog, offering press releases with appearances during their current concert tour.

• A series of AM and FM radio spot ads heralding the albums. The campaign will run on over 600 stations in Canada. The anniversary promotion will be staged on a worldwide basis at the end of the domestic program.

• A series of national television mailing of special press kits.

• Distribution of advertising kits to the company's dealers, rack jobbers and promotion men, who have all met in regional get-togethers on the campaign.

• A series of billboards and posters which have been printed.

Racusin Heads Int'l Division

NEW YORK—Norman Racusin, president of RCA Records, will take over the direction of the international division of the RCA International Department until replacement is made. Herman Soria and Bernard Ness, Soria is leaving as division vice president, and Ness resigned as managing director of RCA International Division, RCA Ltd., London.

Racusin indicated he will temporarily act in the one capacity and will spend a substantial amount of time in New York in planning his immediate future on the spot overseeing the operation in Great Britain.

Local Rejects MBA on Racial Quotas

LOS ANGELES—Musician Union Local 47 has rejected a suggestion by the Black Musicians Assn. (BMA) that racial quotas be established for jobs in the various entertainment indus-

tries.

While noting that the local "continuously encounters racial or any other discrimination in the employment of professional musicians," its presi-
dent John Tranchitella said that the union opposes "the sug-
gestion by some of our black members that we be forced to impose on all employment. We believe that talent, ability and qualifications must be the criteria for employment, as this would be an equal opportunity to that employment.

The suggestion that more black musicians be given em-
ployment was broached by members of the BMA at an informal meeting with Local 47.

EMI Mickers For Big 3

NEW YORK—Negotiations were under way for acquisition of The Big 3, including the key ASCAP catalog of Robbins, Feist and Miller, by EMI. Head of EMI was John Reed, chairmen of the board. During midweek Reed was on hand at the session to principals of MGM, parent of the Big 3.

The Big 3 is one of the traditional giant ASCAP publishing operations and with EMI affiliation, Hastings Music.

Other principals are seeking to raise money to acquire The Big 3. The price is between $15 billion and $25 billion.
CBS Spurns FTC Bid on Reply Buying

NEW YORK — The CBS Marketing Services Division will oppose the rule proposed by the Federal Trade Commission, which, in effect, would ban negative advertising in a如此 substituted commodity category. The Division, which operates the Columbia Record Club, said yesterday that the newspaper in its standards of operation, which go far beyond the ordinary guidelines for consumer protection.

The Division said that it questioned whether the specific provisions described in the Commission exist to any meaningful extent. The Division suggested that the Commission formulate new rules eliminating such practices, or at least avoid them. The Division said that it will make every effort to cooperate with the Commission in such a study.

ua's Stewart, Deutch to Coast For Meetings

NEW YORK—United Artists Music Group's president Mike Stewart and executive vice-president Ray Deutch leave for Hollywood Tuesday (19) to attend a series of meetings with the firm's Coast staff, writers and producers, and to discuss future projects and attend screenings on forthcoming pictures. Stewart will leave for the Monte Louise in Pebble Beach, Calif., Sunday (24), to attend meetings of the Los Angeles Film Corp., UA's parent company. Deutch will fly out of Hollywood to continue meetings with various record producers and writers.

Bell Acquires Track LP of 'Elephant' Film

NEW YORK—Bell Records has acquired the soundtrack album of the motion picture, "An Elephant Called Ofa." The film, which is being presented by the Walter Reade Organization and Searchlight International Films, stars Bill Travers and Virginia McKenna. Solutions and wife and friends who were featured in "Born Free." Music for the film was composed by Howard Blake.

The film opens nationally Wednesday (20). Bell Records will release a single of the title song plus another selection from the album and the album will be released in early June.

Piano, Organ Course By Computer Offered

NEW YORK—An automated teacher will be giving piano and organ courses in more than 200 outlets around the country before the end of the year via a music center chain sponsored by pianist Roger Williams. Other principals in the chain, which will be known as Roger Williams International Music Center, are Tom Dekker, inventor of the automatic electric teaching system, and three Texas businessmen: Sam Evans, Dick Powers and Sam Beck. The computer console system was unveiled recently at the first Roger Williams Music Center in Greenville, S.C. The demonstration drew 10,000 to the Center. Plans are under way to open centers in other cities under company-owned or independently-owned arrangements.

Williams sees the computer console system as a shot in the arm for piano sales, which racked up a lower figure in 1969 than in 1920. "The big problem in getting people, especially youngsters interested in playing the piano," Williams said, "is that the lack of proper teachers and proper instruction. The computer console system, which I call a 'musical pinball machine,' puts an end to that problem."

The computer console will give a 39-week course, which Williams said is equivalent to a four-year course given by an average teacher. Two courses have been designed for the computer console: one for children up to the age of 11, and one for adults. In addition to instruction in playing, the computer console gives instruction in arranging and composing. According to Williams, after only three weeks of instruction from the computer console, anyone can play "Autumn Leaves."

The computer console will be leased to studios at $300 a month. The cost to the student for the 39-week course will be $225.

Headquarters for the Roger Williams International Music Center will be at 1000 Expressway Tower, Dallas, Tex.

In This Issue
True, Andy Williams has 13 gold records. And there are some people who think that's unlucky. Frankly we don't. But we don't mind Andy taking a little superstitious advice. He's already got two albums well on their way to becoming 14 and 15.

"When you hit 13, just keep going."

On Columbia Records and Tapes.
Super K to Revamp With British Accent

NEW YORK—Super K Records is changing marketing strategy, according to general manager Hy Gold. Jeffrey Katz and Jerry Kasem Associates, which manage Super K, added the Freddies & the Dreamers, the Ivy League, and Graham Gouldman had been signed, among other artists. A promotion trip will visit to stay and sell their product in the key markets.

Meaux Sues Thomas for $1 Million

HOUStON — Music Enterprises, Inc., headed by independent publisher Hy Gold, and Brian Meaux, who has sued artist B.J. Thomas in district court for $1,050,000. This is the second stage in a campaign that also involves the state Supreme Court of New York against Stacee Records and affiliated firms regarding B.J. Thomas masters and copyrights. In Houston, Meaux charges that Thomas failed to pay him after the artist had exercised the live recording contract. Meaux Thomas failed to pay him after the artist had exercised the live recording contract. Meaux Thomas failed to pay him after the artist had exercised the live recording contract.

2-Contest Thrust

* Continued from page 1

dukes for Kapp, has been returned to the Decca operation. Other staff changes will probably not be announced. In today's record scene, Meaux is only one of many independent publishers. The company is not only as important as it was many years ago. "I still wish we could go back to those days when we were a leader in the industry," said Meaux. But the artists are our main concern. The artists are our main concern.

Earth Island Inked To Rare Magnetism

NEW YORK—Earth Island, Phillips/ASCAP, have signed an exclusive publishing contract with Rare Magnetism. Meanwhile, Earth Island has more than 100 songs already published dealing mainly with ecology.
DRIVE THE GIRLS WILD WITH DESIRE

You say that you’re not making it with the local lovelies? That when you make Paul McCartney eyes at alluring little honeys in violet hip-huggers they respond by frowning and suggesting, “Jerk off, loser”? That even the offer of a seat next to you at a Led Zeppelin concert is insufficient inducement for a far-out nubie to spend part of an evening with you?

Then, fella, whatchoo need is a SUPER-OUTTA-SIGHT-JETHRO-TULL-T-SHIRT of the sort worn by the fullest-handed rakes everywhere. These eye-catching sartorial groovies, which are guaranteed to reduce even the haughtiest of lovelies to a mound of hot pulsating flesh, are a divine shade of yellow designed to flatter even the swarthiest complexion, are of the three-buttons-at-the-neck style recently made all the rage by your sharper English groups, appealingly reveal the wearer’s fashionably skinny arms (being short-sleeved), and feature an enticing likeness of sexy Tull leader Ian Anderson somewhere in the vicinity of the right boob.

Available in the splendid sizes of medium and large, they may be worn with equal success by members of any sex.

We, in our customary fiscally unsound way, are giving 1000 of these wonders away. Free.

All you have to do to win one for your very own is: (1) fill out coupon below, and (2) get it back to us, complete down to the exact playing time of the first side of

LIKE JETHRO TULL

Jethro Tull’s latest hysterically-acclaimed album (surely you didn’t expect us to give you something without first trying to trick you into buying something first), which information may be gleaned from the album’s label, which you have to remove the cellophane to get to.

So why don’tcha in one real hurry send us the required so that we can rush you a Tull T-shirt that’s certain to transform you overnight into a churning urn of burning funk.

Allow 6 weeks for delivery. Offer good in U.S.A. and Canada ONLY.

Beau Brummel Dept.
Reprise Records
4000 Warner Blvd.
Burbank, California 91505

Dear sharpies:
The exact playing time of Side One of BENEFIT, which I obviously own, is:
My size, in case I’m one of the first 1000 entrants, is [ ] medium, [ ] large.
Oliver Antidrug Campaign

by ED OCHS

YOU COULD pour over their faces, eyes burning against their cheeks and tunneling into rich issues of thought, while the cameras played upon their souls like an x-ray device with feelings. You could imagine their watchful eyes that used to sit on Tom Jones, the Rolling Stones, or Ringo's sheepish sentimentality. The camera was cruel and heartless, which the Beatles know. And while John honestly looked down his Roman nose, signal of the middle-class thinker. And though “Let It Be,” the film, turns you on beautifully, it touches the occult and turns on a Mandrake, a freak of nature that amounts to a pseudo-cinema verite attempt to cannibalize from you. In the end, what you have discovered about the Beatles becomes the sole mind food in the film, and what you learn or contrive about the Beatles cannot be judged on whether you found out in the film, or what you might have discovered. It is human and beyond review. “Let It Be” just is.

Hello Goodbye

Conceivably purged of issues, the film pretends to be just entertaining—long drag races, madcap moments of holding on to our tongues as they sing in play. Tension gathers like a distant storm of rains to come. The unspoken music is the rhythm of this music, a song and new big hits, he has a classical way, a wistfulness with love and calls. He can imagine all his songs and knows them by heart. He is wrenched and he doesn’t look straight into the camera when he sings “Let It Be.” He is beautiful when his heart swells with his lonely mother Mary. John is loyal and egoless to his music. Intently into his thing ("Dog It" with Billy Preston) Lennon is a rock talent the equal of McCullers' was a perfect concentration. He is marvelous, a song and new songs to linger in their stock and analyze about his points and look for his new talent. Lennon is his hip, slick and worldy. Yoko pleases him with her all-covering concept of pop-opera game, and alternates between Lennon and McCartney a statement of silent denial. George is a wooden musician, a soldier in the service of his music who jokes into things that are not funny, and at the end of his eyelid to keep his hair out of his eyes, and during “Two of Us” (On Our Way Home) re-examines his.Grimes and is on to one side, deep in the best of fact marching, marching home. I’m sure the making of the film changed them, and if you’re that type of person, you might try talking to the Beatles getting together, then “Let It Be” is not only the Beatles’ last recording session together, but a routine event that had resulted in 19 albums but this time ended in tragedy.

Executive Turntable

by ANTHONY GUARDIAN

Continued from page 6

(as director of publications). He is on the board of MPA and the Music Industry Council.

Arnold Gosewich named executive vice president and general manager, Capitol Records (Canada) Ltd., a wholly-owned subsidiary of Los Angeles. Gosewich was president and treasurer of Sherman Enterprises, retail and rock merchant that was acquired by Capitol in December 1969. He was formerly senior vice president, group marketing, with Capitol (Canada).

Barbara Davies named director of ad administration, Polydor Inc. She is a former secretary and administrative assistant with Vivace Publishing Corp., and was a director of east coast operations for Dadaclaus and Stone Flower Productions.

Smiley Monroe joins Central Sounds, a division of Beechwood Music, which manages and distributes Atlantic Records, Los Angeles retail chain as general manager. He was previously Vanguard’s Western regional sales manager.

Bob Garcia named publicity director at A&M. He has been the company’s PR staff for several years.

Tim Lane joins Prophecy Records as national director of sales and promotion. He was formerly Atlantic Records assistant director of sales and marketing.

Music In Print

by ALAN STOLOWITZ

The pop tune is one of music’s marvels. A delightful thing, it brightens a dull day, raises the spirits, is a quick, handy little tonic and disappears in an instant. Its longevity, however fleeting, has insured the survival of the industry.

One of the rare and marvellous miracles, is condemned from birth and any struggle against its destiny is futile. Can we say the same for the tunes?

We’ve come to recognize and rely on those very special tunes that transistorize their obsolescence. Through a curious mutation, some have been transformed into a show, The Song, differentiated from the song, not progressively in and out of style. The ownership—of the song is given up, and as band, group, orchestra, symphonies, etc.—is the medium in which the song is re-fashioned. A song rises Phoenix-like from the ashes of so many forgotten tunes.

The inevitable dilemma is that we are forced to choose: to opt for quality over quantity, to listen to the best or process the slow to rise but strong with endurance.

Shall we put our heads together? Brian Williams of Q-R-S Music says yes. Do you?

News

From the Soviet Union comes word that “Muzhka” (Music) State Publishing House will publish a translation of Igor Stravinsky’s “Dialogues with Robert Craft.” The book is to appear on sale in August with a first printing of 25,000 editions.

Good luck to recently-formed (January, 1970) North American Publishers on their first list. We wish them the best.

The following selections are from Kate’s “Top Notch Picks of the Week” (May 1): “The Best of Tom Jones” Books One & Two, “Let It Be Song Anthology”/John & Tommy Roe’s Greatest Hits, Songs on the rise include “Puppet Man,” “Roadhouse Blues” and “Up Around The Bend.”

New Folio

Of timely interest are books for weddings. Big 3 has a new one for just-arrived. “Wedding and Marriage in the United States” includes the traditional tunes and marches. Also available from Warner-Bros, “32 Wedding Songs” and a series of books called “To Have and To Hold.” The series is available for all contracts and prices from $2.50.

North-American has “Red Hot” a mixed folio of pop and country chart hits and “Jimmy Cliff” including “Wonderful World,” “Buffalo Soldier,” “Come Into My Life” and several others.

Chappell’s new Lake series of piano books titled “Music for Young Pianists” is termed a forward approach to the keyboard. It’s available in three volumes, Grades A, B & C.

Cinmeo

Reports that a new Melanie folio is in production.

West-Cool’s “From Broadway to the Cables” includes new tunes from “Finian’s Rainbow,” “Paint Your Wagon,” “My Fair Lady” and many more from the really big shows.

Chappell’s gay collaboration with Laurindo Almeida—Contemporary Moods for Classical Guitar,” a very handsome book; “Amerikan Children’s Songs” by William Friedmann featuring containing the songs of Mark Mandgold & Valhalla & 21 Pop Favorites,” including “Sunny,” “Proud Mary,” “Climax and “Open Road.”

New Sheet

Cinmeo reports that Melanie has “Lay Down/Candles in the Rain” (34) is available. Additional arrangements include SSA and SATB. Also available is “That Same Old Feeling” (98) by the Four Tops.

Warner-Bros’ new sheets include “Carry On” by Crosby, Stills, Nash & Young; “Come Running” (84a) by Simon & Garfunkel; “Clear Weather” by Neil Young with Crazy Horse and the Rolling Stones, “If You Do Believe In Love” (81) by the Tea Set Big Band; “Make Me Do It” by the Flamingos; “Hanson’s sheets include “I Make My Day” by Trini Lopez, “What I’m Saying Is True” by Steam, “Daddy Come and Get Me” by the Rolling Stones, “I’m Going Home” by the Monkees.

Hanns Eisler sheets include “They’re Making My Day” by the Flamingos; “Mr. Moonlight” by the Beatles and the “Soolston” (11) by Neil Young.

North American’s recent releases include “Come Into My Life” by Jimmy Cliff, “God Only Knows” by the Ventures and “Don’t Worry Baby” by the Tokens.
Gimme Shelter

Sister Baby
Merry Clayton

She's Merry Clayton on Ode 70
Ask Billy Harper

Distributed by A&R Records, 1416 N. La Brea, Hollywood, California 90028
NEW YORK — ABKCO Industries had earnings of $1.19 per common share for the six months ended March 31, Allen Klein, ABKCO president, explained that this amount represents an operating profit of 74 cents per share or $827,000 as contrasted with 6 cents per share.

**Experience Counts**

25 years experience with a major record company. Complete responsibility for artist and publisher royalty statements and payments, both foreign and domestic. If you seek a mature man familiar with artist contracts throughout the world, let’s talk.

New York area preferred.

Write to: Box 783
Billboard Magazine
165 West 46th St.
New York, N.Y. 10036

or $66,000 for the corresponding six months ended March 31, 1969.

An extraordinary item amounted to $500,000 in the current six months period and an extraordinary gain on the purchase of a long-term liability of a subsidiary of $364,000 is an extraordinary item for the six months ended March 31, 1969, aggregated $1,064,000. Losses resulting from losses on securities of $140,000, and in extraordinary income on the purchase of a long-term liability of a subsidiary of $364,000 in the corresponding six months period and an extraordinary gain on the purchase of a long-term liability of a subsidiary of $364,000.

According to Klein, increased business management fees reflected in the first quarter.

**Fisher Eyes Europe Expansion**

NEW YORK — Dan Fisher, who runs Fred Fisher Music, Marvin Music and Danby Music with his brother Leon, left for London Sunday (17) to look into the possibilities of setting up UK offices for the three firms. He’ll be staying at the White House in London.

**The Billboard Year Book**

The International Music Record Newsweekly
Now in its 76th year of industry service

Subscribe Now!

Just mail request order today...

**Market Quotations**

As of Closing Thursday, May 14, 1970

**News**

Perception Ventures has appointed Harry Finley, Harding & Murray as exclusive representatives in Texas, Oklahoma, Arkansas and Louisiana. The Boys’ Royalty Corporation maintains showrooms at 1840-41 Dallas Trade Mart, Dallas.

**1970 50th Anniversary Year Book**

New Era Award

The annual New Era Award is presented to record industry people who have made the most significant contributions to the music business during the preceding year. The award will be presented at the New Era Awards Luncheon, to be held Thursday, September 3, at the World Trade Center, New York City.

**Music Makers Inc.**

The Music Makers Inc. Award is presented to a recording company which, in the opinion of the award committee, has shown outstanding achievement in promoting music and musical talent during the preceding year. The award will be presented at the Music Makers Luncheon, to be held Thursday, September 10, at the World Trade Center, New York City.

**Billboard**

The Billboard Year Book

The Billboard Year Book is a comprehensive source of information on the music, record and entertainment industries. It contains detailed data on the music business, including record sales, concert ticket sales, and music publishing. The Year Book also includes special features on the music industry, such as the Billboard Chart, which tracks the most popular records and artists.

**COPS' IN SSS PROMO PANCER**

WASHINGTON — Officers in uniform approached Top 40 and progressive rock radio sta-
tions Monday (18) searching for information

(Continued on page 76)

**NATIONAL SALES MANAGER**

Experience and fully knowledgeable of independent record distribution in both singles and LP-album or distribution of record sales promotion organizations. Must have intellectual depth and be well trained and oriented in administration, capable of handling all aspects of the promotion programs from planning stage to final follow through. Must have written experience with radio promotion, including key radio markets. Must have intellectual depth and be well trained and oriented in administration, capable of handling all aspects of the promotion programs from planning stage to final follow through.

**NATIONAL PROMOTION MANAGER**

Experience with a thorough knowledge of radio in all major markets, coast-to-coast. Must be thoroughly familiar with all radio formats and their working methods. Office work experience in radio sales is required. Must have the ability to instruct. Must have written experience in buying and promoting.

Complete knowledge of administration needed, must have ability to coordinate national promotion organizations in field, as well as in office. Must be trained in today’s contemporary scene and must have a knowledge of and belief in current sociological environment.

Must be able to motivate, direct and teach twenty-five local promotion men and must have sufficient intellectual depth to enable him to work within the company.

Exceptional credit is important. All candidates must have a complete confidence in Billboard.

"We're looking for the best in the business..."
Woodstock
...the album

3 record set

Music from the original soundtrack and more

Woodstock

Joan Baez • Butterfield Blues Band • Canned Heat • Joe Cocker
Country Joe & the Fish • Crosby, Stills, Nash & Young • Arlo Guthrie • Richie Havens
Jimi Hendrix • Jefferson Airplane • Country Joe McDonald • Santana
John Sebastian • Sha Na Na • Sly & the Family Stone • Ten Years After • The Who

On Cotillion Records & Tapes
A Division of Atlantic Recording Corporation
We have Dizzy, Billy, Max, Milt, Yusef, Paul. We have students with talent, inspiration, ability. You have the musical instruments we need.

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

Maybe you know Jazzmobile's programs. Free, live concerts to get neighborhoods in Harlem and Bedford-Stuyvesant grooving in the summertime. Free jazz lectures to stimulate public school children during the school year. Now, there's a new project: The Jazzmobile Jazz Workshop.

Jazzmobile's Workshop is centrally based at Intermediate School 201. Students can meet here on the weekends to work it out with some of the best jazz "professors" around. Benny Powell, Joe Newman, Albert Heath, Jimmy Heath, Paul West and visiting artists such as Dizzy Gillespie and Billy Taylor provide the lessons in instrumental playing, music theory, harmony and orchestration. Even A&R Recording Studios have contributed by donating their facilities for recording and sound technique instruction.

But, there's one hang up to this jazz education. Practice makes perfect. And, during the week, the students don't have equipment that's readily available. That's why Jazzmobile's Workshop needs your help. Your musical instruments will enable our groups to practice what the pros teach. We're asking for a little help from our friends.

JAZZMOBILE JAZZ WORKSHOP
361 West 125th Street
Suite 406, Attn: Paul West
New York, New York 10027

I would like to help the young jazz artists of tomorrow.
☐ I have musical instruments to donate to your workshop.
☐ I am enclosing a check to contribute to buying musical instruments for your young students.
☐ Please contact me concerning what I can do to help.

All contributions are tax deductible.

Name:____________________________________
Address:_________________________________
City_________________ State____ Zip_____
**DiscoTape’s Sales Drive**

LOS ANGELES — Fourteen local DiscoTape stores handled together in a “Grand Happening” promotion, have boosted the merchandising campaign attempted in their respective territories in seeking a cooperative organization.

The 14 stores are all inde- pendently owned stores which have affiliated with Ron Gordon’s DiscoTape chain. Gordon, a well-known record business dealers around the country to gain central buying discounts from manufacturers. Gordon is the leading of the industry.

In the hardware area, the sale spotlighted Craig, Panasonic, Geronex and Muntz units. For example, the Craig 2320 8-track home deck with AM/FM radio with two five-inch speakers is now available for $389.99, and the Columbus, Capitol and Apple catalogs.

**Wally New N.Y. Outlet Ready**

NEW YORK — Wally’s Stereo Tape City will open a new retail outlet, offering a wide range of space at 46 Greenwich Ave., Greenwich- msnace store. Opening ceremonies are scheduled for May 30.

According to Harold Wally, president of Wally’s Stereo Tape City, this will be the first time in the city that a retail outlet located in a prime shopping dis- trict will be dedicated exclusively to tape and tape products.

The firm’s chief executive further added that the decision to establish the new outlet at this time, developed as a result of a strong demand made by the parent company within recent months for the centralized Wally’s Stereo Tape City at Eleventh Avenue in Manhattan are limited to have risen in the first quarter of this year over sales for the same period last year.

**ATD In Pop Expansion—Enters Classical Mart**

LOS ANGELES—American Tape Distributors (ATD) is ex- panding its line of popular pre- recorded tapes and catering the classical trend.

The company is planning to duplicate the success ofcassette, country, show and soul in cassette, 8-track and reel. Ed McMillin, president, and a sounding board for the parent company for Columbia Pictures and American Tape Distributors has ap- pointed music director of popula- lar products at ATD.

Classical artists, titles and get involved in programming. “It is a continuing expansion of ATD marketing strategy,” said McMillin, “as well as a move with a stronger emphasis in con- sumer awareness and the sale of tapes,” said Warren Gray, ATD executive vice-president.

The classical area, Ameri- can Tape will begin to offer classical titles in both cassette and 8-track, explained Gray. The reel version will be in a three-hour format under the Tape-Mates banner.

**LeVitus Looks to Package Backing**

CHICAGO — James LeVitus is irritated because record-tape manufacturers are backing off from package development. At the recent NARM (National Association of Record Merchandisers) Convention, Joel Friedman said they would not develop packaging—low-ow to date, marking in writing Warner Brothers, Chicago, who have several labels which seemed interested in what we’re trying to do. LeVitus, president of Car Tapes, Inc. and Ed Swire, vice-president, are planning a product which costs the record label about 7 to 8-cents per package. They will provide a blister pack unit with blister pack packages. The blister unit is color- coded for 10 music categories: show tunes, classic, black music, comedy & children; jazz; clas- sical; rhythm & blues; soul; instru- mental; gospel; R&B; and var- ious groups; country. Each package will be designed for the audi- ence, users only to glance at the blister packs hanging on peg boards, will be available in new and existing stores. At least 60 to 70 percent of the software being shipped from here are packaged in the new 12-in. blister pac unit, ac- cording to LeVitus.

“LeVitus hopes to have the blister package ready to be installed in stores by the middle of June,” said Friedman.

The blister packs will be designed to be compatible with the existing blister packs in the stores. The blister packs will be available in the six-inch, eight-track and 12-inch, 8-track formats.

**Kusisto & Tarr See Quad-8 As a New Consumer Force**

LOS ANGELES—The RCA-Motorola 4- and 8-channel cartridge (Quad-8) system will be a new consumer force, according to Oscar P. Kusisto, vice-president and general manager of Mo- torola, San Francisco, and Irwin Tarr, RCA vice-president.

Quad-8 has supplied the 8-track system with a shot-in- the-arm by providing both the new 4-channel car- tridge and the conventional Stereo 8 cartridge with perfect compatibility, no existing 8-track libraries would become obsolete.

RCA will make available a complete assortment of catalog and new tape releases in both Quad-8 and stereo 8 cartridges. The Quad-8 cartridge is almost identical to the conven- tional Stereo 8 cartridge, except that its tape is in a continuous loop within the cartridge. At the end of the 4-channel program, the tape switches to the second 4-channel program.

The listener can change programs instantly.

The Quad-8 cartridge differs from the Quad cartridge is a special sensing slot molded into the cartridge which allows the player to auto- matically select the Stereo 8 or Quad-8 channel mode of opera- tion.

The 4-channel concept of stereo has been generating in- terest within the home elec- tronics industry since falling when experimental demonstra- tions were performed.

Harvey Stein, RCA's mer- chandising manager for Quad products, said that RCA is working on several other areas of 4-channel systems. The company is investigating disk sys- tems, as well as multiple-spea- kercars which would be capable of picking up four separate channels of broadcast material simultaneously.

Ted Tandon, president of National Com- munication Industrial Co. is in- troducing a 4-channel, 8-track autonics unit, priced at $95.45 (domestic price), including two speakers.

**NATI TAPE’S SIX RACK DISTRIBUTOS GIVEN NAME**

LOS ANGELES—National Tape and Records is the new corporate name for the six rack jobbers which National Tape Distribu- tors was changed.

The parent company has adopted the name to be new one which provides a continuity of service and image, explains James Tiedjens, National Tape Distributors president.

The companies were formerly Sound Marketing in Atlanta; Record Distributing Co. of Houston; Music Merchandisers of Tor- rance, Calif.; National Tape Distributors of Atlanta; and Linda, N.J. The sixth location is a new company formed in San Francisco.

National Tape has not changed the names of its eight company-owned distributors. These companies are Melody Sales in San Francisco; American Stereo, United Tape Corp., all in Torrance; B&K Record Distributing in Dallas and Oklahoma City; and Carlson Tapes in St Louis.

In the area of rack jobbing for manufacturers, similar selling programs are developed by all the National Tape-owned companies. It is an in-store system which can be used for national introduction. To date, Tiedjens feels manufacturers need individual attention and individual marketing penetration, so individual identities for the companies are maintained.

**Some have gone along (Mercury here is working with Car Tapes) but others are ad- mittingly refusing. The biggest argument against us is that if every manufacturer comes up with something for Car Tapes it has to do something for everybody else. I feel that, and I really don’t care.**

There is a packaging allow- ancy, said Swire, to the FTC if the allowance is actu- ally being used and ours is,” he pointed out.

Swire said that an analogy has been made of manufacturers’ lack of cooperation regarding tape packaging closely paral- els the coordination in devel- oping a ticketing system which is ultimately being developed by wholesalers.

“The three manufacturers can get together on any one con- (Continued on page 14)
GRT Offering Giveaway Artist Poster Promotions

LOS ANGELES — GRT Music Tapes has begun a series of artist poster promotions geared to the consumer. Initial promotion is with Dunhill's Three Dog Night. Each cartridge and cassette from Three Dog Night's "It Ain't Easy" contains an order label for a free 20 x 30 color poster. To obtain the "giveaway" poster, consumers mail 25 cents for handling to GRT Music Tapes. The poster offer is only available on tapes duplicated and marketed for Dunhill Records by GRT. "A poster," said Larry Finn, GRT Music Tapes national sales promotion manager. "In addition to the poster promotion on "It Ain't Easy," GRT is making other Three Dog Night product available under the poster giveaway promotion." 

GRT is planning other consumer programs to promote artists and tape sales.

BASF Systems' $2.5 Mil. Plan

BEDFORD, Mass. — BASF Systems, Inc., has embarked on a $2.5 million expansion campaign that will add an estimated 100 employees to the company's current work force of 650 people. The building extensions are slated for completion by the end of 1970.

The new extension will include two buildings spanning some 70,000 square feet of space. One building will house a 40,000-square-foot storage and distribution center for magnetic disk packs, computer tape, audio tape and cassettes. The other will be used to manufacture/assemble tape products.

(Continued on page 20)

Edu'tl Sound Develops System for Voiceless

MELBOURNE, Fl. — Computer equipment engineers working with Educational Sound Systems, Inc., based here, have developed a compact magnetic tape teaching system for the voiceless. According to Charles F. West, chairman of the board of Educational Sound Systems, the unit offers computer tape handling capabilities in a teaching tape recorder for the first time.

"This," he said, "permits selective, at will, read back of lessons and recorded exercises.

What makes the E-V Eliminator the most modern speaker system you can buy?

The E-V Eliminator is louder — for any given amplifier setting—than any ordinary system that simply puts a speaker (or two, or more) in a plain box. Our horn system gives you more volume, extended bass, wider dynamic range, and better balance between bass and treble. And because the Eliminator is loading where other speakers must flail wildly to keep up, it lasts longer. Fewer burnouts, less chance of mechanical breakdown.

Here's why: Blow into just a trumpet mouthpiece, "hoot." Now add the horn and blow again, just as hard. "Tong!" A real blast. And that's what happens when we put an Electro-Voice SRO/15 speaker in the unique E-V Eliminator enclosure. Now the speaker can move more air with less effort, create more sound from your amplifier.

But a single horn can't handle the entire range efficiently. So we've added a second horn to the Eliminator 1. Plus two extra tweeters (horn-loaded, of course) to the Eliminator 1. Both models depend on the SRO/15" speaker for bass.

Sound reinforcement of vocals or acoustic instruments the three-way Eliminator I is best. Its extended highs (to 15,000 Hz) and wide-angle audio coverage insures natural sound. $465.00. For high-powered guitar work the two-way Eliminator II is tops with more punch and power from its special treble driver, $370.00. Both Eliminators are rated at a conservative 100 watson overall. And either one will put you far ahead of the crowd. And we're not just tooting our own horn.

Drop us a card for more technical information, or visit any E-V instrumental sound specialist. Ask to hear the powerful E-V Eliminator. Then step back!

The manufacturers have the right to make changes in price and specifications without notice.

LeVitus Looks to Package Backing

Continued from page 13

The Sound Teacher, originally designed for teaching students of foreign languages, has been converted into classroom language programs and exercises created by James W. Libby, a laryngectomee for 23 years and an eminent esophageal speech instructor.

"The new ESS portable recorder contains the most modern solid state circuitry, weighs 9 pounds 9 ounces, and was designed specifically to eliminate the shortcomings of conventional tape recorders in speech therapy and language teaching by allowing the listener-record-compare sequence automatically and effortlessly, and permitting the student to regulate pace with a single lever movement.

The use of two separate electronic components is relatively new. The units located in a single housing permits the listener-record-compare actions. And, according to West, a master instruction tape is used in the reel-to-reel section utilizing special electronic circuits to single out recorded lesson segments for replay and comparison with the lesson model.

He added, "In one mode the student is able to locate a particular segment of tape, then pauses until the student reacts. If he wants to hear the same lesson again the master tape is back-spaced automatically and quickly to the beginning of the lesson segment by operation of a repeat switch. This process may be repeated as often as necessary."

Libby's course for laryngectomees includes instructions for making basic sounds and progressively advancing through syllables, words, sentences and rhythm and control exercises. Sound teacher tape recorders are being used at the Florida Institute of Technology in language teaching. When used for language and speech correction purposes, the unit requires only the effective utilization of existing foreign language tapes and textbooks.

Microphones • Musical Instrument Loudspeakers • Sound reinforcement products • Hi-Fi fidelity

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MAY 23, 1970, BILLBOARD
“Reach Out And Touch (Somebody’s Hand)”
Written and Produced by Ashford & Simpson

Diana Ross’ first single is on its way to the place you’d expect...the top.
Tape CARtridge

Canada Photo Is Moving Into Cassette Accessories, 8-Tracks

LOS ANGELES — Canada Photo Products Ltd., a Toronto-based importer and distributor, is broadening its company in two areas: cassette accessories and 8-track home players.

Jerry Stevens, president of Canada Photo, said his company is getting involved in 8-track hardware and cassette accessories for the first time.

The 8-track home line, imported from Japan, will consist of a single-track with a deck and an 8-track multiplex. The company now imports a complete line of 8-track player/recorders.

The accessory line includes head cleaners, head lubricants, splitters, racks, telephone jacks, patch cords and carrying cases. Initial stocking Stevens' accessory line is Sears.

Although market potential for Cana-

dia Photo Products is a line of 8-track blank tape. Stevens expects a good market to develop for that configuration in blank tape when hardware producers "get equipment on the market."

Although 8-track blank tape doesn't have the market for blank cassettes, he said, the market will support it — if player manufacturers get hardware on the market.

The brand of Canada Photo's work in the tape software field is "EVR." Stevens also sees an excellent auto cassette player market in Canada when hardware manu-

facturers develop an automatic reversable cassette.

Premium Show Star:

Tape, Tape Products

NEW YORK — Tape and tape products emerged as key products at this year's annual Premium Show held recently at the Coliseum. Of the more than 500 suppliers represented at the four-day moti-

vational industry exhibition, a sizable percentage were tape hardware and software manufac-


urers and dealers.

Manufacturers included Phil-

co, Sony, RCA, Magnecord, Panasonic, Admiral and Weberco for hardware; Capitol, Pickwick, Columbia and the 3M Co., for software, and Le-

Bo Products, Reconco and Robins for accessories.

Although tape configurations were exhibited, the emphasis was undoubtedly on cassette products. Many software manufacturers offered a package deal, which included a cassette player, to potential participants in the premium program. (Several of the exhibitors displayed for the first time, special lines of new prod-

ucts designed especially for the premium buyer.

The manufacturers and dealers alike found it difficult to gauge audience reaction to the show, as a market reaction to this type of exhibition is not felt until several months later. However, 200,000 industry people participated in the event.

Confirmation of this comes from Jay Thalheim, president of the Thalheim Exposition Management Corp., which produces the Premium Show. Thal-

heim said an estimated 20,000 industry executives attended the event.

He added, "As the show-

case for the motivational field, the widespread appeal of the Premium Show reflects the growing market. Exhibi-
tors responding to the annual Premium show are, for the sub-

stantial 62 percent average rise in premium sales volume for 1975, according to BNA, and an average 14 percent increase in premium product sales for the same period.

Thalheim said the exhibitors based their decisions regarding the increasing number of premium programs utilized by firms, as well as the rising number of new products and in-

centive programs as a means to achieve their marketing goals."

"As our economy becomes increasingly competitive, companies are using more in-

centive programs as a means to achieve their marketing goals," Thalheim said.

The exposition covered some 500,000 square feet of space at the Coliseum and featured more than 100,000 incentive programs.
Recognize the title?

We thought you would. Which is why we named Ray Stevens’ new album after that smash single of his.
And if that’s not enough ready-made sales potential for you, you might be interested in the fact that Ray is going to be Andy Williams’ summer replacement on the tube. The show’s going to be called “Andy Williams Presents Who’s Ray Stevens?”
Who, indeed!

Ray Stevens / Everything Is Beautiful
On Barnaby Records and Tapes
we've broken a record. again. again. again.

We'll help you break records in your market. Take out a personal subscription to Billboard, today!

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- 3 years $60 (156 issues)

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Again. Billboard is the leading paper of the international music-record industry. Paid circulation now totals 30,808", breaking last year's record for the same 3 months period by 1,950.

It figures.

When you're first to give members of the industry exclusive editorials and features, first-hand reports (and scoops), insights into trends— and foresights, authoritative charts, and analyses... when you're first to help members of the industry break records of their own,

then they help you break records, too.

June 1969 Publisher's Statement as filed with ABC. Subject to audit.
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.

All the information you need to tune in the world is in WRTH—frequencies, time schedules, announcements, standards, reception, programming, personnel, slogans, interval signals. And, in 1970, WORLD RADIO-TV HANDBOOK is more complete and timely than ever!

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**Tape CARTRIDGE**

**Certron Sells Chi Facility**

**LOS ANGELES — Certron Corp, blank tape manufacturer and duplicator, has sold its plastic products facility in Chicago to Elgin National Industries for $1.750,000.**

Certron acquired the plastics molding facility a year ago with the purchase of the Amerrine division of Revlon.

The company recently moved its midwest plastics manufacturing operation to a new $5 million facility in Elk Grove Village, Ill.

In a second financial move, Certron has entered into a re-issuing credit arrangement for $8 million and received a short term loan for $2 million from First National City Bank of New York.

The financing will enable Certron to continue its expansion without diluting shareholder equity. It also plans to retire a number of existing debts.

**BASF Systems’ $5.25 Mil. Plan**

- **Continuous from page 14**
- **Product Improvement and Development**
- **Lowest Prices**
- **Quality and Service**
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**New Dispenser**

**MINNEAPOLIS — Minnetech Labs, Inc., has developed an analyzer that measures the parasitic hub torques generated by the assembly variables of the tape and reels in twin hub 4-track tape cassettes.** This new device is designed to give fast and accurate quality control procedures for tape cassettes.

The Torque Analyzer has an exclusive low inertia drive and brake system which assures that only cassette performance is measured, yet will not damp out dynamic, intermittent torque conditions. It can duplicate any conditions found in a cassette drive, and can measure both the maximum friction torque of the full reel (normally 20 gcm) or the friction torque of both reels together at the full reel hub (normally 27 gcm). The sensitivity of the analyzer is 1/2 gcm or better.

The meter on the amplifier has a range selection from 0-25 to 0-100 gcm. Sensing system A monitors the drive torque. System B monitors torque at the brake spindle hub. The A minus B mode of selection automatically deducts the brake portion of the torque to give the true parasitic torque reading for the cassette. Any chart, or other output of the recording device can be connected to the amplifier input to display the high-resolution dynamic condition of the cassette.

The analyzer is available in three combinations, complete with sensors and two scale unit meter amplifier; complete without limit set units on amplifier; and without brake torque sensing system and with single input amplifier.

**Minnetech Develops A Torque Analyzer**

**Auto Stereo Names Head of Car Stereo**

**FRANKFURT—Auto Stereo Anlagen has appointed former CBS West German manager, Bernard mikus, to supervise its car stereo division.**

Auto Stereo, which started two years ago as a tape rack jobbing company in the 4-track and open reel plastic hand, is the site of ITP Berlin which employs 25 people in Berlin and duplicates tape for Electrola, CBS and Ariola. It has a production capacity of 16,000 units a day.

Gottlieb Bauer-Schlichtegroll, a partner in the Auto Stereo firm with Christopher von Meister, announced that the company is planning an exchange system for 8-track cartridges using gas stations and car radio shops. The company has drawn up a plan which has GEMA’s (German performing rights society) approval and plans to cover 500 outlets throughout West Germany.

Another associated company, Stereo Music Systems of ZZ in Stuttgart, will produce music cartridge tapes for sale throughout the country. The cartridges will be six cartridgesbase of instrumental versions of recent hits, “Music on the Move.”

Said Bauer-Schlichtegroll, “Tape stereo has had a slow start in Germany because the prosperous car industry had no need to offer such incentives as built-in tape players in order to sell cars.”
Her first album is here.

And millions of people will preview it on The Ed Sullivan Show this Sunday night. Karen performs "Make Me Smile" and "Bridge Over Troubled Water," two of the ten great selections in the album.

All of KAREN is on Decca records and tapes.
### Wellington Opening 27th Store; Alarms Featured

TRENTON, N.J. — Wellington Car Stereo Centers has opened its 27th store, in the Feasterville Shopping Center, Feasterville, Pa. This latest company-owned outlet marks the chain's 12th Western Center in the Philadelphia marketing area. It is also the first center in the chain to feature a complete Security Systems department in addition to the company's usual extensive line of car and home stereo equipment, tapes and accessories. The Security Systems department features 60 different burglary alarm systems for home, automobile, personal and boat use, and offers the consumer one of the largest selections for such protective devices ever assembled in one retail sales outlet. Irving S. Rosenberg, president of Wellington, said his company's youth-oriented centers are the ideal location for the sale of its specially designed protective systems, and that plans are underway to open similar Security Systems departments in other Wellington stores.

### Philips Electrical Launches $276G Car Player Pitch

LONDON — Philips Electrical Ltd. has launched a $276,000 promotional campaign to demonstrate the company's 494 Car Radio, in 20 cars which will tour the country with a team of girls called “Miss Cassettas,” who will demonstrate the system in garage forecourts and at large public events.

### Jaubert to Visit Europe to Show Car Player-Radio

PARIS — Michel Jaubert of Stereo Jaubert will be visiting various European countries during this month. This follows the success of his company's 8-track stereo cartridge. Jaubert will demonstrate a French made car stereo tape player with radio. In this country Jaubert's sales office is in Aix-les-Bains. Said Jaubert: “I intend to make the overseas market of the country where we have representatives or agents.” Jaubert's itinerary includes London, June 15 (where he will be visiting the Golding Audio premises); Copenhagen (17); Oslo (18); Stockholm (19); Berlin (20-21); Vienna (23); Milan (25); Rome (26); Athens (29), and Beirut (30).

Following his visit to Beirut, Jaubert will go on to Tunisia and Morocco, Spain and Portugal. The French-made 8-track machine will be competing with Japanese products. Two types will be made available—with radio SW/LW (available in May) and AM/FM and FM/X (in July). Stereo Jaubert distributes 8-track car stereo players to most of the Shell stations throughout France.

### Wellington Opening 27th Store; Alarms Featured

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Melba Moore sings the show stopper from 'Purlie'.

I GOT LOVE
And it's a hit record

Produced by Jim Fragale 73072

From The Mercury Record Corporation Family of Labels / Mercury • Philips • Smash • Fontana • Limelight • Intrepid
A Product Of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Philips Company
New York—Richard Na- 
der, president of Music Pro- 
duction Company, a Los Angeles 
firm, and producer of the Rock & Roll 
Revival, is expanding the MPC 
firm into film and television. 

NEW YORK—return for their third tour 
ican groups. One of the 
various acts is scheduled to 
be the Jimi Hendrix Experience, who 
will be touring the country. 

Also still in negotiation are plans to do a feature film using the U.S. 20-city tour has already 
been announced. Les Cabana, head of 
MPC's TV and film division, has 
previously plans to tour the 
Rock & Roll Revival in Long Beach, Calif., for a TV special. 

In contrast, the taping has not been 
announced until August or September, 
when the tour will begin. The Rock & Roll Revival will be 
touring the country. 

Ace Trucking Tour in High 

NEW YORK—RCA Records 
Ace Trucking Company wound 
up their six-week engagement at Las Vegas' International 
Hotel Sunday (17) and went to Los Angeles, Monday (18) through Wednesday (20) to 

New York—Credence Clearwater 
Revival, Madison Square Garden, 

Credence Clearwater Revival, Fantasy Records, whipped a near- 
capacity crowd at Madison Square Garden, May 3, into a screaming 
roar. The group played one of their most successful sets of the year, which included classics of their repertoire. 

Unlike many other rock groups, whose members are short on time in "warming up." Instead, from the moment their members stepped onto the stage, the audience was engrossed in a repertoire of tunes from many of their top-selling albums, including "Willie and the Poor Boys." 

"Credence, with John Fogerty on vocals, has a sensuous, insinuating sound that is blended with frisky, elusive blues rock," said one critic. "It's an all-out, unbridled rock'n'roll performance that gives the group's sound a new dimension." 

Musical director Wilbert Harrison. The Booker T. group, six musicians, 
"from the Top of the Pops," brought the house down with their 
performance of "Green's Go-Go," a bluesy number that has 
delivered an artistic performance of "Good Lovin'" and "Sweet 
Soul Music." 

Frank Zappa and the Mothers of Invention, Fillmore East, 
New York, May 8 and 9, in the first of four concerts this week. Zappa's 
surroundings and flair for new and unusual ideas, and his 
arrangement of tunes that ranged from 
"Purity Pop '70," to "Flower Power,"

have been announced plans to 
take the Jimi Hendrix Revival in 

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What About Tomorrow?

By The Sir Douglas Quintet

Produced by Amigos De Musica.

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Sinatra "Chairman" All The Way in U.K. Concert

LONDON — From the moment he stepped on stage at the Royal Festival Hall in the first of his two, long awaited and much heralded London charity concerts, Frank Sinatra had complete control of the situation.

The Festival Hall, packed to capacity with over 2,500, swung to the Connie B Manual Orchestra in the first half which set the pace for things to come. The combination of Bassie and Sinatra is dynamic and with the backed harmonizing of hand-picked musicians was conducted by Bill Miller, nothing could go wrong.

Princess Margaret accompanied by Lord Snowdon, Josephine Tewson and Lady Laine, seemed to lead the applause throughout.

Any suspicions the audience may have had that the accumulated years may have dimmed Sinatra's magic, were soon dispelled in the first few bars of his opening song. Sinatra proved that his prefacing and breath control are still second to none, whether he is singing a ballad or an up-tempo swinger.

In fact, there was little doubt that this was Sinatra at his very best. Introductions and asides were kept to a minimum and during his one-hour performance he hit all the many facets of his talent.

"The popular opinion at the concert was that the half hour allotted to the Count Basie Orchestra was far too short. However, the hand played well and there were five solos from Edie (Lockjaw) Davis on tenor, Bobby Pletzer on alto and Harry (Sweets) Edison on trumpet.

The second half tension and excitement were at a peak. And without any introduction on walked Sinatra with a solitary spotlight and what must have been one of the biggest ovations ever received by an artist in Britain.

Sinatra proved the very best material from his repertoire to delight his audience; each opening phrase was instantly recognized and each number dapped up -- a swing through "Come Fly With Me"; "Chicago"; "The Lady Is a Tramp," in characteristic style.

Sinatra sings with tremendous feeling and songs like "I've Got You Under My Skin" and "You Make Me Feel So Young," he simply could do no wrong. But it was perhaps his best sensitive interpretations of "Old Man River" and "Yesterday" that Sinatra, with his super tight craft, proved that he is an incomparable stylist.

This was a night to remember and one which must rank up there with all the others of the year.

PHILIP PALMER

New York—With appearances at the Fillmore East (New York) and Fillmore West (San Francisco) under his belt, jazz artist Miles Davis is beginning to reach the consciousness of contemporary audiences.

Columbia Records reports that his latest album, the two-record set, "Bitches Brew," is the fastest selling all-time jazz record ever released and has already achieved sales of 50,000 copies.

Columbia also reports that the package is getting top airplay, both nationally and internationally.

The album, a production of the cutting edge of the jazz world, it has attracted, is the nation's jazz charts as well which attest to Davis' superior position in the contemporary market.

Miles Davis

Talent In Action

pop sophistication of the '60s. Frankie Valli and the Four Seasons took the stage Monday, May 10, at the Garden in aid of a scholarship fund for underprivileged children.

The four voices -- Gaudio and the Four Seasons -- were accompanied by an orchestra and a rhythm section which included saxophonist Sam Zuppiger, pianist Bob Masse, and bassist Joe Bocchini. The Four Seasons sang a medley of hits from the mid-60s, including "Big Girls Don't Cry," "Sherry," and "Walking After Midnight." Frankie Valli and the Four Seasons performed a medley of hits from the late 50s, including "Can't Take My Eyes Off You," "The Shirelles' "Will You Still Love Me Tomorrow?" and "My Girl." The concert was produced by Jerry Wexler and Carl Radke of Atlantic Records.

The concert was broadcast live on "The New York City's" WPIX's "Evening News," and a portion of the proceeds was donated to the scholarship fund.

"This was a very special night," said WPIX's Al Schampa, "and we're proud to have been able to bring such a great show to our viewers.

Next year, we'll be back with another great show, and we hope you'll come again.

Ray Drushay, an engaging young vocalist, had a promising New York debut at Danceteria's, May 11. Drushay was at his best in a country-style medley, including "Santa Anna Winds," his latest Dot Records single.

A country medley ("Make the World Go Away," "America," "Someone Else's Baby," "Born to Love," and "Your Cheatin' Heart") was another high point. His impressions of Johnny Cash and Elvis Presley were also well received. Drushay is definitely one of the brightest young talents in a country-pop vein. The evening also marked the return to the club of Rodney Dangerfield after a short absence and the Bell Records comedian was in top form.

FRED KIRBY

From the Music Capital of the World

Domestic

CINCINNATI

Vae Borenitz, songwriter well known in both the country and pop fields, whose "Midwest Hayride" was one of the first big one-nighters to be held here in Phoenix, Arizona, where she's working on separate while continuing her writing. Her last writer son Hoyt is still in Hollywood, taking to the road for frequent college and clubs concerts, he has a slot at "The Better Wife" in law school in Oklahoma.

"Midwest Hayride," "H. R. Puffnstuff," was in town last week to handle a new single, "Some Beautiful," on Bob Braun's "50-50 Club" on WLW and at "Neon," where he's been selling his new record "The Complete Control."

Mark Ramsey, executive producer of "Midwest Hayride's" Broadcasting's "50-50 Club," featuring Bob Braun, he succeeds J. K. Smith, Carol Farrell, production assistant on "Hayride," and is now working with Cathy Rainer, the new production director at WLEX-TV.

Moonlight Gardens of Coney Island was once the center of top recording names, is continuing with the "Midwest Hayride". Among those who have been there recently are Kenny Rogers and the First Edition, with Don Bolin, and the Gold Diggers, Aug. 8, and "Hee Haw's" Ray Clark, Aug. 23. Ferretly Records president Harry Dreyfus and wife Louise returned to their home in New Hampshire Mondays through Aug. 18 after a week of sipping the sunshine in Fort Lauderdale, Fla.

Danny Hoesley, a resident of New York since his sydank talk show "The Show biz Page" was topped by WRC-TV five months ago, was a visitor here last week, accompanied by singer Carolyn Blakey, whom he has under contract to his new record company. King Records here, with Whiley Montgomery holding the reins. His first release on the label some months ago was "Tomorrow's Child." Now he's working out of the William Morris office. Dennis is still mulling the idea of producing a music tv show here for bp, as he has been.

Rickie Lee Jones, singer, daughter of Radio's topnames, departed the station May 1 for New York. She has a recording contract. King is reporting that having done her second album for the label there and doing nothing isn't forthcoming. Filling his former role is Mitch Winning. Barbara King had been at WPWL since 1965. . . Landed by the local press for a solid record. "The Mountain (Felix Paleaspad, it's, and Carl Waskey) is missing a gathering of rock fans to Main Goes. The Country Band, of Atlantic, handled the weather. A.S. Casky, motion picture tech-

MAY 23, 1970, BILLBOARD
Thank you National Academy of Recording Arts and Sciences

RECORD OF THE YEAR

"Aquarius/Let The Sunshine In"

The Fifth Dimension

Producer: Bones Howe


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"THE 5TH DIMENSION GREATEST HITS"

an album, cartridge and cassette.
From the Music Capitals of the World

DOMESTIC

drawn 500,000 persons to Southern Nevada, June 29 through July 5, despite the fact that the staffs revoked their “movie license.” Government officials said revocation resulted because of misrepresentation. Richard Keats, president of RSK Corp., and The Nevada Film and Music Festival originally told authorities they were hired to film part of a movie for United Artists. Al King, president of Conservative Music Agency Artists Management in San Bruno, Calif., is in charge of talent. King said stars being sought for the rock festival included the Beach Boys, Joe Tex and the Shondells, Blood, Tommy Bennett, Johnny Cash and Dionne Warwick. Keats plans to charge $125.50 per head.

The first annual celebrity party, with proceeds of $18,000 going to the Cancer Society, was held at the International Hotel April 23. Stars autographing includedolvor’s Tom Jones; Amos Records Frankie Laine; MGM’s Wayne Newton; Buddah’s Vie Damone; Father Morrow, who just had her first album released; New Zealand singer John Holaday; Hawaiian singer Dick Jensen; Phyllis McGuire, Route Prime and the Treniers.

The Treniers recorded “The Crash Shooter’s Blues,” live, on stage at the Flamingo Casino Theater. Promoters of a seven-day rock festival moved ahead with plans to create 500,000 persons to Southern Nevada, June 29 through July 5, despite the fact that the staffs revoked their “movie license.” Government officials said revocation resulted because of misrepresentation. Richard Keats, president of RSK Corp., and The Nevada Film and Music Festival originally told authorities they were hired to film part of a movie for United Artists. Al King, president of Conservative Music Agency Artists Management in San Bruno, Calif., is in charge of talent. King said stars being sought for the rock festival included the Beach Boys, Joe Tex and the Shondells, Blood, Tommy Bennett, Johnny Cash and Dionne Warwick. Keats plans to charge $125.50 per head.

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Singing sensation 15-year-old Judy Baele filmed her Caesars Palace debut with Frank Sinatra. The Eddie Dean Show, Gold and Nugget’s country show, features former Sons of the Pioneers Roy Lam on guitar; Dale Warren bass; Fiddler Kate, violin, and Maryann on drums. Stark Naked & the Qualität opened in the Flamingo Skyroom. Las Vegas resident soul singer Joe Williams flew into New York for a Johnny Carson TV show, with little David record artist Billy Wilson as guest host. Carson and musical conductor Joe. Nevaeh being appeared at the Sahara. Sev- eral nightclubs exclusive “I Feel Good!” is a new release.

(Continued on page 41)

Avalon TV Tie With New Disk

NEW YORK—Frankie Avalon will be hitting the television circuit with the release of his debut single. "Come On Back to Me Baby," which is scheduled for appearance on the Merv Griffin and David Frost’s shows and on "Wide World of Sports" during the first week of June. The single is being released by the group’s own label, Avalon Records, which has already signed with Vinny Testa’s Infinity, Inc. Their second album is being produced by Michael Earle, Infinity producer.

Price’s Turntable Lists Schedule

NEW YORK—Lloyd Price’s Turntable has set aside Tuesdays for Clark Terry’s 17-piece orchestra and Mondays for WWRL disk jockeys. Chubby Checker will be performing from Friday (22) through Sunday (24).

18 Months-in-the-Making Festival Set for Wisconsin

MADISON, Wis.—After 18 months of preparation, Concept Nine, Ltd., of Madison, has secured contacts with the city fathers of Black River Falls, Wis., to hold a Music and Art Fair on a 1,500-acre site centrally located to the entire Midwest. Charles Gottlieb, president of Concept Nine, said that the fair date was set for Aug. 19 through 23. "It will be well organized from the logistic standpoint, with the emphasis on the new culture of contemporary youth. We feel that the length of the festival will help create an atmosphere of overcoming cooperation. People will be able to come and live here for five days. It will not be blue in and how. We are now negotiating with national concessionaires to supply food and drink; we also have all the necessary sanitation facilities, housing, and ambulance bond. Ken Adama, Gottlieb’s partner in the venture, pointed out that the location is "amidst national forests and close to an Indian reservation. The music festival is born from the entire spectrum of the scene today, rock, folk, jazz, country, gospel, everything."

Class Bottle Popping Out With Promotional Tour

NEW YORK—Avco Embassy Records has inked a cross-country tour on behalf of its new pop group the Glass Bottle. The promotional tour which was kicked off in New York with a luncheon at the Playboy Club includes Baltimore, Washington, Philadelphia, Seattle, Denver, Detroit and Cleveland. In each market a cocktail party or luncheon will be held for dealers, disk jockeys and press. The Glass Bottle will be on hand to perform several numbers from their latest album, “The Glass Bottle,” which has already been shipped to these markets. Traveling with the group is Tim Creitore, vice president and chief operating officer of the label, and Ken Boren, director of promotion.

Bud Katzel, Avco Embassy’s general manager, explained that the tour would be followed by merchandising and advertising campaigns with the greatest emphasis on radio spot time buys and displays to support the album. The group’s single, “Love for Living,” is already picking up play in a number of Top 40 markets.

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New York, N. Y. 10036

PHIL SPECTOR, left, and George Harrison, center, huddle with Pete Bennett, head of public relations for ABKCO Industries Management, on promotion plans for the Beatles’ film “Let It Be,” and the album of the same name which Spector produced.
SCLC (operation breadbasket), Rev. Jesse Jackson, NAACP, Urban League, Record World, Billboard, Cashbox, and Kim Weston wish to thank the following radio stations who are beginning to play ‘LIFT EV’RY VOICE AND SING.’

Alabama
WAPX
WENN
WEUP
WGOK
WMOO
WTUG

Washington, D.C.
WOOK
WOL

Florida
WBOP
WBUS
WCNH
WDBS
WDVY
WRBC
WYTS
WYKB

Indiana
WMPP
WOPA
WVON

Kansas
WTCF
WYCB

Kentucky
WMPP
WOPA
WVON

Louisiana
KAOK
KOKA
WYLD

Maryland
WEBB
WINN
WITH
WSID

Michigan
WCHB
WGPR
WJLB

Mississippi
WOKJ

Missouri
KATZ
KWK
KPRS
KXLW

New Jersey
WNJR

New York
WDIA
WWRL
WLBD

North Carolina
WAAA
WAIR
WEAL
WGIV
WIDU
WLLE
WLNC
WRNC

Ohio
WABQ
WCIN
WDAO
WJMO
WVKO

Pennsylvania
WDAS
WHAT

Tennessee
WDIA
WLOK
WVOL

Texas
KNOK

Virginia
WJJS

Wisconsin
WNOV

......and more to come!!
Radio-TV programming

**Watermark Launches 1st Global Syndicated Top 40 Show July 1**

• Continued from page 1

The show, which will be available for broadcast on Sundays, contains information that will be in the Billboard that reaches more than 50 countries either on the following Monday or Tuesday. The show will be launched in France, West Germany, Spain, and the Netherlands. The show will be under way with stations in other countries and there's a chance it will be on the show will pierce the Iron Curtain countries.

The show was produced by Ron Jacobs, who was noted for building KHJ in Los Angeles into one of the nation's most successful Top 40 stations. Host of the show in Caseys' Top 40, leading air personality. The format, consists of a counterclockwise pattern of records in the nation, also contains high-profile retrospectives on record artists and records—fitting into a tight format. The program was produced by a group from the U.S. version in that several of the state-owned radio networks will adapt it to fit their own programming concepts. In the Dutch countries, for example, the state-owned radio will take the components of the Top 40 and adapt it to local air personalities. In Spain, the feature material will be in English, but the intros to the records will be in Spanish.

Rounds has that he is now setting up a distributor network for the Far East. One of the major aspects of the show is that it introduces U.S. hits early in foreign countries. Rounds said. Anybody with a Top 40 network can, for the first time, establish a sales impact for a major 40 rec- ord artist in a market on the same day.

This could, in turn, lead to an increase in sales, he said, showing the major-sell- ing records around the world.

**TV REVIEW**

**Cash—Second Look At Country's Champ**

NEW YORK—Few shows have captured the page of country music as has “The Johnny Cash Show,” which is not on the air network, and there have been some good television shows re- ported around, corners of the network during the years, to wit: “The Glen Campbell Goodtime Hour” and “The Johnny Cash Goodtime Hour.” Some good television shows network, and “The Johnny Cash Show” was strictly quality and of high pro- fessionalism. The Johnny Cash show, which was strictly quality and of high pro- fessionalism, was basically a study of Johnny Cash, who was basically a study of Johnny Cash, who

**L.I. Co. Makes Stereo Transmitter**

*BY ELIOT TIEGEL*

LOS ANGELES — A stereo broadcasting transmission system for AM radio has been de- veloped by a Long Island firm. A local middle-of-the-road op- erator, XTRA, will be the first station in the country using the equipment. XTRA's transmitter will be modified and the U.S. station has an AM stereo broadcast permit.

The system was developed by Kahn Research Laboratories of Freeport, L.I., the company that specializes in making an AM operator to enter the da- mension of two-channel stereo broadcasting which pertains to the AM FM broadcast- ers.

There will be between some AM stations, like WQXR in New York, which in early experiments programmed stereo by broad- casting one channel on their AM frequency and broadcasting the second channel on an FM out- let; usually their FM counter- parts were used for AM stereo.

The new system involves a special AM stereo transmitter which allows the station to broadcast out two signals by the use of two sides. Thus a stereo signal can be heard by listeners placing two FM transmitters' and keeping them in the stereo broadcasting operation.

Once the stations have been spaced far enough apart to ob- tain stereo separation, the listener can turn the FM on and off to see how much stereo is being invited to attend this reception as guests of Billboard; it is one the event of the year when record artists can meet more radio program directors and general managers than they could see in several years of touring.

At 7:30 p.m., the company's program will be heard in the Waldorf-Astoria's Astor Gallery. The Astor Gallery will also be open in the Astor nest demo of broadcast equipment. Its parent company, Electropace (AMEX) of Weehawken, N.J., manufactures the stereo equipment.

**WDVH Accent on Country Sound**

GAINESVILLE, Fla.—WYVH, 5,000-watt daytime sta- tion, is now being most of its programming on country music. Mel Turner at the station said the sound is centered around a Nashville Brass type of sound, but the station will be playing such artists as Bill Anderson, Sonny James, and Johnny Cash as well as easy listening folk- flavored LP cuts. Manager of the station is Larry Edwards.

**KOAD Rock Ploy**

LEMOORE, Calif.—KOAD is now featuring a rock format; the station previously broadcast an easy listening format. It broadcasts 6 a.m.-midnight. Chris Conner is program direc- tor.

**WNBC's Bascom to Talk at Radio Forum**

NEW YORK—The third an- nual Billboard Radio Program- ming Forum continues to build up and the latest speaker to be introduced to an already outstanding slate includes Perry Bascom, general manager of WOR, the nation's No. 1 radio station. Bascom will appear at the Waldorf-Astoria Hotel with speakers Art Louthan, Los Smith and George Martin.

The first break comes at 5:30 p.m. when WNBC is scheduled to attend an open house and cocktail reception at the Bill- board offices and rooftop gar- den, 16th floor, 165 W. 46th St. The forum will feature bob Drake and appeared on June 6, 1970, at the Waldorf- Astoria Hotel with speakers Art Louthan, Los Smith and George Martin.

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DAVID, like a lot of people before him has written and sings songs about prison.

gut wringing songs of desolation, stench, and woe behind a ton of steel bars and concrete walls.

only DAVID knows first-hand the lyrics he sings-

twenty of his twenty-nine year stretch on earth have been spent behind those bars--

and DAVID knows what the hell he's singing about.

DAVID'S first album is just released.

JUST FOR THE RECORD--DAVID ALLAN COE.

PAST RECORD

AGE 9    STARR COMMONWEALTH FOR BOYS
AGE 14    BOYS INDUSTRIAL SCHOOL
AGE 19    NATIONAL TRAINING SCHOOL FOR BOYS
AGE 17    LEWISBURG PENITENTIARY
AGE 18    CHILICOCHIE REFORMATORY
AGE 19    LIMA STATE HOSPITAL (FOR OBSERVATION)
AGE 20    CHIO STATE REFORMATORY
AGE 20    CHIO STATE PENITENTIARY
AGE 23    CHIO STATE PENITENTIARY
AGE 25-27 MARION CORRECTIONAL INSTITUTION

PRESENT RECORD

DAVID ALLAN COE "PENITENTIARY BLUES" SSS-9

EXCLUSIVE MANAGEMENT

"THE BLUE FUNK SOUND OF NASHVILLE"
When you need a cold turkey, try to reach 2,500 milligrams of daily vitamin C, the dose that can help you recover from sickness.

Bob Ray, who left WAYS in October, will join the Statler Brothers, a country music group who left WAYS in October, in their new show "The Bluegrass Breeze," which will be aired on Sundays at 2 p.m.

Seabold Award To Mayberry

NASHVILLE — Conklin Mayberry of KBBQ, Burbank, Calif., has been named winner of the Plannet Plantation of the Month in June.

Jerry Seabold, national country promotion director for the Shelby, Singleton Corp., made the presentation.

Seabold originated the "Star of the month contest, award program" of his weekly information program from the Plantation record and currently reaching 2,500 stations.

KFBM-TV Bows

New Variety Show

SAYRE — KFBM-TV, channel 7, will launch a new weekly variety show hour aimed at an international audience: "International Hour."

Host is Jim Gordon; Dan Drift.

Bob Ray, previously with KSF-R-

FM in Santa Maria, Calif., is now with the new variety show. Call letters of KFM-R-FM in Santa Maria, Calif., are now with the new variety show. Call letters of KFM-R-FM in Santa Maria, Calif., are now with the new variety show.

Ken Griffith, formerly with WDRC in Hartford, is now with the new variety show. Call letters of KFM-R-FM in Santa Maria, Calif., are now with the new variety show.

Michelle Williams, a star of the new variety show, was named a committee to investigate drugs on the air.

On April 18, 1970, KWKJ de-

dected a "Drug Information Day" which was tied to the Drug Enforcement Conference on Drug Abuse.

We used our "Actionline" audi-

eience-participation program to collect ques-

tions from listeners about drugs. We then took these ques-

tions to the experts who appeared at the Governor's Conference. Th

Kidd was known with WNNR in Memphis, Tenn., until he was

Left West, where he set sky-high ratings records, and is the joining the up-tempo easy-listening station in St. Louis.

Boo Shannon is leaving KXOK in St. Louis, where he set sky-high ratings records, and is joining the up-tempo easy-listening station in St. Louis.

Laurel, Miss., was

More details about this

CUMMINGS sti.

Jack Hood reporting;


Kidd is now with WRNR-FM in Nashville, Tenn., as program manager.

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Laurel, Miss., was

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Montreal — Jesse Winchester arrived in Montreal early in the summer of 1967. He moved because of the Draft. Now Winchester has an album out (on Ampex), produced by the Band's Robbie Robertson. It is a firm, beautifully performed and composed record, one that will surely mark Winchester as one of the important singer-songwriters. The fact that Robertson plays lead guitar on the album and that Levon Helm chips in on drums and mandolin here and there is bound to be of interest. But it is Winchester's album through and through, conveying a unique personal sensibility.

Winchester's music is rich in its depth and heritage, as it is a consummation of everything he grew up with. His sound is clean, like the Band's, Southern, with measures of rock and roll, gospel, even jazz—whatever comes naturally.

He sings as he writes, in a gentle but strong voice. He's a relaxed, perfectly paced singer, possessing beautiful ballad phrasing and plenty of funk on uptempo numbers. Winchester, like the best singer-songwriters, does not separate words, music and performance—it's all one thing.

"It used to be that a song could get across all the feeling you wanted from very, very simple words. Now the word has become more important. But, to me, I still like a sound song. I don't like a lotta words. The fewer the better, the simpler the better... in everything."

Winchester simply sings away, with nothing forced or put-on. The back-ups are fluid and mellow, rocking and rolling and, at times, just being quiet about it. The album, recorded in Toronto, is also a fine production achievement for Robertson, simply because he has remained faithful to the singer.

(Rolling Stone) 3/19/70
PROMOS WANTED

I want to meet new people in a permanent position--three months of winter. Job so we will spend the entire winter traveling to the South, as we are now in New York. As we have been there for six months, we will have plenty of time to meet new people.

Please mail resume to: Box 199, New York, N.Y. 10036.

Need a good morning show? I'm looking for a job, and I'm a qualified applicant.

Professional jock with 4 years' experience, looking for a position in a small market. Will consider anything. Please mail resume to: Box 200, New York, N.Y. 10036.

I'm a very good DJ, but personality--production--most of phone was to a small radio station. I'm located in New York, and I'd be willing to travel as far as possible. Please mail resume to: Box 201, New York, N.Y. 10036.

I'm a professional radio man with 10 years' experience, looking for an opportunity to contribute to a station. I'm located in New York, and I'm willing to travel anywhere. Please mail resume to: Box 202, New York, N.Y. 10036.

I'm a very good DJ with a good sense of humor, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 203, New York, N.Y. 10036.

I'm a professional radio man with 15 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 204, New York, N.Y. 10036.

I'm a professional radio man with 20 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 205, New York, N.Y. 10036.

I'm a professional radio man with 25 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 206, New York, N.Y. 10036.

I'm a professional radio man with 30 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 207, New York, N.Y. 10036.

I'm a professional radio man with 35 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 208, New York, N.Y. 10036.

I'm a professional radio man with 40 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 209, New York, N.Y. 10036.

I'm a professional radio man with 45 years' experience, looking for a position in a small market. I have a lot of experience, and I'm located in New York. Please mail resume to: Box 210, New York, N.Y. 10036.
Here's a preview of where music is going.

We at Poppy Records have just released a very important album, PUZZLE, by the Mandrake Memorial. After the first two weeks of release, every important FM station in the country was playing this album. Seiji Ozawa, one of the most brilliant young classical conductors in the world, had this to say about the album: “The idea they have is very great. I love this recording. With some recordings I can listen to only one selection, but this recording I love to hear from the very beginning, from the first note to the last.”

Fusion, a major rock paper, in a review of the album, called it “a symphony of the mind; one of the most important albums of the decade to come.”

We realize that in the next few months the Mandrake Memorial will become one of the important innovative groups in the rock movement. We invite you to become involved with one of the most important works of the 1970’s.

Poppy Records, distributed by RCA Records.
This U.S. business loses over $1,000,000,000 and 20% of its employees every year—and you pay the losses.

It's the Post Office. Your taxes must be about $1.2 billion greater to make up its annual deficits. And your postal service suffers because of the high employee turnover.

Fire the management? You can't do that with the Post Office. Its basic management decisions are made by 535 members of Congress. They control its spending for facilities, its employment costs and conditions, and the rates it can charge for services.

That was fine in 1789 when it all started, but it's time for a change—a complete change. There's a bill, HR 11750, now before Congress which provides true Postal Reform. It creates a government-authorized (something like TVA) to run the Post Office on a businesslike basis. President Nixon and Postmaster General Blount are behind it. So are ex-President Johnson and his Postmaster General, Lawrence O'Brien. You should be, too, unless you don't mind paying the deficits. Or wouldn't be bothered by a total breakdown of service in your city (like Chicago in 1966).

You can do something. Write or wire your congressman; ask him to support HR 11750, the only bill that will bring true Postal Reform. Do it today.

RADiO-TV programming

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 3 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—10 Years Ago
Recover 22, 1960
1. Cathy's Clown—Everly Brothers (Warner Bros.)
2. Stuck on You—Chris Presley (RCA Victor)
3. Good Timin'—Jimmie Jones (Cub)
4. Greensfields—Brother Fear (Columbia)
5. Night—Jackie Wilson (Brunswick)
7. Cradle of Love—Johnny Preston (Mercury)
8. He'll Have to Stay—Jeannie Black (Capitol)
9. Let the Little Girl Dance—Billy Bland (Old Town)
10.Paper Roses—Anita Bryant (Columbia)

SOUL SINGLES—5 Years Ago
May 22, 1965
1. I'll Be Doggone—Marvin Gaye (Tamla)
2. I Want You Back—Precious Moments (Motown)
3. We're Gonna Make It—Little Milton (Checker)
4. Ooh Baby Baby—Miracles (Tamla)
5. Nothing Can Stop Me—Gene Chandler (Constellation)
6. I Can't Help Myself—Four Tops (Motown)
7. It's Gonna Be a Long Time—Tiny Tim
8. I've Been Loving You Too Long—Obie Redding (Atlantic)
9. I Do Love You—Billy Stewart (Chess)
10. Something You Got—Chuck Jackson & Maxine Brown (Wand)

TOP 10

1. I'll Be Doggone—Marvin Gaye (Tamla)
2. I Want You Back—Precious Moments (Motown)
3. We're Gonna Make It—Little Milton (Checker)
4. Ooh Baby Baby—Miracles (Tamla)
5. Nothing Can Stop Me—Gene Chandler (Constellation)
6. I Can't Help Myself—Four Tops (Motown)
7. It's Gonna Be a Long Time—Tiny Tim
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9. I Do Love You—Billy Stewart (Chess)
10. Something You Got—Chuck Jackson & Maxine Brown (Wand)

• Continued from page 34

Radio-TV Mart

ODIES from 1955 to 1969

All original artists. For complete catalog send $1.00, (deductible from first order) to: BLUE NOTE SHOP

156 Central Ave., Albany, N.Y. 12206

when answering ads...

Say You Saw It in Billboard

MAY 23, 1970, BILLBOARD
Chairmen of the board
You've got me
dangling on a string.

Freda Payne
Band
of gold.

Holland-Dozier-Holland
Productions, Inc.
"The Creative Corporation"

CREATIVE ATTRACTIONS, INC.
3125 CADILLAC TOWER
DETROIT, MICHIGAN 48226
(313) 961-0106

Distributed by Capitol Records Distributing Corp.
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.

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. Radio's Key Role in Dealing With Urgent Social Problems
   Art Linkletter
   Los Angeles, Calif.

b. Are We Wasting Our Most Valuable Resource—Our Personnel?
   Lester M. Smith
   Executive Director
   Seattle, Portland, and Spokane Radio
   Portland, Ore.

c. Dynamic Changes in Music—The Challenge to Future Programming
   George Martin
   Managing Director
   Associated Independent Recordings, Ltd.
   London, England

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, Soul
   Khan L. Hamon
   Program Director
   KFIA Radio
   San Antonio, Tex.

b. Trends in Contemporary Music Programming—The Need to Know Your Audience
   Michael Joseph
   Radio Program Consultant
   Westport, Conn.

Session 3
The Soul Radio of the Future

a. Keeping and Increasing Your Listeners—White and Black
   Jerry Boulding

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.

Operating Manager
WWRL Radio Woodside, N. Y.
b. How to Combat the Continuing Reaction Against Soul Radio
   Reginald Lavong
   Vice President, Marketing, R&B
   Capitol Records Distributing Corp.
   Hollywood, Calif.

Session 4
The Aggressive Growth of Easy Listening Formats

a. Building a Successful Morning Show—What Are Its Structures and Requirements?
   J. P. McCarthy
   Air Personality
   WJR-AM Radio
   Div. of Capitol Cities Broadcasting
   Inc.
   Detroit, Mich.

b. Where Does Rock Music Fit in the Easy Listening Format?
   Tony Taylor
   Program Director
   WIP Radio

Session 5
Creating a Major Market Sound in a Small Market Station
MAIL IN YOUR REGISTRATION TODAY

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:

Billboard Broadcasting Forum

Ninth Floor — 300 Madison Avenue, New York, N.Y. 10017

NAME: ____________________________ (please print)

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.
Name-Calling Is Deplored in Editorial by WCBS Newscaster

NEW YORK—The following is a transcript of an editorial delivered by Charles Osgood, newswriter on WCBS Radio, New York, on May 6.

“Name calling has been around for a long time. It’s the way people have been speaking to each other for generations. But recently, it seems to have reached a new level. We are seeing more and more people using names with negative connotations to describe others. This is not only offensive, it is also unhelpful. It is important for all of us to remember that we should be respecting each other and treating everyone with dignity.

To say that someone is a ‘loser’ or a ‘failure’ is not only mean-spirited, it is also inaccurate. People come in all shapes and sizes, and it is important that we celebrate their differences. We should be promoting diversity and inclusion, not tearing each other down.

It is time for us to start treating each other with the respect that we all deserve. Let’s work towards a world where name-calling is not accepted, and instead we celebrate each other’s unique qualities. Thank you.”

(Continued on page 58)
Johnny sings and the parking lots turn into meadows, the freeways into rambling roads and all us uptight city people become country folks. Thanks, Johnny.

"The Johnny Cash Show," Wednesdays on ABC-TV
Produced by SCREEN GEMS

Personal Management:
Saul Holiff, Volatile Attractions, Ltd.
Johnny Cash has joined the Great Originals of the music record industry. He is at once an underground hero and a favorite of the great mass of adult record buyers. His song material and style of performance cut across virtually all key categories and appeal to all markets. He is a symbol of the fact that integration in our time came first to the music business. Cash is the antithesis of the Tin Pan Alley personality of past decades.

GREAT ORIGINAL

He is the epitome of the music man who embraces realism and draws for his inspiration upon the inexhaustible founts of his own and his fellow man's experience. The nation and its history are his reference books. The people are his audience. In this issue we document his career to date.

—Paul Ackerman

The only thing different about Johnny Cash when Carl Perkins met him 15 years ago and the Johnny Cash of today is that back then he parted his hair on the left side. These men had grown up together yet separately on opposite sides of the Mississippi River. But they really grew together one day in California.

Back on that fateful day in 1955 Carl Perkins was introduced to Johnny Cash by Sam Phillips in the office of Sun Records. Perkins had been with the label two months, and it was now March. The friendship was almost instant.

"Turn Around," said Johnny Cash, "is my favorite song, and you are my favorite singer." For those who may have forgotten, "Turn Around" was one of Perkins' earliest songs and it was pure country.

"There was something different about him. You knew this right away," Carl remembered. "I asked him where he was from and he said Dyess—pronounced Dice—Arkansas, right across the river from where I had lived on the Tennessee side. It's amazing how many things we had in common."

Right after Johnny cut "Cry, Cry, Cry" and "Hey, Porter," Bob Neal decided to book him. He was booking Elvis Presley at the time, and he took all three of them.

"The first show that Cash ever played for was at Marianna, Ark., and it was also my first pay date," Perkins said. "We played in a football field, on a flatbed truck. He came with the Tennessee Two, and I came with my brothers, Jay and Clayton. All three acts—John, Elvis and myself—stayed together for the remainder of the year. Elvis was driving a '49 Ford, John a '49 Plymouth and I had a '49 Chrysler. We were all making payments of $5 a week on the cars and were hard pressed to make them."

Perkins said they played the "edges of Tennessee, Mississippi and Arkansas." Then came the big break.

"Bob (Neal) then booked us in Texarkana, and none of us had ever been that far away. I met John and his group in West Memphis, and we had to go 350 miles, the longest trip ever. The cars followed each other, but I spent most of the time in John's car, and we wrote songs together."

Biggest Pay Day

"The next day we were booked in Tyler, Tex., by Tom Perryman (now general manager of WMCT, Murfreesboro, Tenn.), and he guaranteed us $100 apiece. Up to then our biggest pay day had been at Parsons, Ark., where Bob Neal stood at the door with a cigar box and charged everyone who came in unless they were under 12. We split the take and got $18 apiece."

Carl remembers that John then wore a black corduroy coat and he (Perkins) wore a flannel suit. Both were much too hot, but were serviceable.

"My wife sewed a ribbon down the side of my trousers," Perkins said, "and John really thought that gave me class. So he had ribbons sewed on his coat, and he still wore that coat—with the ribbons—the night he first appeared on the 'Grand Ole Opry.' He later got a white coat, but wore ribbons on that, too."

Perkins said he knew almost from the start that Johnny Cash would be a success. "John had good, simple songs that everyone could learn and copy. One of the secrets of why he made it is that everyone could do his songs, and most people felt they could do them better than Johnny Cash. But John is not a great singer; he's a stylist. And he always wrote and sang about things to which people could relate."

Perkins explained why he feels both Cash and Presley were hits, although totally dissimilar in form. "In music there is an exciting top end and a relaxing bottom end. Some singers are in between and never quite reach an audience. But Elvis hits on the top and Cash on the bottom. They are necessary extremes. These two were stars from the start. Once they had broken through the barriers they could play around with the extremes."

Memphis Blues

Carl notes his own inability to make it with country music. He said that after "Blue Suede Shoes" he wanted to make it in the country field, but found that he couldn't do it commercially. So he carved his own way in the field of Memphis style blues.

Then came the inevitable references to the problems of the past. "John and I wandered off into left field for a while," he said, "but we got back on the base paths. He conquered his problem; I conquered mine. When he came back to his people they accepted him right away, because he was the same as always. But he brought the college kids with him this time because they recognized that he was an individual. If he wants to wear his hair long, he does. If he wants to tell the President what he won't sing, he does it."

"John is a man of basic truth. "Now it doesn't matter a damn what he said; people everywhere are with him. Most of his fans would just as soon hear him talk as hear him sing. He can communicate either way, and that's what it's all about. John has created something in music that men in public office try to attain, but few succeed. He can reach his audience right away. He has completely unvarnished honesty. He has struck on something that is basically what human beings are. He has always been that way."

Perkins attributes both his own return to success and that of Johnny Cash to God. He says it simply and sincerely, and you know he means it. "And it's worth every second of it," he says proudly. "Just to see the faces of my young kids going fishing with a sober dignity makes it so great. With God's help, I found myself."

He also credits his wife for her undying patience and faith, and credits June Carter for helping both him and Johnny.

Briefly, he tells how it came about. Four years ago last Jan., 12 Carl Perkins had quit the music business and taken up farming. Johnny Cash came to his front door one morning and asked him to go back on the road with him.

"Both of us knew we had a decision to make, and we made it in California. Dr. Nat Winston (former commissioner of Mental Health in Tennessee) planted the thought in our minds that we could make the trip to the West Coast and come back 'straight.' Johnny and I braced each other. We constantly talked about it to June. We had played the Shrine Auditorium in Los Angeles and 14,000 people were there. I was so bombed I didn't even see anyone in the audience. I had to be led to the microphone, blind drunk. Johnny helped me. The next morning we went to a picnic on the beach with John's children. I was so sick I lay in the back of the bus thinking I would die, and almost hoping I would. I prayed, and then I cried. I thought about a bottle of whisky in the bag I carried, and God knows I needed a drink. I took the top off and started to drink, but I stopped. I put the top back on, put the bottle in my back pocket, and eased painfully out of the bus. I walked to the beach and kept walking until I was alone, out of sight of the ocean. There I threw the bottle into the Pacific Ocean. It hit like a flat rock, skipping three times on the water. I started getting stronger that instant, and have been going in that direction ever since. The trip home was a great one."

Perkins had a tough battle a few weeks ago. While at a White House, when Cash was performing, he was offered champagne in a toast. "But I got to thinking that one swallow would break the deal, and I didn't drink."

CARL PERKINS, a singer associated with Johnny Cash from the beginning of his career, with Sam Phillips, whose Sun label in Memphis was the launching pad for both singers.
Ten fascinating years with a fascinating performer and man.

Thanks, Johnny.

Saul

Personal Management
SAUL HOLIFF
VOLATILE ATTRACTIONS,LTD.
Suite 704,Kingsberry Towers
185 Berkshire Drive
London,Ontario,Canada
It was at the home of the parents of the Collins Kids in California that Johnny Cash agreed to record for Columbia Records. And the man who talked him into it, signed him to a contract, and produced him for the next nine years can still reminisce about those early days with pleasure.

He is Don Law, the man who “retired” from Columbia on his 65th birthday a couple of years back, only to become busier than ever turning out hit records for various labels.

The date of the Johnny Cash signature was August 1, 1958.

Johnny asked Law to sign Carl Perkins at the same time, and Don readily agreed. “I introduced them to the Columbia personnel at the convention in Estes Park that year,” Law recalls, and the first song he sang for them was “Don’t Take Your Guns to Town.”

This was the beginning of a success story that included four gold LP’s, and the sale of millions of Johnny Cash records. Law also was turning out gold records those days for Marty Robbins, Carl Smith, Ray Price and others.

Law recalls that he tried to get Columbia to buy the old masters of Cash on the Sun label at the time he was signed, but they refused. Shelby Singleton took care of this years later.

Don’s only real run-in with Cash came when, at the urging of an arranging friend, Johnny decided he should change his style and cut a big band. Law finally allowed it a few times, and the records were bombs. He went back to his original group.

The summit of the Cash hits were cut in Hollywood, and the rest of them in Nashville.

One of the lesser-known stories of Law’s involvement with Cash is found in the series of letters exchanged between the veteran producer and the warden of Folsom Prison. “We had worked for years on getting Johnny to record at Folsom,” Law recalls. “Then, just as things were about to jell, I had a birthday.”

He referred to his 65th birthday, a mandatory “retirement” age at Columbia, when Bob Johnson was sent in to replace Law in the production of artists. Law managed to hang on to Ray Price, whom he has produced for 19 years, and Carl Smith, who has worked with Law for 20 consecutive years. In addition, Law now records Henson Cargill for Monument and Bob Woods for Ranwood. Other artists are being added.

DURING a session at Columbia under the supervision of Don Law, showing the late Luther Perkins at right.

He considered the bringing of Cash to Columbia one of his greatest coups.

“We had millions sell back then even when Johnny was having his problems,” Law said. “Now anything he records will turn to gold.”

Law still feels Johnny Cash has implicit trust in him. “He recently sent to me a man who was writing a book about him. Law said, “and told me to tell the man just how things really happened, to be honest.”

The future of Johnny Cash ranges from a “good” movie every year to a tour of the Soviet Union. And the man who plans that future is the one-time clothier and restaurant owner from Canada who has guided the Cash destiny for the past 10 years.

He is Saul Holiff who, with his attractive wife, Barbara, heads the management of Cash and certain other “properties.” Holiff, a resident of London, Ontario, who is about to make the big move to Nashville, has had one of those famous handshake contracts with Cash since an odd series of circumstances led to their compact a decade back.

Saul Holiff was the most unlikely man in the world to end up as the manager of Johnny Cash, or anyone else for that matter, except for one or two important qualities. He had the same basic honesty as Cash, and he was an organizer.

Rearred in a family which preferred the classics, and whose political prejudices ran to socialism (the country artist was either born that way, or the one-time clothier), Holiff was a successful small businessman in his home city.

A firm believer in promotion, the long time bachelor (he married for the first time at the age of 40) brought various shows to his city to exploit his electronic drive-in restaurant. He brought in all kinds, ranging from rock to the Johnny Cash type country.

Realizing the merits of promotion, Holiff went beyond his restaurant and began booking the talent into series of dates. Doing this he promoted everything from the African Ballet to the Everly Brothers.

“I really knew nothing about country music,” Holiff freely admits. “I had never been to Nashville, and I had never even seen cotton growing. Johnny always thought that was rather funny.” Holiff, however, was soon to fill this gap in his musical education.

It was efficiency that really brought Holiff and Cash together. Having been a bachelor for so many years, the personable perfectionist was one who took care of every minute detail himself, who was able to organize, and was able to follow-through. “I was organi-
New Act From Memphis-Bob Neal Remembers

It was some 14 years ago that Bob Neal opened a Memphis agency called Stars, Inc., and had in his roster for booking and management such luminaries as Johnny Cash, Carl Perkins, Roy Orbison, Warren Smith and—later—Jerry Lee Lewis.

Not long before this time Neal also had handled the famous acts of Slim Whitman, Charlie and Iris Louvin and others.

About this time Sam Phillips called Neal and asked him to do something in the country at WMPR, a station in Memphis. By around 1961 some of these shows, "Blue Moon of Kentucky" had just been released, and Phillips was convinced Elvis was a perfect country act. Neal signed him up with Cash and arranged for him in the union first, and Neal promptly booked Presley.

He stole the show. From that day through the next 13 months, Presley headed most of the Neal-booked shows.

And in 1955, while Neal was setting up shows, he decided to include a new act from Memphis. This was Johnny Cash and the Tennessee Two.

"I used them mostly to open the shows," Neal said. "Marshall (Grant) and Luther (Perkins) were working in an auto shop, and Pre on some small appliances. They drove to the shows in an old Plymouth."

Neal said he began to use Carl Perkins who, at the time was programming live shows, with such artists as Eddie Hill and his group, the Carlisles, and the Loden family. The latter had a young boy named James Loden, and his family called him Sonny James. Today James is one of the superstars in country music, and it is Bob Neal who is managing him.

Then in 1955, Neal began going out on the road in those old days with Eddie Hill, doing as many as four or five personal appearances a week in the Memphis area. After Hill moved to Kentucky to settle down, Neal handled both these appearances with others, sometimes traveling as far as 150-200 miles from Memphis.

"I did the on-the-road promotion, sold the tickets, escorted the show, and did the driving," Neal recalls. Among these acts with whom he did these appearances were Johnny and Jack, and Kitty Wells.

Johnny and Jack and Kitty Wells were part of the same Booking Promotions, bringing in big package shows to Overton Park in that city. The first show was headed by Hank Snow and Ray Price. Neal booked that show into the radio station for which he was getting a booking fee and was able to take advantage of the situation. Neal spent most of his time, was bigger than the acts, and he said that he could handle the tickets and make sure they were sold.

"I was a just a housewife when this got started," Reba said. "I just figured I'd go along and help out. It wasn't being worked at something else. We were in California and late one afternoon Johnny called me in and asked if he could take off. There was more that he could handle, and I told him I'd let him know the next day. Of course, I agreed, and I handled this phase of the operation for six years."

A year later, then in the Nashville area, her duties were greatly expanded and, although she doesn't handle the fan mail any more, she still oversees it.

**Fans Important**

"Fans are among the most important part of the business," she claims. "I guess I realize this because I worked so closely with them for so long. Although there currently is no Johnny Cash fan club in the U.S., one will be reactivated in the near future."

Working with Reba at the publishing companies is Larry Lee, a talented young writer-publisher, who had been with various other firms in the past. He just helped Johnny and Reba form Sound of Cash, the ASCAP company, to go along with the longer-established BMI firm.

Reba's greatest problem, by her own admission, is the "movie magazines." These bothered Johnny and June for a while, until they had to ignore the drive. "It didn't matter what I told those people, they wrote what they wanted to anyway, so we don't even cooperate with them anymore."

She did have words of praise, though, for a recent series of stories done by veteran professional Hugh Cherry, who covered many aspects of the Cash career.

"But I think the whole story, and the true story, will be out this fall," she said. "Chris Wren, of Life Magazine, is putting together a book on Cash, with Reba living with Johnny and June, traveled with him, and he knows how to separate fact from fiction. I think it will be the first complete work on Johnny."

In addition to the fall biography, Dial Press currently is printing a House of Cash book, and next spring there will be a book of poems by June and Johnny Cash, which the two are working on at the moment.

And Reba keeps getting busier.

**Cash and Manager Holiff**

*Continued from page C-5*

Cash, our handshake agreement is the strongest possible bond."

So many people try to "define" Cash, and Holiff said he went through the same stage. "I had to put a label on everything and everybody. And about nine years ago I called him 'The Singing Story Teller.' Now Johnny didn't take very well to it, and it's taken all of these years for it to become entrenched. Therefore everyone is claiming he or she invented it."

Holiff now aims Johnny only in the direction of large auditoriums in key cities. "The key cities will draw in people from the fringes," he explained. "I have said to him, 'We want to do more and more of this.'"

And behind this there is the possibility of a group of horses and a wardrobe mistress, and make-up specialist. A bus is on hand to meet the plane and transport the cast directly to hotels, and a limousine is there to meet Cash, his wife, June—everybody—right when they get off the plane.

The baby travels virtually everywhere with the pair, having been gone five weekends of the first eight weeks, "It's a real strain," Holiff said. "When the baby is on the road, Johnny is dickerin' to buy or rent a DC-9 which would eliminate the need to cope with airline schedules."

If the movie comes "The Gun Fight" is a success and Cash enjoys working it, Holiff said there would be at least one "good" movie every year. "He could wear a John Wayne mantel," Holiff said confidently. "We also plan a TV special in Israel, called 'Johnny Cash in the Holy Land.' We are trying to organize a tour of Moscow, Leningrad, Kiev and other Soviet cities to try to break down some more barriers and reach areas still untried. We plan to do the livestock show in the Astrodome in February for three days, and that place seats 80,000."

But in all of this they are looking to gross sales of somewhere in the neighborhood of $2 million from sales of records, with tickets scaled up to seven dollars. Johnny never has been in the Astrodome.

Before these commercial ventures, however, Cash will make a big name in the world by building a new house in Nashville, in the $100,000 to $150,000 range. Along with Ray Graham in Knoxville. Deeply religious, he is responding to a visit made to his home recently by the North Carolina evangelists."

Then comes the first in what Holiff believes will be a series of movies. Cash goes first to Sante Fe for the executive producer of the Cordillera movie, and on to Madrid for location scenes, including one of a complete bullfight staged by a matador before 40,000 spectators, to small crowd by current Cash standards. The money for the movie comes from a small band of the Apache Tribe in New Mexico—including capturing and growing lumber products on 835 acres of land."

***

C-6

MAY 23, 1970, BILLBOARD
There's only one Johnny Cash

And he's on the ABC Television Network
A SALUTE AND THANKS TO
JOHNNY CASH

From the worldwide publishing companies of Peer-International Corporation Southern Music Publishing Co., Inc.

Mrs. Monique I. Peer, President
Mr. Ralph Peer II, Vice President

Johnny & June

Best Wishes Always

Brenda

MAY 23, 1970.
The sound is Johnny Cash. The harmonica is Hohner.
The reason no one ever heard of Johnny Cash before he went into the Air Force in 1950 was that there was no "Johnny" Cash.

"His real name was just J.R.," said Ray Cash, father of the famous singer, in a rare interview.

"Back where our kids were born they didn't require a birth certificate at the time, only what they called a delayed certificate, but I'm certain that even that lists him as J.R. and not Johnny."

The elder Cash explained that, when he went into the Air Force they insisted on a first name. So they invented the name "Johnny." It's been that way ever since, but the family still calls him J.R. The initials don't stand for anything.

Cash's father has no middle initial himself. "I was the baby of 12 children," he explained, "and they ran out of middle initials."

Six of the seven children of Ray and Carrie Cash are still living. The eldest, Ray, is affiliated with the Chrysler Corporation in Memphis. Next in line is Louise (Garrett), married to a retired naval officer. Then came J.R., then Reba Ann (Hancock), who is actively involved in the Cash enterprises and married to a franchise executive, Joanne Engel, who works with a car rental agency; and Tommy, who, as the elder Cash put it, "is in the same business as J.R."

Ray Cash, now 73, was an "oversewing farmer" when he met and married his wife, now 66, at Kingsland, Ark. They will have been married 50 years next Aug. 18.

It was at Kingsland where J.R., or Johnny, was born 38 years ago. His mother also was born there. Ray Cash was born at Toledo, Ark., a town that no longer exists.

"We're both part Cherokee Indian," Cash said. "My wife and I are about one-eight to one-quarter Indian, but we men in the family have all of the Indian features." He noted that this included a high cheekbone and generally hairless complexions.

The Cash family moved to Dyess, Ark., when most of the children were still young, and it was here that they knew relatively hard times.

"We had 40 acres to farm, and we grew vegetables, cotton, corn and soybeans," Cash recalls. "Times were a little rough."

Music Interest

He recalls that Johnny became interested in music in 1936, when he was just four years old.

"We bought a battery-operated radio, and J.R. would have his head in it all the time. He constantly listened to music, and the station he listened to was WJJD in Chicago. It was all country music, and this is the only thing that interested him."

At the age of 12, Johnny Cash began singing in the Baptist church and at school, and began to write poems. "After he wrote poems he would turn them into songs," said his father, "but we didn't have enough money to do anything with them. The truth is we didn't really take much of an interest in his work, not knowing what it would lead to."

It was at the Dyess, Ark., High School that Johnny won his first money for singing. He took first place in a talent contest for which he received $5.00. The song he sang, the family recalls, was Beasley Smith's "Lucky Old Sun," with a piano accompaniment. (Cash Sr. did not know that the late Beasley Smith was a Nashville writer.)

At the age of 18, weary of picking cotton, Cash went into the Air Force and it was here when he inherited a first name. Stationed first at Biloxi and then San Antonio (where, at a skating rink, he met the woman who was to become his first wife), Cash was transferred to Germany.

"This is where he really learned to play the guitar," his father said. "And when he came home he wanted to play and sing. But things didn't work out that way at first. Cash went to San Antonio, got married, and moved to Memphis. There he went to work for the Ace Appliance Company, trying to sell appliances. Meanwhile, the Cash family also had moved to Memphis, and Ray Cash now was working for W.T. Grant. Just before leaving Arkansas he had left the farm and gone to work for Procter and Gamble.

"Then that inevitable day came in 1956 when he took his two songs, "Hey Porter" (which he had written while in Germany) and "Cry, Cry, Cry" to Sam Phillips."

Mrs. Carrie Cash, a stately woman who still likes to cook, helped during those early Memphis days by selling insurance for the Reserve Life Insurance Company.

Family Home

Today the elder Cash couple live in a beautiful, expansive and expensive home overlooking Old Hickory Lake directly across from Johnny and June Cash. They are retired. They have been in the Nashville area only a year, having spent 10 years prior to that at Ojai, Calif., where they looked after a trailer park and property owned by Johnny.

The large current home serves as a gathering place for members of the family. During the interview with Ray Cash, Tommy and his sister, Joanne, were in the kitchen with their mother who was busy making peanut butter cookies. Ray Cash made and served the iced tea.

Tommy Cash, who is eight years younger than his more-famous brother, has had problems because of the success of Johnny. Despite this, he has come a long way on his own. (At that particular moment his song, "Rise and Shine" was higher on the Billboard chart than Johnny's "What Is True" and Tommy was favoring the position, although privately he is very close to his brother.)

Tommy Cash formed a band several years ago with his nephew, Ray Cash, Jr., Jim Salee and Stanley Niel. It was a country band which performed in Memphis. When he went into service (all of the Cash boys volunteered for service as their father had done in World War II) he became an Armed Forces Radio disk jockey in Germany, then returned to Memphis where, with wife and family, he worked as a country disk jockey. He was recalled to service a second time, then came home and worked as a store clerk.

It was Johnny Cash who put him back on the track. "I worked for Johnny in the field of public relations and publishing strictly because he wanted me to learn the business and felt this was the best way." As it turned out, it was.

In January, 1965, Tommy cut his first single, "I Guess I'll Live" for Musicor under Pappy Dailey. From the beginning he was plagued because he "sounded like Johnny Cash." And while this is generally true, there are great differences in their voices and style. Tommy refused billing as "Johnny Cash's brother" and once refused to do a show when he was showcased this way. Now with Epic, Tommy has made it on his own, and currently is a hot property in the music business. Sister Joanne once was a singer, but gave it up although she "had a beautiful voice" according to their father. His eldest son, Ray, also had a band at the beginning of World War II, but all three band members lost their lives in the war, and Ray lost interest in music.

Mrs. Carrie Cash, whose father was a music teacher, learned to play both the piano and guitar and could play "the old pump organ." She accompanied her son on his last televised show of the current series.

In the Johnny Cash home is a 70-year-old, five-pedal piano, bought by his grandfather at the turn of the century. "It's one of the finest pianos ever made," Ray Cash boasted.

Then, as something of an afterthought, he remarked: "It's fitting it should be in J.R.'s house."
Dear John:
Thanks to you,

We've been to Madison Square Garden
We've been to a fund raising dinner at the Waldorf Astoria
We've been to a telethon
We've been called by important people all over the world
We've been on ABC network TV
We've been to the Whitehouse
We've been invited to the Billy Graham crusade
We've been to your parties
We've been visited by your assorted friends at the office
We've been picking up your fan mail
We've been on your farm
When can we say,
We've been on vacation?

In anticipation,
Your "babies" from

HOUSE OF CASH, INC.
SONG OF CASH, INC.
HENDERSONVILLE, TENNESSEE
Johnny,

Your one of a kind!

Your Buddy,

Glen Campbell
It's more than a song book.
It's the personal history of a man,
his music and his time.

In *The Songs of Johnny Cash*, the first personally supervised by Johnny Cash, the portrait emerges. Through his words and music. Through the photographs he's selected. And through the superb introductory essay by Christopher S. Wren, Look Magazine editor, friend and biographer of Johnny Cash.

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Introduction by Christopher S. Wren
256 Pages
59 Songs arranged for guitar, piano, organ.
80 Photographs Trim Size: 8 1/2 x 11
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**OTHER JOHNNY CASH BOOKS SOON TO BE RELEASED BY DIAL PRESS:**
The American Ballad of Johnny Cash
The only authorized biography.
by Christopher S. Wren.
March 1971 Publication.

The Poetry of Johnny Cash and June Carter
A personal, intimate collection
of poems written by Johnny and June to each other.
November 1971 Publication.
This man's place in American music has never really been occupied before. No musician has ever reached so deeply into the American heart, and no musician has ever reached so many Americans. Last year alone, he sold over six million records—more than anyone else has ever sold in a single year. And this year he's keeping up with that incredible pace—with "Hello, I'm Johnny Cash," "The World Of Johnny Cash," and the single "What Is Truth?"

He has consistently stood up for the underdog—for the American Indian, the prisoner, the poor, the young, the individualist, the forgotten. And so doing he has struck a lost chord in all of us, a chord lost in the tumult and cynicism of the times.

To hear Johnny Cash singing is to hear the song of freedom—a song imprisoned in our hearts. He sings for the prisoner in us all.
It was 15 years ago that a tall gangly 6-foot 2-inch singer gained the courage to ask for an audition at Sam Phillips' Sun Records at 706 Union Avenue. Memphis. Cash had been discharged from the service and moved to Memphis with his wife and two children where he was an aspiring religious songwriter and appliance salesman. Cash and his buddies who worked socially with him, both mechanics, Luther Perkins, who played guitar and Marshall Grant on bass.

"I remember very strongly but unfortunately, I had to leave but Dimmy Caradine reckoned that it was just not enough demand for his 'religious type' music for a small company to justify putting out this type of record," said Sam Phillips during an interview at his Memphis home. "By the mere fact that he never sang one song, in this informal audition, that was written by any other person, gave me a clue this man was a man that had a message.

"It was obvious to me, because he only brought with him two other persons, both mechanics, so that the fundamentals of his message would ring forth without being inundated with pretty music," Phillips continued.

He added: "Johnny Cash's countenance today as then, with time off for frustrations, and the great re-deeming quality of resurrection in his fundamental beliefs, are still the same.

'It has borne out that the countenance of this man was right many times because most of us could believe it. Because in today's educated and 'let age,' his message is possibly now more meaningfully accepted than it was at the beginning. In my opinion, the soul or the spirit of man never dies in the right.

'The days of early 1955 must have flashed back through the mind of Phillips recently at the Memphis Mid-South Coliseum when Johnny Cash mounted the huge stage before more than 12,000 persons (about 1,000 above capacity), and said "Hello, I'm Johnny Cash."

'It was Phillips who took the rough diamond of Cash and polished it until he came up with a million-selling single on his third record released in 1956, titled "I Walk the Line." Since Cash had signed a recording contract with Phillips, the first six songs recorded, he had written himself. The fourth record release was "Cry, Cry, Cry," backed with "Hey Porter." It sold more than 100,000 copies--mostly in the South and particularly in Texas--and Cash says, for his way. He had viewed a movie in 1956 about prison life that moved him to write "Folsom Prison Blues." He recorded it and it was backed with "So Doggone Lonesome," as his second release and then came with a message, "I Walk the Line," backed with "Get Rhythm."

'I remember that Johnny's family were mainly hymn singing people, and a typical family that taught him the right to teach the boys how to strum her old battered guitar. Johnny told me he began to write poems, songs and gory stories when he was 12. He was 22 when he first walked into my little studio.

Timid, Afraid

"Phillips recalled Cash mumbled something about wanting an audition and he had some hits. I told him very timid and afraid at that time and I am certain very uncertain about himself. He said he knew he had recorded a young singer named Elvis Presley and he wanted me to do the same for him.

'I will never forget the expression on his face when I had to tell him that we couldn't record the religious type of songs at that time," said Phillips.

'We sat around in my studio--it was so small that we didn't have much space to sit down and discuss what he wanted to do. He mentioned the poems and other tales of his youth and promised to begin writing. His first song was a song describing the earth, ways of life, and his fascination with trained circus performers, his passion he was a genius that just had to be unlocked.

'It is a common opinion that Johnny, after hearing of the success of Elvis--a white man that was reasonably unconventional in his style at that time--finally gained the courage to walk into the studio for the sole purpose to be heard, for the purpose of making his message known through recordings.

'I also felt, in my judgment, he felt he had to lean on the sole aspect of man, so he auditioned to me with nothing other than religious songs. He must have felt that any man can feel a man better if he talked about his soul, his hardships, his underlying efforts to be better, his true love for his family and even possibly his fellow man."

'That was the period that Sam Phillips felt the need to lay any up with the critics, who were on a new style and try something different in his studio which he opened in 1949, "I worked as an engineer on all of the hotel Peabody Skyway Broadcasting of Freddy Martin, Jimmy Dorsey, Chuck Foster and others. I felt music in general was becoming stereotyped. I had heard black musicians all my life."

'Silas Payne

'Uncle Silas Payne, a blind Negro that lived with me during my childhood, bánhed me on his knee, and taught me that there was a message in every song and there was a feeling in everybody's deliverance of that song. He also inspired me in that any message could be put forth better if it were encounched in music.

Elvis Presley

"It was with this belief that a young man named Elvis Presley came to my studios with long hair. He walked up and down in front of the studios before coming in the door. As he entered, I detected the same type of fright in his eye and demeanor that I had seen in so many times in the black man's expression and manner. Although he came there only to make a small record for his mother's birthday, he came there with the countenance of a person who had been through trials, hardships and tribulations. Thank God, I was not wrong in his facial expressions.

'After Elvis hit, many white persons of varying backgrounds, but equally deprived of opportunity in their opinions, came to the studios to be heard because they were met with the informality that they were rained upon in and with. It was, I believe this way that such persons as Jerry Lee Lewis, Carl Perkins and Johnny Cash came to my studios.

'It was the believe of those great artists that things began to change in music. They were rough, but willing to be polished. They created a new breed of excitement and expressions. They were fearful and willing to put up with the criticism and any new artist with changes has to take. The abuse for all must have been hard for them to take. But they were message sellers and they had their messages to sell.

'They have all stood the test of time," said Phillips.

Jackie Gleason

Returning to the career of Cash, Phillips recalled, his manager Bob Neil in 1957 got him an unheard of contract with the Jackie Gleason Enterprises which produced the "State Show" with the Dorsey Brothers. He secured for him 10 television appearances and immediate cash was given him. "I think the Gleason organization realized Cash was the man to watch. They had used Elvis Presley five times and then saw him get away to bigger shows and money including the Ed Sullivan Show. They weren't about to make the same mistake with Cash. Cash had also scored for the "Grand Ole Opry" and was selling records by the millions. From 1955 when he signed with Phillips' Sun Record label he sold more than six million records in the country field."

'I don't really know what brought me to Memphis at first," Cash said following his recent Memphis appearance.

"I guess it was showbusiness in general. I was born on a farm and raised on another farm at Dyess, Ark. After my service discharge I came to Memphis to study broadcasting at Keegan's School in 1953. I had been in the service for four years and learned a little more about the guitar while in Germany, I guess I just wanted to get into broadcasting at first, then I knew I had to get into the recording and songwriting business," said Cash talking in the dressing room.

But in Memphis at his recent concert it was Cash the entertainer of the 1950's, rather than the Johnny Cash of the 1970's and network television, White House invitations and politics brought the loudest rings of approval from the audiences.

And the rangy singer-composer with the face that looks more native to a Highway 79 roadhouse than any thing on Pennsylvania Avenue responded with all of his early hits, including "I Walk the Line," "Orange Blossom Special," "Cry, Cry, Cry," "Folsom Prison Blues." He also may lie in a kind of super communication that the mink from Arkansas incorporates in his showmanship.

He demonstrated to us the range of that particular talent, talking to his audience about the hard times on his father's farm and singing, "Five Feet High and Risin'," while his father Ray Cash, sat in the audience and nodded his approval near the stage.

Phillips, sporting a beard also nodded his approval.

Some might say it all began when he was singing on his farm 40-miles from Memphis. Johnny Cash says it began when he "walked into Sun Records."

Backstage Cash, Phillips and Carl Perkins, remi nienced about old times at Sun.

"How I know,” Phillips said, "I'm recording in your new studios. It was in that 'matchbox' that I had to do all my work," said Cash.

Looking puzzled, and with a broad smile across his face, Phillips launched into a song. "Don't say it like that."

"Matchbox" was one of my big ones.

Replied Cash: "But you know I suggested you write "Blue Suede Shoes.""

"As they departed in their cars following the appearance, Phillips stood at the back of the Coliseum and said: "I salute Johnny Cash as having traversed every extremity and has come out as not a hero to himself but as a messenger dedicated truly to the fulfillment of the great voids that so many times confront us."

Reflecting on the early Sun days, Phillips said: "I should have to wonder what would have happened if I had not had a boss that gave approval for me to open the studio. And as he did warned that I was going to go broke."

"Then I have to think that it had to be fate that guided us and such great artists as Johnny, Elvis, Jerry Lee and Carl, walked in and helped me do my thing— that is to keep music alive—fire up a young boy who was recovering from heart surgery but wanted to meet them both."

"But I thing I admire most in the artists that I have worked with, is their cooperation and assistance to me," said Phillips as he watched both Cash and Perkins walk out of the Coliseum. "I never heard a world solder who was recovering from heart surgery but wanted to meet them both."

"They were when they were used to travel and take guns and fishing equipment on the road. I don't think they ever stopped in restaurants to eat, but would go into a grocery and buy some crackers, bolonga, cheese and milk and have an old-fashioned lunch," said Phillips, realizing that today they are worth millions of dollars but still probably like crackers.

JOHNNY CASH with the man who started his recording career, Sam Phillips. A recent photograph taken after a Memphis concert by Cash.
JOHNNY CASH

having traversed every extremity I believe mankind is confronted with, and has gone forth—not as a hero to himself—but as a messenger, dedicated truly to the fulfillment of the great voids that so many times confront us.

Sam Phillips
ASCAP welcomes JOHNNY CASH to the fast-growing list of ASCAP Publishers

SONG OF CASH (ASCAP) is sweet music to our ears

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### Johnny Cash Discography

#### Johnny Cash LP's

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<td>13531</td>
<td>NOW, THERE WAS THE ONE ON THE DERBY RING ME, THE TRUE WEST OF THE HEART SUMMER WINE INTO THE HEART</td>
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#### Hall of Fame Singles

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### 4 & 8 Track Tape Cartridges

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#### Johnny: Thank you for being our friend.

Kin Mary Terry Kenny Mickey

The First Edition

May 23, 1970, Billboard
WE ARE PROUD AND HONORED TO HAVE BEEN ASSOCIATED WITH

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To My Good Friend

John,
June and I will never forget where you hide things.

"Hag"
The Grammer Guitar
Incorporated
is pleased to announce
its new Johnny Cash
Model which will be in-
troduced at the NAMM
Trade Show in Miami,
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Booth. A division of Uni-
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A Great Music Publisher
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Song Of Cash (AGAC, ASCAP)
A Great Songwriter
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Stan Jacobson and Joe Byrne
JOHNNY CASH PRESENTS THE EVERLY BROTHERS
Cash Chart Records
(Through May 9, 1970 Issue)

HOT 100 CHART
1969  A BOY NAMED SUE (Columbia)

TOP LP'S CHART
1969  JOHNNY CASH AT SAN QUENTIN
     (Columbia) No. 1
1970  HELLO, I'M JOHNNY CASH (Columbia)

COUNTRY SINGLES CHART
1956-57  I WALK THE LINE (Sun)
1956  SO DOGGONE LONESOME (Sun)
1956-57  THERE YOU GO (Sun)
1957  HOME OF THE BLUES (Sun)
1957  NEXT IN LINE (Sun)
1958  ALL OVER AGAIN (Sun)
1958  BALLAD OF A TEENAGE QUEEN
     (Sun) No. 1
1958  GUESS THINGS HAPPEN THAT WAY
     (Sun) No. 1
1958-59  WHAT DO I CARE (Sun)
1958  YOU'RE THE NEAREST THING TO
     HEAVEN (Sun)
1959  DON'T TAKE YOUR GUNS TO TOWN
     (Columbia) No. 1
1959  FRANKIE'S MAN JOHNNY
     (Columbia)
1959  I GOT STRIPES (Columbia)
1959  UTHIER PLAYED THE BOOGIE
     (Sun)
1960  SEASONS OF MY HEART (Columbia)
1962  IN THE JAILHOUSE NOW (Columbia)
1963-64  THE MATADOR (Columbia)
1963  RING OF FIRE (Columbia) No. 1
1964  BAD NEWS (Colonia)
1964  BALLAD OF IRA HAYES (Columbia)
1964-65  IT AIN'T ME, BABE (Columbia)
1964  UNDERSTAND YOUR MAN
     (Columbia) No. 1
1965  ORANGE BLOSSOM SPECIAL
     (Columbia)
1965  THE SONS OF KATIE ELDER
     (Columbia)
1966  HAPPY TO BE WITH YOU (Columbia)
1966  THE ONE ON THE RIGHT IS ON THE
     LEFT (Columbia)
1967  JACKSON (With June Carter) (Columbia)
1967  LONG LEGGED GUITAR PICKIN' MAN
     (With June Carter) (Columbia)
1968  FOLSOM PRISON BLUES
     (Columbia) No. 1
1968  ROSANNA'S GOING WILD
     (Columbia)
1969-70  BLISTERED/SEE RUBY FALL
     (Columbia)
1969  A BOY NAMED SUE
     (Columbia) No. 1
1969  DADDY SANG BASS (Columbia) No. 1
1970  IF I WERE A CARPENTER
     (With June Carter) (Columbia)
1970  WHAT IS TRUTH (Columbia)

COUNTRY LP CHART
1964-65  BITTER TEARS (Columbia)
1964  I WALK THE LINE (Columbia) No. 1
1964  RING OF FIRE—THE BEST OF
     JOHNNY CASH (Columbia) No. 1
1965  ORANGE BLOSSOM SPECIAL
     (Columbia)
1966  EVERYBODY LOVES A NUT
     (Columbia)
1966  MEAN AS HELL (Columbia)
1967  CARRYIN' ON WITH JOHNNY CASH
     & JUNE CARTER (Columbia)
1967  JOHNNY CASH'S GREATEST HITS,
     VOL. 1 (Columbia)
1967  HAPPINESS IS YOU (Columbia)
1968  BY THE TIME I GET TO PHOENIX
     (Columbia)
1968-69  JOHNNY CASH AT FOLSOM PRISON
     (Columbia) No. 1
1968  FROM SEA TO SHINING SEA
     (Columbia)
1969-70  JOHNNY CASH AT SAN QUENTIN
     (Columbia) No. 1
1969-70  JOHNNY CASH'S GOLDEN HITS,
     VOL. 1 (Sun)
1969-70  JOHNNY CASH'S GOLDEN HITS,
     VOL. II (Sun)
1969  HOLY LAND (Columbia)
1970  HELLO, I'M JOHNNY CASH (Columbia)
     No. 1
1970  STORY SONGS OF TRAINS AND
     RIVERS (Sun)

Cash-Past And Present Together

By PAUL ACKERMAN

The country field has always been folk-oriented.
This is particularly true of the traditional country era
—the era of the 1920's, 1930's and early 1940's when
country music was still a self-contained cultural entity
not subject to the influences of the pop field.
It is one of the great strengths of Johnny Cash that
he has retained his folk quality—particularly through
his long Columbia association. Thus, while he is a con-
temporary artist, he is solidly rooted in the basic tradi-
tions of the country ideal—and these traditions enrich
his songs and album concepts.
This link to the traditional era, in fact, enables
Cash to tap the rich resources of the nation's history.
His records and songs, therefore, present a kaleido-
sopic view of America: Its ethnic groups and their
way of life; the gradual opening up the continent as
the railroad threaded its way into the hills and valleys
of the Southern mountains; and the tribulations of
pioneers who washer a living from the land in times
of drought and flood.
Such albums as "Ride This Train" exemplify Cash's
kindship with Jimmie Rodgers, the Father of the Country
Field, whose catalog of railroad songs is one of the
jewels of American music. In recognition of his support
for the country's railroads the Louisville & Nashville
line (of whom Rodgers said "I Love that L&N") pre-
sented Cash with a replica of its famous General loco-
motive on his TV show.
Such albums as "Bitter Tears" and songs like "Old
Apache Squaw" reflect Cash's concern for and aware-
ness of the American Indian. (Cash himself is part
Cherokee.) Cash has also appeared in TV films about
the American Indian—and in general his interest in the
Indian pre-dated the period when such interest became
fashionable.
In common with other great writers and singers of
folk material, Cash does not flinch from the portrayal
of violence—for violence is part of the human condi-
tion. "I killed a man in Reno just to watch him die," he
says in "Folsom Prison Blues." And in another of his noted performances he cautions, "Don't Take Your
Guns to Town." Also illustrative of Cash's profound folk orientation is the fact that he identifies and associates with Bob
Dylan, Pete Seeger, Jack Elliott with whom he has
appeared and recorded.
Finally, we may note that Cash, like so many country
and folk artists, is deeply religious. An out-
standing example of this is his superb album on
the Holy Land, for which Cash received a gold LP.
In sum, Cash is a man for all times. He treasures
the past and draws artistic sustenance from the past,
while at the same time he relates to contemporary
society.

White House Country Music
Cash took country music to the White House in
April when, at the special invitation of President Nixon,
he performed before an invited audience—including
many music executives from Nashville.
Cash appeared in Washington with his regular
"Johnny Cash Show" entourage — Carl Perkins, the
Statler Brothers, June Carter and the Carter Family.
You're a Good Man
Johnny Cash
Jack Clement
"what is truth?"

Truth is a voice too pig to turn your back on — a success story that deserves to be written.

Truth is, Ramada is proud to be playing a big part in that success story.

Congratulations Johnny!

Johnny, his guest stars, and cast always stay at Ramada Inns in Nashville and nationwide.

Phone Your Nearest RAMADA INN for FREE Confirmed INSTANT Reservations.
**BEST NEW RECORD OF THE WEEK:**

**"LIFT EV'RY VOICE AND SING"**

**KIM WESTON**

(Pride)

By ED OCHS

SOUL SLICES: The blues took another steep loss and step toward extinction when bottleneck guitarist Earl Hooker died April 21 at the Chicago State Tuberculosis Sanitarium. His death, at 39, follows that of Otis Spann, who was 40, and the passing away this year of Slim Harpo and Magic Sam, who was only 32. As these one-man band artists fade away, who will take their place? Says Britain's respected "Blues Unlimited" how "the answer generally believed to be none. The blues as we know and love it cannot survive the changes in environment, modern life patterns, etc., in that in this late 20th century it is the black youth that most recently recorded for Blue Thumb, BluesWay and Arhoolie. . . . Gladys Knight & The Pips will play Madison Square Garden, June 12-13. They're currently on tour with Jones and will also work New York, June 6, but not at the Apollo or Fillmore East. B.B. will luxuriate June 1-3 at the Americas' Town's Royal Box. The intrigue has their biggest on Yew with "Just a Little Bit More." It's already over 100,000, and building. . . . Wilson Pickett added his concern to the black hazard problem when he recorded to accursed Tom Jones, Jack Joplin and friends of contributing to the decline of soul with their pop imitations of black artists. . . . New Kool & the Gang: "Let the Music Take Your Mind to Paradise." The label is also making smoke with the Realistics' "Please Baby Please." . . . Smokey Robinson & the Miracles' latest, "Who's Gonna Take the Blame," was pressed and produced by none other than Ashford & Simpson. . . . Nina Simone plays Fillmore East with Reprise's Little Richard, May 29-30. . . . New Syl Johnson's One Way Ticket to New Orleans. Bobby Heber has a comeback LP on Epic. . . . Ike & Tina Turner must do battle with Sly & the Family Stone for the chart rights to "I Want to Take You Higher." Sly's wig, but the duo's version. . . . Manhattan College in Purchase, N.Y., will feature La Lupe in this year's contribution for the Black Students Scholarship Fund and studies program. She'll appear May 24. . . . Kari Tarleton is on Unit with "Along Came You." . . . Aretha Franklin has the Dixie Flyers with her on her latest, "Spirit in the Dark."
MOTOWN'S STEVIE WONDER meets former Supreme Court Justice Earl Warren, center, and NAACP project chairman Art Thompson after entertaining guests at the 15th annual NAACP Freedom Fund Dinner, April 26, at Detroit's Cobo Hall. The blind soul star recently commemorated on Saturday (23) when Claire Harrison Associates presents Tex Beneke and Ray Eberle and the Modernaires. San Francisco's Civic Auditorium will be transformed from a concert hall to a ballroom, complete with dance floor, tables and cocktails for the one-night event... Nina Simone played the Masonic Auditorium on May 15 and the Berkeley Community Theatre May 16... Ms Douglas' new single "What About Tomorrow?" was recorded at Mercury studios.

DAVID BRICK

CHICAGO

Despite Steve Stills broken wrist, the two concerts by Atlantic's Crosby, Stills, Nash & Young were still scheduled for May 13 and 14 at the Auditorium Theater. Warner Bros. Association played four concerts on May 7 and 8, also at the Auditorium. American Tribal Productions presented Atco's Delaney & Bonnie & Friends' A Day's Flying Burrito Brothers, Dan Hill's Smith, Lightning and Jesse on May 15 in the Aragon. Friday's show (22) headlined with Windmill's Mountains... Philips' Blue Cheer played the New May 13-15... The Who's Poppy's Dick Gregory returned to Chicago for two weeks beginning May 8... 12 Prestige's Gene Ammons Sextet played three nights at the Apartment recently.

(Continued on page 56)
**Fla. Music, Vending Assns. Veto Merger**

By EARL PAIGE

MIAMI BEACH—The music operators’ organization and the vending operators’ organization in this state will work more closely together but will not merge, it was decided at a joint meeting here recently. A three day gathering included several businussmen and highlighted by a joint meeting of both groups and an address by security consultant, John Curtin, for the Safety Lawson, former president of the Florida Automobile and Music Association (FAMA) was elected president.

S.R. Rhinehart, head of a pro-fessional association management group handling affairs for both FAMA and the Florida Automatic Merchandising Association (FAMA), said he was not surprised that a much-discussed merger did not materialize.

"This is a decision both boards of directors had to make. I think that the two groups have many problems in common, especially since the Florida Legis-lature meets every year. I expect to see even more working more closely together."

**Soviet Coin Machine Exhibit Set**

**By WALTER MALLIN**

HANNOVER, Germany—The first fair ever displaying amusement machines in Russia will be held here next year under the auspices of the Russian Chamber of Commerce from April 10 through September 30, 1971, in Moscow. The first fair for the Russian market opened in the Hanover Fair held April 25 through May 3 here (Billboard, May 16).

The Moscow fair will run under the title of "Attractions 71," and is tentatively scheduled for two parks, the Gorki Central Park of Culture and the Ismailov Park. The exhibition will display the latest models of machinery, coin-operated and musical instruments.

The Hanover Fair featured nine exhibitors displaying coin-operated machine equipment. Seevend of Switzerland and Neville, Inc. of California, as well as Germany, featured both amusement and vending machines, while Major, a trade association of Great Britain, Env. Automatentradef GmbH, and Loewen Automaten of Germany and Societe de Fabrication de France, each displayed amusement or vending machines.

There was also one new machine manufacturer, the British Mooburn Ltd., the "Moonlanding" shown by PW Sales Ltd., represented by National Industries.UK vocational school students never ceased calling "Hello, hello!" There had been a regard by PW as a good test for successful operation in arcades.

Morris Shefras & Sons Ltd displayed the game of Bingo, al-though it was not allowed publicly in Germany. The British exhibitor hoped that great public interest would show up new, and that those responsible sales possibilities. The Thames Amusements Co. carved Bingo. The company noted that it is able to compete with German machinery in terms of price and delivery dates.

Automatic Coin Equipment (Cardiff) Ltd. registered "many promising enquiries," according to a spokesman for the company. There was great interest shown in their Cameron jukebox. Coin Equipment Manufacturing Ltd. has received 2000 orders placed. Alfred Crompton Amusement Machines Ltd. has got a great reaction for all machines on display, especially the Star Scorpion.

In the field of pay-out ma-chines there was an interesting exhibit of the Sevo-Electronic Apparaturbe who introduced the first electro-magnetic pay-out machine. Accord-ing to the manufacturer, it can be adapted to all state games or gambling regulations with ad-

**Resistance to the merger came from the FAMA side, insiders reported. One spoke-out said: "The vendors were worried that they might lose control and that the FAMA would remain as the strongest element. Many received word from their national association that the merging FAMA-AMF was not desired."**

Another point brought out was that vendors keep acquiring music routes the whole industry here in Florida with the help of the national organization of any FAMA/FAMA merger," one delegate said.

Rhinehart told FAMA direc-tors that the current session was "very strange" in that one half of the directors voted for re-election and all House members were running again. The result was that only about three bills were put on the calendar each day.

The directors were alerted to one gambling bill introduced at the final stage of its bills. (Continued on page 46)

**4 LITTLE LP's**

CHICAGO—Three of the four new Little LP packages from Little LP's Unlimited company are now available as singles with the excep-tion of "My Way" on the album entitled "Brook Benton Today." The other two albums are Wilson Pickett's "Right On" and Delia Vue. By Crosby, Stills, Nash and Young (the latter does not use Little LP's title song, however).

All four releases contain five songs recorded at Little LP's "Girl's In Love With You." Richard Prutting, presi-dent of the company, said Little LP's albums now have 10 songs it is currently working on for the Billboard, Chicago, who told op-erators to study not only the singles chart but the long-play charts as well to determine the popularity of artists. So long play albums were such a dominant factor in the business. A. D. Palmer, Wilson Co. (Continued on page 46)
is only 2:43. This shows the pub-
lic isn’t particularly about length.”
Hesch pointed out that he pro-
grammed “Bridge” on the juke-
boxes only where location owner-
ers requested it.

The first single to pose a long-
term problem was “MacArthur Park,” by Richard Harris in 1968. “The song may have done reasonably well commercially but on jukeboxes it was a bomb. Its length stopped me and many other, operators from program-
ning the song. The Beatles ‘Hey Jude’ was also over seven min-
utes long and was a good player, but if it had been half as long, another song could have played which would have brought in more money.”

While Hesch agrees that one song that gets heavy play is bet-
ter than two short ones that get little play, he says “Why do we have to have long records in the first place? A Tony Bennett cov-
er version of ‘MacArthur Park’

was a big player and it was less than three minutes long.

Price longer singles differ-
ently than shorter ones wouldn’t work, he said. “We used to have one regular pop selection at 10 cents and an LP play at 15 cents. More than two LP plays for a quartet, and three regu-
lar plays for a quartet, and all kids’ preference was to have them and it just didn’t work. People were too confused by all the possibilities.

“Operators know by experi-
ence that people will not get up to play a jukebox unless it is not in use. And with long songs, there are less opportunities for a person to get up to play the juk-
box,” Hesch stated. “This is one reason why business is down for some operators. Long singles definitely cut into profits.”

New Coin Unit

LONDON — Within six months, Mar-Matic Sales, Ltd., here will begin marketing a new re

jector unit through Coin Control in America. The unit can be

set up with a coin machine and three coins. It will tend to diameter, thickness, washer, ferrous content, rim, roundness, up-

weight and other features. The micro-

switch bracket is designed to

eliminate the operation of the microswitch with a wire, re-

peating milk by a coin with a

thread attached, or fraudulent

operation with the unit tilted.

Hannover Fair

• Continued from page 43

Bergmann and Parganasch, both of West Germany.

In the amusement field, Wal-

demar Grinke, owner of Env, expressed his optimism towards a growing interest in billiards. He has started to import U.S. bi-

liards to Europe and is responsible for 700 of the 2,000 tables being operated in West Germany.

In table football games, se-

veral novelties were on display. Automatenbau Rudolph Schor-

zmann showed an electro-mech-

ical score indicator. The Societe de Fabrication introduced an elec-

tric table football game in-

cluding an electric ball starter. The game is much smaller be-

cause the electronically steered
gear for shooting the balls is at its end. Leonhart displayed a
test model of a new football
table game, which enables the player to shoot balls by moving the

foot boards.

All Machines

Ready for Location

Seaside 200 selection wall box 24.50

Smallest 200 Starter... 30.00

AMF 1200 starter 35.00

AMF 200 starter 15.00

AMF 180 starter 12.50

AMF 200 starter 25.00

Bank-Ola Coffee, Model 1404 19.00

Fc Big League 35.00

Midway Rental 12.50

For locations and prices, contact the manufacturer or distributor.

YOUR DEAL

A TEST OF SKILL

PLAYER CONTROLLED.

MANUAL OPERATION.

Footprint, Trouble free design!

MACHINE FUNCTION

The reels may be spun by pulling a lever after inserting a single coin in the slot on the machine. The reels revolve for about 18 seconds while gradually losing momentum. The machine is equipped with five stop buttons that may be depressed to activate braking devices on the reels, immediately stopping them. (Federal Government ruling classifies it as an Amusement Device.)

Factory Rep:

Knights Enterprises

2800 West 17th Ave.

Denver, Colorado 80204

(303) 266-0266

when answering ads . . .

Say You Saw It in Billboard

MAY 23, 1970, BILLBOARD
Motorcycle Game Plays Hit Tapes

• Continued from page 1

tasted the success of the several automobile driving games.

Gene Lipkin, sales manager, explained that Wild Cycle is only the beginning and that Al-

ied Leisure will use the game to establish its reputation. “This is why we decided not to sell out or sell the producing rights. A game is a lot like a hit record—the first one is fine, but the dis-

tributors and operators want to know what else you can bring out.”

Wild Cycle gives the player the “feel” of operating a motor-

cycle in that the handle bars vibrate when the miniature cy-

clist falls off any of three tracks. The sound of the motorcycle engine also is recreated by a solid state mechanism—not with a prerecorded tape as in many similar games. The 8-track car player is used to give the game added appeal.

“Games such as this can become stale after a while. By changing the 8-track Cartridges, the operator can maintain the kid’s interest,” Lipkin explained. The 8-track machine is enclosed and not operable by the players.

Ron Halliburton, vice presi-

dent in charge of engineering, pointed out another facet of using prerecorded music: “The people in various locations also get tired of hearing just the motorcycle sound. He favors instrumental albums by such artists as Booker T and the MG’s.

Halliburton said that he, Nor-

man Gabe and Stephan Mindel, all in their mid-20’s, had used the sound track from “Easy Riders” during some location ex-

periments but that some of the lyrics might be considered “of-

fensive.” They recommend rock albums for maintaining the inter-

est of young people but said any type of music can be adapted to the machine. By using 8-

track cartridges the music will simply repeat over and over again. The music only operates while the machine is in use and is heard over the roar of the motorcycle sounds.

Allied developed its own pro-

tection system for the three

tracks. A transparent disk has the three tracks painted on it and each is projected onto a

screen in the back of the unit. There is ample room for spec-

tors to gather around the per-

son “driving” the motorcycle.

The three courses are titled

novice, daredevil and champion. Once the player has negotiated either of the first two he is auto-

matically qualified for the cham-

pion course described as “ext-

remely difficult.” Three panels above the screen upon which the course comes flying at the driver caution about “S curve,” “long straightaway ahead” and “detour.”

The player, intent on the mini-

ature cyclist he is controlling, often fails to notice the flashing danger signs.

Duration of the game is op-

tional. It will leave Allied’s fac-

tory here set between 55 seconds and 1 1/2 minutes. The duration is controlled by a trimmer con-

rol in the back of the unit.

The engineers explained that they have tried to build player incentive into the unit. The dis-

traction of the game, itself an incentive building factor, is ad-

justable. The course is also ad-

justable inasmuch as the course is inscribed on a phonograph record-like disk and can be made

more difficult if necessary. Also, a simple cam can be changed to make the disc revolve faster, thus increasing the difficulty of the game.

All components of the game

are independent and controlled by a master. The 8-track tape player, for example, is completely independent. Should any part

(Continued on page 49)

Moon Made of Money!

Scientific study of the coin box in every Bally® SPACE FLIGHT

on location

positively proves

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Get your share

Get SPACE FLIGHT today

FINAL! FINAL!


Advertising Deadline

May 27, 1970
Jukebox Experts Address FAMA

sponsoring local school and civic club activities will advertising in high school annuals. “These high school books are never discarded—your advertisement becomes a permanent record.”

Music Operators of America (MOA) president A.L. Lou Placek, Manhattan, Kan., outlined MOA’s public relations program and told operators how to use a new pocket-size brochure the national organization is making available to pass out to politicians and business leaders.

Write! Wire! Phone! NUTTING ASSOCIATES, INC. 500 Ellis Street Mountain View, Calif. 94040 (415) 961-9373

FAMA president Wesley Lewton, Rock-Ola’s William Findlay, Rowe’s Ellis Royat and Andy Decoy of Baby-Midway (all seated left to right) listen as an insurance plan is presented.

Motorcycle Driving Machine Game Plays Hit Tapes

of the game not function, a mod-ule part is merely replaced. This facilitates shipping, too, inasmuch as if one part fails final inspection, one module will get the machine rolling off the line, they said.

Location tests, run on a fairly primitive version of the machine, resulted in revenue of $93 in two days. Lipkin said the machine will average $150 a week.

The firm will retal to opera-tors for around $995 and can be played two plays for a quar-ter or one play for a quarter.

Allied has moved three times in one year and now owns its own 40,000-square-foot facility here and some adjacent acreage. It has grown from seven to near-ly 70 people during the year.

FAMA president Wesley Lewton, Rock-Ola’s William Findlay, Rowe’s Ellis Royat and Andy Decoy of Baby-Midway (all seated left to right) listen as an insurance plan is presented.

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DUAL-PLAYER

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IN

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Aminlage 6-5005

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You think it couldn't happen? Think again.

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And, since then, conditions throughout the postal system have grown worse—not better. Former Postmaster General Lawrence O'Brien says the entire postal system of the U.S. is under the imminent threat of total breakdown.

If you don’t like that prospect, do something about it.

Write, wire or phone your congressman and tell him you want him to support true Postal Reform. Tell him you want him to back HR 11750, the only bill before Congress which provides for the total reorganization of the postal service on a businesslike basis (along the lines of TVA). Tell him you won’t be satisfied with half measures. Tell him you can’t afford to run the risk of another Postal Office collapse.

HR 11750. True Postal Reform. Nothing else will do the job.

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Lawrence F. O'Brien, Chairman
National Co-Chairman

Classical Music

Manuscripts Sale Stirs Storm
By KARI HELOPALTO

HELSINKI—The sale of more than 50 manuscripts by Jean Sibelius, held at London’s Sotheby’s auction rooms, May 12, has caused a storm in Finnish musical circles. Everyone is wondering who is the unknown figure behind the London sale.

Among the manuscripts for sale is Cantata ‘Oma Maa’ (Own Land), which has never been published in Finland. Another is ‘Arioso,’ which has often been performed by Kistin Flagstad, a song for soloist and a string orchestra (1883), with words by J.L. Runeberg, a Finnish poet; ‘Senfraid,’ a recitative for chorus and orchestra (1900); ‘Humoresques Nos. 1, 4 & 5;’ for violins and orchestra (performed many times by David Oistrakh), which dates back to 1917; ‘Cantata Maan Viri’ from 1920, with words by Eino Leino, another Finnish national poet; and ‘Intrada’ for organ (1926). These items were sold as separate items from the main collection of some 40 works that will be up for sale.

Sibelius aficionados here are trying to buy these manuscripts, which went for around 200,000 francs. In 1967 the company sold its sheet music to Music Fazer, while at the same time it ceased production of records after losing EMI representation.

DGIG Adds ‘Dr. Faust’-Beethoven 2-LP Set

NEW YORK—Deutsche Grammophon has added Busonu’s “Dr. Faust” to the catalog this month with a three-record set featuring Dietrich Fischer-Dieskau, Hildegarde Helenebrecht, Karl-Cristian Bary, William Cochran and Anton de Kedder. Ferdinand Leitner conducts the Bavarian Radio Symphony and chorus.

Commentary is observed of the Beethoven bi-centennial, DGG has a two-LP package of that composer’s complete ventures with Herbert von Karajan and the Berlin Philharmonic.


A coupling of the first stereo versions of Beethoven’s “Choral” Quartets Nos. 3 and 4 features the New Vienna String Quartet. A Mozart quintet pairing has violin Cecile Aronowitz with the Amaden Quartet.

A lament of the first trumpet of music of Coll, Fantini, Viviani, Porro, Doree, and Sansoni is offered by trumpeter Adolf Scherbaum and organist Wilhelm Krumbach. Tamas Vasary has a pressing of Debussy piano works.

Ozawa Will Lead Opener at Tanglewood on July 3

LENOX, Mass.—Seiji Ozawa conducts the opening program of the 1970 Berkshire Music Festival at Tanglewood on July 4. Along with the Boston Symphony Orchestra, he will lead the New York Philharmonic in works of Mozart, Beethoven and Wagner.

In addition to Ozawa, Schuller, Bernstein and William Steinberg, the Boston’s music director, conductors during the season, which runs through Aug. 23, include Rafael Frunckbeek de Burgos, Michael Tilson Thomas, Maurice Bellincioni, and Charles Mackerras.

Among the soloists will be pianists Peter Serkin, Vladimir Ashkenazy, Lili Kraus, Alexis Weingren, Stephen Kates, Raphael Pini-Kahane, Christoph Eschenbach, Diane Bish, Claude Frank, Gary Graffman, Jerome Lowenthal, Yuji Takahashi, and Richard Good; trumpeters Tim Chiles, James Brown, and Charles Mackerras.

The festival features all of Beethoven’s symphonies, the 9th, and his final string quartets. Other works include Beethoven’s “Emperor” Violin Concerto, with Itzhak Perlman, the Schubert Fantasy for solo cello, the Rachmaninoff Rhapsody on a Theme of Paganini, the Mozart C major Piano Concerto No. 21, and the Mozart Requiem.

Ormandy & Cliburn Click

NEW YORK—Eugene Ormandy and the Philadelphia Orchestra were in excellent form in the closing concert of their New York season May 5, at Philharmonic Hall. Two selections in the full program featured excellent performances by pianist Van Cliburn, who is at his best in the romantic repertoire. Cliburn, Ormandy and the Philadelphia allard every record for RCA.

Cliburn was especially brilli- ant in Rachmaninoff’s “Rhapsody on a Theme of Paganini.” His other selection was Liszt’s “Piano Concerto No. 2.” In addition to these pieces, which the Philadelphia has recorded for Columbia, Beethoven’s “Cor- rial Overture” was a gem for the orchestra, which also ex- celling in Beethoven’s “Symphony No. 1” and Stravinsky’s “Firebird Suite.” Of the many fine artists and musicians in the orchestra, soloist Samuel Mayes was especially noteworthy.

From the more you GIVE...
The Trend Buckers

Record Firms Spin to Sweetest Music
They Ever Heard the Sound of Money

BY SCOTT R. SCHNEIDER
The Wall Street Journal

NEW YORK — Lesley Doyal, a 16-year-old oddity who bought the last record from last week and spent all of it.

"That's the trouble with records," she said, they don't last long. "I put it up phonographically and it stopped her buying a half-dozen albums for herself next week. She sold three for a dollar, but there's trouble later, for his 12-year-old daughter. It's because of customers like Lesley and on, who think of music when they want to lease themselves or their friends, that recording industry executives expect to escape most

Economic indicators show the pace of the nation's economy has been slowing since last year. Many industries, to

ded, are in decline. The broad figures of the industry, however, obscure the fact that a number of industries are still scoring


distinctive pattern in 12-month years. The Joyce, however, is an exception. It has a distinctive pattern of sales and profit,

The expanding Market
At the same time, Mr. Davis sees the market expanding in many directions. The primary music expanding readily: "Music has become all-important in life, and the industry has become more serious and more meaningful, the songs and the artists are being written about more and con-
test. The industry has developed its own image in the minds of the buying public.

Billboard, the trade magazine that with Pop 100 and the charts, puts

Billboard's figures show, moreover, that the record business suffered minimally in the 


"It's a tough business," says Robert B. Pingaman, of the music service of Shells & Co. "It has two big things going for it. The kids will still go in and plunk down the money, and tape is growing fast without the kids."

Recorded tape cartridges, which sim-

ple, handling and which aren't considered immediately available to be in a separate industry any more, ar

in the last year, $500 million, Bill-

board thinks.

Industry officials say tape is just another medium to be played in a number of recordings that are on records, but for different uses. As a result, they say, tape has been growing faster than confused it. Records dominate the home market and are generally featured in four-track stereo cartridges, which include the music industry are "surprisingly good," says Robert R. Cameron, president of RCA. He says the industry's sales have gone up 7.5% in net sales to $4.5 million, and the "gold" singles, each selling 20 million copies.

Capitol Industries, another top produ-

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NASHVILLE — The "Grand Ole Opy" birthday celebration, a third week in October fixture, and the National Quartet Convention, canceled last week in October in Memphis, are in direct conflict with each other this year.

Both events are slated for the week of Oct. 11-17, which puts undue pressure on record companies, performance rights societies and the industry.

"This will be the last time there will be a conflict," said I.D. Kennedy, president of the Blackwell Quartet of Memphis, sponsors of the Quartet Convention. The Country Music Association holds its annual meeting "in connection with the 'Opy' celebration, as does the Gospel Music Association, in connection with the Tennessee Cake singing sessions.

Several leaders have stressed that the key to a successful convention is the ability to resolve the problem of the conflict as an announcement at the convention which would assure a future time and place for the gospel gathering which would conflict in no way with the country convention. The Country Music Association has canceled its annual meeting "in connection with the 'Opy' celebration, as does the Gospel Music Association, in connection with the Tennessee Cake singing sessions."

Among those who have taken part this year are Earl Scruggs, Jim & Jesse, Ralph Stanley and the Clinch Mountain Boys, the Shenandoah Valley Quartet, Don Reno and Bill Harrell and the Tennessee Cake ups, Red Smiley, the Stone Mountain Boys, the Dixie Country Gentlemen, Ralph Rinzler of the Smithsonian Institute, Jim Rooney of the Newport Folk Festival, Mike Seeger, Alice & Hazel, Hyllo Brown, Jimmy Martin, and James Monroe, son of the sponsor.

Monroe said additional names would be added, including those of the Stone Mountain Cloggers, bringing the total into the festival activities for the first time.

At the Saturday sessions, there will be instrumental work-
shops utilized to explain the fundamentals of bluegrass music to the expected crowd of 100. Thirty-two states were represented by group leaders and visitors from Africa, Sweden, England, Japan and Canada.

The annual golf and tennis tournament in memory of Curly Cash, chairman, now in its fifth year, is climax ed by church services on Sunday morning.

As master of ceremonies for the five-day affair will be Grant Turner of Nashville, Paul Mullins of Middletown, O., Jeff Cook of Glencoe, Ala., and Glenn Thompson of Burlington, N.C.

Monroe describes the festival as a coming together of those who love bluegrass. It was designed for the world's largest jam session, involving nearly 100 musicians on stage at one time performing in the Memphis bluegrass style.

Memphis Recording Assn Being Formed

MEMPHIS — The Memphis recording industry has taken steps to organize in one all-inclusive association for the recording industry. The foundation for the association was laid when officials from various Memphis recording companies met for the organizational meeting. The organization will include studios, booking agencies, artists, musicians, publishers, songwriters, producers, engineers, clubs, radio and television and newspaper personnel and affiliated groups. One of the association's projects will be a Memphis Music Hall of Fame.

These realities have led Memphis has jumped into one of the top shots in recording and we have planned our complete co-operation and all of our facilities in the city. We will be a part of one of the city's largest industries," said David W. Colley, executive director of the Memphis Area Chamber of Commerce.

Colley said he could visualize a hall of fame containing many of the greatest names and greatest musicians, as well as record producers, in a museum, which he envisioned as a "great tourist attraction."

Temporary chairman of the organization is Lyman D. Aldrich, an officer at the First National Bank. A person outside the industry was intentionally chosen to be chairman.

Vice chairman is Marty Lacker, administrative assistant at American Recording Studios. The secretary-treasurer is Knox Phillips of Sun International. Jim Stewart is chairman of by-laws, rules and foundation. He is president of Stax/Volt/Enterprise/Respect Records. Al Bell, executive vice president of Stax, is chairman of public relations.

The permanent board of directors includes Al Midkiff, L. Stewart, Hippie, Phillips, Stewart, Bell, Cooley, Willie Mitchell, Hi producer; Joe Walker, Joe Walker, Hi; Larry Rogers, Lyn-Lou manager; Jimmy King, Memphis' Billboard correspondent; Henry Tanner, supervisor of Pepper and Co., manager; Joe Jackson, vice president of Beautiful Sounds; Bob Taylor, vice president of American Composer Musicians, Local 71; B. C. Bunnin, vice president of United Musicians, Tennessee; Stan Keeler, vice president of Sounds of Memphis.

Cooley said he wants to make additions to the board of directors as new studios are constructed and associations are formed. He has received word from Marty Lacker. Other studios expected to join the organization include Argo, Universal and Fania.
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LYNN ANDERSON

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SHORTY BACON AND THE SCRABBLED EGGS — "STAND UP FOOL" CHART 5073
JIMMY HINSON "COUNTRIFIED AND PROUD" CHART 5067

PUBL. BY:
YONAH MUSIC, INC.
MUSIC CITY, U.S.A.

Billboard Hot Country Singles

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May 23, 1970, BILLBOARD
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"YOU GOT-TA HAVE A LICENSE"
"THE LOVER'S SONG"
"JUST DION'T MY TIME" b/w
"SNOHBIRD" (BEECHWOOD)
"THE DOOR IS NEVER LOCKED"
"SPOTTED DOG NAMED SAM"
"HIS NAME IS GO"
"JOHNNY KISH"
"WHERE DO YOU SLEEP"
"TOGETHER AGAIN"
"HONKY TONK MEMORIES"
"HARDEST EASY THING"
"RAMBLIN' MAN"
"MIDNIGHT TRAIN"
"SUNDAY GO TO CHEATIN' DRESS"
"COOL GREEN WATER"
"I WILL"
"IT AIN'T NO BIG THING"

(Charley Pride)

Charley Pride, Faron's manager, when the former was in Texas. . . . Dick Curtis was coming out with a "Big Wheel Cannonball" LP. The title song was written by Vaughn Horton, published by Southern Music. . . . Billy Daniels worked closely with Mr. Johnson and completed an LP for Starday-King, in Nashville. It was produced by Jerry Capahart, and will be out soon. Red Norvo is concluding a tour of the Hawaiian Islands.

Country Music

Nashville Scene

Ranwood's newest entry into the country scene is Bob Woods, a singer-songwriter who has been discovered by Don Law. Woods has found his first major success, and recently has been a part of the Jim Ed Brown group. . . . Imperial's Del Reeves was the first week's co-host with T. Jimmy Carter on the syndicated radio show, "Music City USA." The show debuted on over 150 radio stations. . . . The Jack Clement Recording Studio has been sold to Kent Westbry, who, with Mary Shinse, wrote the first Centron country record, "The White Horse." With Bill Harbour, Westbry sold the first record for Hank Williams Jr., and Lois Johnson on MGM. Roy Rogers will soon be recording in a studio soon. . . . Ralph Paul now is monitoring with Radio Station WLCR here in Nashville. . . . Dick Fair has taken over the direction of Hank Williams Jr.'s publishing interests. Dick and his wife, Parthy McKinney, expect in July.

SIX LORD, IS THAT ME

WHERE BEST SHE EVEN WOKE ME

Wings upon your horns

The Colonial Invitational Publishing interests. The material returns by Ben Turner, Anderson, and are negotiating with Dick Fair, who, with Turner in Nashville, goes on an extended personal appearance tour of the western states. . . . Dee Mullins is scheduled for an appearance at WCYN Radio, Cynthiana, Ky., June 27, in a show set by personality Kev Jenkins. Plantation artist Eddie Burns is on a tour of Texas, New Mexico and Oklahoma.

Debbie Laurie Kaye has cut four sides for the Shelly Sheridan Studio, with Shelly doing the producing. The material included songs by Don Hill, Margaret Lewis and Myra Smith, Steve Singleton, Teddy Bush, Paul Wyant, Miss Kaye was accompanied by herماتول,RN. . . . Johnny Kish, the flying coyote, is about to make his move to Nashville. Joe Talbot of SESAC and Eddie Nozok of the Nashville songwriters Association were speakers at the law school at Vanderbilt University. Dave Olsen and Royce Clark are producing an independent session with writer Gene Evans, and are negotiating to place the finished material. Billy Shytle, Singleton material in new LP's by Liz Anderson, Bobby Bare, Steeter Davis, Leonna Williams, Jane Morgan, and Bobbie Country. Additionally, the new Willy Burgess Decca single, "Lowey For You," was written by Ben Peters and published by Shelly Sheridan Music. The team of Larry Shane and Faye Lane is getting considerable airplay on stations in the Dallas-Fort Worth area. They have a Damarie release, produced by Charles Wright. The . . .

WORST CURRENT HAPPENINGS—

TODAY'S TOPS (Album)

"IF THERE'S ANYTHING (BEECHWOOD)"

"SOME BEAUTIFUL (BEECHWOOD)"

"LOVE'S GOT A HOLE IN THE MIDDLE"

"SWEET SONG OF SALVATION"

"WHERE WERE YOU WHEN I NEEDED YOU"

"EARTHROT" (Album)

"UPON THIS ROCK" (Album)

"JILL WILLAMS (Album)"

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"TOMOROW OF LOVE" by CATHY COLLINS
HALTITUDE PUBLISHING CO.
107 N. Cumberland, Arvada, Ark.
When Jerry Thomas' daughter, Mario, showed to London, where would they play May 11. From London for my 12. Howlin' Wolf friend promise to make the show and single on Bob Simon of the New York Times. His next single production was a duet with Ken Keene of Poplar Valley, California. It was elected Frank Sinatra, June 9; Dusty Springfield; Sonny Bono, June 11; and single on Bob Simon for reissues of the record companies. Black people were among the dollars and cents observation applies to records. Black people are a sizable market, and certainly a most stable one. With black income on the rise, to neglect the blues and jazz field is simply to cut one's self off, needlessly, from a major sales area.

The swinging Thiele, with a briefcase full of B.B. King tests, raced off to the airport and a flight to Spain.

The new act worked up by Sonny A. Cher. Cher sees a flying new cycle, a new period, in their work. Cher wears gowns by St. Laurent, Dior and Givenchy. Sonny has abandoned his gallon-size jackets for Mexican food and they sing things like "Danny Boy" and "Jingle Bells."

Rudy Vallee, once a major name in the disk and radio fields, in 1968, enjoys semiretirement in the Hollywood hills but occasionally-signs in clubs. His hobbies are tennis, with his third wife Eleanor, along with collecting wines and drinking his old scrapbooks and radio airchecks. "Music today is a little frightening," he says. "It seems brazen, cocky and arrogant in lyrics and with so many repetitions in melody. It is infantile in comparison to the songs of Porter and Berlin. I don't even understand the admiration for the Beatles."

Some of us, as a corollary, never understood the nation's adoration of Rudy's coming into a little megaphone, either.

When the British Yardbirds flew away in different directions in 1966, its members wound up with Cream, Led Zeppelin, Blind Faith and The Jeff Beck Group. Here are some of the Yardbirds last rites singer Keith Relf and drummer Jim McCarty are struggling with their Renaissance combo in which Keith's sister Jane Relf is a Maroondas vocalist. For a little, they tried to integrate classical melodies, most of them, with contemporary rock. But now, McCarty promises, Renaissance seeks to go with light, basic songs—our own stuff. I also hope we can work some ballet or dancing into our staging.

Platinum-haired Wayne Cochran was driving a garbage truck in Georgia, the father of three sons. Today he's a sizzling nitey-nite star, with his C.C. Riders, and a big gun on Sunday-King disks. He blames parents for the generation gap. "In this world today you've got to change, you've got to move with what's happening and that way you'll never grow old. The kids do their thing in order to dig what they're digging more, not so they can hate the kid next to them. I've never seen a fight at a teenage concert and I think I never will.

Does that make sense, assuming you dig what he's digging?"
A super single of significance!

ROCK HUDSON and ROD McKUEN
"Wings" and "Love of the Common People"

A Stanyan Record
Distributed by Warner Bros. Records Inc.

Produced by Rod McKuen
Conducted by Arthur Greenslade
Campus Unrest Causing Loss of Disk Sales, Dates

(Caption continues from page 40)

including a free outdoor festival featuring the Allman Brothers. Local groups were also to appear on the bill to get exposure, but "there was too much vying, in¬
volvement," said Dave Phillips, head of the Student Activities at South Carolina. The program director of the National Education Con¬
ference felt that the cancellations were mainly due to "the demonstrations of dissident stu¬
dents. Many more groups and musicians have been forced to cur¬
tail their concert schedules. The main office in Winston-Salem has been flooded with calls asking

about their liability to the per¬
former in the case of cancella¬
tions due to the strike.

The manager of the Chambers Brothers, Charles LaMarr, said that he was asked to cancel dates at the State University of New York, Buffalo, Brooklyn College, and Queens College, be¬
cause of the political activity.

"Some students called me," La¬
Marr said, "and said that they did not want the Chambers Brothers to be in any danger. They said that all local activi¬
ties at these schools were can¬
celled and requested that we not hold the schools to their contracts.”
Labels' Disk Action Report

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

ABC
I SHALL BE RELEASED —Fredie Scott, Probe 481
MOVE ME O WONDROUS MUSIC —Ray Charles Singers, Command 4135

AGE OF AQUARIUS
HEAR MY MESSAGE —Challengers, Age of Aquarius J-1500
YOU MAKE ME FEEL GOOD —Corporation, Age of Aquarius J-1496

AMARET

SUGAR SHAKER —Worlds Fare, Amaret 45-120
FOR WHAT IT'S WORTH —Fresh Air, Amaret 45-121

ATLANTIC

WASH, MAMA, WASH —Dr. John the Night Tripper, Atco 6755
DON'T IT MAKE YOU WANNA GO HOME —Brook Benton, Cotillion 44078
I STILL LOVE YOU —Harry Deal & the Galaxies, Eclipse E-6000

BRIT-E-STAR

STOP THIS HURT —Wil Bang, Northland 7675
DALLAS IS THE CITY FOR ME —Miltus Bradley, Pad 4565
TRUCK DRIVING MAN —Dick Johnson, K-Ark

CAPITOL

YOURS TIL FOREVER —Griffin, Capitol 2821
OPEN MY EYES —Ashley Brothers, Capitol 2809

CERTRON

COMIN' APART —Pazo Seco, Certron C-10006
MARY GOES 'ROUND —Bobby Helms, Certron C-10002

CHERRY

HANG THEM ALL —Country Sweethearts, Cherry 70-451
ONE MORE WORD AND I'LL CRY —Saundra Chavan, Cherry 70-452

COLUMBIA

MIND EXCURSION —Jerry Naylor, Columbia 4-45170
THE TIME IS NOW —Everybody's Children, Date 2-1673
ONE DAY OF YOUR LIFE —Andy Williams, Columbia 4-45175

DECCA

ROBIN'S WORLD —Cuff Links, Decca 32687
MIAMI, F-L-A. —General Elektrik, Decca 32688

LET'S GET A LITTLE SENTIMENTAL —Montanas, Decca 32682
DE-LITE
LET THE MUSIC TAKE YOUR MIND —Kool & the Gang, De-Lite DE 529
PLEASE BABY PLEASE —Realistics, De-Lite DE 528

DOUBLE SHOT
I AIN'T GOT NO SOUL TODAY —Senor Soul, Whiz 617
WHAT IS SOUL? —Real Thing, Whiz 618

BIG HIGHWAY —Freddie Barker, Double Shot 148

DUO
RAINY NIGHT IN GEORGIA —Leroy & the Drivers, Duo 7458
EVER IN A MILLION YEARS —Candace Love, Aquarius 4012

FLYING DUTCHMAN
DAMN NAM (Ain't Goin' to Viet Nam) —Leon Thomas, Flying Dutchman FD 26009

MAN & WOMAN REGGAE —Superman, Reggae R 7001
JUICE HEAD BABY —Eddie “Cleanhead” Vinson, Blues Time BT 45004

FOGGY MOUNTAIN
DUST MY BLUES —New Mawn Hay, Foggy Mountain FM 1955

INTREPID
THE MYSTERY OF LOVE —Leer Brothers Band, Intrepid 75025
TRUE LOVE NEVER COMES EASY —Mitty Collier, Peachtree 123

JANUS
HANGING ON THE EDGE OF SADNESS b/w MY BABY'S COMING HOME —Flying Machine, Janus 121
HUNG UP STRUNG OUT —Denise Lasalle, Westbound 162
STONE THING, Part 1 —Alvin Cook, Westbound 159

JEWEL/PAULA
MORTGAGE PLYMOUTH —Cousin Tuya, Paula 1228
DON'T LEAVE ME —Lowell Fulson, Jewel 1808
NO MORE GHETTOS IN AMERICA —Stanley Winston, Jewel 149

KAPP
SO MANY WAYS OF SAYING SHE'S GONE —Bill Eldridge, Kopp K 2092
THE SNUFF QUEEN b/w YOU'RE NOT THE WOMAN YOU USED TO BE —Gary Stewart, Kopp K 2089
A LITTLE BIT OF LOVE (Never Hurt Anyone) —Thee Prophets, Kopp K 2087

KIDERIAN

JOY OF LOVING YOU —Facts of Life, Kiderian 45120
PENNY FOR YOUR THOUGHTS —Ginger, Kiderian 45119

29th OF JANUARY —Stacy, Kiderian 45108

MGM

SUSPICIOUS MINDS MEDLEY —Mike Curb & the Congregation, Caburt CO 101

NOW MY WORLD OPENS AGAIN —Lois Walden, MGM 14125

SOUTHERN GIRL —Simon Stokes, MGM 14115

MAP CITY

EVIL WOMAN —Children, Map City MC 304
GIRL, I'VE GOT NEWS FOR YOU —Mardi Gras, Map City MC 303

MAYHAMS' COLLEGIATE

WE'LL BUILD A BUNGALOW —Seaboard Coast Liners, Mayhams' Collegiate 15018-AA

MERCURY

I GOT LOVE —Melba Moore, Mercury 73072
WHAT ABOUT TOMORROW —Sir Douglass Quintet, Phillips 40676

LET ME COME IN YOUR SOUL —Bernie Wilson, Mercury 73064

MUSICOR

A STREET CALLED HOPE —Gene Pitney, Musicor 1405

PARAMOUNT

LET'S MAKE EACH OTHER HAPPY —Illusion, Steed 726

ONE CHAIN
—People, Paramount 0028

TIME WILL EQUALIZE —Bandana, Paramount 0026

PLATINUM

A YEAR AGO TODAY —Sandy Torano & the Nimo Spliff, Platinum 101
TREAT HER LIKE A LADY —Cornelius Bros. & Sister Rose, Platinum 105

SSS INTERNATIONAL

TOO MUCH MONKEY BUSINESS —Sleepy LaBeef, Plantation 55
IT'S OVER NOW —Bergen White, SSS International 796

MOON MAIDEN
—Twigs, SSS International 800

STARDAY/KING

I WILL
—Mee & Ewe, Starday 895
FADED LOVE —Rose Maddox, Deluxe 126
I'M YOUR SPECIAL FOOL —Pay Lundy, Look 5026

UNITY

LET'S GO BACK —Keisa Brown, Unity U-7-12
NOW YOU'VE GOTTEN THE UPPER HAND —Candi Staton, Unity U-7-11

59
Announcing the 1969 winners of the second annual

BMI CANADA LIMITED

CERTIFICATES OF HONOUR

JINNY JOE
Larry Malone, Ernie Lyons
Afodwell Music

JUST A GOOD TIME GIRL
Arlene Mantle
Berandal Music Limited

JUST A SWEET LITTLE THING
Richard Wamal
Sunspot Music

LAUGHING
Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

THE LAUGHING SONG
B. J. Berg
Munro Music

MEMORY OF A BROKEN PROMISE
Dianne Brooks
(Modi Music)

MOODY MANITOBA MORNING
Rick Neufeld
Laurentian Music

MORNIN' DEW
Bonnie Dobson
(Nina Music Co.)

NO TIME
Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

ONE RING JANE
Don McDougall, Bill Ivenluk
AI Srat Publishing

PIERROT LES CHEVEUX
Claude Michon, Alain Robert
Les Editions Delco

POUR TOI POUR TOI
Michel Pagliaro
Densta Music

POT OF GOLD
Keith Potger
Banff Music Publishing Co.

QUELLE FAMILLE
Francois Morel

RIVERBOAT
Les Emmerson
Arelle Music

LES SAISONS DE MON PAYS
Pat di Staple, Gerard Normandin
Les Editions Modeles Enr.

SNOWBIRD
Gene MacLeod

SOMETHING TO BELIEVE
(Russ Thornberry)
Greenhorn Publishing Company

SPINNING WHEEL
(David Clayton Thomas)
Bay Music Company Limited

STAGE OF LIFE
Dallas Hansen
Pet-Mac Publishing

SUNRISE TO SUNSET
Mike Bell
Arelle Music

SUSIE'S BETTER HALF
Billy Charne
Dunbar Music Canada

SWEET SWEET FEELING
Clint Curtis
Peer International (Canada) Limited

THAT'S WHERE I WENT WRONG
Terry Jacks
Gone Fishin' Music

TWO EYES
Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

TWO THINGS I'VE FORGOTTEN YOU
Larry Mercay, Ray Mercay
Berandal Music Limited

TO LOVE MEANS TO BE FREE
Anthony Green, Barry Stegg
Greenstagg Publishing Co.

TWILIGHT WOMAN
Dennis Abbott
D & L Music Publications

UNDUN
Randy Bachman, Burton Cummings
Friends of Mine Limited
Cirrus Music

WHAT LOVE
William Henderson, Claire Lawrence,
Howie Vickers, Glenn Miller,
Ross Turner
(Tamerlane Music Co.)

WHEN I DIE
Steve Kennedy, William Smith
(Modi Music)

WHEN YOU WERE A LADY
Billey Charne
Dunbar Music Canada

WHICH WAY YOU GOIN' BILLY
Terry Jacks
Gone Fishin' Music

A WORLD CALLED YOU
Steve Davis
Beechwood Music Inc.

YOU'RE NOT EVEN GOIN' TO THE FAIR
Ken Tobias
(Orange Grove Music)

Our heartiest congratulations to the above authors, composers and publishers.

BMI CANADA LIMITED

Montreal • TORONTO • Vancouver

*Brackets indicate Broadcast Music, Inc. affiliate.
Children's Line Launches MFP's Singles Entry

LONDON—Budget label Music for Pleasure (MFP) will launch a new singles entry line on May 22 with the national launch of forty-one tracks. The line, which was test-marketed in America and central London last September.

Analysis of the market research conducted by MFP in preparation for the operation and the company expects to sell two million of the disks, which retail at 71 cents, within the first eight months.

A special introductory pack of 22 records brings on addition six free disks which is the minimum opening order.

There are 16 titles in the launch series ranging from standards to records in over 100. The singles are 7-Inch 45 rpm disks with a player's insert and are packed in an approximate seven minutes, each in a separate card with the backing sleeve. Reverse side of each sleeve has a drawing for paint or color.

Valiant Launching In U.K. on May 29

LONDON—The Warner-Reprise mid-price series, Valiant Launch, will be launched in the U.K., May 29 with the release of albums by Every Brothers and Stars, William Bell,approximatively one million copies by the end of the first 12 months.

The promotion activity will be focused on both the talent in the first launching batch, including Every Brothers and Stars, William Bell and stars and every VIP associated with the series.

A series of 30-second commercials will be aired in intensive bursts on Radio Luxembourg and the Radio Luxembourg promotion plans, and in all the weekly print advertising clips screened over the same period in cinemas in 10 major cities.

In addition to normal advertising in the trade and com-

ANTONIO CONTRERAS

The CBS 'Sounds of Seventies' Concerts—Pay Out or Payoff?

By Brian Mulligan

LONDON—The problem facing U.S.-based music companies anxious to stimulate British consumer interest in U.S. music was brought strongly into focus by the recent CBS "Sounds of Seventies" concerts at the Albert Hall.

The promotion, jointly sponsored by CBS Records, RCA Victor, Atlantic and Columbia Records, and organized by agent Robert Peterson, brought a cross-section of the American parent's rich roster of artists to the stage across the Atlantic in a bold gamble to establish them—and through them the idiom—in the British market, and to a lesser extent the European market.

Despite the hectic sales period preceding the concerts—May—the last quarter has been the busiest year in the British market—acts like Taj Mahal, "It's a Beautiful Day" and Santana have not been achieving the recognition accorded them in America.

Appreciation was just not developing in the British market in the same way that it has happened in the U.S.—explained Columbia Records president Clive Davis, from whom stemmed the idea of the spectacular promotion: "We knew the interest there was for a major breakthrough to be made, but we felt we should do something in stimulating it, rather than wait for it to come in an isolated way.

The bill for the exercise, to be shared equally by the American and British companies, will be about $50,000, according to Harvey Scher, managing director of the international operations.

Schon described the mission as "an insurance policy on the continuity of taste in the U.K. Our artists, pointing to the fact that outside the U.K. talent can remain a big attraction long after the American fans have transferred their loyalty elsewhere.

Although the groups received no payola, it was clarified that their Albert Hall appearances, Davis said there was no showing of interest on the part of the CBS, the 'CBS Follies,' as the junket has been familiarly known. It pointed out that although the groups were not able to make paid appearances afterward by way of dates arranged on their own, in Britain and in Europe.

As a promotion aimed at stimulating sales activity, the event could not have been staged managed more effectively. The British consumer may get a good discount on the blackouts and the BBC, and the songs originally performed on the albums were represented in all the major TV networks and in all the British radio, networks.

In the meantime, we will have to wait to see how much steam has been generated and whether local entrepreneurs are stimulated into promoting their own concern," said Davis.

SAN JUAN

Jose Jose, Mexican singer and recording artist, will visit Puerto Rico for the first time. Kelvis Malave, who will host a celebration at the Condado Beach Hotel to introduce the new album and video to the TV representatives. Jose has recorded for several albums in Mexico, and appeared here on Channel 7's Ríkavision, and also the new Terraza lounge in the Condado. -Lorena Silvia and Guaschares de Oriente, two recording groups, are also booked for this new lounge.

Lucy Fabery, who has recorded for several years, including Secon, appeared at the Hapecog Night Club. Stella Dijeno (Stella) appeared at the Festival Palace, and also at the new lounge of the Copaiba Night. The new lounge is now being designed to the idiom.

Explaining the background to Surprise Surprise, Novello, the old established music publishers, have completed plans to take over the Lorna music firm from its Danish owners, Hanne and Lone Woldemar-Hansen, of the Woldemar-Musikforlag company. Novello Music now becomes one of the eleven with the company.

Lorna managing director Alan Paramore has been made a director of Novello-Lorna with the company's managing director Lewis Baker and company accountant, David Griffith.

In turn, Novello is forming a jointly owned company in Denmark with Wilhelm-Hansen called Lorna Musikforlag.

Granada Plans Lorna Purchase

LONDON—Granada is now making a major entry into the music business. Novello, the old established music publishers, have completed plans to take over the Lorna music firm from its Danish owners, Hanne and Lone Woldemar-Hansen, of the Woldemar-Musikforlag company. Novello Music now becomes one of the eleven with the company's managing director Lewis Baker and company accountant, David Griffith.

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Festival Stadium Ready in Time

RIO DE JANEIRO.—The Maracanuedo which suffered a damage from fire, will be repaired for the Fifth International Popular Songs Festival in September.

The covered, cement stadium which has a capacity of 25,000, was seriously damaged by fire, which swept through the standing, seats and partitions early this year.

Engineers estimated that the repairs will cost over $500,000.

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**Canadian News Report**

**Eight BMI Canada Awards to Nimbus 9; '69 Most Exciting Yr.'**

BY RITCHIE YORKE

TORONTO—In its first full year of operation, the BMI Canada branch of the BMI, one of the world's largest performing rights organizations, received eight BMI Canada awards for the first time. These awards are given annually in recognition of outstanding achievements in the field of music. The awards are presented to composers, lyricists, and other music professionals who have made significant contributions to the Canadian music industry.

The BMI Canada awards recognize the following achievements:

- **Best Film Song**
- **Best Television Theme**
- **Best Country Song**
- **Best Pop/Rock Song**
- **Best Folk Song**
- **Best Children's Song**
- **Best Latin Song**
- **Best Children's Album**

The awards were presented at a special ceremony held at the Royal York Hotel in Toronto. Among the recipients were

- **Best Film Song**
- **Best Television Theme**
- **Best Country Song**
- **Best Pop/Rock Song**
- **Best Folk Song**
- **Best Children's Song**
- **Best Latin Song**
- **Best Children's Album**

The ceremony was hosted by BMI Canada's managing director, John Reilly, and was attended by a large number of industry insiders and special guests. The event was also broadcast on television and radio, and was covered by the media.

The recognition of BMI Canada’s achievements is a testament to the organization's commitment to promoting Canadian music and supporting its creators. The awards serve as a demonstration of the organization’s dedication to recognizing excellence and creativity in the Canadian music industry.

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**Anita Kerr Singers Move U.S. Operation to Geneva**

GENEVA—Anita Kerr and husband, Alex Grob, have moved from here in the U.S. and plan to operate their recording production company from this base.

The arrangement-observer-producer plans to travel back and forth between the U.S. and Switzerland on a regular basis, her husband said. She has received a letter from Paramount Records and is planning to work with Grob to produce. She will also record with her Anita Kerr Singers for whichever company she signs with a deal for a deal with an American company.

Miss Kerr plans to record at least six albums. Her first album, to be called "Beyond the Valley of Love," is due in June. The intention is to move quickly around the Continent when a trend breaks.

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**Early Morning Mgr to Europe**

TORONTO—Al Mair, general manager of GAC Productions Ltd., will visit Europe, Scandinavia, and South America. Mr. Mair, who will be based in London during the month, will be in Paris for four days with a delegation of Canadian talent, including

**Monument Pub Signs Licensee**

MILAN—Monument has signed a master license agreement with a British company for its North American branch.

Rapetti and Bob Weiss, Monument's vice-president and international division director, have been meeting with European representatives to finalize the agreement. The company is currently negotiating with Warner Music Group for the U.S. market.

**Country Fest For Norway**

STOCKHOLM—A country music festival, "Country Fest For Norway," will be held in Stockholm, Norway, June 7. Groups from various countries will appear, and a jury will choose the winner. The event is sponsored by the Norwegian music industry.

U.S. singer John Reeves, a relative of the late Jim Reeves, is expected to appear as a special guest star. Reeves is an American country artist and group.

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**Canadian News Report**

**Canadian News Report**
dynamism and youth

triumphs at San Remo
wins with "Adriano Celentano" N.1 of the Italian song and with Claudia Mori
confirmation of "I Ragazzi della via Gluck"
revelation of "Pio"

CLAN CELENTANO RECORDS—G. SO EUROP. 7. MILANO 20122—TEL. 704261—ITALY
Record Companies Combine to Stop Record Piracy in Manila

• Continued from page 1

our records would defeat the very purpose of the exclusive licensing or franchise granted to my company.

"They cannot put us legitimate record sellers out of business, but they've put us out of business," said E. G. Jones, chairman of the Philippine branch of PolyGram.

"What's the use of fighting an enemy when you're fighting a war without a war," said David Jones, a major in the Philippines and one of the largest exporters of records to Asia.

"Our men are there to fight, but when they come back, they find their records have been taken out of their hands," said B. Jones, a former soldier and now a record dealer.

"Our record sellers are being forced to sell records at a loss, and they're forced to sell them illegally," said C. Jones, a former record distributor.

"Our men are there to fight, but they're not being paid for their efforts," said D. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said E. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said F. Jones, a former record seller.

"Our record sellers are being forced to sell records at a loss, and they're forced to sell them illegally," said G. Jones, a former record distributor.

"Our men are there to fight, but they're not being paid for their efforts," said H. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said I. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said J. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said K. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said L. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said M. Jones, a former record seller.

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"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said O. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said P. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said Q. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said R. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said S. Jones, a former record seller.

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"Our men are there to fight, but they're not being paid for their efforts," said V. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said W. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said X. Jones, a major in the Philippine military.

"Our soldiers are fighting, but our record sellers are being forced to sell records at a loss," said Y. Jones, a former record seller.

"Our men are there to fight, but they're not being paid for their efforts," said Z. Jones, a major in the Philippine military.

Hawk Disrupts Novello Awards

LONDON — Only one thing marred the presentation of the Ivor Novello Awards at Talk of the Town Theater-club May 10—an unnecessary outburst by a member of the audience during Frankie Vaughan's performance of "Peace Brother Peace" with the Daughters of the Cross.

Apart from this, the 90-minute show, beamed live to satellite by the U.S. by Television Recordings, went smoothly.

With an orchestra conducted by Les Reed, 13 British acts presented a showcase of British songs—many of which were received.

Malcolm Roberts received what was perhaps the biggest 행복의 증거سام for his performance of "Low Is All"—named as the British International Hit of the Year. And Mart Monroe, Roger Whittaker and Dana were all well received by the show business audience.

The other artists on the bill included Blue Mink, Ginger Baker's Airforce, David Bowie, Marmalade, Peter Sarstedt, Sandie Shaw and Dusty Springfield.

Ivor Novello Awards for 1969-

Bernstein, RCA Deal

LONDON — Music publisher Shapiro-Bernstein is entering into a record production deal with RCA through its Aviva Music firm with Cy Cukier, its president, for an indefinite period and calls for 12 LP releases on RCA's label. The albums will feature the Stereoacoustical orchestra created by Grandel and the first LP's will be issued in October.

The albums will also be released on cassette and 8-track tape form.
HEL SIN KI — Oy Ma inos - TV - Reklam Ab has announced its third annual "Syksyn Savel" competition, involving Finnish record companies, to find the best new Finnish song for 1970. The contest has undergone a few basic changes relating to rules. The most important change is that the winner will be chosen by the TV audience instead of by municipal juries. Last year's decision by the latter caused controversy — it was very much against the opinion of the general public.

There are also changes in the composition of the preliminary jury which selects the 10 songs featured in the final: Finnley, Scandia Manuelli, EMI Discophon, PSO and Love Records will each have one member on the jury panel. In addition, there will be two new members from Oy Mainos - TV-Reklam Ab, who will be replacing representatives from Etenenpain Forward and Mikrolevy.

The songs selected for the final first will be featured publicly on Sept. 6, and then viewers will be asked to cast their votes by mail. Winners will be announced on Sept. 23.

Last year's competition brought a number of hits, including "Saatat Eivat Risti Kertomaan" by Pasi Kaunisto—the winning song—and "Ol Rakkasim" by Paivi Pauhun, which received no points at all in the final.

Polyidor Handle DGG Ireland

HAMBURG—Siemens Ireland, which has been representing Deutsche Grammophon in Ireland for several years, has formed a separate company—Polyidor Ltd. — to represent DGG interests.

This move, according to DGG, is a part of the firm's long-term policy to shift the responsibilities for the development of Grammophon interests to the independent Polyidor companies in order to promote the music sector more effectively.

Erwin Enders, managing director of Siemens Ireland, will be in the same position at Polyidor Ltd. Derek Hannan, who, after an extended stay in the U.S., worked for EMI South Africa as a&r promotion manager, has joined the company as general manager.

HEL SIN KI — Helsinki has announced details of its competition for Finnish composers in connection with the inauguration of the new Helsinki Concert Hall in 1971. There are three different categories for the competition. They are: Compositions for symphony orchestra with a first prize of $2,000; Light music for small group or large danceband unit with a first prize of $1,200, and 3, compositions suitable for organ recitals with a first prize of $1,200.

The competition, launched on April 20, runs until March 31, 1971, with the exception of Category 3, which runs to Sept. 31, 1971. Among jury members who were selected to select winners of the respective categories were Ukko Kamu, Hermes Panula, Erik Tawaststjerna, Einar Englund and Pakka Grendz.

FOREIGN DISK IMPORTS ALARM BRAZIL EXECUTIVES

RIO DE JANEIRO—An increasing proportion of foreign music records over Brazilian recordings is alarming Brazilian artists, composers and disk jockeys.

A television round table discussion by disk jockeys and composers had to be cut from the air because of the violence of feeling expressed. During the discussion, it was pointed out that the foreign recordings included U.K., French and Italian as well as U.S. product.

Brazilian composer Billy Blanco said that while he might have his income reduced in Brazil, he was receiving royalties from his music played abroad.

MAM Plans Are Delayed

LONDON—Management Agency and Music's expansion plans have received a further setback with the decision of agent Michael Sullivan to stay with London Management and Representation, run by Michael Grade. Sullivan's change of heart means MAM has been foiled in its bid to develop a broader-based operation through the acquisition of the representation of a number of top-line non-music names, among them comedians Sid James, Kenneth Connor, Dick Emery and Bruce Forsyth.

Recently, negotiations for an association with George Martin's AIR London record production consortium broke down, but MAM is now understood to be interested in acquiring a U.S. record label.

SG-Col Deal With Newell

Cowey, Frank Pouroul, Edward Horan, Des O'Connor and Alyn Ainsworth, Music Associates, which recently scored in the British singles chart with "Loneliness" (Des O'Connor) and Neville Dickie's "The Robin's Return," also holds copyright of the song "More" written by Newell with Rick Oortmans—which already has more than 400 recordings. The firm also publishes signature tunes from several U.K. TV series.
From The Music Capital of the World

Classical and pop musicians from around the world will be featured in a series of concerts and competitions this year. For 1971 and 1972, many up-and-coming artists, groups, and soloists have been planned. In exchange, Japan will send a contingent of 50 strong souls to "Sokho" from Tokyo at the end of the year. The west will be appearing in September of this year.

In 1971, the concert series of Contemporary Music in Warsaw, Poland, will continue in the 39th annual International Fair in Poznan (June 4-23). Polish singer Ewa Demarczyk appeared three times (April 8-11) on TV and radio in Geneva, with great success. Famous classical pianist and professor, Olaf Breidzing, recently celebrated his 80th birthday. He studied in Vienna, and appeared on stage at Warsaw's Champ for the first time in 1916. President of the Warsaw Musical Academy, in the 1930's. Breidzing was known as an ardent supporter of contemporary music. He has been connected, as a juror, with the International Chopin Competition right from its very beginning. Many of his pupils have subsequently made international names for themselves. Among these are Adolfo Erede, Mieczyslaw Weinberg, and Czerny-Stefanska.

ROMAN WASIKO

MUNICH

Liberty/UA owns the German rights to "Promises, Promises," by Kurt Krenn. German performance took place in West Berlin, April 16. German release date was April 29. Liberty/UA issued a single by Bibi Johann, German title is "Ich bin das Kind." Hungarian singer Jana Konecz (from the group "Impulse") has released a 45 RPM ep in Munich at the end of April. Producer Hal B. Wallis has just released "The Northwest Gun," starring Steve McQueen.

Michael Andress, press officer of the German performer, has issued a single by Dele, "Ria Aulda." AC, will work to secure the deal. As from Sept. 1, with RCA Records.

HOLLE, formerly managing chief of Deutsche Grammophone's German office, is now in a similar capacity with Ariada Eurodisc. Ariada Munich is producing a couple of titles with its label. Dele, Hennie is 14 years old, and very soon his voice will be heard in Europe. RCA Records is working for his "child" voice before it is too late.

DUBLIN

The newly launched Quality label, "Dublin," (EMI by Johnny Regan & The Tumble- wees), is already a buyer of classical music, only.

Anita Kerr Singers

WALTER MALIN

The Polish jazz musicians participated in the Polish Amateur Workshop organized by Nordeutsche Tonkunst in Hamburg. They were: Andrzej Trybala (saxophone), Zbigniew Miczynski (tuba), Oskar Wroblewski (trombone), Tadeusz Buglewicz (saxophone), Leszek Zadlo (alto-soprano saxophone). Also performing were musicians from the U.K., West Germany, Austria and Holland.

Gromow has manufactured a new and improved wooden flute. It has been invented by a group of music professors, workers at the factory. The new model has a very short temper and changes humidity, and has a longer life, claims the manufacturer. In the first year, the factory will manufacture 100 units.

Directors of the Ministry of Culture-Tomasz Borkowski, Jaruzelski, have signed in, signed a Polish-Japanese cultural agreement involving mutual exchanges.
# G. Ricordi & C. S.p.A.

## Music Publishing Companies

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**THIS RESULT WAS ACCOMPLISHED IN ONE MONTH:**

WE THANK ALL THOSE ITALIAN RECORDING COMPANIES WHO HAVE HELPED US IN OBTAINING ALL THESE ISSUES.

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Song selected for "A Record For Summer"

* 2nd Prize of "Zecchino D'Oro" Contest
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RIG, Something to get onto, Kardi, Don Kerr, Artie Richards, first album is RIG. Something
Performing is RIG, Kendall Rich Schlosser is PIG. Their to get onto is RIG.
Producers/Elulis Mazer and Adam Mitchell
The Beatles latest LP serves as the soundtrack for their recent motion picture "Help!", and produced by Phil Spector, gives the impression of a "live" performance. Instrumental and vocal arrangements are often complex and sophisticated, with the result that the album is more of an album than a movie. It offers no novelty, but rather a unique blend of the hit singles from the motion picture and additional tracks that have never been released before. The album should provide great sales.

SPECIAL MERIT PICKS

POPULAR

COUNTRY

SOCIAL SCIENCE

CLASSICAL

Classical Symphony No. 7, Royal Philharmonic, Colin Davis. London (AS 607) £3.00

Zubin Mehta's exciting conducting of the London Symphony Orchestra has captured the essence of Dvorak's Symphony No. 7, a new sales run. It's a triumphant composition and the music is delivered with real passion and precision that have become Mehta's trademarks.

LOW PRICE CLASSICAL

SCHUBERT, Die Schone Mullerin/Adelheid Schwal, Seraphim 60140 £1.75

JAZZ

KARL BERGER-Tune In, Milestone MRL 9026 £1.00

GOSPEL

RADIO BIBLE CLASS-Men of Music, Vol. 2, Word 4-0124 £1.50

SMITH EVANGELIST-C 4-Soldier's Bible, King 65-004 £1.00

KINGSMAN-Standing Room Only, Mark 80-134 £1.30

BILLBOARD's "Beat" makes Music

MAY 23, 1970

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<td>Come to Me</td>
<td>Ray Charles</td>
<td>ABC 11261</td>
</tr>
<tr>
<td>Come Running</td>
<td>Ray Charles</td>
<td>ABC 11261</td>
</tr>
<tr>
<td>Gimme Dat Ding</td>
<td>Ray Charles</td>
<td>ABC 11261</td>
</tr>
<tr>
<td>Miss America</td>
<td>Ray Charles</td>
<td>ABC 11261</td>
</tr>
</tbody>
</table>

**Billboard Hot 100**

**Star Performer—Sides registering greatest proportional sales progress this week.**

**Record Industry Association of America seal of certification as million-selling single.**
A Super Smash Single by... Ten Years After Alvin Lee and Company

LOVE LIKE A MAN

from their Chart LP "Cricklewood Green"
**SPOTLIGHT SINGLE**

**MIGUEL RIOS—A SONG OF JOY**

(Mimmo a la Alegria) (4:45)

*JOHNSTONS—Streets of London*

*PETER Naylor broke through this area and have DELFONICS—ride*

*JAY McTell)*

Cavanaugh) (Three Bridges, Reprise

*WILLIAMS—Life, BMI)

WILLIAMS

NERO—The Greenfield rhythm ballad

is sure to prove its value on the charts. Gentry) (Shayne,

River Bottom

ASCAP)

Hughes) (Fame, Arbors

had the Hot 100 honors. I

the charts. Buffett)

James,

Buffett)

RINGS/TOUCH

NUMBER 142

NUMBER 131

NUMBER 225

NUMBER 51

NUMBER 55

NUMBER 101

NUMBER 168

NUMBER 205

NUMBER 123

NUMBER 221

NUMBER 260

NUMBER 134

NUMBER 206

NUMBER 169

NUMBER 124

NUMBER 222

NUMBER 261

NUMBER 135

NUMBER 207

NUMBER 164

NUMBER 127

NUMBER 125

NUMBER 263

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NUMBER 177

NUMBER 233

NUMBER 210

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NUMBER 179

NUMBER 235
COME ON BACK, FRANKIE!

It's Frankie Avalon

It's been a little while since you've heard from him on record, but he was looking for the right shot. Now he's found the right spot, the right company, the right producer, the right song. And we're very proud to announce the release of his right on single—

"COME ON BACK TO ME BABY"

On Metromedia Records

Produced by Jackie Mills for Wednesday's Child Productions

Where he belongs.
NEW YORK — Pilferage is tearing its ugly head again. Reports have been coming in to Billboard from record stores that pilferage of recent albums, tapes and singles has become so uncontrollable that it has become absolutely necessary to put all merchandise behind the counter.

To combat pilferage, John Schreiber, who runs Jay's in Rochester, N.Y., suggests that someone make available permanent stick-press apply stickers, about 4-inch squares showing the front and back of each album cover. "These," he said, "can be placed on divider cards so the customer can see the record before buying it." It's Schreiber's opinion that these stickers could be subsidized by the record companies.

Faraday Suit vs Capitol Trial Due

TECUMSEH, Mich.—Faraday vs. Capitol and D.C. Inc., which is a subsidiary of Capitol Industries, Inc., following a decision May 13 by a South Dakota circuit court judge who threw out Capitol's summumy judgement and counter lawsuit.

Faraday claimed that Capitol and D.C. Inc. are guilty of pilferage on a Faraday patent on a lubricant that allows an 8-track cartridge to continue to turn without being rewound. Faraday is seeking payment on back royalties and assurance from Capitol that future payments will be made. Fred Kluin, president of Faraday, said the company does not know how many royalties are due, but expects this to be brought out in the trial. The lawsuit seeks to find out if Capitol has been using the lubricant patented by Bernard Cousin of Faraday about 10 years ago. The suit against Capitol was filed two years ago, and has been delayed until recently.

ABKCO's Earnings Up

— Continued from page 10

sulted from the company's management of the Beatles' Apple group of companies. ABKCO was named exclusive business manager of the Beatles' Apple group in May 1969.

AM Records Adds 4 Stores

LOS ANGELES—American Records, a discount chain of 10 stores, is expanding. With stores in the Los Angeles and Orange County locations, the firm plans to open in Orange and Inglewood within the ensuing weeks, reports Jack Wardfield, newly named president of the chain.

American Records, which specializes in selling $4.98 albums for $2.98 was formed four years ago by Carlin Records and Cigarettes and Cassettes for $4.98.

FCC Probing New Payola Issues

— Continued from page 1

management," recording companies paid the performance fees of the entertainers under contract to them, when the artists appeared on the WPIX-TV show. The payment was "in return for a suitable credit (identification)," recording companies paid the performance fees of the entertainers under contract of selling of catalog albums. He appeared on the WPIX-TV show in return for a suitable credit (identification) at the end of the show.

Forum alleges that the New York station made no sponsor-ship identification at all on the shows during 1963 and 1964.

Operation 'Go'

— Continued from page 3

here certain characters for the fall television season.

When Capitol's field force journeys to Honolulu the first week in June for the company's national sales convention, Iannuzzi's keynote speech will zero in on the artist as the core of all Capitol's energies.

His keynote will be delivered June 4— the date which also marks his first anniversary with Capitol.

Three Distributors Added By Domino

NEW YORK—Domino Records, a Dallas-based firm operated by David Sumners, has added three distributors. The new distributors are Jay & Kay, Dallas, Daily, Inc., Houston, and Schwartz Brothers, Baltimore.

Sumners is scouting material for both the Top 40 and country markets.

Hodges, Saxophonist Great, Dies at 64 of a Heart Attack

NEW YORK—John Conradian Hodges, Johnny Hodges, the Rabbit, also saxophonist with the Duke Ellington orchestra since 1928, died of a heart attack last week. He had just returned from a Far Eastern tour with the band.

Only a burrano saxophonist Harry Carney, who joined in 1926, has longer service with the Ellington band. Hodges did not leave Ellington for a brief period in 1951 to lead his own small group— he had a hit with "Castle Rock"—but re-joined in 1955.

Ellington always reserved a special spot for him in the concert. Hodges would stand in the spotlight, impressive, eyes open ("counting the house," Ellington once said) restating his claim to be, along with Benny Carter and Charlie Parker, one of the three great alto saxophonist in jazz.

Hodges was born July 25, 1906, in Cambridge, Mass. Mostly self-taught, he did receive lessons from the late Sidney Bechet. Hodges also played soprano— and joined a Chick Webb hand briefly before starting his long tenure with Ellington. His was one of the few residents of Ellington's band that the Ellington built his orchestra around.

Hodges made his last recording in April with Oliver Nelson for Flying Dutchman.

Aretha Franklin in Las Vegas Date

NEW YORK—Aretha Franklin makes her first personal appearance in almost a year when she opens a two week engagement at the International Hotel, Las Vegas, June 21.

She is also set for a European tour that includes filming a television special, "Aretha in the Holy Land" in Israel.

Columbia Record Club, Mico Sign to Distribute Hobbit

The company's soundtrack export business, Neely Plumb, will leave for Europe Monday (18) to complete two projects and to scout films for Capitol Records in Italy.

Sound 80, Moog Tie

MINNEAPOLIS—The Sound 80 Systems Division of Sound 80, Inc., has acquired the Midwest distribution rights of Moog Synthesizer products for the R.A. Moog Co. The company will continue to handle all national distributors of Moog products and will cover all sales and service territories in the Midwest. Sound 80 will also offer coordinated creative services for those companies who wish to design and develop programs for the equipment's use.
Al De Lory
plays
The Theme from
M*A*S*H

(1500 RADIO STATIONS CAN'T BE WRONG)
THE BEATLES

LET IT BE

ORIGINAL MOTION PICTURE SCORE AVAILABLE ON APPLE RECORDS, CARTRIDGES & CASSETTES.

Manufactured by Apple Records, Inc.
an ethical managed company