Undergrad Pirate Stations Surface

By ELIOT TIEGEL

LOS ANGELES—Pirate college radio stations are being built around the country. These small-wattage stations are usually built by radio hobbyists.

The programming is built around records, and manufacturers and distributors are beginning to receive requests for "disk jockey" copies.

So far the Federal Communications Commission has not moved against them.

A federal ruling requires official sanction for the construction of a radio tower and transmitter and official designation of station's power and dial position.

Uni Records' national promotion director Pat Pipolo and other company officials heard months ago. They seem to initially be operating in the Atlanta market, and are now moving up for records, Pipolo said, adding he has implicated 15 "entrepreneurs."

Uni has been honoring their quests for promotional copies. "As far as we are concerned," Pipolo said, "giving away a free record is the least expensive form of record promotion."

The stations are not willing to draw listeners away from the officially sanctioned college station.

Top 40 Rock Show Aims for 150 U.S. Cities

LOS ANGELES—"American Top 40," a network rock show, has set a goal to hit 150 U.S. cities plus an additional 20 stations overseas. The show, which uses the Top 40 of each week's Billboard's Hot 100 chart, is offered over the last weekend, July 3, 4 and 5, in 10 key U.S. markets and will be placed on qualifying stations in 50 other markets Sept. 30.

"Top 40," which features veteran rock jockey Casey Kasem, is based on a concept by Ron Jacobs, vice president of Watermark, Inc., Los Angeles.

Ampex, Atlantic in $10 Mil Tape Tie

NEW YORK — Ampex has concluded a $10 million three-year deal with Atlantic Records for the duplicating-marketing rights to Atlantic's-Atco-Cadillac product. Under terms of the deal, which became effective July 1, Ampex will service Atlantic's record distributors as well as its own 120 wholesalers who supply non-disk outlets. The fact that Atlantic decided to turn over all its tape activity to Ampex was revealed in a wire sent by the label to all its distributors informing them that as of July 1 Ampex will start servicing them with tape products. The distributors were told that as of that date Ampex will assume all responsibility for product returns and exchanges of merchandise heretofore shipped by Atlantic.

Merc to Ink Foreign Acts

By GEORGE KNEEMEYER

CHICAGO — Mercury Records will now sign British and independent rock acts. Mercury will continue its licensing arrangement with Philips Records of England. However, they have

Intl Tape Assn Is Formed

Goal to Serve Trade Needs

NEW YORK — The International Tape Association was formed last week "to serve the needs of the total tape industry on a worldwide basis." The association is structured as a non-profit corporation, with regular membership open to manufacturers (hardware, software, duplicators, blank tape, caricatures, accessories, supplies) and associate membership open to wholesalers, mail order houses, financial analysts and stockbrokers. The association will embrace all audio, cartridge TV, and video equipment.

CES: Progress on Parade

By BRUCE WEBER

NEW YORK—The signs of major breakthroughs in consumer electronics are unmistakable.

The future of the tape industry seems limited only by imagination of equipment manufacturers, and rarely in the history of home entertainment hardware has this imagination been so abundantly evident than at last week's Consumer Electronics Show.

FOR DEALERS!
- Special Easel Signs!
- Four-Color Streamers!
- Mobiles!
- Fantastic Sales!

FOR RADIO STATIONS
- Great Musical Material
By Robert Allen
- A New Hit Single For Immediate Release "Groovin' On The Sunshine"/"Best Friend"

For record buyers of all ages . . . the most delightful album of the year!

DISTRIBUTED WORLDWIDE BY STEREO DIMENSION RECORDS.
The review that should have appeared in Pravda.

"On December 18, 1962, Shostakovich's Thirteenth Symphony, Op. 113, was premiered in Moscow. A passionately humanistic work, based on five poems by the young Soviet poet Yevgeny Yevtushenko and including, importantly, his poem Babi Yar, it called forth official disapproval. Babi Yar has to do with the Nazi massacre of Jews in the Ukrainian town of that name during World War II. It also refers explicitly to anti-Semitism in the present day U.S.S.R., a reference that must have fallen with little welcome on Khrushchev's ears.

The Symphony met with great public success. Nevertheless, the official box was empty throughout the concert, and no review appeared in Pravda. Officially, the premiere had not occurred. There was a second performance, and two more performances, in 1963 and 1965. Then silence, until Eugene Ormandy and the Philadelphia Orchestra premiered the work in Philadelphia and New York — and immediately afterward recorded it for RCA.

It is, I find, a magnificent recording of an almost indescribably powerful work, certainly the most monumental artistic document of protest since Picasso's Guernica, and altogether worthy of comparison with that great painting. It is, as well, one of the most supremely telling musical works of our era.

It is my feeling that such a moment of personal stylistic consolidation arrived for Shostakovich with his Thirteenth Symphony. Undoubtedly he was moved by Yevtushenko's passionate poetry, and by the knowledge that he was collaborating with another genius-touched, freeminded Russian artist. One senses that these poems found a perfect resonance in the composer's creative psyche, that he was not so much setting another man's words to music as he was setting his own feelings. Further, I had an uncanny sense, in listening to the record, that it was not a Finnish baritone named Tom Krause singing the solo part, but that the poet Yevtushenko himself was on the stage. And all around, behind, and through the words weaves an elegantly etched panorama of music, chilling or warming the atmosphere, touching one's senses with a symbolic flurry of melody or a clear, lonely bell in the unforgettable distance.

The performance of this Thirteenth Symphony by Ormandy, the Philadelphia Orchestra, soloist Tom Krause, and the Male Chorus of the Mendelssohn Club of Philadelphia is absolutely remarkable. I cannot imagine a better one, either in its details or as a whole. The pacing of the music, the sound, the attention to fine thematic relationships, the careful building of an edifice that takes an hour to reveal itself as a total entity — all of these are part of a truly masterly recording achievement. Anyone concerned with it should feel exceedingly proud. So, certainly, should the composer and the poet. If, until this Symphony, there was no monument at Babi Yar, one can say that there most surely is one now, in this music.

Lester Trimble, Excerpted from Stereo Review, June 1970

When Shostakovich's 13th Symphony ("Babi Yar") premiered on December 18, 1962, no review appeared in Pravda. Officially, the premiere never occurred.

Currently, the first American recording with Ormandy and The Philadelphia Orchestra is getting wide underground airplay and recognition by prestigious critics in publications like The New York Times, High Fidelity, and Stereo Review. (So it's not surprising that "Babi Yar" is high on the charts.)

If Pravda had been permitted to review it, we think they would have raved about it too.

Shostakovich's Symphony No. 13 ("Babi Yar"). The first American recording features Eugene Ormandy and The Philadelphia Orchestra.
Schwartz: Tell On Bootleggers

NEW YORK—Jim Schwartz, pioneer producer and head of Schwartz Brothers, Washington-based record company, has urged all elements of the recording industry to work more closely with the proper authorities all instances of bootlegging and piracy. Schwartz, whose company has been the target of much illegal taping, has also pointed out the need for more education among people interested in the industry, and that illegal taping could be curbed if people understood the gravity of the situation.

Schwartz stated that the Federal Bureau of Investigation, The Recording Industry Association of America, the Harry Fox Agency, and NARM are all responsible and will act upon information furnished them.

With regard to the recent action by the FBI in tagging bootleggers, Schwartz added, "We had calls from a Miami outfit offering to sell us tape.

Industry Code Sets Up Unit

NEW YORK—Ken Schonberg, director of the Music Industry Code, has formed a Specifications Committee of music industry representatives to work on the heavy background in numbering systems and data processing. The committee will also be considering a code of conduct for record companies, and can include the Israel Diamond of Peer International and the CBS Records, Cicil Steen of Transcontinental Distributing Corp., and Monton of Detamor Division of Spartan Industries.

The Specifications Committee, which will advise the MIA and the Arista, will be working on many of the coding matters that affect industry policy or procedures, he told his first meeting June 23 to discuss the final format of the MIA numbering system.

Ringo Cuts Country Album In Nashville; Harrison Next

NASHVILLE—The Beatles are going after the "Nashville Sound" with record company flair here. Ringo Starr has concluded his first session of recording sessions at Music City Studio and is preparing a country album. George Harrison is scheduled to arrive in Nashville within a few weeks.

Pete Drake, who produced Starr's session, convinced Starr and John Lennon to bring the project to Nashville. Drake had gone to London to take part in a session there with Starr, who introduced him to the steel guitar.

Starr's song at the Nashville session, Drake was "all pure country." They wrote the song together with Sorells Picard, Larry Kingstone and Chuck Howard. Howard wrote that "I'm blessed to have written a song that is that popular." Among the titles recorded by Starr during the session have been "Silent Night." The song has been recorded before and the former sessions are selling tape throughout the country.

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Pickwick to Release 29 LP Releases on Economy Label

NEW YORK—Pickwick International has scheduled 29 album releases for the fall, including three albums, and one each by the Fibbers, Ford, the Four Seasons, Jerry Lewis, the Lovin' Spoonful, John Denver, Miller, Lou Rawls, Louis Armstrong, Dinah Washington, Dusty Springfield, the Chantels, the Chippers, the New Melachrino String, the Platters, the Ventures, the Flatt and the Scruggs, and several albums with various artists on each.

At a sales meeting at Aqueduct Race Track July 1, the company also displayed their new tape releases for the fall, including three albums, and one each by the Fibbers, Ford, the Four Seasons, Jerry Lewis, the Lovin' Spoonful, John Denver, Miller, Lou Rawls, Louis Armstrong, Dinah Washington, Dusty Springfield, the Chantels, the Chippers, the New Melachrino String, the Platters, the Ventures, the Flatt and the Scruggs, and several albums with various artists on each.

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MCA Phases Out Shambley, Revue

LOS ANGELES—MCA has phased out the Shambley and Revue lines, formerly handled by the company's subsidiaries, Heartland and Decca. It was a top line; to have a solo operation. Next to be phased out is the MCA subsidiary, Atlas, which was transferred to the Coast along with Kapp Records.

The Shambley's phase out of these small lines is due to the company's efforts to revitalize the company owned brand through the formerly called Decca, bran new and special new name, but also in a popular country line.
Cover Record Waste
— Says Janus Chief

NEW YORK — Marvin Schlahter, head of Janus Records, is taking a dim view of the "cover record." He's been hit with "covers of his Janus releases several times during the past few months and he feels that in today's market a "cover disk" is a kindness and does little more than cause confusion on the disk jockey level.

According to Schlahter, a company that comes out with a "cover" disk has put in an extra effort to beat the original and this means a better outlay promotion and advertising expenditure. Since Schlahter is no longer a record company president or chairman of the investment, he feels that the decision is a good one.

One of the most recent "cover battles was between Janus'-The Same Old Feeling" and Pickett's "World Pacifist's "cover" of the record by the Fortunes. It was a scene-battle with each company fighting hard in the promotion areas all over the country until the Picketts took over. On the other hand the battle between "Janus" and "Decca's "cover" by Florence Henderson resulted in a record canceling out the other.

Schlahter came close to being a "cover" disk himself over the "Augie" battle on the Janus release of "In the Summertime" by Mungo Jerry. A "cover" record had been made by an independent English producer but he could not find no takers in the U.S. because Schlahter had put such a strong effort behind Mungo Jerry that rival companies figured it would be a losing battle to try to "cover" it here.

Two Unusual LP's

LOS ANGELES — Medarts Records is entering the market with two unusual albums: an analysis of Dory Previn's life after her marriage to Artie Shaw and the debut of Orson Wells doing comic monologues.

The Previn LP, "My Way to Where," features the lyricist in her new role as singer and writer of all her own music. The other LP, which will follow the Previn LP, was recorded in Vienna and is a take-off on the book "Making of a President."— Alan Livingston, Medarts chairman, said that the creation of these two albums is designed to "give us the image of doing something unusual and different but on artistic valiant and clear cut trends. In order for us to make a dent in the market or become known," Livingston continued, "we can't start out with just one top 40 material because there's so much of it around. Distributors were not interested in this kind of product.

Medarts has its first rock band, Stoog City Zoo, debuting with the single "Earth Song," which is being produced by Nick Venet and Bill Miller, the band's manager. Venet also produced the Previn LP, which features 10 songs written by Andrew Previn.

The fact that Miss Previn's songs reflect her own sorrows makes the album highly personal experience for the listener, Livingston pointed out. Livingston calls Miss Previn's naked truths "a new step in music." On Wells project, "The Beguiling of the President," combines his readings with incidental background music. Livingston found the material — which several other labels turned down — and mailed it to Wells, who enjoyed the challenge of doing the record.

Medarts is dealing to domestic distributors, with Livingston envisioning 25 independent handlers carrying his product. Compoco is the Canadian representative and both foreign highlights yet not assigned. The company is close to a deal with Ampex for domestic promotion.

Medarts is using independent promotion men to exploit (Continued on page 10)

In This Issue

Ceremonies Break
Opryland Ground

BY TOM WILLIAMS

NASHVILLE — Music from out of the past coupled with a complete country motif, including the Dixie May Day, the "Opry's Old Time Judge," and the annual cere- monies of a plow and a team of mules urged on the crowd at Opryland. National Life and Accident Insurance Co. board chairman Dan Tourtellot, Mayor Beverly Bledsoe and National President Bill Williams were among the officials present.

The Opryland complex, officially "Opryland, U.S.A.," proposed to take its first guest in 1973 will include a large Opry auditorium to continue what is new this year — "Great Show in the History of American radio, an outdoor music pavilion, shops, eating areas, historical center, foun- dries, trees and flowers. In addition, there will be theme areas which include sections for contemporary music, western music, jazz, mountain folk music and a children's village. A huge center containing rides, based on the Six Flags concept, will be located at the park.

Opryland is scheduled to be in operation by the summer of 1972.

74 Dead U.S. Writers Named
To Songwriters Hall of Fame

NEW YORK—The board of directors of the Songwriters Hall of Fame announced the names of 74 deceased American composers. According to Johnny Mercer, the list contains a host of legendary names, some of them going back to the period of the American Revolution.

On the list of deceased writers is a brochure "Chester" of the 1790's. Among the other names are Stephen Foster, Mary L. Lucre, Liam Grant, C. S. Parker, A. E. Reed, E. E. Reddick, R. Harris, F. Smith, H. Smith and F. Smith, who had a legendary reputation for his Smokey Mountain Boys.

Amaret Widens Intl Front; Forms Dept, Adds to Outlet

LOS ANGELES — Amaret Records expands its international emphasis with the scheduled opening of distribution offices in several international departments and the appointment of five additional foreign licensees.

Kenney Myers, Amaret presi- dent, of the new music business with Judy Hicks to manage the depart- ment and handle all foreign re- leasing services including publish- ing.

The five new licensees are in Turkey (EMI), Sweden (Sonet Group), Norway (Arne Bendiksen A/S), Denmark (Dunidisk), and the United Kingdom (Ike Music Ltd.)

GRT vs Singleton Suit Settled

NASHVILLE — A lawsuit filed by GRT against the Shelby Singleton Corp. and Sam Philips hit trial court late last week.

The suit concerned exclusivity of tapes from Sun Records. A spokesman for Singleton said the settlement was amicable and profitable to both sides.

Amplx, Alt Tie

— Continued from page 1

Ampex originally had the Atlantic group of labels on a exclusive-duplicating-marking contract. Later, Atlantic decided to service its own distributors and arranged for custom dupli- cation through GRT and Decca, while Ampex continued to deal directly through its own distributors.

The contracts covering arrangements, the ASCAP, and the new deal supplements it. It is understood that the new Ampex-Atlantic pact is non- exclusive but as of now no other duplicating-marking arrangements with Atlantic appears likely.
WIGWAM/COPPER KETTLE

The singles.

From the album,
No. 7 after two weeks.

With a bullet.

On Columbia Records and Tapes
Cap. Oracle Distrb Deal

BROOKLYN, Mass.—Capitol Records has taken over distribution of the Records of the World Series, which was formed here in May 1969. The deal was concluded by Capitol and a representative of Eastern operators, and Jack Spurr, president of Oracle.

The first product under the new arrangement is due this week with an album by Brother Fox & the Tar Baby, and a single by Ilene Hoffman, "Magnificent Sanctuary Band." Both Capitol and Oracle Records will appear on all disks. Other Oracle artists include Jamie Brockett and2.0.

MGM Sets Quantes Tie

NEW YORK—Michael Levine, president of MCA Records, has set a deal with Ralph Lew, of Quantes Music, Inc., for distribution of the company's albums to be released on the Latino series of MGM Records. On May 4, the albums released so far, called Quantes, and have a mix of Latin, Mexican and Caribbean music.

MERC TO RELEASE 'Joe' Soundtrack

NEW YORK—MERC Records will release the soundtrack of "Joe," a new Cannon film premiering in New York on Wednesday. (15). Featured in the score are Jerry Butler and Exuma, both Mercury artists and Dean Michaels. Bobby Scott composed and conducted, with the backing of the Mercury Studio Orchestra.

Mercury plans an extensive national promotion campaign for the album, including a cross-country screening tour and a series of radio and point-of-sale promotions.

Brunswick is Sued for 500G

CHICAGO—Isaac Red Holt and Eldie Young, part of the Young-Holt Unlimited band, have filed suit against the Brunswick Record Corp. in the circuit court of Cook County. The two, who seek $500,000 damages, alleged that Brunswick is ignoring them for recording purposes with an illegal contract.

The suit claims that the contract Holt and Young signed with Brunswick on Feb. 28, 1966, for recording and production services, was against New York law and could not be enforceable.

Brunswick is a wholly owned subsidiary of RCA Records International, and is controlled by the Federal Communications Commission.

Executive Turntable

Dario Soria's retirement as division vice president of RCA Records International Department became effective July 1. He was responsible for the reorganization and development of RCA's international operations. Soria began his association with RCA in 1959 as independent producer of the Soria Series, and became division vice president with international responsibilities in 1961.

Nick Skrede named national promotion manager, Monument Records and subsidiaries. He was formerly national promotion manager for Jad Records and spent a year as operations manager for Public Records in Los Angeles. . . . Lloyd Leipzig appointed director of public relations and sales relations, Liberty, U.S., a newly created position. He will also act as liaison between the record, film and music divisions of the company. He was former- ly head of the West Coast operations of the Columbia Pictures disk arm. He will be based in Hollywood. . . . Linda Solomon named director of public relations, Polydor Inc. She was recently assistant to the marketing manager of The Free Press, a division of the MacMillan Co.

Shr0de Leipzig Slat3r

Jerry Armstrong named Eastern district marketing manager, Mercury Records. He was formerly the company's Philadelphia promotion manager. . . . Murray Kaplan resigned as field marketing manager for Eastern region, Paramount Records. Al Riley appointed new promotion director, Janus Records. He joins Janus after six years with Liberty where he was national promotion director for Mini, Blue Note and Solid State. . . . Eric (Rick) Steinberg named to the newly created post of West Coast service and production coordinator, MCA Records. He was formerly merchandise manager with Record Club of America and also worked for Columbia and MCA Records.

Johnny Farrow named Las Vegas agent for Peer Southern Organization. . . . Terry Slater appointed West Coast catalog representative with Beechwood Music Corp. He was signed earlier as a Beechwood writer. . . . Lee Tully named vice president, talent relations, Campus Artist Consultants, New York. . . . Former director of special projects with Crowe Records Perry Cooper appointed promotion director for Empire State Records Sales Corp. . . .

Edward M. Brown named production manager, Audio Products, TEAC Corp. of America Inc. He was formerly with Supercopy, Berlant Concertone and Mintz Auto Stereo. . . . Albert F. Finkle named national marketing manager for SPS Systems Inc. Bedford, Mass. He joins from Transiton Electronic Sales Corp.

Morton J. Fink named vice president, special projects, CBS EVR division. He is a former president of Television Presentations Inc., a subsidiary of Sterling Communications.

William Williams and Bill Heald named local promotion managers Columbia Epic and Custom labels for the Dallas and Houston areas, respectively. Williams joined the company 10 months ago as local promotion manager, Houston, and was previously with Capitol. Heald is a former local promotion man for B&K Distributions. He is a former member and arranger for the New Christy Minstrels.

Morgan Ruppert

JACKIE Silver named personal representative to Jack Holland, president of Muse Records. She was formerly named national publicist, Market Services, University of Redwood Library. Dave Jacobs of the Chappell Los Angeles office named West Coast representative of MusicCues. . . . Bob Morgan named vice president, sales and distribution, Exchange-Studios, formerly known as Juggle Sound. Morgan was previously producer for Columbia and head of ad for Epic.

Fred Ruppert named national LP promotion manager, Bell

(Continued on page 22)
CHARLES WRIGHT AND
THE WATTS 103RD STREET
RHYTHM BAND

First there was
"DO YOUR THING"

Then there was
"TILL YOU GET ENOUGH"

Then there was
"COMMENT"
backed with yet another hit,
"MUST BE YOUR THING"

Today there is
"LOVE LAND"

Now there's a new album
"EXPRESS YOURSELF"

Charles Wright and the Watts 103rd Street Rhythm Band
express themselves on Warner Bros. (albums and tapes)
Audio Fidelity Promotion Centers on Local Level

NEW YORK—Audio Fidelity Records are opening a series of branches around the country, the first of which will be built around aid at the local level. The time has come for the record manufacturer," said AF President Herman Gimbel, "to realize the potential of promotional efforts that must be pinpointed and developed for each specific area in the country. The approach must be as generalized as a book or broadcast basis.

Mini-Moog to Be Unveiled at Museum Concert

NEW YORK — The Mini-Moog — a synthesizer of an electric off-type writer, invented by Dr. Robert Moog, will be the star of the 20th annual benefit concert in the Museum of Modern Art. The concert, "A Different Magic," features Herman and the Children of All Ages.

Moog stated that his synthesizer would retail at about $1,000 and includes 15 of several models. The mini-Moog will be portable and able to be performed for the concert, he said.

The instrument is designed for the performing musician, or as a primary sound source in studios where the synthesizer can be used as an accessory sound source in large studios, he added.

The mini-Moog will be premiered in several U.S. cities in the fall, and educational authorities will also be approached concerning the instrument.

Cosby Leads Band, Plays in A New Uni Jazz Album

LOS ANGELES — Bill Cosby is entering the recording field in his second career. He is the leader of a jazz band consisting of studio musicians and local studio players, many of whom have a strong background in his highly popular NBC TV series.

The music blends several instruments on the date which includes saxophone, trumpet, local studio players, many of whom are involved in one of his highly popular NBC TV series.

The band plans to promote the LP at Newport with posters and replicas of the small figures of the LP jacket. Uni will also release a program in the same time as the instrumental jazz package. The second LP was set at Madison Square Garden.

Both LPs, in addition to the new titles and some of the United Artists Music Group titles, are being made available in the U.S.

UA to Launch Heavy Promo Drive on Song of Joy' LP

NEW YORK—The adaptation of "Ode to Joy" by Beethoven's Ninth Symphony, will be the basis of a heavy album drive in the upcoming fall releases. Murray Deutsch, executive vice president and general manager of United Artists Music, reports that the firm is looking to bring together national radio and television advertising and promotion, helping to make this a hit. Requests for mechanical licenses from many record companies United Artists has just released an album that features LeRoy Holmes and his orchestra, and A&M Records, will be used as a companion, "Song of Joy" album by Miguel Rios. The single by Rios is current and is a potential best-seller.

UA continues its attention on United Artists Music Group's Monroe Music under the direction of John Good. A recent Reiter, the firm acquired by UA one year ago. Monroe has a world-established reputation in the U.S., and has been used by records. A&M obtained the master through Reiter's efforts and has a history in the U.K., where it became a hit.

Subsequent discussion between Reiter and the United Artists Music Group resulted in the decision to make the album available in the U.S.

NARAS in N.Y. Elects Trustees

NEW YORK — The New York chapter of the National Association of Recording Arts and Sciences has elected its slate of national trustees.

Mason, and Edmond Edwars were elected for the first time; Jimmy Lyons and Milh Okun were re-elected; and filling out another year's term are Dorsey Fields, O'Conner, and Johnny Pate.

JACK KEROUCAL prophesied them as being "the ends of the continent," but most people know them more harmlessly as New York and Los Angeles. But look out, life is precarious at the poles and points of frenzy. For one, Atlantic is not Pacific and there's too much between them, Americas, for another. Each coast looks its rock cooked a different way. What the East calls flashy (you don't think with your feet) the West Coast calls showmanship (don't sing if you can't dance), as if soul should be seen to be heard, and so forth. And Ken Kesey said that the West Coast was spiritually two years ahead of the East. The tides are not telling, telling; and we are not listening. East Coasters, take a sunny California to lunch this week. Each has given the other something to think about or something to dance to, and rock has become bigger and more than just music. At the bottom of all this, though, is that coast-to-coast sound of good rock and, here's two West Coast-based rock styles that even Horace Greeley would have seen East, young man. So be it.

DAVE MASON, "Alone Together" (Blue Thumb). Somewhere between the members of the group of Davie Mason, another rock guitarist who, this time, has risen from the wreckage of talent in too much traffic, Mason is a sitting guitar; meaning at the moon, compassionate and unaggressive, managing to flow and attract that leads without demanding and soothes without complications. His thing is right there, too, and it all swings together. The band is willing, up for Mason, and they strive only to coexist, so the music has no edges. Falling words are the Kaleo Band's lead singer, and his voice is rich, strong, full of sound. Mason brings a world of songs, Traffic spells and well-balanced acoustic-electric strings. Traffic's greatest achievement is the effort that gives him more than just an expanded treatment of Clapton Creams. Mason and his beautiful band are the real Blind Faith (though influences are hard). Mason is super-fluent, unafraid to pay, soulful and, in the best tradition of pop music, has cooked up the grooves of Delaney & Bonnie, their lighter-than-air rhythm section, and the fluidly talent into a band that has come to play dedicated to Dave Mason. And what about what was supposed to be the next great solo artist? Well, "That's right, Mason said to the people of traffic, I can only say that "Dave Mason" is more of Traffic, it's amazing and illuminating, a surprise. Alone in the end, Mason is tasteful to the point of near-blindness, smooth, almost too slick for the mind to grasp as separate notes, phrasing, even separate songs. It's rock that gets under your skin without striking a nerve or a sensitivity. It passes through, a total message from the over-psychedelically West Coast, and so forth. Yet he leaves something behind; that wonderful social phraser that he can't put into words. Mason will release an album by Davy Mason, who is spaced out, and Blue Thumb's got him! Best cuts: "World in Changes," "Only You Know I Know," "Look at You at Me," and more. Word is that Mason is now resident of Toronto, will rejine Traffic, even though he's made up to his own. Traffic is now on tour, and though they are a far cry from their previous self, the Mason works better than the best of Mason. The lost supergroup is stealing the show like Dave Mason once did. His name is Chess and Wood.

The JERRY HAHN BROTHERHOOD, (Columbia). Here's something that sticks out like a sore thumb, and if you have the proper combination of rock, sharp individual musicianship, originality and togetherness, Said Ralph J. Gleason: "Jerry Hahn could very well emerge as one of the most important contributions to the scene of the moment..." Mike Finnigan, who fills in with some heavy organ rages, makes his presence felt right along with his, and is a strong, swinging, country soul cry. Somehow, though, he doesn't carry the lyrics, which are thin to begin with. Which is where the group falls out. The cloudy McGee, cryptic and understated, with the instruments, which date Tietjen's tunes provide little backbone melody. This is a top showcase for the group's forte, providing more substance than Tietjen's bland Billions. With better material to apply their vocal talents, the Hahners would be a solid, powerful Dave Eastward. There is an even better rock group inside of this one. Until this time, this is Ed. Original sign-off from the East Coast, with good news! This year, it's Guatemala!

RONNIE DYSON, second from left, wraps up sessions for his forthcoming Columbia Records LP, "Why Can't I Touch You," in the company of Bill McLean, manager, Buddy Allen, and Chappell & Co.'s Bobby Robbins.
Snowbird

Anne Murray

Another Hit from Canada
Charted in Cleveland, Louisville, Seattle, Dallas, Baltimore, Philadelphia, Washington, Milwaukee, Chicago, St. Louis

Picked by Gavin and Rudman

Produced by Brian Ahern
**White Front to Mark Summer With TVer**

LOS ANGELES — White Front’s 31 stores will enter the summer months with a special promotion to increase sales and gain market share. The promotion will feature a network of local white goods and electronics stores, with the goal of increasing sales in the summer months.

**Lion Films in Cartrification**

NEW YORK — Cartridge TV, Inc., and Lion Films, Ltd., have reached an agreement giving the two companies exclusive rights to the distribution of 26 Lion Films in Cartridge TV. The agreement is for a period of three years.

**Cap Explores Licensee Deals for East Europe**

LOS ANGELES — Capitol Records has begun negotiations with East European countries to explore cross-licensing of music. Charles Phillips, general manager of Capitol’s international division, visited seven East European nations in recent weeks to investigate working relationships with record companies.

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**Kinetic Beefs Talent Plan**

NEW YORK — Aaron Russo, head of Kinetic Records, is stepping up his talent acquisition program. Among the new artists added to the Kinetic roster are Maximum Speed Limit, Peace and Quiet, Metric and Further.

**Cosby Leading Band**

NEW YORK — Last week’s story regarding Bill Cosby, who stated that his new album was due out in June, has been corrected. Cosby’s album was expected to be released in June, but it was announced that it would be released on July 1.

**Two Unusual LP’s**

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If Buddy Miles’ new single, “Down By The River” doesn’t make number one, blame Rod Stewart.

If Rod Stewart’s new single, “It’s All Over Now” doesn’t make number one, blame Buddy Miles.

* This week on the TOP LP CHART.

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A Product Of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601/A North American Philips Company
**Electronic Show Accents 8-Track**

NEW YORK—The tape industry is still arguing the merits of its own leading configurations: 8-track and cassette.

There’s a dizzy race going on between the two, but the feeling among manufacturers is that Consumer Electronics Show was a 8-track outfoxed cassette.

“The emphasis was on Stereo 8,” said many buyers and manufacturers. “Last year it was cassette, this year 8-track, and next year—well, who knows?”

Many felt that the emergence of 8-track recorders and 8-track blank cartridges that enable configuration to invade a pre-announced cassette market dominated by cassette systems.

Eight-track recorders were popping up all over the Show, as was retail and consumer information with AM-FM radio and record changer or with radio.

Moreover, mail-order and consumer stores had arrived in 8-track and cassette.

Even 4- track - 8 channel (Quad-8) received the attention of both manufacturers and retailers, and 8-track was talking about stocking product.

The tape industry is still about one year away, but they feel that the 8-track's early position and the success of the surround sound system has enabled it to gain a “one-upmanship” verdict on cassettes.

Ampex demonstrated 4-channel Quad-8, while Sansui and Ampex had 4-channel hardware, but both companies didn’t have marketing plans for the configuration, or at least they weren’t announced to announce such plans.

Don Hall, Ampex vice president, did close the gap between demonstrating the technology and saying, “Marketing plans for 4-channel tapes will not be announced until fall.”

There will be a market development within the first year, the manufacturer said, but “we’ll need more time to work on the concept.”

Corey said 8-channel presentation at Ampex, making some inroads at the Show by introducing cassette changers, automatic recorders, and cassette brands at wholesale endorsed by retail. The industry is still in the early stages of development, and demonstration 4-channel systems continue to be based on prototype equipment.

But this round of the B-track vs. cassette swap went to Stereo 8.

New York—People were hopping around the Consumer Electronics Show didn’t know whether to buy tape players or cassette players, and what would you do if you were inundated by product innovations?

Unlikely as it may sound, many retailers are cautious about pre-announced cassette tapes. They know it’s coming—and—soon—but they also know it’s a merchandising nightmare.

Buyers feel 4-channel product continues to flunk the consumer test. But they also realize it’s a product breakthrough, even though it will have the same impact this year, or perhaps next year.

Manufacturers contend, however, that 4-channel opens doors. They say their product is a significant development, but it’s a change in the industry.

Many store representatives, especially with record companies, were curious at the consumer acceptability of the product. Most manufacturers display 4-channel units utilizing tapes supplied by Vanguard and Recorda, a pioneer in sound.

While many record manufacturers are taking a wait-and-see attitude, Vanguard and Ampex, and more recently RCA (via Quad-8) and Ampex (cassette), are in the forefront of a new generation of systems.

Vanguard has about eight 4-track units in the market, while RCA has promised 8-track repertoire for its two new models and Motorola’s AUTO Quad 8. Ampex made 4-channel cassette and Audiocassette, a new machine for the company’s hardware in stereo.

But other software producers are comparing the merits of each 4-track and 8-track. “There’s a lot of comparison to do.”

**Vendors See New Vistas in Tape**

**RCA to Make Educational Series for SelectaVision**

LOS ANGELES—RCA will develop a series of video-cassette tapes based on the SelectaVision system, patented on educational materials.

The company will market the video-cassette business within the electronics industry.

In charge of developing this software is veteran Hollywood filmmaker, Tom McDermott, who was formerly director of your Star Television.

Low-priced cassette equipment, such as the RCA Colorsonic, is a major contender in this market, but there are also low-priced models and machines available, and buyers are anxious to buy and unplug them.

While many buyers are still agonizing over the choice of the configuration—8-track or cassette—there is a move to give the 8-track channel sound system and videotape systems.

All that videotape is far off, but 8-track is generating interest, too. 8-track, open reel or cassette. Few feel 4-channel will be a heavy retail item, but they do see some selling next year.

Many showgoers had their eye on the price tag and the merits of each 4-channel system. There’s a lot of comparison of 8-track and cassette systems could be on dealers shelves soon.

This new technique also proved pleasing to retailers. Sound improvement is a selling factor, and the sound system with noise reduction systems takes advantage of different merchandising areas. Models offered by Advent, Vivitar, KLH and Harman-Kardon can be the most popular to buyers.

And around the retail corner is video tape.

New York—a litany of woes stemming from inferior equipment and merchandising strategies is affecting the vending machine market.

Several vending machine manufacturers were introducing tape vendors last week at the Automatics Electronics Show. Despite the differences between 8-track and this year is that the tape vendors are working on a new system.

Automatic vending machines for 8-track cartridges and cassette were exhibited by at least three manufacturers. One vendor, manufactured by International Automated Marketing, was displayed by Automatics Tape Distributors, a major tape distributor.

Tape vending machines will be offered for outdoors sale, while others will be fixed with a given minimum order of pre-announced tapes.

Vending manufacturers, not wanting to be left behind in the difficulties of the tape and music industry, will work with the machine companies to supply machines to drug outlets, airports, schools, gas stations, and other locations.

Some will be supplied to retailers by tape distributors who will keep the machines filled, take inventory, provide merchandising assistance and split the profits with their locations.

Electrodyne Corp., a division of MCA, recently introduced a vendor-like 8-track and cassette dispenser called Record-A-Tape.

The machine automatically produces a full-length master in masterless format in less than 1 minute on a roll of 8-track or cassette.

National Tape plans to utilize its vending machine as a new merchandising tool for tape and cassette, according to James Tiedt, president of the machine-based National Tape Distributors.

The National Tape vendor, designed and manufactured by International Automated Marketing, will offer 8-track vending machines and take paper money.

It can be programmed to sell either 8-track or cassette both configurations, and has a tape rebate program, where the return button pays its expenses.

The tapes are not stacked on a special rack, and one drops down when the money is deposited.

Tapes are not stacked on top of each other. The unit is 27 inches by 34 inches, weighs 400 pounds, and costs $6,000 in dealer cash money.

Electrodyne Corp. is a combination of the vending machine and a high-speed multichannel duplication system, and new machine is actually a vending machine, not of pre-announced tape, according to John H. van’t Hul, president of the company.

The machine can duplicate 8-track or cassette merely by changing the master head. The reproduced cartridge or cassette will fit any standard player.

The machine will accept any standard player.

(Continued on page 23)
"SIX YEARS ON THE ROAD, AND WE'RE GONNA MAKE IT HOME TONIGHT."

Six years in the mountains of Colorado and Montana getting it together—harnessing all the power of the Rocky Mountains for some of the most visceral rock around. Loud, Heavy, Electric. As American as God, Country, and mom's Apple Pie. Now at home where they belong on Lizard Records. Y'all come. The electronic sensation of...

Produced by Stan Farber for Farber-Fitzpatrick Productions, Personal Management, Robert Fitzpatrick

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Ampex 4-Channel—Questions to Answer

NEW YORK—Ampex will market 4-channel equipment, either reel-to-reel or cassette—or both—but there remains several marketing questions to be answered.

Like: How much? In what configuration? Will it be introduced in the fall or early 1971? Will software be available?

Lawrence R. Pugh, Ampex marketing manager, can't answer the questions, yet. But he is using responses gathered from last week's Consumer Electronics Show as a guideline for marketing plans.

Ampex introduced developmental 4-channel cassette and reel-to-reel systems and 4-channel pre-recorded cassette and open reel tapes at the show.

Pugh didn't know when the market would be ready for 4-channel sound, but he got an earful from retailers, buyers, representatives and manufacturers who wandered through the Ampex "store concept" exhibit.

"The only system Ampex will market—when we're ready—is a fully compatible unit," said Pugh. "We're committed to that concept."

He admitted reaction to 4-channel at the show was extremely mixed, with many shoppers concerned over mass acceptance at retail. "We realize it may be very confusing to the consumer," said Pugh, "but I'm confident it will find its place in the marketplace."

Ampex will not market 4-channel equipment before 1971.

Ampex introduced four cassette recorders in the Micro series, bringing to 18 the number of cassette units offered. In addition, Ampex introduced its first non-tape consumer electronic products, including a stereo receiver and compact stereo phone and tape system.

"In truth," said Pugh, "while all the talk is 4-channel, we are concentrating our efforts in a national mail order program designed to provide retailers with a 30 to 35 percent margin on the mail order trades."
The fighting side of me
Merle Haggard
and the Strangers
A son of epic migration, of
dustbowl and depression, Merle
Haggard is an Okie from
Everywhere. Stubborn.
Unequivocal. Authentic. The heir
preserves the heritage.
57-451
Produced by Ken Nelson

The Kansas City song
Buck Owens
& His Buckaroos
Legend is humble. "What can I give
to the people, put back into life,
to repay the world for being so
good to me?" Legend is generous,
reaching out from heart to heart.
57-475
Produced by Ken Nelson

My love / Don't keep me hangin' on
Sonny James
Country music fans are a breed
apart in their lifetime loyalty to
their favorites: both the songs and
the performers. Sonny James
earns and returns this devotion in
kind, by his unerring taste and
polished professionalism.
57-478
Produced by George Richey, Kelso Herston
MINI
Jackie Gleason
Moon shadows. Rain rhythms. Sunny affirmations. The kaleidoscope of moods that is romantic music. In his music, Jackie Gleason offers sensitive evidence for the theory that great comedy demands profound humanity.

ST-480
Produced by Dick Jones

Some Saturday Morning
Jackie Gleason

Al De Lory Plays
Song From M-A-S-H
Al De Lory

The journeyman's straight line between melodic essence and the ear of the listener...this is what Al DeLory is all about. Composer-arranger. Performer-conductor. Compleat.

ST-477
Produced by Phil Wright

The Long and Winding Road
Wayne Newton

Beyond talent and versatility lies the rarest gift, which we sometimes call magic. Wayne Newton, ruling his enchanted realm with the assurance and instinct of genius, may well be a wizard in his own right.

ST-474
Produced by Bob Cullen
BRING IT ON HOME
Lou Rawls
"We struck a groove that is pure soul with songs written by one of the most soulful young men in soul music, my life-long friend Sam Cooke. I thank God for him." Lou Rawls, the "unbelievable" Fame Gang, and an experience in caring about music.

ST-479
Produced by Rick Hall/ David Axelrod
for Heavy Ann, Inc.

THE JACK WILD ALBUM
Jack Wild
As the singer-dancer-comedian lead of TV's "H.R. Pufnstuf," artful Jack Wild completes the tricky transition from wonder child to star with an important future.

SKAO-545
Produced by Brian Lane

WILLARD
John Stewart
Traditional means, contemporary ends. John Stewart, troubadour out of time, in the thrall of a modern vision. Peter Asher produces; John Stewart communicates.

ST-549
Produced by Peter Asher
Brother Fox and the Tar Baby

Brother Fox and the Tar Baby

The currents of mainstream rock music continue to run fast and deep. Brother Fox and the Tar Baby voyage there with all the art and intuition and courage which epitomize the new culture.

Brother Fox and the Tar Baby

The currents of mainstream rock music continue to run fast and deep. Brother Fox and the Tar Baby voyage there with all the art and intuition and courage which epitomize the new culture.

Closer to Home

Grand Funk Railroad

Growing up electric, the young GFR remembers yesterday when they were audience. Relating in those terms, they say: Our music works only when the audience has as much fun as we do.

SKAO-471
Produced by Terry Knight

Number 3

Steve Miller Band

His approach is intense and serious: "I'd like to think that I've been growing." His aspirations are joyous: "It's probably going to be a really super happy album..."

SKAO-426
Produced by Steve Miller Band
AUGUST

The Band

Joe South

Cannonball Adderley

The Lettermen

Quicksilver

... and more

Capitol
National Tape Bucking Soft Economy Trend

NEW YORK — The uncertainties and strains of the economy has affected most public owned companies. The exception, with one exception; the tape industry.

And many tape firms expect to escape most of the economic shock seen by other industries. In fact, the tape industry is heading for new highs this year in sales and profits.

Observe as it may appear, a number of companies are still scoring gains even as the general economy has been lagging. National Tape Distributors Inc., Milwaukee, which distributes pre-recorded stereo tapes and records throughout the U.S., is bucking the overall trend of a soft economy.

The company is still pursuing its forecast at the outset of the fiscal year: A 35% sales increase.

James J. Tiedjens, president of National Tape, said that tape volume is growing despite current economic conditions and recent reports of a drop-off in general merchandise retail sales.

"While such a large increase — 35% — will be more difficult to achieve than we originally forecast (in light of current market conditions)," he said, "we continue to feel we can approach this substantial gain.

National Tape's six-month report, ended April 30, showed increases in both sales and earnings. Net sales reached $5.7 million, up 27 percent over $279,000 for the period of 1972. Of $1,852,948 increased 59 percent over the $1,375,170 recorded in the first half of a year ago.

Earnings per share for the six-month period were 15 cents on 2,305,906 shares compared to last year's 14 cents on 1,925,753. Tiedjens notes that the number of shares included the maximum number of shares which may have to be issued if the price of the stock company remains below $26.63 through 1972. "These are guaranteed shares," he said, "which have been a part of our acquisitions.

"Historically," Tiedjens explained, "demand for recorded music loses only minor moment in difficult economic times. Records and tapes represent an entertainment investment that can be enjoyed over and over again for years.

Just about every securities analyst in consumer electronics agrees with Tiedjens. They are quick to acknowledge that the hottest growing segment of consumer electronics is tape.

Tiedjens cited popularity of new cartridge and cassette systems as a favorable marketing condition. He also noted that new merchandising methods — vending — will enable tape to reach new markets.

(National Tape will utilize a vending dispenser as a new merchandising means for its customers. The vendor holds 240 titles, can be programmed to sell either B-track or cassette, and accepts paper money.)

Increased leisure time has kept the tape and record business flourishing," said Tiedjens. "And the market becomes more inviting each year. Tape, obviously, has enlarged the overall music market.

For example, retail sales of records and tapes in the U.S. increased to $1.51 billion in 1966 from $1.35 billion the year before. Tape sales should climb to $675 million this year from $408 million.

One brokerage firm, Loeb, Rhoades & Co., also suggests investor consideration of tape recorders. on the year is expected to be $75 million.

"There is no doubt that tangible earnings performance in the tape industry," said one broker, as he looked over financial reports of Columbia Co., National Tape and Pickwick Internation, among others.

Another Wall Street executive claims: "This (tape-music) is a darn good, recession-resistant business. It has two big things going for it: The kids will still go in and play down the money, and tape is growing fast without eating into record sales.

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"You're Only Human (Part 1)" from "52nd Street" by Columbia Records. For Sale.

BULGARIAN DANCE BAND
"The Best of the Bulgarian Dance Band," 8 track, distributed by Classic Records. For Sale.

BILL BAILEY "SIR" (The Lord) "WILLIAMS"

BILLY JOE SHARP

BILLY NUMBERHATCHER

BILLY JOE SHARP
from diamond tip
plastic grip!

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plete diamond needle controlling quality throughout its production.
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program in the industry.
Yes, we Make It Easy for you
to sell more Fidelitone needles
and make more money at it, but it's not a sale to make diamond
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points (a) to exacting tolerances
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producer of diamond points.
The needle shank (b) is hollow
aluminum tubing only 0.02" in
diameter that must be cut,
crimped and dipped.

We compound and mold our own
rubber bearings (c) to unique
dynamic performance specifi-
cations.
We also mold plastic lever
arms and grips (d). Everything is
made and put together in our Chicago
plant. After thorough inspection,
it goes into the Fidelitone plastic
needle (e) (we make these, too).
The complete Fidelitone story
is easily summed up... stick with
the leader. Fidelitone is the leader.
Fidelitone is the only American
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needle line to offer a complete
merchandising program that
Makes It Easy for your to build
sales and profits.

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National Tape
Bucking Trend

NEW YORK—Wollensak is
developing a cassette changer
and a bi-directional unit for
introduction in 1971, according
to Dick Merryman, sales man-
ger of Wollensak's consumer
products division.

Because it is in the late
stages of development, the
change was not shown at last
week's Consumer Electronics
Show to protect 3M's patent
ing.

"The cassette changer
concept will best the home
entertainment market for
cassettes," believes Merryman.

The concept combines with
an operational changer to
find a ready-made market.

Cassette changers will
appear in the product lines
and both Norelco vertical stack-on
type in which the cassettes are
stacked vertically is horizontal for

"When the automatic
reversing cassette changers are
mastered, Wollensak believes Merryman.
"It will enhance the
capabilities of cassette
accomplishment.

Other manufacturers agree
that it is a major impor-
tance of cassette changers:

Roberts Unit

Roberts is planning a changer
that can handle six cassettes and
can reverse by utilizing a
new system. The device re-
verses the cassette mecha-
nically. The company claims this
new system of reversing pro-
vides better fidelity and
response than conventional re-
versing methods.

Roberts has a cassette
market with its new re-
verse system in the fall at
$199.00, the same matched
version by the same technique
will retail around $299.95.

Benjamin Electronic Sound
has a 24-cassette changer with
automatic reversing—a system
designed by Theo Staub and
manufactured for Benjamin in
Switzerland.

In other sound breakthroughs,
Merryman believes the 4-
channel concept will be a consumer
oriented item at the high end of
the price spectrum. "For now,
he probably large consumer
will be out-priced.

Merryman doesn't see 4-
channel cassettes as a market
item but a reasonably priced
4-channel cassette "has a good chance in
the mass consumer field."

To make it appealing,
to-World-WW)

Merryman said $300.
Wollensak displayed a 4-
channel cassette, "but it
show the state of the art," he
said. "That 4-channel market
a 4-channel cassette unit in
1971—just possibly. At least we have the capability to intro-
duce one on a mass market level."

3M Units

3M was showing two di-
rectional real-to-real units at
the show, including a playback,
model 615, at $499.99; a 62-
amp and amplifier, model
636, at $599.95; and a playback
set, model 614, at $700.
The unit, available in late
spring, will playback in four

Cassette
Wollensak Developing Cassette
Changer & Bi-Directional Unit

and the cassette-8 track
 Cassette
change in the U.S., there are indications that manu-
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moved at a break-neck pace over
the past year on a number of
new—and old—fronts. It is
likely that the pace will con-

tinue to increase as new develop-
ments reach their fruition in the
marketplace.

Motorola Enters
Canadian Market

WILLOWDALE, Ont.—Mo-
torola has entered the Canadian
aftermarket with a line of Uni-
versal and 4-track players.

The company has appointed
Grand Proform Sales, Ltd., of
Toronto, as sales representative.

Grand Proform will handle the
unit in line as well as Motor-
ola's line of "Stratoline" stereo
home players.

Wollensak Developing Cassette
Changer & Bi-Directional Unit

NEW YORK—Wollensak is
developing a cassette changer
and a bi-directional unit for
introduction in 1971, according
to Dick Merryman, sales man-
ger of Wollensak's consumer
products division.

Because it is in the late
stages of development, the
change was not shown at last
week's Consumer Electronics
Show to protect 3M's patent
ing.

"The cassette changer
concept will best the home
entertainment market for
cassettes," believes Merryman.

The concept combines with
an operational changer to
find a ready-made market.

Cassette changers will
appear in the product lines
and both Norelco vertical stack-on
type in which the cassettes are
stacked vertically is horizontal for

"When the automatic
reversing cassette changers are
mastered, Wollensak believes Merryman.
"It will enhance the
capabilities of cassette
accomplishment.

Other manufacturers agree
that it is a major impor-
tance of cassette changers:

Roberts Unit

Roberts is planning a changer
that can handle six cassettes and
can reverse by utilizing a
new system. The device re-
verses the cassette mecha-
nically. The company claims this
new system of reversing pro-
vides better fidelity and
response than conventional re-
versing methods.

Roberts has a cassette
market with its new re-
verse system in the fall at
$199.00, the same matched
version by the same technique
will retail around $299.95.

Benjamin Electronic Sound
has a 24-cassette changer with
automatic reversing—a system
designed by Theo Staub and
manufactured for Benjamin in
Switzerland.

In other sound breakthroughs,
Merryman believes the 4-
channel concept will be a consumer
oriented item at the high end of
the price spectrum. "For now,
he probably large consumer
will be out-priced.

Merryman doesn't see 4-
channel cassettes as a market
item but a reasonably priced
4-channel cassette "has a good chance in
the mass consumer field."

To make it appealing,
to-World-WW)

Merryman said $300.
Wollensak displayed a 4-
channel cassette, "but it
show the state of the art," he
said. "That 4-channel market
a 4-channel cassette unit in
1971—just possibly. At least we have the capability to intro-
duce one on a mass market level."

3M Units

3M was showing two di-
rectional real-to-real units at
the show, including a playback,
model 615, at $499.99; a 62-
amp and amplifier, model
636, at $599.95; and a playback
set, model 614, at $700.
The unit, available in late
spring, will playback in four

Cassette
Wollensak Developing Cassette
Changer & Bi-Directional Unit

and the cassette-8 track
 Cassette
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marketplace.
Accessories at CES Are for Mod Crowd

By RADCIFLIE JOE

NEW YORK—Tape accessories are not responsible for the bulk of the 70,000 new products at the Consumer Electronics Show, but they are among the more innovative.

Of the phalanx of carry cases, storage albums, head cleaners, Decks, turntables, magnetic tape, mailers and other accessories on display, some boast an innovative design.

Products at the show included lines like, "Jumbo Jet Carry Cases" by Le-Bo, an acrylic, psychedelic, or Op-Art, carry cases from Amberg File.

Also on top of today's trends is the Repton Corp., with a "wet look" design in downtown carry cases for cassette and cartridge product, and a head cleaning cartridge with a built-in "beep" tone from Cassette Magnetics Corp. (see Diet-O-Tape).

Le-Bo also was offering price reductions on a series of products. The company was showing about 50 items, including the "Jumbo Jet Carry Case," model TA-98, three cartridge or cassette home storage units, and model TA-54, a storage case.

Also new to Le-Bo's accessories catalog are two storage cases, models TA-74 and TA-76. In keeping with the company's modern design look, the two units, each held 12 prerecorded or blank cartridges or cassette tapes in a leather-bound library books and carry an index area on their breath spaces for each identification. Both sell for $4.98.

Other Le-Bo products included lazzy Susan storage cases, allisheath type cases and hard-bag type cases with liftout interiors.

A range of maintenance kits, three-in-one cartridges, head cleaners and racks complete the Le-Bo catalog.

Robins Industries, an accessory specialist, was showing a phalanx of low-priced carry cases for cassettes, cartridges and phonograph albums.

The cases, both compact models TCC-5 and TCC-9, each hold 12 cassettes or cartridges. Also in the line are a convertible case, model TC-21, which holds 21 cartridges, and "Disc-O-Tole," model PRC-12, which holds 12 albums. List prices on these items are $4.50 for TCC-5, $5.55 for TCC-9, $9.15 for TC-21 and $9.15 for PR-12.

Robins is going to expand the mass merchandising area, according to Jack Friedland, Robins vice president. He has appointed sales representatives who will carry Robins accessory products to mass merchandisers.

The company was offering 21 new cassette and cartridge products, as well as 4 new rack displays at the show. Robins also reintroduced several of its older catalog items as show specials, and featured splicers, head demagnetizers and erasers, cleaning kits and tape mailers.

Also at Robins' display booth was the RPM 1300 series of 8-track swivel type cartridge carry cases and storage units. The units hold 48 tapes.

Modular storage units also were available, each holding 12 cartridges which can be stacked horizontally or vertically on shelves or cabinets.

In the carry case category, Robins has developed molded plastic cases to hold 24 8-track cartridges.

The J.J. Paulson Co. offered a line of stereo 8 accessories. One unit, in a combination head and capstan cleaner. The unit is non-abrasive and carries more tension than conventional units. It will be available in two models, a regular size at $2.98 and a "Luna" model for $3.98.

Ampex, Map City In Global Deal

NEW YORK—Ampex will duplicate 8-track, cassette and reel-to-reel product, Amplex Records, for Map City Records. Initial tapes to be released will be by the children, the Blue Jays and Dick Domene.

Blank Tape Mfrs Pitch With Power

NEW YORK—Blank tape manufacturers were "wheeling-and-dealing" at the Consumer Electronics Show.

Their position of strength comes from one statistic: Blank cassette tape is outperforming prerecorded cartridges by almost 15:1, according to industry spokesmen.

Because of the leapsided count, blank tape manufacturers were promotion-minded, merchandising aware and confident.

Audio Magnetics, Audio Devices, Deluxe, Others offered exhibits, while Certron used a large exhibit space in their booths. Audio Magnetics lured the biggest show crowds by manufacturing and doing the tape in its booth and illustrated a "tinker toy" fashion the complete function of the cassette.

In addition to show promotions, Audio Magnetics introduced three new marketing concepts: 8-track blank cartridge tapes in 36 and 72-minute lengths, test-carded packaging which allows cassette to be boxed economically, and a new Philips-style hard plastic box for 5 and 7-inch open reel cases.

Five other promotions featured at Audio Magnetics, included a cassette 1-cent sale, a "Certron" twin-pak, cassette-cartridge 4-46, spring-loaded cassette tacks and a open reel baker's dozen bonus bonanza.

Audio Devices showed a new packaging concept for its cassette and reel-to-reel product. It also introduced three new displays, tape tacks and blank tape/prerecorded tape tie-ins, with Capitol Records.

Certron offered 60-minute blank cassette tapes at 26 cents each in lots of 50,000 or more, as a show special. In smaller quantities, the Show prices included 32 cents each for 25,000 and 36 cents each for 10,000. The pricing special continues through July 17.

Vendors See Vistas in Tape

Continued from page 12

Only Electrodyne blank tape and tapes.

In restocking the vendor, said McKenzie, "Electrodyne, each distributor is issued a stock of replacement parts. In addition, the distributor receives a monthly catalog of models available for the month's sale." The consumer gets a chance to add either a new update, or being able to order a new set of models for $2 or $3.

Electrodyne is talking to record companies to obtain their masters for use in the machine. Initiating the vendor will offer product from Decca, Uni, Kapp, all MCA-owned labels, and Alshire.

McKenzie said Electrodyne is paying royalties on the product dispensed, with the machine capable of counting product reproduced on tape.

It has taken a year, or two, for tape vendors to come of age. North American Leisure exhibited at one year's show, but what a difference a year makes.

Another company jumping into the tape vending area with a cassette vendor is Transvac-Electronics. The tape machine is the company's second effort in the vending area, initiating a 4:30 p.m. record vending unit last year.

The tape machine will be installed primarily in gas stations, with California being selected as the first market. The unit, which costs $800, will accept coins or tokens for tapes retailing for $6 or $7.

Transvac is offering, as optional equipment, a validating system for use with the cassette counting and stacking device.

Two New Units For Wollensak

Continued from page 22

channels but record in only two.

The record/playback unit is being geared to educational and musical applications, like:

—Recording musical groups for subsequent surround sound playback.

—Recording musical groups for subsequent reduction to 2-channel stereo disks or cassettes.

—Recording quad stereo tapes.

—Multiplying instrument or multiple voice recording by one musician. While listening to previously recorded tracks, new material can be recorded on other tracks with perfect synchronization.

—Overdub capability.

—Merryman feels 4-channel sound, whatever the configuration, will stimulate reel-to-reel sales. At the same time, he doesn't anticipate 4-channel tape on the market for some time to come. "Instead," he said, "it has a greater future in the automobile."
IMC Sees a Broadening Role for Personal Mgr.

NEW YORK — Juicy Lucy, a group from England, released here on the Ato label, has been set for its first tour of the U.S. The cross-country tour will kick off Aug. 27 with a date at Fillmore West in San Francisco, and will include engagements at Whiskey a Go Go, Los Angeles; the Aragon, Chicago; the Emergency, Washington; Electric Factory, Philadelphia; Fillmore East, New York; and Boston Tea Party.

The group’s personal manager, Nigel Thomas, was here last week to close the deal on the tour. He said that the deal was put together by the Millard Agency. Also is expected to issue the group’s new LP in time for the tour. In Europe, the group is released through Philips’ Vertigo label and is booked through the Bror Organization in London.

Judy Lucy in U.S. Tour

DIANA AUGER is welcomed to the company by New World Talent Agency and RCA Records, New York. She will join the Jimmy Auer and his group, the Trinity, in New York, formed by RCA.

Royal Talent is Formed

NASHVILLE—Jim Wagner, Buddy Lee and Dick Blake have formed a talent management called Loeb, which will handle pop and soul acts exclusively and concentrate on college markets, dances, concerts, etc.

Wagner, who is president of the company, said that Royal already represents Simon T. Stokes and the Nightawks, Everyday Hudson, Country Coalition, Lonnie B. and Viki G., Jimmy and Kathy, Big Al Downer, Pat Carter and Earth Light. Wagner also said that negotiations have been held with several other new soul group on Lionel records.

Wagner moved here recently from Chicago, where in the last 10 years he has been promoting country acts with the help of a chart and a few years later with his own company, the Jim Wagner Agency.

New Rock Club in Milwaukee

MILWAUKEE—The scene, a new club on Wednesday (6) with Brian Auger and the Trinity, The club, with a capacity of 1,500, is an old theater with the seat removed. It is located in downtown Milwaukee.

The scene is being handled by Benadena (Benny) Darien, who is a former bluesman. He runs the club and supplies the music. "This is the first permanent club seeking national rock acts to open in the city," he said.

Groups have appeared here but not on a regular basis. She hopes to have shows during the week in addition to the weekend shows. The acts as well as local groups will be booked. Regular admission price will be $3.50, with top acts occasionally pushing the price to $5.

Bowd to Produce "Sensations’ Rocker

NEW YORK—John Bowd will produce the rock musical "Sensations," starring Richard Kline and Paul Zakrzewski. The score will be produced by Cy Coleman.

Bowd, who has been affiliated with such Broadway musical productions as "Sweet Charity" and "Mame," has scheduled a September opening here for "Sensations."
DONOVAN ADDS TWO PLAYERS

NEW YORK—Donovan has added Mike Thompson for bass guitar, Vanguard, and John Carr for drums and vocals, calling his new trio Open Road. The group has already released their first and Donovan's 10th LP, which is on Epic Records. The album has 12 tracks, including a cover of Donovan’s classic “Mellow Yellow”.

Steel Road did one nighters at the Flamingo Hotel in Las Vegas and the Royal to honor a Disneyland combination. The group is well received at the Flamingo for three additional weeks. Besides his two-week stint in the Frontier Hotel, Frank Sinatra Jr. is jetting to Los Angeles daily for a new movie. Also, Purcell has further augmented his staff by assigning additional publicity representatives for all 30 stations, as well as promoting tour during which he will conduct their television, radio and newspaper interviews.

LAS VEGAS — Gerald W. Purcell Associates, a Chicago-based public relations firm, has initiated an aggressive campaign to herald Andy Arnold’s personal appearances at the International Hotel, Las Vegas, July 27-Aug. 9. It’s the hotel’s first Las Vegas date in a decade.

The campaign will implement the facilities available to the Purcell organization through RCA Records and the International Hotel. The entire West and Midwest, as well as several of the larger Eastern and Southern cities, will be blanketed with radio spots, billboards, magazine and newspaper feature stories, ad prints, posters, bumper stickers, window displays, in-store promotions and record product. Purcell, also, is lining up a number of national television appearances for Arnold as well as a promotion tour during which he will conduct local television, radio and newspaper interviews with telephone interviews being scheduled in these cities.

Also Purcell has further augmented his staff by assigning additional publicity representatives for all 30 stations, as well as coordinating the nationwide activities.

THINK OF "SUGAR, SUGAR."

Now do you know him?

BEST SELLING FIRST ALBUM

talent in action

Chicago Rock Fest
For Soldier Field

Chicago—The promoters of a rock festival here in Soldier Field Saturday (18) will go ahead with the festival despite some difficulties. A construction crew recently tested some of the seats in the stadium, and about 90% of them fell after the tests.

Dick Gasson, promoter and head of 22nd Century Productions, said, "If the stands are proved unsafe for people to use, we will put the people on the floor of the stadium." Soldier Field is used normally for football games.

Gasson estimates 20,000 people will come, paying $6 per head. He said all 20,000 could be fitted into the infield if necessary. "I think the stadium will be safe, though. The American Legion is eager to see it." If the festival should come off with no problems, he said.

Topping the bill is Chicago, Leon Russell, and Maxi Priest. The MCB's other bands are Joe Kelley's Blues Band, the Happy Days, Dreams, Illinois Speed, Illusion, The Iron, Stegos, Bloombury People, Funk, and The Kinetic. The festival will start at sunrise with a local group. It doesn't Matter. The concert will run from 9 p.m.

A revolving stage will be used to enable one act to set up while another is playing. A sound system is being specially designed to use the power of the host. The concert will be all the disk jockeys from WCFL.

Gasson also said that Syndrome, a new rock palace formerly known as the Kinetic Playground, will open in September. The Kinetic was gutted by fire in November. Gasson is building a stage to replace the platform formerly used. He plans to have live rock acts about 30 weekends per year, with films being shown other weekends and possibly throughout the week.

L.A. DJ Forms
Production Firm

NEW YORK—Tom Cross, disk jockey at KJGF in Los Angeles, has formed a Pop-Disc Productions, a music production company. First produced by a trio of Jimmie Ellis a Century City Records artist.

Jennifer Carne, star of the Broadwalk revival "The Boy Friend," auto- graphs original cast album by the Fifth Avenue Record Department. At Miss Carne's right is Ellis Nasser.
Ho Signs 5-Yr. $6.5 Million Deal With Hotel Network

HONOLULU—In what is described as the biggest nightclub deal in Hawaii, Don Ho has signed a contract with the Cinerama Hotels which will not him a minimum of $6.5 million through 1975. The contract, effective Sept. 2, would give the Reprise Records star $24,000 per week against 35 percent of gross income over a five-year period. Provisions for four additional on-year options worth increases to $35,000 per week, would boost his income to $10.0 million for the next nine years. Ho will continue to work at Duke Kahanamoku's until Sept. 1. Ho will be terminating a six-year association which has seen him develop from a beach boy entertainer to become one of the nation's superstars, with credits in TV, records and nightclub.

According to the Cinerama deal, Ho will entertain in a new 750-seat showroom to be built in the beachfront Cinerama Reef Hotel. He'll perform a minimum of eight months, with time off for any Mainland gigs, but Cinerama also is guaranteeing him 12 months' employment if he so desires. Ho's departure from Duke's

Duke, Woody, Rich For Monterey Fest

LOS ANGELES—The bands of Duke Ellington, Woody Herman and Buddy Rich will perform at the 13th annual Monterey Jazz Festival. Sept. 18-20. Ellington will play on Sept. 19 night, Herman on Sept. 18 night and Rich on Sept. 20. The festival will not have any rock acts this year. The emphasis will be on jazz and blues, according to Jimmy Lyons, festival director. The festival will also use the sound system of Henry McCane, with Mart Feld directing that part of the operation.

Secter to Issue Freedom's 'Tom'

NEW YORK—Secter Records will issue "Doctor Tom" by FREEDOM. Acquired from Canada's Acquisairus label, the disk, which was produced by Much Productions, was obtained through negotiations involving Fonce Greenberg, Secter president, and Bert Siegelon of Felson Music, which acquired worldwide publishing rights for the song, exclusive of Canada, from Songwriters Guild of America. Felson is part of London's publishing division.

Steel Executive Forms Disk Co.

MISHAWAKA, Ind.—Gordon Wagner, a steel industry executive, has formed Mishawaka Records. Wagner has teamed in the disk operation with handlelader Al Trace. Through Trace, Wagner will develop a label called "Mishawaka Records."

They have also recorded Sig Sokiewicz, prominent Chicago radio personality who has interviewed nearly every prominent person in show business. Sokiewicz's record is a narration: "Say Nice Things about yourself," written by Bob Merrill and the late Al Hoffman.

Wagner first became involved in the record industry through a label he called America Records but a conflict with an already established name resulted. He exhibited at the 1969 Music Operators of America convention and will exhibit at the 1970 show. He first set up distribution through one-stops and now has distributors in several parts of the country, too.

Winley Label Is Formed; To Cut, Train Talent

NEW YORK—Brotherhood-Winley Records has been formed by Paul Winley, the company's president. The label will specialize in training and recording talent for its labels.

Two acts, singers Earl Wright and Douglas Hines, are scheduled for release soon. Two vocal groups, the Weeknights and the United Movements, will be released later.

Principals of Brotherhood-Winley Records are Ann Winley, vice-president; Harold Winley, national promotion; David Winley, comptroller; and Paul Winley, who heads the operation. Offices are located at 409 W. 123th St.

Szabo Produces LP With Lena Horne; Plays It Cool

LOS ANGELES — Gabor Szabo's last album for Skye and his first project with Lena Horne marks a first time in the industry that has produced an LP with a vocalist. It is titled "Lena and Gabor." And as a jazz performer, Szabo had to carefully work with arrangements in which he did not compete with the vocalist's own style of stating a melody.

I learn a lot from vocalists about presenting a melody," Szabo said. "It's a challenge to stay behind somebody." Miss Horne performed her melodies emotionally, and the guitarist took his solo after she was through with her statements.

I tried to get her to sing a different version of a song she said. In a nightclub, half of her excitement is created visually. Szabo acknowledges, so he did to make her sing so that the excitement would come out in her voice. "On record it's more effective if she keeps her voice more disciplined. I wanted her to get away from showy tunes, so we used songs which are typical or which fit her personality like 'Watch What Happens,' 'Everybody's Talking,' 'In My Life,' 'Yesterday When I Was Young,' and 'Something.'"

Prior to this collaboration, Szabo had recorded three LPs for Skye, in which he was a part owner. Now he is no longer associated with Skye and has been recording his first Blue Thumb LP in Los Angeles. As a result of the project with Miss Horne, he is also starting to receive offers from other female vocalists to work on their LPs.

Juggy Studios Name Changed

NEW YORK — The Juggy Sound Studios name has been changed to Sound Exchange Studios. According to Orville Greene, president of the studios, an additional $75,000 has been added to the initial cost of over $200,000, in refurbishing the studio, adding an Ampex MM 1000 16-track Master Recorder and equipment designed by Steve Katz, who has been named vice president and chief engineer. Katz had been with Gotham and A&R Recording before joining Sound Exchange.

Delaney & Bonnie Pepsi-Cola Spots

NEW YORK — Delaney & Bonnie. Also group, recently completed a set of Pepsi-Cola commercials and will be part of the "Festival Express" package playing key Canadian cities starting in Toronto (June 28). They play Winnipeg (July 1) and Calgary (5).
From the Music Capitals of the World

CINCINNATI

The Who, backed by the James Gang, a3-toned snow, brought a crowd to the Civic Center, a 10,000-seat arena, for two nights of rock music. "Cincinnati Cuts" were sold out in 30 minutes, with 10,000 fans at the door. The crowd was so enthusiastic that the band decided to add a third show. The third show, scheduled for February 13th, was also a sellout. The Who's "Cincinnati Cuts" was a huge success, and the band's popularity continued to grow in Cincinnati.

COLUMBUS

The Columbus Symphony Orchestra concluded its 1970-71 season with a concert at the Ohio State University. The program featured works by Mahler, Stravinsky, and Mozart. The orchestra was conducted by guest conductor, George Szell, and the performance received rave reviews. The Columbus Symphony Orchestra is one of the top orchestras in the United States and continues to attract a large audience.

LILLUEN

Anton Guadagnino has been named major conductor of the Cincinnati Symphony Orchestra. He will replace Herschel Firmstone, who has served as conductor for the past five years. Guadagnino, a native of Italy, has studied at the conservatories of Milan and Rome. He has conducted orchestras in Europe and has received numerous awards for his work. The Cincinnati Symphony Orchestra is known for its high-quality performances and attracts a large audience.

CINCINNATI

Antonio Guadagnino, the new conductor of the Cincinnati Symphony Orchestra, is shown with the orchestra's principal players. Guadagnino, a native of Italy, is known for his conducting skills and has previously worked with orchestras in Europe. The Cincinnati Symphony Orchestra is one of the top orchestras in the United States and continues to attract a large audience.

VYER

Las Vegas

Sammy Davis Jr. introduced George Hamilton in his nightclub show at the Flamingo. The show, which featured Hamilton's latest recordings, was a huge success. Davis, known for his singing and acting skills, has been performing in Las Vegas for over 20 years. He has won numerous awards and continues to be a popular performer in the city.

FLAMINGO

Las Vegas

Sammy Davis Jr. introduced George Hamilton in his nightclub show at the Flamingo. The show, which featured Hamilton's latest recordings, was a huge success. Davis, known for his singing and acting skills, has been performing in Las Vegas for over 20 years. He has won numerous awards and continues to be a popular performer in the city.

NEW YORK

Audio Fidelity Adds 9 Distributors

NEW YORK—Audio Fidelity announced today that it has signed on nine new full line distributors, bringing the total number of AF distributors to 26. The new distributors are: Temple Sales, Inc., Boston; Glead Distributors, Hartford; Midwest, Ltd., Cleveland and Pittsburgh; Choice Distributors, Kansas City, Mo.; Centron Corp., Phoenix; Fidelity North-West, Seattle; McDonald Sales, New Orleans; Pan American Distributors, Denver, and Music Sales of Florida, Miami.
Linkletter Raps Drug Disks

The record industry was not responsible for the whole picture, any more than the radio industry. But they were a part of it, he commented. Like many adults, Linkletter admitted that he had a "sentimental view" of the problem at first but when he investigated it found a complexity of pro-drug influences.

Some rock music was to blame for part of the pro-drug attitude as were some musical groups. "I have nothing against rock music as such—I personally don't like it—but I do object to a music that sells kids on drugs, indiscriminate sex, and revolution. Most of our music does not fall into these categories but enough does to merit concern. Enough of it was being heard and programmed to promote an "easy, contemptuous familiarity with the subject."

Linkletter cited the "easy, familiar, non-shocking" title, "said rock," which was used throughout the industry but actually denoted a connection with LSD—"the most dangerous single drug."

"Not Answer"

Censorship of any kind was not the answer, said Linkletter, because music mirrored the times and had always done so. But every disk jockey should make himself personally responsible—"We are powerful, potent, persistent voices in every living room. We should behave like a good guest."

Linkletter also pointed out the change in attitude over drug abuse. Linkletter said that if Elvis Presley had been hustled at the start of his career 10 years ago, his career would have been either severely jeopardized or even ruined. Earlier Gene Krupa encountered much trouble on a drug charge and spent a year in jail. Yet Lennon's recent drug arrest left everybody unmoved. "It seems to be an example of how far we have come," said Linkletter. "It is another callous on top of the sensitivity of young people."

During the period Linkletter said that a serious concern was whether records were being played but also where it was played. The drug music was heard "unscreened, unfiltered at home by young people." Answering a question concerning the usefulness of anti-drug commercials—did they serve a purpose or create a problem—Linkletter said it depended on how well they were done. The frequency of anti-drug commercials did not matter, he said. "I would prefer an occasional hard-hitting one myself—but done correctly. It takes a kid to talk to a kid and to much repetition dulls the message."

He agreed that some anti-drug commercials with their scaring message caused more harm than good.

With regard to censorship, Linkletter told a questioner that he did not wish to censor opinions—"an anti-Vietnam sentiment, for example—but only illegal things. Drugs were plainly illegal, he said.

In conclusion Linkletter said: "I'm no great accuser of any media, but this is the time for all to use your responsibilities. You influence the moods, manners and morals of young people today."

Smith Asserts Radio Needs Better Training

The colleges and universities have not yet come up with effective methods of training personnel for the radio industry. Lester Smith, executive director of Seattle, Portland, and Spokane Broadcasters' Operation, said. And "unfortunately there are not enough managers that are qualified to be good teachers of new employers."

Stating that radio succeeds or fails most of all by the abilities of the people who staff the station, Smith added that radio "broadcasting is a unique service in that it is manufactured, distributed and consumed each day, offering a challenge to the managers and staff towards the development of a firmer and more competitive product for each following day—no inventory...no physical product...only a sound developed and created by a group of people."

"Little Time"

"It is a business so dependent upon the abilities of people, it has always been amazing to me how very little time that major stations, with large staffs and facilities, spend in indoctrinating and training new employ- ees," he said.

When a new announcer joins a station, the prime requisite seems to be that he has a better-than-average voice and an ability to use it adequately. If the air personality has a first class license, his voice and technique will not have to be the greatest, Smith said. He pointed out that the average program director who hired the new air personal-
Program Directors Share Burden of Improving Disks

Poetry coupled with effective music can fill the 8-1/2 by 10-1/2-inch board and mirror of our times. This is the feeling of George Martin, program director of AIR London, London.

Martin, speaking on "Dynamic Change in the American Business Life," said that yes, "Creative Programmers" are needed, but not to just create another hit show or record, but to bring out the hidden potential of the medium.

"The key is to develop a new point of view, a fresh look at the world," said Martin. "People are hungry for something new, something different." He pointed out that the current emphasis on novelty and the "shock value" of programming is not enough. "We need to go beyond that," he said. "We need to create an environment where people can express themselves and their ideas." Martin concluded by saying that the future of radio lies in the hands of those who are willing to take risks and create new forms of communication.

Jacobs Accuses Radio of Stagnation

"There is little programming creativity in radio today," believes Ron Jacobs, program director of KJJU in Los Angeles. "Instead, music programming is stagnating and locked in a conservative, traditional format."

Jacobs, now president of ICS Classics and the New York classical radio station WWRL, called for more creativity in the programming of classical music. "Radio today is like a museum," he said. "We need a new vision of what music can be and how it can be presented." Jacobs urged radio to "be bold, be different, be daring." He concluded by saying that "we must create a new kind of listener, one who is willing to take risks and explore new ways of listening to music."
Riots Carry Over Into Music and Radio

Khan L. Hamon, program director, KTBA radio, San Antonio, who said: "A big problem that Top 40 stations have been facing is the lack of listeners. The audience is growing, but the advertisers are not.

Hamon said that he has noticed a trend towards more "canny" listeners, who are looking for something different from the current Top 40 format.

"They want something new, something different," he said. "They're tired of hearing the same old songs all the time."

Hamon also said that the Top 40 format has become more competitive, with more stations vying for the same audience.

"It's a cutthroat business," he said. "You have to constantly change your format to stay ahead of the game."
Blacks Must 'Come Together'

Communicating with the community, both black and non-black, in the language of "new people" is what today's soul radio is all about, said WRWL program director Jerry Boulding of New York. One long-range growth factor, according to Boulding, that has an increasing effect on getting and keeping "new" listeners into the black control over "the economic, political, cultural and educational aspects of our community." Blacks must "come together in economic ventures that will be beneficial to themselves and to the broadcasting industry as well," he added. "This makes for economic power ... the kind of economic power that we sit down at the negotiation tables. Broadening the black economic horizon has recently resulted from black radio stations becoming a must-listening time, which means that their audiences are no longer confined to any particular group or community. Black stations can enhance their appeal and their audience by balancing their formats with a softer overall sound for a more universal and adult picture, while getting involved with the community by trying to play more music, talk and play requests, offer contests and promotions, take on issues and reduce tune-out factors." The result is a better image of the station and its deejays, on and off the air. "More blacks still listen to radio than they can read," stressed Boulding. A "few stations, but often, can be more effective over the instrumental intro of a record than built in a half-hour public service program which is dull and has few listeners."

Soul Is Cornerstone of Pop Music

Calling black music the cornerstone of pop music today, Reggie Lavong, vice president of radio marketing for Capitol Records, described the so-called backlash towards pop music as a realistic, reactionary and an unfortunate phrase for normal fluctuation in the music industry. "I cannot imagine that the continuing reaction against soul radio," Lavong told his Forum audience. "I am not sure in my own mind there is such a thing and, if so, who do I appellant to?" Lavong—speaking on "How to Combat the Continuing Realization that Soul Radio—defined the resistance as mainly political in origin. "Soul music of every variety is being performed by integrated groups and progressing rapidly to 'realistic' representation on the charts. The desire of blacks, as listeners, in seeking 'achievement in the positive terms of their own society,' may be affecting general market play, since many of these groups are more popular with white audiences. "This is not to say there are not inequities in our industry," he said. "Lavong—speaking on "How to Combat the Continuing Realization that Soul Radio—defined the resistance as mainly political in origin. "Soul music of every variety is being performed by integrated groups and progressing rapidly to 'realistic' representation on the charts. The desire of blacks, as listeners, in seeking 'achievement in the positive terms of their own society,' may be affecting general market play, since many of these groups are more popular with white audiences. "This is not to say there are not inequities in our industry," he said. "One thing that must be kept in mind is the audience's ability to separate the fact that rock and roll, country, and soul are the music of today, and that many MOR stations go to great lengths to avoid playing the hits. In order not to be confused with Top 40 radio, many stations gravitate to the so-called over versions of the hits, songs ... playing Ray Conniff's "Bridge Over Troubled Water" rather than the Simon and Garfunkel hit. "'The point is ... don't let your label stifle your programming of popular music," Van commented. "Programming MOR music is no different than programming Top 40 music ... except for the name."

Pointing out that both Frank Sinatra and Chuck Berry were in the top 10 records of the year, Van said: "If that diverse selection of music was palatable to the listener years ago, then I contend that it is still attractive today and it is the station that I believe that the MOR station of today, with proper awareness of the public, will become the dominate radio format of tomorrow. "Before this becomes a reality, though, the record industry is going to have to take a close look at the contemporary station and its contribution not only to album sales but singles as well. "Many marketing promotion men and distributors feel that MOR stations are interested in singles. This just isn't so but now singles are delivered to a Top 40 station as much as a week before the MOR station has as opportunity to hear the product."

Van referred to the "distinct advantages" of programming rock in an MOR format. "One ... is the absence of the tight playlist. There's no mobility," he said.

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MOR Audience Underestimated

A fundamental question concerning a morning radio show is: What is the reason for it? And why? And how should a radio station respond to what the radio audience expects to hear? asked J.P. McCarthy, air personality, WJR, division of Capitol Cities Inc., Detroit. "I've got a theory that's been well supported by history," he said. "I've got a theory that's been well supported by history," he said. "The basic theory is this: People want what they want, and if they don't get it, they'll do without. "I've got a theory that's been well supported by history," he said. "The basic theory is this: People want what they want, and if they don't get it, they'll do without. "I've got a theory that's been well supported by history," he said. "The basic theory is this: People want what they want, and if they don't get it, they'll do without. "I've got a theory that's been well supported by history," he said. "The basic theory is this: People want what they want, and if they don't get it, they'll do without. "I've got a theory that's been well supported by history," he said. "The basic theory is this: People want what they want, and if they don't get it, they'll do without. "I've got a theory that's been well supported by history," he said.
Achieve Your Own Sound

Throwing a strong rap at small market and medium market stations, Gary Garry, program director, WGH, Newport News, Va., and Bill Fuller, second speaker in the session, is the idea that broadcasting is not creative....and I'm happy to notice that in most cases it doesn't work.

While one of the key aims in programming is to create an identifiable sound--the listener should be able to tell the station by looking at the dial--this is no longer the way stations operate. Today, the competition is much greater than it used to be, and the need for creativity and originality has increased.

Garry pointed out that "if you can get your station on the air in New York or Chicago or Los Angeles to listen to your audience, you're in trouble," and only then do you have a chance of making a mark. Thus, the idea of having a program director or program director who doesn't zestfully integrate himself into the station is missing a big bet...and if you think it's a race in the back room with these people, then you ought to go to work in New York or Chicago where nobody's bothered with anybody.

"Personal Contact"

Part of the role of a radio station--small market or large--is felt, was said, the need to give away their whole payroll.

Jane says that he worked in some markets so small you could call everybody into the local drugstore and you'd like to hear, Gary said, that it's important to maintain a rapport with the public. He's in a position, even in the face of sales programming, to address the community.

"Telecasting" or "programming" has been called by Garry as much as 90 percent of the only personal contact the station has with its listeners. He suggested that an emphasis on local programming would be a method of helping a station identify itself as a major market in a small city. He also felt that radio stations should maintain a proper exterior atmosphere because this view is another way of building the station's image. To sum it up, he said, don't try to sound like your favorite 50,000 watt giant a few hundred miles away, be nice when you answer the phone, and "cut the grass."

In the second session, a radio man from State College, Pa., said that singles were dead in his market; Fuller spelled out how his station KAFY went for local department stores to make sure they have records in stock that are on the KAFY playlist. Fuller felt that a station has to play the hits and not "concentrate on collecting a wall of gold disks for breaking records."

Fulcher and WKBK program director Bill Bunda, Manchester, N.H., questioned how any radio station could justify not playing the good records that came out each week.

Pat McMahon, program director of KRIZ, Phoenix, pointed out that he works to discover new artists or records each week..."if the record sounds good to you, likely it will sound good to your listeners." He said that many thousands of listeners buy a record and that radio was "an entertainment medium; his playing for good new records was to entertain people.

ARTISTS ATTENDING FORUM ACTIVITIES

TONEY BENNETT DON COVAY
FRED PAVEY B.J. THOMAS
THE TRIPPLE SHA-NA-NA
MELANIE FIESTAS
Vinnie BEL John DENVER
JAGGERZ ED EAVANO
BOBBY RUSSELL MAIN INGREDIENT
RIVER ROYCE PAT LUNDY

and the winners of the "Search For A New Sound" campaign.

Chairman Bob Baron responded to the Teo Council of the U.S.A., in conjunction with the Billboard--Loretta and Bill Haselden.
SESSION SIX

Country Music Radio—Where Does It Go From Here?

William Wheeler, in his address to the registrants at the Billboard Radio Programming Forum, noted that the term programming encompasses more than music, with country music being the chief element.

"When there's a need to develop a market, country music will do the job. It will play other things other stations will not. It will play songs that are old, providing one thing that they are technically compatible with today's sound, and that the audience relate to the '70s."

Wheeler added that doesn't mean that programming has to turn its back on traditional country music. Programming is what we make it. And... music is but one ingredient of programming. It is my thinking that radio programming to stores has evolved into something entirely different from what it was just a few short years ago.

Wheeler analyzed the importance of programming the music to get the people to come to the station and that the music for our stations, we always keep of the identity, Who are we? What are we? Who is our core audience? Why has it been so successful for so many years? It all comes down to... that music is the one ingredient of all our programming that gives us identity.

Wheeler noted that announcers are not responsible for the identity of the station. But the music is.

He added: "So we format our music carefully, so that we maintain that identity... and it is in this area that we endeavor not to be, as we say, too modern.

Wheeler mentioned some great country standards, including "Cattle Call," "Candy Kisses," "Slippin' Around," "I'm Movin' On, "Young Love," "Sesame Town," "I Forgot to Remember to Forget," "Ballad of a Teenage Gun," and "Oh, Lonesome Me" and posed the question of whether they are traditional modern country songs.

He said: "I submit... that they are traditional, but because of the changing world they have become modern. And I doubt that there is a one of you here... today... who isn't playing at least a few of these songs!"

Wheeler said: "There is a line between traditional and modern country music. It's damned elusive... but it's there.

It sometimes bends... but it is still there. And it is a line that lies in the ear of the listeners than the programmer. He noted that many country artists, Cash, Waylen Jennings, Hank Thompson, Roy Clark, Chet Atkins, Eddie Rabbitt, have many songs that were not rejected by the country baker. "But they were not widely used... as they were not rejected by the country baker. However, there are also certain songs that are considered Country music... and they were not rejected by the country baker. They are considered as a concert with a good, basic country song and you win up with a modern country song.

Wheeler said he gets wound up about music, but "this gives us our identity and it gives us a right to get wound up in it." He added: "Yes, we are modern in programming our stations... but they are not modern. They will turn their nose up on those artists... and forget the heritage of country music. Hopefully, I will not. And because of this philosophy in programming... this identity with country music, we will do many things other stations will not do. We will play songs that are old, providing one thing that they are technically compatible with today's sound, and that the audience relate to the '70s.

"We will program the Nashville sound, and we will promote the Nashville sound. We will program Ray Price, whether he sings the way he does today or the way he did a few years back. Some stations... will program modern sounds their base for music. We will put them on parity with the solid country artists which we call 'must play' artists."

"And we will carefully format our stations so that both get that mixture of music, with country music is maintained. Faith is kept with our heritage. Room is provided for the new to grow and develop. In our programming we will be modern... but traditional country music in... very much a part of modern country music.

"Bill Wheatley's talk on whether country programming is too modern compared music from an audience interested in virtually all facets of the field. They showed that they are used to the type of promotions favored by Wheatley. He added that the audience was not... according to the market and its audience. In Charlotte, for instance, for a large radio station, they would pick a song from the national charts and put it in with a common name—such as "Cattle Call", and that would have tremendous audience involvement, but in Miami other promotions were more successful. Considerations are the relative sophistication of the audience; the promotions are geared to suit the audience.

"Not Country"

One registrant asked Wheatley to explain why in his country programming he does not play a record by an artist such as Al Martino. Wheatley answered: "Cattle Call" is not a country artist—he is an artist who happened to do one or several country songs. On the other hand, Wheatley explained, an artist like Patti Page, who is really a middle-of-the-road talent, nevertheless has definite country roots.

In answer to queries as to how he determines his playlist, Wheatley said he uses the Billboard as a key source for his "A" chart, but he also has a check on juke box play for a "B" category, as well as a "C" category of box hits oldies and a "D" category of "discretionary" music. The latter is a catch-all category wherein records are included which merit exclusion for one reason or another.

In answer to a question, Wheatley said he personally listened to virtually all country records, and that this was not too difficult a task because it was not necessary to listen to all records all the way through. Other questions had to do with what type of jingles Wheatley recommended, and here too no general answer covered all cases. The package should depend upon the station's needs.

In other answers, Wheatley said he played records by Elvis Presley if the records had had an impact on country buyers. As for bluegrass, he noted that if a bluegrass record was a hit, it would work on country stations. For oldies, he said "he programs the "monsters" as a matter of course."

Wheeler also participated in an answer session at the conclusion of Larry Scott's talk.

Helping Disk Sales Boosts Audience

There's a desperate need in the country music field, according to WIL, program director Larry Wheatley, to develop a stronger rapport between the radio station, the people it serves, the country music audience, and record distributors. He stressed the need to educate the listener about the music and programming. The need is to get the listeners, and even to talk to the warehousemen and explain the importance of the music and merchandise.

Scott noted that Bruce Nelson, program director of country music station KJKL in Dallas, actually helped rack records in the store and was to place orders into the store's record sales and also promoting WURB's call letters as well as obtaining a feedback on what listeners bought in record store programming.

Interviews

Wheatley also pointed out, is concerned about records. When they hear one they like, they buy it. This is a good way to facilitate this movement of records over the counter and the station and its programmers, the director and his operation, the jock, the producer. If this is not done, some unknowing kid in a distributor's stockroom may fail to follow through on delivery of country records.

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Records—Demographic Tools

- **Conducted from page 35**
  - too much junk getting up into the top 10, and urged the programmers to make sure their station is not too top heavy.

**Questions**

Scott's talk sparked many questions—some of which were directed directly to him and to Wheatley.

In answer to questions, Scott said his programming philosophy was to build a playlist and distribute it to stores, and that he made extensive use, as much as 80 percent, of Billboard's charts. Wheatley also agreed with the practice.

The speakers and the registrants, through questions and answers, discussed new product concluding that it was not as great quantitatively as pop product but had more staying power. They also discussed how often a list turns over in station play. Chairman Evan Wren, program director of KLAK, who expertly handled the session, said: "We make the choice in order to help them do a better job."

Wren started a discussion by seeking reaction to suggestive lyrics. Other questions had to do with the importance of news in country programming. Wheatley and Scott stated that news was very important; that country listeners expected good news coverage and would seek a station that provided it. "Country listeners are thinking adults," Wheatley said.

Both Scott and Wheatley said their stations were active in bringing in live shows.

In response to other questions, the speakers urged that creativity be used in public service announcements, because sound announcements help keep a station alive. They also urged that a deejay be allowed his head if he is sincerely tuned on by a record.
SESSION SEVEN
Methods of Motivating On-the-Air Personnel as Part of Total Station Teamwork
Chairman: Robert H. Badger, station manager, WMID, Atlantic City, N.J.

Roundtable discussions proved highly popular.
Record men swapped ideas with radio men.
It was a time for sharing knowledge, solving problems.

SESSION EIGHT
Deciding What the Variations Should Be Between Weekend and Weekday Programming
Chairman: Joe Sullivan, program director, WMAK, Nashville.

WMAK's Joe Sullivan, fourth from left, joins in.

SESSION NINE
Audience Promotion—Success and Failures
Chairman: Robert F. Hood, vice president and general manager, WHOO, Orlando, Fla.

WHOOf Bob Hood, standing, directs session on promotion.

SESSION TEN
How and Why Your FM Station Should Compete With Your AM
Chairman: Marty Grove, public relations consultant, New York.

AM vs. FM came in for heated discussion.

SESSION ELEVEN
Altering Music Format to Reach Different Listeners at Different Times
Chairman: Ken Dowe, national operations manager, McLendon Broadcasting Co., Dallas.

Air personalities, program directors, promotion men.

JULY 11, 1970, BILLBOARD • BILLBOARD RADIO FORUM

www.americanradiohistory.com
Larger Playlists Vital to Industry

William (Smokey) Robinson called for unity and a promotion of good feeling among all those in the music business at the outset of his speech. He spoke as an artist and vice president of Motown Records. Speaking about his audiences, Smokey said that there were all ages comprising his listeners, except when he played at nightclubs, where there is a restriction to age due to the law. Robinson said that colleges and their audiences were generally more enthusiastic, since the individuals in the audience are related through a common campus bond. They let their hair down and are not as reserved as a nightclub audience by nature of the fact that they are with another as students," said Robinson.

Robinson felt that the audience was actually the show, "Even if your set is great, and commented Robinson, "it will not matter unless the audience appreciates you. That is why we try to gear our act to audience participation. They tend to like more when we sing songs that are equated with us, the material we are known for and have made famous. The other songs we sing in a nightclub, for example, are all right, but they cannot dominate the show. We always ask for requests from the audience. I find," continued Robinson, "that our songs are like paintings. The older they are, the better they seem to get. It is hard to include all of our old songs within the framework of our act. So the requests also help to balance our show. It gives the audience a chance to hear what they want to hear. Therefore, they feel they have a more complete show."

Commenting as a vice president of a record company during the question and answer period, Robinson also felt the present system of radio is great. But he also felt that there should be larger playlists "to include the new groups and to give these people a break. We always need new faces," Robinson said also that "radio is cleaner since the payola days, but there are still too top 50 or 60 instead of top 40. The fact that only 40 records out of 2,000 per week gets played hurts new talent exposure." On the subject of censoring records with obscene lyrics, Robinson said that each station must follow their own conscience. A No. 1 station will not lose their position if their competitor begins playing records with obscene lyrics. This will be taken care of eventually by the FCC. It is a question of ratings versus a station's basic morality. "If the ratings mean more to you than your peace of mind then play the bad records. It is simply a question of taste and feeling," concluded Robinson.

Quit Glamorizing the 'Distasteful'

To play, or not to play the risk of border line record was the key question which emerged at an animated and educational panel session on changing audiences in radio.

John D. Loudermilk, who shared the panel with Motown vice president William (Smokey) Robinson, told his audience that more and more pop music is reflecting the times in which we live.

He stressed, however, that this should be no criterion for the continued use of such corded material that promoted sex, drugs and other sub-social activities.

"The artist-composer, who is the heart of the industry," he said, "has the obligation to make sure that his art does not go in that direction."

Loudermilk, whose many hit tunes include "Tobacco Road," joined with Robinson in discounting the feasibility of establishing a board of censors to listen to new record releases and set standards of acceptability. He said that although it might sound theoretically acceptable, he doubted it would work in practice.

Loudermilk and Robinson, in turn, stressed that radio commercials should stick closely when producing a record.

Radio Commercials Can Make Better Pictures Than TV

Alan Scott, a partner in the commercials firm of Scott-Textor Productions Inc., said that he does not believe that Chicago, New York, Los Angeles and Nashville have a monopoly on creativity. Despite the fact that these cities produce commercials for radio.

"The problem," Scott said, "is how to get the most for money. It is a low budget, local commercial." Scott played several commercials his company had produced for big city corporations, using a Moog Synthesizer, a few instruments, and several voices. "Simplicity is a beautiful thing if you can achieve it," he said. He then played an old Neslie's Chocolate commercial which he said "could have been produced in your living room on a Wollens." There was one voice and no insturments on the tape. Scott emphasized the use of a community's normal sounds to create a good, simple commercial. His other example was a spot for an insurance company which utilized crowd noises to advertise a bank. "Every town has a personality" which can be used to create a good image for the product, according to Scott. "You can buy synthesized, well-produced music spots and drop in the name of the local bank, but it'll be the more personal approach (using the community, in ad to the product) produced locally, will work better," said Scott.

Scott also emphasized the use of local talent to bring in good results for a product, giving as examples the use of local rock talent to produce a commercial spot for the recent Billboard and Tea Council "Search for a New Sound" promotion. He also spoke of the talent to be found in colleges, which "will immigrate to the big cities to find fame and fortune, but why not catch them before they leave? Creativity can be found anywhere." Scott also mentioned the fact that "too often, radio gets a last minute version of a television campaign. Radio can make better pictures than television."

He then demonstrated his meaning by playing tapes of soft drink commercials which stimulated the thirst of the listeners and a commercial for a camper wagon which appealed to the instincts of escape. Scott pointed to small production houses manned by former top agency creative people who can lead clients through the maze of New York creativity as a way to beat the high cost of commercials. But "the real challenge is to produce good local commercials locally." He concluded by emphasizing the production of radio commercials that point pictures. "That is involvement and involvement sells."  

JULY 11, 1970, BILLBOARD
Clayton: Carts Key to Tighter Sound

With programming fast developing into a science, WPFO program director, Clayton Hartford, discussed the special electronic equipment and techniques that a station must have and use today in order to keep up with programming improvements. Clayton stressed that a station must be built with the men who have to work in it kept in mind. Equipment in the studio room must be easy to work with to produce a good sound. Clayton stressed cartridge machines as the primary means of making the station’s sound cleaner and tighter. The main studio should be equipped with five machines with provision for tertiary and secondary tone arms, according to Clayton. The production studio only requires three machines. Clayton has found that secondary tone arms are useless to cueing light or some such device that will tell the air personality the ending of a record or program. He also added a Dolby system is a way to stop tape hiss.

Clayton then suggested a solid state, bias free board "with more input than you will ever use." Eventually, Clayton projected, all of these inputs will be used. He added that there should be space to patch phones into the air or run an additional tape machine through the board when needed. A capacitor unit with a heavy duty wind screen will be the best bet for a microphone. Along with this, two termites, one of which should be a spare, should be installed. Clayton also suggested a tape recorder for the air studio to facilitate recording requests or contests. He also recommended a clock that back-times itself.

Clayton then stressed the importance of a good compressor, equalizer, and echo chamber, adding that the equalizer and echo chamber in the main studio should be tied into the mic channel only, since most records already have been prepared with these two elements included. In the production studio, provisions should be made to allow equalizing and echo in the mic channel, the program channel or both.

Separate equipment in the production studio should include two high quality tape machines, Ampex or Scully were preferred, since there is no way to get good sound from a low quality machine, even with the Dolby system. He added that although the monitoring system should be the best that can be afforded. The only other requisite Clayton stressed was that a technician was a skilled electronic engineer about a tin ear. "Hire engineers that think sound," concluded Clayton.

SESSION FOURTEEN

Advance Research Techniques

Schrank Spells Out Ratings

The benefits for evaluating ratings were presented by Frank Schrank, who put forth three rules:

1. Use the metropolitan areas.
2. Disregard the share of market that fell below five.
3. Consideration data of one age group.

He also said that the key target audience advertisers wanted were these listeners:

- 6-10 a.m.—the audience consisted of men, 16-49 years old.
- 10 a.m.-3 p.m.—Women 18-49 years old.
- 3 p.m.-7 p.m.—Men 18-49 years old.

Schrank, director of radio research for The Katz Agency, pointed out the seasonal variations that occurred in the type of radio programming—contemporary programming went up in the summer time while country music stations experienced a decline during summer in listeners. This was because the blue collar worker—the prime country audience—went on vacation, said Schrank.

Schrank spelled out ratings:

MOR radio generally experienced an upturn in the winter period, along with good music stations, said Schrank. The oldies-type format experiences no seasonal variation, he added.

Much of his talk was devoted to contrasting the various types of radio organizations.

During the winter period a request for methods of cutting down the tune-out factor was answered from the floor.

Answers varied from the traditional phone calls, letters, and to encourage the disk jockeys to pre-seat what was upcoming in the programs.

SESSION FIFTEEN

Effective Programming of Albums and Personalities

DJ’s—Help With Music

Effective programming of albums and personalities can be achieved by allowing disk jockeys to participate in the selection of music, said Willis Duff, vice president of Metromedia and general manager of KSAN-FM, San Francisco.

“Each air personality should be screening and evaluating music simultaneously with the music director, according to the program consultant,” he said.

Duff said that when a disk jockey learns the musical standards of your station, he can be trusted to adhere to those standards and at the same time be capable of selecting music that is good for the station’s tastes in the programming.

“Overty restrictive formats very often destroy creativity and hamper playlists and programming,” said Duff. “Because of an increased emphasis on product, stations can only instill creativity if there is involved in selecting and programming music like:"

Product first is screened by the music director. Next is unacceptable material; disk jockeys become involved next by listening to music in his specialty, and finally a music review is conducted by the music director. "However, no man’s taste judgments can dominate a genuinely free format," said Duff.

The station also has a designated file kept by a record librarian and overseen by the music director, a program—July 11, 1970, BILLBOARD

Wills Duff talks about albums in programming.

Pat Whiteley takes over the microphone for a statement; chairman Greg Ode holds the microphone.

Station’s Catalyst is Morning DJ

Before a radio station achieves a dominant position in its marketplace, believed Pat Whiteley, program director of WWDC in Washington, it must establish a three-point posture.

Step one, he felt, is to find a morning personality with empathy, humor and creativity. “Your morning person is the station’s catalyst and has to be regarded as the single most important product your programming has to offer,” said Whiteley.

According to Whiteley, step two is evening sports and/or talk. In short, what does a middle of the road radio station do with a tune-out factor in the evening?

He is convinced sports create listeners where a void otherwise exists. "Existing sports, programed effectively, can build audience throughout a broadcast day," Whiteley said. "During the game, WWC schedules news and sports promotions, promotional announcements and plug for disk jockeys.

Step three requires work. “It’s called community involvement,” he said. “It’s the one single step that really shows your audience where you’re at. Our air personalities are encouraged to go out and touch their audience. If they’re talking about a problem in the city,” he said, “they should know what they’re talking about—firsthand.”

In short, get your air personalities involved, let them see tangible evidence of their contribution to your station and your community, said Whiteley. “Psychologically, it could be the best programming move you ever have made.”

Is there a trend in radio back to personalities? “I don’t believe there really has been a period in radio’s development where personalities haven’t controlled the majority of the audience.”

“The success of personality radio is simple,” Whiteley said. “It’s called believability. It takes people to sell people, products and ideas.”


SESSION SIXTEEN

Increasing Staff Professional Skills — the Management Challenge

'Must Be Challenged'

Broadcasting is a profession of constant movement and change, and management must be ever alert to finding and developing new people. Perry Bascom said. Bascom, general manager of WNBC in New York, outlined a three-point basic program in developing on-the-air personnel:

1. Determine the objectives;
2. Plot how these goals are to be achieved; and
3. Decide how to measure the results.

The public does not know a station’s management, in his speech in developing new personalities achieve greater professionalism, he said. As far as the public is concerned, the station is the air personalities. With this in mind, Bascom stressed the importance of involving the air personalities in management’s basic planning. The personality’s ideas should be sought as to how goals can be achieved.

A greater degree of professionalism on the part of air personalities can be achieved by convincing those individuals that the station is eager to help them achieve their objectives. Often times, lack of management’s involvement will leave an air personality floundering in what he thinks is independence, he added.

"How many times have we shopped for, bought, and moved an air personality to a market, put him on the air and, because he has been successful elsewhere and has a proven track record, we just turn him loose," Bascom said. "The newcomer doesn’t know the market, and he doesn’t know the station. According to Bascom, "this practice is wrong, unfair, and the quickest way to lose.

Radio is format-minded—programming, contests, etc.—but there cannot be a formula for the day/night: guidelines, yes, but a formula, no," Bascom said. Every personality must be challenged, and the high-rated winners must be saved from becoming self-satisfied and pompous, he said, while those try hard but can’t get the numbers must be spared from becoming depressed. "The technique is to turn people on," he said.

Among the ways to achieve this, Bascom listed getting dejays involved in community leader functions and station projects, as well as bringing the talent together so they could stress the importance of pre-planning. "If you want to know the day before he reads them on the air," John Hart, program director, CFGM, Richmond Hill, Ont., Canada, added how the program director must become involved in the working relationship between air personalities and other staff members. Bascom said he believes in having all departments represented at management meetings. The total effect is to create a greater awareness between programming and sales people so that each can learn the problems of the other. He said that he had eight departments of his operation represented at all management meetings.

Session chairman Sonderling took the opposite point of view. He said, "Don’t permit programming ideas from sales people. If you listen to sales, you become seduced. The sales manager of a station will tell you that your programming is not getting listeners. If you happen to be offering" but he could sell that. Before you know it, if you were to listen to your sales manager he will take over the functions of the programming director. It is up to programming to create the programs, and for sales to sell them.

Bascom stressed the need for greater professionalism among air personalities. "This begins with them thinking of themselves as air personalities” and not as mere jocks. He also said program directors must get out of their own marketplace and listen to radio in other areas. This, he said, is one of the most important ways to keep a program director from going stale. He must get out of his own market and listen to the way other program directors are solving their problems. The result of listening to radio is a refreshing effect on the program director and his thinking and gets the program director to break out of the bonds of his own thought habits.

Format Should Fit Needs of Day, Market

"It was always much easier," Perry Samuels, center, and Perry Bascom, right.

Today's program director must remember that he controls the greatest mass communications medium of them all, and that he holds this responsibility at a time of turmoil when communications is the key to bridging diverse opinions and groups. So said Perry S. Samuels in a hard-hitting address aimed at awakening program directors to the demands of the times. He is senior vice president for radio of A.WCO Broadcasting.

Music, he said, is the basic staple of radio programming, and should be given careful consideration with particular regard to the general music flavor of a given station. He stressed the fact that the program director's ways to counter those competitive forces is not by doing the same things that have been done in the past for years.

"You will have to get out of the box, innovate, create new program interests, specialize programming, and develop an ideal community service," the AWC0 Broadcasting executive said.

All stations, Samuels said in the question session, need a format, but that format has to be adapted to the needs of the day and the specific market. He then related the story of a station in Los Angeles. "One station out of 40 a whole law was developed, whereas, among many things, one dared not mention a record but referred to it as a "tone," and that the air personality never was to reveal to his listeners that he was married. Tomorrow we'll laugh at today's "do's and don'ts" of radio, the same as we laugh at yesterday's. The most important thing one must remember, Samuels said, is that we must change with the times.

How does one motivate his staff? Samuels said that you can't "turn people on with money," but you can change them up with enthusiasm if staff members feel that their station is aware of the problems of the day and that their station is in the forefront of fulfilling its community needs. Community affairs, Samuels said, is not necessarily have to be on-the-air programming.

Pat Patterson, program director, WKX, Raleigh, asked, "What's the most important job of the program director?" Samuels said that the most important technique of the program director is to listen to his own station. He recalled that Dick Lawrence had a daily routine of talking to his people from 9 to 11 a.m. to "get the feel" of the rest of the day listening to his own station. "It is amazing how the program directors listen to their own stations." Samuels wound up the session by restating, "Shields devotion to fixed programming ideas will hurt the station," as opposed to a flexible approach to programming.

SESSION SEVENTEEN

Appraising Your Station's Format — The Need for Constant Objectivity

Chairman: Arthur H. Simmers, vice president and general manager, WTRY, Troy, N.Y.

'Oddes You'll Change'

Decline in ratings, duplication in station formats, new owners or management and change in program directors and key air personnel were among the major problems discussed at a luncheon meeting. Boyle as the motivational forces behind a station's change in format.

The president of the Robert E. Eastman Co., speaking on "When to Change a station’s Format," told his audience, "No matter how solid you may think you are in your current format, history confirms that the odds are against you may have to dramatically change in the next two to five years."

Boyle said the past 18 years

 Auf BILLBOARD RADIO FORUM

Boyle urged his listeners not to change their format unless that change had been carefully programmed hole in your market, the desire to pioneer a new format, the need for change to be a better economical format, and an increase in broadcasting power. Boyle said that although chances are that a station will change format at some point, it was very rare that a No. 1 radio station would voluntarily change its programming format. "I think," he said, that most format changes are made by stations that have fair or poor ratings.

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**Media Buyer Has Role**

Will the media buyer, the middleman between the advertising agencies and the media services, continue to grow in importance? Norman King, President/Chairman of the U.S. Media International Corp., is confident that he will. King, who heads the oldest and largest media buying service in this country, told a convention of broadcasters at the Radio Programming Forum that the continued successful growth of this all-important service is inevitable.

He said that for too long the complex business of successful media buying has been entrusted into the hands of inexperienced and irresponsible persons, and that change was needed.

Looking into the future, King said that the time will come when fully automated stations will become a way of life. But this, he continued, "is a long way off, as we have not yet got the high standard of ingenuity needed to handle this transition."

"The media buyer," he continued, "should also give you the best shot at expanding your audience, and sales to maximum potential; as well as better fill your community's need in entertainment and information."

**Save Guts**

The Eastman Company's chief executive said any station making the decision to change its format should have the guts to hang in there for anywhere from two to four years until the results take hold.

"Do not expect overnight miracles," he warned. He added that a Top 40 station takes at least 18 months to show the results of change, with a middle-of-the-road taking up to two years. "There is no formula for instant success," he said.

In an animated question and answer session which followed his speech, Boyle disclosed that nothing replaces careful day-to-day analysis of a station's market, in assessing the potential of change to a new format.

He made this remark in answer to a floor query on whether a station should seek outside help in its attempts to introduce a format change.

He warned that formats are by no means chiseled in granite, and station owners and managers should always be alert to forces working to undermine the good thing which they think they may have, and be prepared to change formats quickly and completely should the need arise.

"Each day is a new day," he continued, "and here is how you can make it work."

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**LUNCHEON SESSION**

**Broadcasters Key To Drug Problem**

We are making a great effort in the field of drug education.

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**Peer Group Pressure Is Way To Counter Drug Abuse Woes**

Drug patterns originate in the major drug centers of the country, according to Dr. David Smith, medical director of the Haight-Ashbury Medical Clinic in San Francisco. "We can learn from the mistakes that I and others have made at the other clinics in the major drug-abuse centers and take this experience and apply it to all clinics," Smith said.

Smith, who was panel chairman of the forum, outlined the history of the clinic, stating that it came into being as a bad trip center. "We thought we would get a six-month cycle, and now see about 30 young men users a day."

Smith has found that most of the young men users come from the suburbs who wind up talking to the drug users mostly become less involved in using drugs themselves," Smith said. "I then pointed to such foundations as the Do It Now Foundation of Hollywood, and also to the programs run by ex-drug abusers who are young, can do the best job. "Social activism is the best way to curb this problem which has reached epidemic proportions."

As to the question of who profits, Smith pointed out that the drug companies who manufacture much more amphetamines and barbiturates than prescriptions, call for yearly. "These people are responsible for putting the boot up the ass of the Mafia," Smith said.

He commented on the "Housewife Syndrome," a victim of taking amphetamines to do housework and barbiturates ordowners to go to sleep at night. The housewife does this "until her psyche breaks," Smith said. He also said that wherever a speed scene develops, a drug dealer's business is boomed. "I mean, if you take down the drug dealer's business, you take down his income."

"The federal government is in a bad situation," Smith said. "They can try to crack down on harder drugs. They know that this crackdown will drive the price of illegal drugs up, creating more violence by the drug abuser, more theft, so that he can get enough money to support his habit." Smith concluded his talk by asking the people to recognize the problem, but "this is not enough. Understanding is necessary. We can create an effective message to reach this portion of the population," concluded Smith.

Dr. David Smith speaks out about some of the known facts about drug abuse and relates how radio men can help fight the problem.
SESSION 20  
Country Music Records

Roy Stingley, program director of WJID in Chicago, asks the audience if "hard country" records is hindering the progress of country music today, to which William J. Wheatley, program director of WWOK in Miami, replied from the audience that he felt it was up to record companies to protect this kind of sound.

(Below) Gene Kennedy, national country music promotion director for Decca Records, joined the audience in the country records session. Kennedy helped Roy Stingley of WJID in Chicago moderate the session. From left: Kennedy; Jo Walker, executive secretary of the Country Music Association; John Mazur, program director of WDEE in Detroit, and Billboard staffers Radcliffe Joe and Ian Dove.

SOUNDS OF THE TIMES

Among the many exhibits at the Forum was generic airchecks of the total broadcast day of 20 of the nation's major radio stations. Top 40 stations represented were KHJ in Los Angeles, WRKO in Boston, KRZJ in Fort Worth, WNAP-FM in Indianapolis, and WMAK in Nashville. Easy Listening stations on hand were KING in Seattle, KLAC in Los Angeles, WCBS in Baltimore, WLW in Cincinnati, and WASH-FM in Washington.

Good music station WTOP of Baltimore was represented, as well as soul-formatted stations such as WTLF-FM in Indianapolis, KYOK in Houston, and KJET in Beaumont, Tex. The progressive rock format was represented by WGLD-FM, Chicago, while country music stations on hand included KBER in San Antonio, KKKR in Sacramento, WWOK in Miami, KTOP in Phoenix, and KXKK in Houston.

Sounds of the Times
COMMUNITY SERVICE AWARDS

Father Norman O'Connor, a former radio personality who now hosts the television show "Dial M for Music," talks on creativity. Father O'Connor received a standing ovation from the packed audience attending the awards ceremony.

Tom Campbell, air personality of KYA in San Francisco, receives an award for his labor in counteracting drug abuse among teens. Presenting is Father Norman O'Connor.

KRIZ in Phoenix has done an outstanding job in informing teens of the dangers of drug abuse. Here, KRIZ program director Pat McMahon receives a Billboard Community Service Award for these efforts from Father O'Connor.

Mr. Amiel, director of WWRL, Atlanta, accepts his station's award on the anti-drug campaign.

Norma Pinella, music director of WWRL in New York, accepts WWRL's award for its "Push a Pusher" campaign.

Rick Sklar, program director of WABC in New York, receives a warm thank you from Father O'Connor, right, for the station's efforts against drug abuse. Looking on is Claude Hall, center.

WPOP program director Dan Clayton receives the award his station earned in fighting drug abuse among teens in Hartford. Presenting is Father O'Connor.

Loretta and Bill Haselden, winners of the first annual Search for a New Sound sponsored by the Ten Council of the U.S.A., performed at the evening cocktail reception on the rooftop garden.

Among the recording artists attending the reception were Freda Payne, seen here talking with some of her fans. Other artists attending included Bobby Ross, Roger Savina, John Denver, the Jugglers, Melba时, the Shu-Nu-No, Vinnie Bell and Don Covay. At right is Brian Pinella, director of artist relations for Capitol Records.

SESSION 21
Computer & The Charts

Billboard's Hot 100 Chart will now carry a special feature—determined by computer—that will predict which songs will go up on the chart. Denis Hyland, director of corporate research for Billboard Publications Inc., makes the first public announcement of the new service at the Radio Programming Forum. Billboard, which operates the only auditable charts in the U.S. music industry, will have symbols on the Hot 100 Chart indicating "Strong Upward Movement" and "Normal Upward Movement" of records having this type of sales action.

SESSION TWENTY-TWO
Billboard Awards For Achievement

AIR PERSONALITY AWARDS

Fourteen air personalities were named by Billboard magazine as the very best in the nation in the first annual Air Personality Competition. Tying for first place among major market Top 40 personalities were Don Pietro of KRIZ, Phoenix, and George Michaels of WYTL, Philadelphia. In easy listening, major market, another tie was noted in the field. John P. McCarthy of WJR in Detroit and William B. Williams of AM 590 in New York were the leading personalities in their class.

Jim Wood of KGFJ in Los Angeles was selected the leading soul music personality in a major market, while Mike Scott of WDEE in Detroit was named the leading major-market country music personality.

In the medium market category, winners were: soul music—William (Boy) Brown, KJET, Beaumont, Texas; easy listening—Don Imus, KXOA, Sacramento, Calif.; Top 40—Jack Glele, WAYS, Charlotte, N.C.

Selected by a Billboard panel as the best small market air personalities were: Top 40—Dan Diamond, KMDJ, Waco, Texas; progressive rock—Arden Miller, KHOW, Pomona, Calif.; easy listening—WDL, Lafayette, Ind.; soul music—Arthur Takekly, KX-FM, San Angelo, Texas.

These air personalities won in competition against several of their peers. Each personality was judged by market size; for example, no small market personality in any format had to be a major market personality. The personalities were judged on voice characteristics, presentation of themselves, their station, and their music. Selection of consumers; production: selection of music; blending of music; patter; and total quality of show.

Entries came from all corners of the United States and Canada as well as England and The Voice of America and the Armed Forces Vietnam Network. Formats ranged from Top 40 to progressive rock.

Many of the 6 leading personalities were awarded plaques June 20 during the third annual Billboard Radio Talent Awards.

A total of 50 air personalities will receive certificates (these being mailed to the winners) as runners-up. In the large market category, 25 air personalities were honored: Mike Larsen, KSON, San Diego; Alan Bubel, KFPO, Portland, Ore.; Bob Raleigh Jr., WPSC, Washington, Georgia; Klavan, WNEW, New York; Bob Pearson, KITE, San Antonio; Ken Garland, WP, Philadelphia.

Jay Dunn, WEPN, Philadelphia; Lee Bayley, KAKC, Telsa, Okla.; Frank Brodie, CKLW, Detroit; Bill Lockwood, KCYN, Kansas City, Kan.; Johnny Canty, WDGY, Minneapolis; Bobby Wayne, WCB-FM, New York; Steve Hunter, CKLW, Detroit; Al Wolfe, WABS, New York, Fla.; Dick Whittington, KGIL, San Fernando Valley, Los Angeles; Mike Murphy, WWOK, Miami; Jack Bogut, KDKA, Pittsburgh; Lou Sherman, WFMB, Indianapolis; Charlie Greer, WIP, Philadelphia; Mike Murphy, KMIZ, Kansas City, Mo.; Tom Cross, KJGF, Los Angeles; Bob Corce, WPEM, Philadelphia; Jim Masters, CKLW, Detroit; Dale Dorman, WKRO, Boston; Kris Stevens, WLS, Chicago.


Receiving special mention were Joe Cooper, KCMO, Kansas City, Mo.; for a talk show, and Paul A. Bottom of the AFVN in Saigon and Steve Merkis of BBC's Radio One in London.

Receiving honorable mention, again rated by market size, were: Large market: Steve O'Shea, WCBS-FM, New York; Sandy Becker, WNEW, New York; Bill Drake, WEPM, Milwaukee; Jesse Crawford & Dan Carlisle, WKNR-FM, Detroit; Mavis Logan, WYDD-FM, Pittsburgh; Jeff Starr, then w/ KTLK, Denver; Bob Lockwood, WIRL, Hackensack, N.J.; George Royce, WOKO, Albany, N.Y.; Richard Reese, KKN, San Bernardino, Calif.; Mike (Sadden) Murray, KEGI, San Jose, Calif.; Lou Gutenberger, KMR, Salt Lake City; Georgia Muskat, WWOK, Miami; Dave Roberts, CKLW, Detroit; Tom Moran, WIP, Philadelphia; Lou "King" Kirby, WKX, Cleveland; Neil Parks, WGNU-FM, Granite City, Ill.; Jay (Bobby Dark) Caple, KBOX, Dallas; Roland Bynum, KJGI, Los Angeles.


Also receiving honorable mention in a special category were: George Pettingell, KER-FM, San Francisco, and Phil Irwin, Voice of America, Washington.

• BILLBOARD RADIO FORUM

Tying for first place in the major market Top 40 personality was Don Imus of WHIO in Phoenix. Father O'Connor presented all of the awards. This was the first annual competition.

Jim Wood of KGJF in Los Angeles was honored as the major market soul music personality.

Mike Scott of WDEE in Detroit was awarded the major market country music personality.

Jack Glele receives his award as the leading medium market Top 40 personality. He was formerly with WAYS, Charlotte.

Dave Klein of Blair Radio accepts an award for Don Imus. Imus was named the best medium market easy listening air personality. He does the morning show on KXOA, Sacramento, which is repped by Blair.

Accepting his plaque as best medium market country music personality is Clay Daniels of WHOO in Orlando, Fla.

Di^n Daniel, named best small market Top 40 personality, accepts his plaque.

JULY 11, 1970, BILLBOARD
Radio-TV programming

Campus News

Programming Aids

Programming guidelines from key, pacemaking radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings and Biggest Leftfield Happenings.

WOR/FM, New York, music director Herman Horneman reporting: "I'm not sure who that's for, but I'm not sure who it's not for."

KAYE, Peabody, Wash., personality Chas White reporting: "Plan: Stand Up, Fool."

BLOP/CUT: "Live for you."

"Love lyrics."

"Sometimes you're just doing it."

WPNF, Flint, Mich.; program director & personality Jim Harper reporting: "Love it!"

KCBS, L.A.: "We're on a Jet Plane."

The Kerns, Stop BH: "I've never heard a song like this."

Raye and Plan B reporting: "Tell 'Em All Brother."

BP: "A Song of Joy."

EASY LISTENING

WFDM, Findlay, Ohio, program director Tom Sheldon reporting: "Everything's a Must."

GM Campbell BH: "The World's Gone Crazy."

WDRF, Westfield, Mass., personality Don Reilly reporting: "I've always been a fan of the Rolling Stones."

KBVR, Boulder, Colo.: "Oxen Over."

KXI, Atlantic: BLP/CUT: "It's So Nice."

(AL) Toヘ win."

ARR: "The Songs of the World."

ARH: "The World Comes To Me.""

Vox Jox

Claude Hall

Radio Edit

"We're on a Jet Plane."

The Kerns, BH: "Love it!"

"I've never heard a song like this."

Raye and Plan B reporting: "Tell 'Em All Brother."

BP: "A Song of Joy."

(Continued on page 48)
RADIO-TV MART

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many radio personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a single Radio-TV Job Mart can drive five times the results of the next leading radio-TV industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money, and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS OPEN

If you're a young, aggressive, format-oriented deejay who does and delivers the best music, you want good money and a chance to improve your career, then this radio station is for you. We are a large station and we need a deejay with good energy and a great image. You need a good car and an ability to sell. You must be outclass in the promotional area and be able to work with others. You must be at least 21 years old. We are a Hot Top station in a major city. We want you to do your own promo work, be a part of the station's team, and develop a strong sweeps image. The starting salary is $6000, plus commission. Send your resume to: Richard D. Waddell, Program Director. Billboard, 645 8th Ave., New York, N.Y. 10018.

We need a full-time Production Pro. He needs to be creative and able to come up with ideas quickly. You need to be able to work with others and be part of a team. This is a full-time position, working 5 days a week, 40 hours per week. Send your resume to: Program Director, Billboard, 645 8th Ave., New York, N.Y. 10018.

Letters To The Editor

Thinking Big

Dear Editor:

I was shocked to read in your July 9 issue that the deejays of a generation being conducted on some stations in this country. When I was in high school, WHN in New Haven, was it open themselves to remove a song like “Ohio” from their playlists because it has a message in it to try to cause some people to think, that is when I scream bloody murder. And that is not the general agreement among those program directors mentioned in the article that they were “not out to save the world,” but rather “we were interested in what the public would like.” There were students being murdered on campuses in this country. There are kids dying in the ghettos of our cities. There are people struggling to death in this nation. And what is the radio industry’s answer to this? Entertain them with the blandest, least thought-provoking material possible?

That isn’t just pathetic. But as long as this nation’s air waves are controlled by those who view their responsibility to make a buck, nothing will ever be done to correct this condition.

A. James Cameron

Selling Sounds

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

Week of June 29-July 3

By DAVID B. PERRY

Studio singer Jim Campbell, who spends most of his time doing commercials, is recording the theme for the ABC television series "The Lights of Toome." The charts were handled by John Abbott of "Abraham, Martin & John."... Eddie Kalehoff, known professionally as "Mooey," is holding several sessions this week on the use of the Moog at 45 West 45th Street in New York each Monday at 5 P.M. ... Composer Bobby Russell has just scored his first movie, "The Grasshopper."... Joe Brooks, formerly a professor of Musical Sciences, picked up a Clio for their Cola theme this year. The agency is B.B.D.K.O. and the Music Director is Marc Fredericks.... Pepsi and Pepsodent picked up Clios for their best visual arrangement and national campaign. Other Clio's went to Remington Shavers, Pan American Airlines, Euso and American Express for their radio commercials.

Alice Playten, who is Alka Setzer's "dancing girl" got a big write up in the Sunday New York Times (28) and has landed the female lead part in "The Last Dance of Isaac," an off-Broadway play.

Neil Cepo, one of Manhattan's best engineers, has joined the Mediasound Studios as its 16 track recording engineer. He had been with Bell Sound and Mercury Studios previously. Fred Christie, dean of New York engineers, is at Mediasound also. ... General Motors will spend in excess of $30 million in radio advertising this year. Coke and Pepsi will spend about $10 million.

By DEBBIE KENZIK

Currently cutting at the Hit Factory are Spooky Minnis for Forgiveness, The Elephant's Memory for Metromedia, Steve Karfis for Bell, produced by Barry Mann. The Farquhar for Electra, produced by Verden. The new Bob & Susan album at ABC, written by Bill Cothern of Dallas, and Whiskey & McClure, produced by Wes Farrell;... Raul Dances for Colossus and Garnet Minnis for MGM. The Custom Angle and The New York Rock Plant includes The Rascals working on their Atlantic LP, B.B. King working on his ABC LP. The Band putting their next Capitol LP together, and Charlies... (Continued on page 51)

Yesterday’s Hits

Change-of-place programming from your listener’s shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here’s how they ranked in Billboard’s charts at that time.

POP SINGLES—10 Years Ago July 11, 1960

1. Alston—In My Room (ABC)
2. Sarah Vaughan—It’s Hard to Say Goodbye (MGM)
3. Tony Bennett—The Way You Look Tonight (ABC)
4. Boyce & Hart—Tell Me When (ABC)

POP SINGLES—5 Years Ago July 10, 1965

1. Donny & Marie Osmond—Go Away Little Girl (Castle)
2. The Rascals—Good Lovin’ (ABC)
3. The Mamas & The Papas—California Dreamin’ (ABC)
4. The Ventures—Walk Don’t Run (ABC)

Soul Singers—5 Years Ago July 10, 1965

1. I Can't Help Myself—Four Tops (Motown)
2. The Four Seasons—Big Girls Don’t Cry (ABC)
3. The Four Tops—Reach Out I’ll Be There (ABC)
4. The Supremes—You Can’t Hurry Love (ABC)

Country Singers—5 Years Ago July 10, 1965

1. Wynn Stewart—The Browns (CMA)
2. The Byrds—Mr. Tambourine Man (ABC)
3. The Beach Boys—I Get Around (ABC)
4. The Osmonds—Go Away Little Girl (ABC)

COUNTRY SINGERS—5 Years Ago July 10, 1965

1. Bill Anderson—Go Down Behind The Barn Door (ABC)
2. Johnnie Wright—Willie The Kid (ABC)
4. Porter Wagoner—Ol’ Red Eyed Stranger (ABC)

JULY 11, 1970, BILLBOARD

www.americanradiohistory.com
"A pilot's ready when I'll let my family go up with him."

Captain Chuck Shafer polishes pilots. He teaches them things they didn't even know they didn't know.

When a man graduates from our pilot training center in Fort Worth, we turn him over to men like Captain Shafer. He's the one who decides when they're ready.

Ready to fly for American.

The Captain looks at his job this way:

"By the time they get to me, these guys are pretty good pilots, but I've been in this business at least 20 years longer than any of them. For instance, they know how to land a plane; I teach them how to bring it in like a big swan. It's for the extra comfort of the passengers. And that's the bottom line in our business. Give that passenger as smooth a ride as possible."

We don't know anybody who can do Captain Shafer's job better than he can. That's why he has it. It's the American Way.

Fly the American Way.
American Airlines
NEWSTEWART, will latest, president, a "GET Cheetah". "Signed, smoke Lost benefit real Freda "Baby," reads the "Gimme Reed's Payne's award. for of surprise. Soul Wonder "Hard Shelter") record. into hit. My Clayton.. "Band record. to rock, in the musical that-a hit. Brenda of Forum Margie & Charles Wilson, 17 11 14 15 17 11 7 54195 Wax (James & Gold 1) 7 54195 Wax (James & Gold 1)(Box, Detroit Sisters OH, 11.6.0.F., & 11.6.0.F., & 11.6.0.F.) 7 54195 Wax (James & Gold 1) (That's some year)
JERRY BUTLER, Mercury crooner, relaxes with Bobby Scott, center, and Danny Meahan, right, after recording two songs for an upcoming Cannon Film, "Joe." Scott scored the picture and Meahan wrote the lyrics.

MARY FRANCIS ADDERLY, of Opa Locka, Florida, is crowned winner of radio WRBD's "Miss WRBD Beauty Pageant," which won her a $2,000 scholarship to Devida Memorial College among other prizes. Celebrating Miss Adderly's good luck are, left to right: Robert Gaynor, FM p.d.; Gary Rogers, FM announcer; Miss Adderly; Joseph Fisher, AM p.d.; and McKinley Williams, the station's AM music director.

Selling Sounds

* Continued from page 48

a new group, doing an LP for Roulette. In addition the independent film "Orange Pants" is completing work on their score at the Record Plant this week. The West Coast Record Plant has the Jackson Five in for Motown, Jimi Hendrix and Love doing LP's for Blue Thumb, and Crosby, Stills, Nash & Young cutting for cutout. 

Patrick Collins Enterprises, California (213) 666-6800

Jimmie Haskell has just completed writing, arranging and conducting three tracks for Sunkist Growers, Inc. The music-to-eat-oranges-by-while-watching-television is Haskell's first work for Sunkist but marks his return to Foot, Cone & Belding/Los Angeles, an agency that has kept his services many times in the past. Bob Mayberry was the agent producer, Joan Craig the copywriter. The assignment was booked through Charles Stern Agency.

Soundview Studios

132 Riviera Drive
Kings Park, L. I., New York 11754
516-724-9361


June 17, 18, 1970—Recording Sun Pear. Produced by Bob Gallo, engineered by Bob Gallo and Bob Dorsa.

June 19, 1970—Recording Chicken Soup. Produced by Don Dwyer; engineer, Bob Gallo.


JUNOuffy Otis, left, &b pioneer enjoying a comeback on Epic, accepts an award for distinguished achievement from California State Senator Dymally, representing the State Legislature. Otis received the award at his record opening at Los Angeles' Ash Grove. Both Otis and his son, Shuggee, a blues guitarist, has LPs on Epic.

JULY 11, 1970, BILLBOARD
MOA One-Stop Push Focused on Criticism

By EARL PAIGE

CHICAGO — Music Operators Association (MOA) is mounting its strongest drive to recruit one-stop members and invite their participation at the MOA convention Oct. 16-18 here. At the recent convention of the veteran one-stop member of the national organization of juke-box operators is questioning how effective MOA is in embracing one-stops.

"I think that MOA has failed in its efforts to enlist one-stop members," says Fred Sipiora, Singer One-Stop here. "Not enough one-stops have joined MOA and as a result we've had no chance to be represented on the board. We can pay but we can't say," MOA executive vice-president Fred Granger says: "The MOA board has said in the past that they would like to see a large one-stop membership in MOA. If there were a larger membership there's no question that one-stops would be elected to the board so that they could have a representation.

"Of course, one-stop members are members in the fullest sense and certainly can attend membership meetings and voice their opinions. One-stop members are not associated members—our membership roster has a special category for them." Granger also said that one-stop members have access to all the services of MOA. "This includes a group life insurance plan that has paid out $50,000 in claims this year and paid out over $100,000 in claims in (Continued on page 53)

Jukebox Group Hits Poor Quality Disks

TRENTON, Mo.—Missouri's jukebox operators are angry about the poor quality of singles. The subject of faulty disks dominated a recent meeting of the Missouri Machine Council and president Art Hunott promises to challenge manufacturers by publicizing a list of records that are poorly pressed.

"It's to the point now where an operator must stick around "Devoted Service Award," and his complaints about records that are off-size.

Hunott's complaints and those voiced by the operators at the meeting were heard by two one-stop executives at the gathering. "The one-stop people told us that poor quality pressing is just a byproduct of mass production. The one-stops don't want faulty records, they are just concerned about the needless service calls that cause the general slowdown in servicing the route. "A record that sticks amounts to a service call and this is expensive," he complains.

Missouri operators complain about customers having to grooves so tight the needle can't start or cancel at the end and disks that are off-size.

"Apparently, there's no uniform size. I can't understand the manufacturers who can't get disks to go up a .7-in. record. We're receiving so many complaints about records that are off-size."

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Philadephia

David Rosen, who heads the Rowe-AMI distributing firm here, became grandfather to an 81-year-old son, Lewis, and his daughter-in-law, Leslie. Leslie Rosen is a member of the Philadelphia firm handling the records and tapes division. Robert M. Rudolph, the head of Makio's Variety Vending, was awarded a medal of honor by Philadelphia Allied Jewish Appeal-Pearl Harbor Emergency Fund.

Recognition of his services in the record-breaking campaign just ended as Trade Council chairman was given.. . . H. Harry Stern, veteran member of the Amusement Machine Association of Philadelphia, who heads up Major Acceptance Corp., serves as division manager.

**Bally**

**OP-SURFER BAZAAR**

13113 hinges, AV.

**Rosen,** BUY!

**POP OF URNERS.**

**Major**

**Photo**

**SKILL**

**REALISTIC**

**of** -Electric firm -PL.

**haley** -APOLLO GUN

**ley** Barber, Amusement, sic; Absher, Mryk, Bob, the Robert regional this in Alpine Machine, C. member. Floyd has Robert vice this Harlan, Harlan of this central machine, M.

**Herron** has Robert in MILLS, 1940, 155, 260, 7934. Massachusetts, Bob, the Robert trademark for 1940.

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Better Service to Location Way to Beat Direct Sales

- Continued from page 53

records each week but the main thing is that we’re in that location at least 2 days a week, selling the idea of our service. I have only lost sales in the past at one point in the past two years of operating and this was not due to direct sales.

Joy Smith told the group: “Just sit back and wait. Usually it’s the poorest locations that try to operate on their own. Sooner or later, you’m get a telephone call asking you to come back in and set the locations.”

Many operators may not have Smith’s calm approach to business.

Smith recalls how he set his very first location. “I started from scratch, that is, I don’t sell an existing route. So I started by piece by piece. I remember installing a pinball machine where the location owner said the kid jumped right on top of it and broke the glass. When I got in there with the machine I kid jumped right on top of it and broke the glass. I told him that I had a lot more pieces of glass back at the shop (usually he had none) and that as fast as he broke one I’d bring in a new piece. He listened to this and did all the other kids in the place, I never had any more problems.”

Smith points out that one way to avoid trouble in locations is to always let your route operator know “everything.” He said: “My men know when my bank notes are coming due. I don’t believe in letting them know the score. And I tell them that if I have any business, I will keep them up one more time no matter what kind of deal they propose or what mistakes they make on the route.”

Smith believes that operators can sit down with location people and explain the basics of making money. A merchant who operates a retail outlet in West Clay as well as a jukebox and vending service, he makes each location aware of the increasing costs of operating.

Mentioning one example, he said he would like to furnish his routees with air conditioned vehicles “so that we could offer something else than a popcorn and drink as well.”

One such item, not in the candy area, is canned cold drinks. Smith thinks more jukebox operators should diversify into canned drink vending. “Some locations are fantastic locations.”

Henry Sikes Dies

LAS CRUCES, N.M.—Henry J. Sikes, operator of the Canyon Music Co., here for the past five years, died recently. Sikes, 52, operated Sikes Music Co. in Clovis, N.M., for 10 years before Canyon. He was also associated with Alfred D. Harper, owner-manager of Harper’s Consolidated Music Co. here. Sikes is survived by his wife, Louise, three sons, his mother, and a brother.

We have one filling station that sold 23 cases a day. This meant we had to go back three times during the week.”
**Classical Music**

**4 Releases Mark 10th Year of Lyrita, English Music Specialist**

by WENNSHEER

LONDON—Lyrita, the independent company which specializes in recordings of English music, celebrated its 10th anniversary this year with four releases that include 20 world premiere recordings.

The company will release further releases during this year to over 30 world premiere recordings of works by English composers.

The new releases are Edmund Rubbra’s “Symphony No. 7,” coupléd with Vaughan Williams’ “Tallis Fantasia” fantasies with the London Philharmonic conducted by Sir Adrian Boult.

**Koussevitzky Award TO Writers Wolfe & Shifrin**

NEW YORK — The 1970 Koussevitzky International Recording Award has been presented to composers Stefan Wolpe and Seymour Shifrin for works recorded by the Contemporary Chamber Ensemble under Arthur Weisberg.

The $1,000 award was divided equally among the composers, the American International Music Fund, Inc. for Wolfe’s “Chamber Piece No. 1,” and Shifrin’s “Satin Sheet.”

Three other works were among five given Special Citations. Their notebook versions also are by Weisberg and the Contemporary Chamber Ensemble. Among the same are Fourteen Sonatas for Violin and Cello, performed by the Tokyo String Quartet, with such performances as Jacob Druckman’s “Inventions.”

**5 Units Receive ASCAP Awards for Programming**

DENVER — The St. Louis Symphony, Buffalo Philharmonic, Princeton University’s WOCN station, Honolulu Symphony and Corpus Christi Symphony have received 2014 ASCAP awards for “outstanding programming of contemporary and popular music” during the past season.

The awards were presented by Mark Schaefer, chairman of the American Symphony Orchestra League (ASOL) and the president of ASCAP, at the recent 25th annual Col LP’s Mark Marboro Fete

NEW YORK — Columbia Records is celebrating the 20th anniversary of its Marboro Festival with three new releases.

One of the releases is an album produced by Thomas Myron, masterworks music director.

Included is a specially designed record release, a $2.00 Public Call conducting symphonies of Haydn, Mozart and Mendelssohn and Schumann, accompanied by the National Symphony Orchestra, conducted by Alexander Schneider.

Pianist Rudolf Serkin is featured in a Mozart chamber music collection. Six Marboro artists play a Brahms sextet in the featured album.

**Coinmen In The News**

WICHITA, KAN.

Mark Blum Jr. and Ronald Card, secretary-treasurer of the Kansas Coin and Novelty Association (KAMA), has notified members of the association that the coin market is on a “bull” market and that a new coin is being issued.

In addition to the new coin, members elected to three-year terms are Frederick R. Nester, president; Robert L. Beamer, vice president; and Donald L. Hobbs, secretary-treasurer.

San Francisco

Leonard Hicks, field service representative for the Wurlitzer Co., was in charge of instructions for the recently installed coin-op machines to be installed at the Wurlitzer Co. manufacturing plant.

Newly installed coin-op machines for the Wurlitzer Co. are for the Dixie 1, 2 and 3, and the Dixie 4.

The machines make 10 cents in retail prices. It is expected that vending machine operators will be interested in these machines, and that the machines will make it a 50 cents pack.
Show Biz Is Planning New Expansion Programs; Names 2

NASHVILLE — Show Biz Music, Inc., which has made strong moves recently in both the record and publishing business, is making new expansion programs. They involve the appointment of a music director and a business manager.

Jim Hall has been a longtime Nashville producers, conductors, arrangers and writers. He is a partner in the music publishing firm of Emmons.

Emmons, Skeeter Davis, and other Nashville figures, have made recordings with the company. Hall has a background in the music business, having worked in various capacities. He has worked with artists such as Chasie Webster, James Ryman, and George Harrison.

Hall has conducted various projects in Nashville, and he is currently working on a new album for George Hamilton IV. Hall has also arranged music for various artists, including Skeeter Davis and George Hamilton IV.

Country Artists, Auto Racing Warm Up For Sports Special

NASHVILLE — The close ties between country music and auto racing, already accentuated on two major occasions, will be highlighted when the July 23 ABC-TV Wide World of Sports telecast will feature both country artists and racing events.

The Nashville Grand National NASCAR Race, the first live sports event ever to be broadcast on network television, will also include the participation of some of the country's most popular drivers and spectators, including Marty Robbins, Bobbie Goldsboro, and Tom T. Hall, Mercury.

During certain points in the race, the artists and the music industry will be interviewed about racing, about Nashville and about the music industry. Gayle Hill of G. Hill and Company will coordinate the industry's participation in the event.

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THE "SHERIFF" DRIVES FOR ANOTHER NO. 1 RECORD

FARON YOUNG

written by Tom T. hall

Published by NEWKEYS MUSIC

1531 Demembre St.

Nashville, Tennessee 37203

Exclusive on Mercury Records

"IF I EVER FALL IN LOVE"

(with a honky tonk girl)

mercury 73045

BOOKINGS

BILLY DEATON AGENCY

1314 N.

Nashville, Tenn. 37203

615-244-4239

PROMOTION

LITTLE RICHIE JOHNSON

Box 3

Belen, New Mexico 87002

505-864-7185

(Copyrighted material)
Country Music

Nashville Scene

• Continued from page 57

Boys, made his first appearance as a single artist on a Carlton Haney promoted package in Louisville. Bob Neal is handling his bookings. Miller also has a single release on Stop, a tune written by Sorrell Pickard. ... Tree writer Glenn Martin took his vacation this year in Dwight D. East's old bus.

Disk jockeys waiting copies of the Ray Griff recording "My Everlasting Love" on Royal American can have same by writing on station letterhead to Blue Echo Music, P.O. Box 1173, Nashville, 37202. ... Red Stewart's rendition of "Cut Across Shorty" on his Mercury LP looks like his strongest tune. It was written by Cedarwood's Marlene Wilkins and Wayne Walker. Mel Tillis is still scoring well on KJZP, although he now is with MGM. The latest Kapp release is "Heart Over Mind," which he wrote himself. ... Reed Marcus, vice president of Terrace Music, has announced the signing of Charlie Black and Allie

Credit Card Tie Aids Music Mart

NASHVILLE — Music Mart has shown an 80 percent increase in monthly sales volume due to the use of the Mastercard and BankAmericard credit systems.

Phil Dean, general manager of the mail order complex, said the increase has been realized in the fields of records, tapes and all allied music products. Music Mart is negotiating premium offers with several large manufacturers. It sponsors nightly spot on both WHO Radio, Des Moines, and WSM Radio, Nashville.

Cunningham, both of Washington, D.C., exclusive long-term contracts as artists and writers. They will be utilized in all areas of operations for Danwood Productions, an affiliate of Terrace. ... "Voices of Change" has been taken from Happy Tiger's Mass Effect album and set for early July release as a single. All songs on the LP are properties of Rolling Meadows Music and were produced by Bill Trent and Terry Talbot. ... David Allan Coe's "Monkey Business," a Mon-Rose release, has been lifted from Coe's "Penitentiary Blues" album on the IRS International label and scheduled for July release as a single, according to Audie Ashworth. (Continued on page 61)

Magazines on Country, Gospel

NASHVILLE — Two more consumer price magazines, one dealing with country and gospel, will be on the market shortly.

Georgia Chellman, well-known executive here, has been named publisher of Gospel Music Jubilee, a publication of Charlotte Publications, Inc. Chellman is president of Veenen International, an advertising and public relations firm, and is vice president of Touchdown and Adventure music publishing companies.

Gospel Music Jubilee will have a 48-page format. Also a magazine, Country/Western Album, has No. 1, will be distributed from New York by Ideal Publishers Co. It will be placed on newstands. No editors or other officials have been listed.


Advertising deadline: July 24, 1970
Issue date: August 29, 1970

58

Country Music

Nashville Scene

• Continued from page 57

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Hot Country Singles

• A STAR performer—Single's registering greatest proportionate upward progress this week.

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Chart Weeks</th>
<th>Order On Chart</th>
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<td>HE LOVES ME ALL THE WAY</td>
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<td>52</td>
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<td>2</td>
<td>4</td>
<td>YOU AND ME AGAIN</td>
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<td>YOU'RE THE ONE</td>
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This Week: July 11, 1970, BILLBOARD

Copyrighted material
“REMOVING THE SHADOW”
MGM 14136

Hank Williams Jr.
&
Lois Johnson

Exclusively on MGM

Suite 300, 806 16th Ave. S., Nashville, Tenn.
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FOR DJ Copies Write: Charlie Dick
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Red Sovine
is the side for BIG country sales!

Country Music
From the Music Capitals of the World

DOMESTIC
NASHVILLE
Roxas, a rock group from Texas, was in Nashville recently to record at Bessie's studio. While here they cut two new singles entitled, "It's Too Late So Why Wait" and "Lies." Following Roxas was another group from Mobile, Ala., called the Mothers of Mobile, who were in the studio from an LP to be completed next month. Roxas, another Texas group, was in Nashville last week to work on their third LP which was also done at Cason's studio. Soon to be recorded there is a new artist, Jimmy Hendricks, who will sing a single, "If Jesus Was A Junky."

Country Joe McDonald's new LP "Tonight I'm Singing Just for You" was recorded in Nashville.

Sandy Mason, who has signed as an artist and writer for Combines Music on Mercury, released a single this week, "Me and Jack Daniels." The session was produced by Jerry Kennedy and Herb Nechip.</p>

Sports Special Set
* Continued from page 57

Since that time, hardly a major race has occurred in this country without some participation on the part of country musicians and singers.

THE 4 BLAZERS
Tell A Wonderful Story
In Their Recording Of
"STORY BOOK DREAMS"

SHU SHINE MISTER

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when answering ads . . . .
Say You Saw It in the Billboard

JULY 11, 1970, BILLBOARD
NASHVILLE—A “new concept in television with continuity like a concert” will be pioneered by Country Music Television when the Hank Williams Jr. television syndication begins this summer.

“The performer will have total involvement with his audience and that audience will become part of the show,” said Miles Harmon and Larry Murray, co-producers of the show.

Further expanding the differences between this show and most of those already under syndication, the producers said the programming will utilize lighting and camera techniques of a motion picture studio, a camera moving 360 degrees around a stage.

The audience will be drawn from the “outlying area around Los Angeles,” and the show will be done at Culver City. The audiences will be country music oriented, and there will be special “community nights.”

The show, which will be rather uptown, sophisticated “country,” will have as regulars the Dillards and female country artists such as Linda Ronstadt, Edie Brickell, and Marie Lee Rush.

The producers have explained the presence of “pop” regulars by saying the show would be “country in the sense that it’s for all of country.”

3 Music Firms Join to Promote TV Follow-Up

NASHVILLE—Three Nashville music firms are working together to promote a national product as a follow-up to a television special aired regionally June 18.

The Boots Randolph television special scheduled on the Southwestern Regional networks was the key to this promotion campaign by TCF Enterprises.

The three firms who have joined for the follow-up are 21st Century Productions, which produced and videotaped the special; Monument Records, which produced a special LP of Randolph playing at the show; and Custom Distributors, which will handle the mailing of the albums throughout the country.

The campaign included simultaneous radio, TV, newspaper and magazine ads and store displays throughout the South and Southwestern U.S. announcing that, for three labels from any given product on the market, a free album of Boots Randolph music would be mailed.

Initial interest was in the thousands. The campaign is scheduled to continue through September. Custom Distributors is mailing some 3,000 records per day. Early projections indicate that some 250,000 LPs will be mailed during the three-month campaign.

Principals in the business arrangement are Roy Smith, 21st Century; Fred Foster, Monument; Boots Randolph, Monument, and Steve Whaley, Custom Distributors.

Country Music

Concert Concept
For Williams TVer

However, additional country artists from Nashville will be used as guests on the show, which will also feature songwriters “not normally seen on the networks.” They said this would include such writer-performers as Red Lane and Mickey Newberry.

MGM is “shooting for” 150 markets, but will not issue a plot. Shooting will begin in mid-August, with Hugh Cherry doing the announcing.

Nashville Scene

Gene Pfeiffer of WPAC, Paterson, and WHRF, Riverhead, LI., is now programming country music nightly, and is striving to make WPAC the center of country music on Long Island. He also has a Sunday show, utilizing the Billboard charts of top country singles. Clyde Beavers and the Eager Beavers are set for a first release on Dot. Barbara Allen of Beaverwood Talent, and her band, the Kentucky Kings, are wrapping up a brief vacation, then make a Michigan swing. Barbara has just signed recording agreement with Paul Perry and cut a session.

George Riddle of UA has signed with Beaverwood Talent. Shirley Copeland has cut her first country single for the NRS label. Titled “Show and Tell,” it is written by Fred’s Robbie Williams. Shirley is a registered native Nashvillian.

Bonnie Henderson of Buddy Records, Marshall, Tex., is now a regular member of Jim Hefner’s “Country Express,” a new country TV show seen twice daily on WEEK TV, Channel 25, Peoria and Rockford, Ill. The Musicana Corp., a newly formed country and pop production company, reports that it has signed a major recording artist, with the first release of a series of singles set for the fall. The company chose not to reveal the name of the artist at this time.

Bill Deaton, Faron Young’s manager, signed Faron to work four shows in Honolulu Friday. Saturday 16-11. Faron also has a full schedule of fair dates starting in North Dakota July 24.

Johnny Wester, who has always managed to do a job well, called upon, filled some big shoes recently. He was called on by the Navy to fill in for Bob Hope as emcee of the 19th annual Navy Relief Fund Festival at Corpus Christi, Tex. Monument’s Dianne Jordan was a welcome addition to the bill. It was called one of the most successful shows of the area.

You are Invited to Participate in
World of Soul
August 22, Issue

This annual showcase reveals the dynamic universe of soul in depth— the scene today—Rhythm & Blues, Gospel, Soul's International impact. Analysis of Billboard Soul Charts complete with Artists' Labels etc.

PLUS: Black Radio Station Managers, Regional Presidents, Top D.J.'s, Program Directors, and top performing talent, booking agents, producers throughout the world. Editorially you'll find no other publication offering this unique, meaningful, high-interest exploration of the World of Soul.

The buying influences for talent are the people who'll be reading this issue of Billboard. They'll be getting a big, fresh look at the World of Soul. They'll be making new decisions about this exciting scene. Don't be left out of the World—Be part of the action—Reserve your ad space now!! Bonus distribution will be going to the NATRA Convention in Houston, August 19th. This is in addition to more than 33,000 of Billboard's regular paid subscribers all over the world.

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JULY 11, 1970, BILLBOARD
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<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<th>CARDS</th>
<th>Reader's Digest</th>
<th>A1A Available</th>
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<td>SUPREMES</td>
<td>Right On</td>
<td>Motown MG 1702</td>
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<td>7/26/1959</td>
<td>CRAWFORD, EL</td>
<td>Stop This World Before I Miss You</td>
<td>RCA 7256</td>
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<td>8/9/1959</td>
<td>MccARTney, PAUL</td>
<td>Yesterday</td>
<td>Parlophone 19648</td>
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<td>8/16/1959</td>
<td>JASON &amp; SETH</td>
<td>Mick &amp; Me</td>
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<td>Tonight's the Night</td>
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<td>JAMES TAYLOR</td>
<td>Sweet Baby James</td>
<td>Warner Bros. WBS 1405</td>
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<td>9/6/1959</td>
<td>JIMI HENDRIX, BILLY &amp; TED GUSK</td>
<td>Fire</td>
<td>Reprise RF 7507</td>
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<td>ISAAC HAYES</td>
<td>Theme from Shaft</td>
<td>Atlantic 2304</td>
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<td>GRAND Funk Railroad</td>
<td>I'm Your Man</td>
<td>Capitol SP 3721</td>
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<td>9/27/1959</td>
<td>DOUGLASS, PAT</td>
<td>If I Never Fall in Love Again</td>
<td>RCA Victor LSP 4022</td>
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<td>EDDIE HARRIS, COMET &amp; THE PACHUKIES</td>
<td>Blue Kentucky Winter</td>
<td>Columbia CL 6705</td>
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<td>NELSON, LEE</td>
<td>I Can't Believe That You're in Love</td>
<td>RCA Victor LSP 4039</td>
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<td>SIMON &amp; GARFUNKEL</td>
<td>Bridge Over Troubled Water</td>
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<td>Tuesday</td>
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<td>BILLIE HOLIDAY</td>
<td>Lady Be Good</td>
<td>CBS 3231</td>
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<td>ANDY WILLIAMS</td>
<td>Rainbow Room</td>
<td>Capitol 2700</td>
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<td>11/15/1959</td>
<td>BARE, EARL</td>
<td>Earth</td>
<td>Columbia CL 6685</td>
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<td>11/22/1959</td>
<td>NEAL, NEIL</td>
<td>One More Saturday Night</td>
<td>Capitol CL 6714</td>
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<td>JENNIE MUNROE</td>
<td>The Sun Shines</td>
<td>Columbia MP 5024</td>
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<td>MONTGOMERY, A. &amp; THE PROCLAIMERS</td>
<td>Keep a Little Love in Your Heart</td>
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<td>GRAND Funk Railroad</td>
<td>We're An American Band</td>
<td>Capitol SP 3723</td>
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<td>SMITH, BILL</td>
<td>Don't Change Your Mind</td>
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<th>Stock</th>
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<td>Take That</td>
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<td>Whitney Houston</td>
<td>Greatest Love of All</td>
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**Compiled from National Retail Stores by the Music Industry Chart Department and the Record Market Research Department of Billboard.**
a nice new album from Donovan

Open Road

on Epic records and tapes
The Adams' new album "The Many Things Will Keep Me Loving You" and "Keep An Eye".

RCA Victor LSP 4567 (S)

This album by Raye Earth follows in the footsteps of the latter's earlier release by the group. Here's a ray of sunshine one of the most promising new groups of any recent vintage. The production is marked by a somewhat new sound setup, with the group's harmonies and individual vocal styles being distinctly evident. The most striking feature of the group is the smooth, almost mellow quality of their music, which is well balanced and quite pleasing. Highlights of the album include "During These Times" and the lengthy, "I'm Losing You!"

RCA Victor LSP 4568 (S)

The former Blues Group with a new sound, this unique and clever set of Southern rock, that combines brass, bass, drums, and vocals. The material is original and the lead singer Elmore is a born showman. Another LP must be heard to be thoroughly understood and enjoyed. Top performers for underground and Top 40.

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Eleven Exciting New Albums on Atco Summer, 1970

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Atco SD/TP/CS 33-329

CACTUS
Atco SD/TP/CS 33-340

LULU
MELODY FAIR
Atco SD/TP/CS 33-330

OTIS REDDING
TELL THE TRUTH
Atco SD/TP/CS 33-333

KING CURTIS
GET READY
Atco SD/TP/CS 33-338

DEE DEE WARWICK
TURNING AROUND
Atco SD/TP/CS 33-337

JERRY JEFF WALKER
BEIN' FREE
Atco SD/TP/CS 33-336

DONNY HATHAWAY
EVERYTHING IS EVERYTHING
Atco SD/TP/CS 33-332

THE UNSPOKEN WORD
Atco SD/TP/CS 33-335

LIVINGSTON TAYLOR
Atco SD/TP/CS 33-334

JOHNNY JENKINS
TON-TON MACOUTE!
Atco SD/TP/CS 33-331

On Records & Tapes
Steve Winwood vocals, organ, guitar with Traffic

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Video Disk Recorder Makes World Bow

BERLIN — The world's first video disk recorder, a new German invention, was unveiled at a conference given by AGC (German General Electronic), Telefunken and Teldec (the latter company representing Telefunken and IREDA Decca). The recorder is produced by the AGC-Teldec group.

Dr. Hans Grobke, newly elected president of AGC's board of directors, said the video disk invention could be of no longer be kept a secret as too many persons were involved in its manufacture.

But, he said, the first video disk models would not be on the market until 1973. "We will let a video cassette,"

While video record players retail at between $120-$500, the disks, by that time available in both color and black and white, would retail at a price below $5, depending on the circulation basis.

Production price was said to be as low as $12 DM. This means well below the production cost of any other video medium. The potential customers for the video disk said Dr. Grobke would be firstly television subscribers.

The first pop music video disks will be produced by the Telefunken company, but, there is little known on how long it will take for as well as for the recorders will be accompanied on color television.

At the unveiling ceremony, were

Deco's Sir Edward Lewis and Mr. Max Zoliss, Roosgaat, Amsterdam.

The conference began with Mauja singing "Alles en rock viel meer" (All and Yet More), with the disk spanning at 1,500 revolutions per minute. The first audio-visual demonstration lasted for five minutes.

Teldec's director, Kurt Richter, gave comprehensive details of the invention. He stressed that because of the thickness of the material, video disks could be manufactured fairly cheaply and could also be enclosed inside a newspaper, enabling the reader to review, undisturbed, the latest current affairs.

According to the joint inventor and labor director of Teldec, Horst Reckfid, it will take no more than two to three hours to receive the completed video disk. With a 0.2 lb. pick-up sensor the disk is almost indestructible. The pick-up differs from the conventional system inasmuch as the special diamond stylus does not track in the grooves, in the same way in that of a record-player style.

PARAS Acad. is Founded

MANILA — Founder Oscar Santos of PARAS (Philippines Radio, Audio and Video Systems, Inc. (PARAS). The 75-member body was directed to the launch of a year of a campaign which started in late 1968 when the Award project was conceived. The Award project is the PARAS' counterpart to the National Academy of Recording Arts and Sciences (NARAS) in the United States.

The PARAS Award will be given every second time, this time by PARAS. With the formation of PARAS, the current award is called the PARAS and the new award is called the PARAS Award. The new award will be known as the "Best Performance," while the "Best Performance" award will be known as the "Best Performance of the Year Award."

Japanese Label Makes Debut With Favor Disk

TOKYO — Latest label to be introduced into Japan is Nippon Phonogram, who released their first single, "Owaga Ga Aru No". (There is a Favor), by Kyosuke Ohashii and the Thoroughbreds.

Nippon Phonogram was established June 1, within the Nippon Victor company. Partners in the new joint venture are Victor Co., of Japan, and Matsushita Electric Industrial Co. Ltd., which started 60 percent of Nippon Phonogram. The Nippon Phonogram records are distributed in the Netherlands and the remaining 40 percent.

Matsushita, which already controls the Victor company, is also the manufacturer of recording electronic and electrical appliances, the brands National and National-Phonogram. Koichi Matsumoto, a Matsushita executive, has been named president of Nippon Phonogram, while N. Hoh becomes general manager.

In addition to the new domestic label, Nippon Phonogram, the new company's repertoire includes Philips, Fontana, Mercury, Island, RIAF and the EMI catalog.

Imudico Slates Finnish Branch

HELINSKI— Danish publishing firm Imudico, whose catalog items from Bobbie, Ardmore and Beachwood, Walt Disney and Noel Gay, will open a Finnish branch here in the fall.

The company, which will be called Nuottikustannus (Imudico), Finland, will operate under the roof of Finnish EMI and will be headed by Reino Backman, managing director of Finnish EMI and the manager of the company's local publishing activities on the Oden label.

ADRIANO CECILIANO

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tel. 704261

D'Swan Resumes London Distrib

MANILA—D'Swan Sound System Co. has resumed exclusive distribution and promotion in the Philippines of London-based D'Swan singles after re-entering a new contract with Super Record Co., the local London licensee.

Distribution and promotion of London and Daron singles through D'Swan's "J'awag" jukebox together with the new singles will be handled by Pauhasa (Matsushita), Mutoa, Montanora, Novera Sao-Ter, Lanteuna, CVS, Minchow March, Anconia, Filipino, Viterbo, Lavoato, Follonica, Marina, Masa, Foermao de Tano, Gstd, and Simounse.

The two final nights will be held at Redon on Friday and Saturday (10-12). "Cantaglio" features Italian singer "Rigo" Massimo Rastoni, last year's winner, Rossana Fratello, Patty Pravo, Don Backer, Laura Bell and British pop group New Trolls. Riccardo Porello, Giuseppe and Camilori, and new talents Pio Vallati, Valerio Rizzino. Foreign singers include J.F. Michael, Dick Rivers, Kitty Line and Anita Nee.

The show will be broadcast and televised on the national network, during the first and the final nights.
Cap Canada Signs Distrib. Deal With Love Subsidiary

TORONTO — Capital Records of Canada has signed a long-term distribution deal with Daffodil Records, a subsidiary of Love Productions of Toronto. A minimum of five albums and 10 singles will be issued annually on the Daffodil label.

"Daffodil represents a great boost to the Canadian talent scene," said Arnold Grosswein, vice-president, general manager, Capital. "We are very pleased that Daffodil will be working closely with Capital in exposing and promoting new local talent. The Daffodil deal is a further step forward in our striving to be a major part of the Canadian talent scene.

Daffodil's first release, an album "Old Fashioned Music" which features Kiki, Russiex Crow with Cromwell, will be issued in two weeks. The LP features a packing concept using brown wrapping paper. Frank Davis, Love Productions vice-president, said that most of the creative processes involved in record and ad-design would be handled by Love, with the Capital staff responsible for promotion.

This feat only applies to the Canadian market, and Davis said that Love in now considering offers from the U.S. He returned last week from a month-long stay in England, where he has been negotiating European rights to Daffodil product.

Davis said that Daffodil would probably work with other independent producers in Canada, and that the label also intended to acquire product from markets outside Canada. He said that Daffodil would have a highly selective release schedule, and that not everything produced for the company will necessarily be released through the company's label.

Compo Handles Molten Label

TORONTO — The Compo Co. has signed an agreement with Wes Dakus of Edmonton for the distribution of the company's label, the first two singles to be released on the product are "Lena's Judge" by Randy Bachman, former lead singer of the Guess Who, and "Sweetheart Jane" by Ted Gosewich. The Label, "Second Thoughts" by Chayenne Underwood and "Barry Allen's Wednesday In Your Garden."

The release of the Chayenne Winter single in the U.S. has the rights to the Barry Allen record. Bachman is also working on his first solo album, to be released by RCA.

Canadian Rights to 'Cry' Goes to Quality

TORONTO — Quality has acquired Canadian rights to the latest single, "I'm Gonna Make You Cry," by The Guess Who. The company is in final negotiations to acquire Canadian rights to the new album, "Volume One.

Electric Circus In Canada Shut

TORONTO — The Electric Circus club has closed down, thus eliminating all of the evening's entertainment features. The final act to appear at the Circus is "The Piano Man," but worth mentioning is the new defunct Rock Pit, the Circus provided Toronto's only venue for the presentation of progressive rock acts.

Compo Acquires Rights to 'Earth'

TORONTO — The Compo Co. has obtained the rights to U.S. hit "This Better Earth" by The Bellingbirds, but winked.

The deal was negotiated between Canada's P.R. arm and Bill Aulin of the Lionel Entertainment Corp.

From The Music Capitals of the World

Peter Houston, recording engineer, has signed a contract with Atlantic to produce an album with producer Jerry Wexler. Houston recently worked on the Dixie Flyers. Houston's latest single "One More Time" was rushed in Canada to follow its "Cutter's Green" single. London's Rock Band have just released their initial reaction to the Blake Fordham debut single. An album produced by Love and released by RCA.

John Power, formerly with RCA, has joined Warner Bros. in the merchandising department.

Compo Scores With French Canadians

MONTREAL — The Compo Co. is experiencing success with its Apex and Pop Ape labels, both expressively aimed at the Canadian market. Bernard Desjardins, a producer with the label's first artist success with Isabelle Aube, Daniel Gallant, and Les Fil D'Alexandre in Quebec. All except Guarnieri, who had several hits prior to his association with Compo—are relatively new to the recording scene.

Both labels are aimed at the progressive music market, says Desjardins.

Guarnieri, who has been active in Canada for several years, has a current hit with "Les Americanes," its authentically American-sounding single, "Si Tu Le Vois." The French Freq's "Amour Est Un Jour" is a recording of an original by Priscilla Lapointe, which won her first prize at the Festival De La Chanson De Granby in December last year and was sold at the Festival for $250. "Amour Est Un Jour," is getting much airplay for Les Fil d'Andre, a rock-country group.

Desjardins said he is looking at several other Quebec artists. There are seven new French-speaking Canadian acts in the Quebec market.

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EBIKE Bids for Bigger Slice of Tape Mart

LONDON—EMI will lauch its tape catalog in a bid to capture a larger slice of the cassette and tape market. Part of the cassette repertoire is to be updated with new label cards, and a fresh catalog is being built up with monthly releases of up to 20 albums. First new issue, which includes the Beatles’ “Let It Be” LP, is this week and the company aims to have 200 titles available on cassette by the end of the year.

Stereo 8 production is also being increased and started this month, EMI will drop its cardboard sleeves packaging for cartridges. Instead, product will be shrink-wrapped.

The drive will be backed by a heavy advertising campaign scheduled for the autumn and a cassette sampler which will be released at the end of August, including titles by Cilla Black, Steppenwolf and the Kinks but no Tumble-Motown material.

All tape duplication is now being handled by EMI at the company’s new £100,000 high-speed manufacturing plant at Hayes.

FOREIGN BREAK IN DENMARK

COPENHAGEN—Foreign artists performing in Denmark will be negative if they pay only 20 percent tax on gross earnings, despite taxation legislation which says that 40 percent tax should be paid. The government tax office stated that foreign artists would have to pay the reduced rate because they did not respect the Danish social amenities.

Present output of the two master and seven ‘slave’ machines is currently running at about 10,000 units per week but production will be stepped up as the tape market grows.

Stereo 8 assembly, which started at Hayes last November, was formerly done by Tape Displaciation while the cassette division became operationally last week.

Philips Bows Sun in U.K.

LONDON—Philips will launch the Sun label in the U.K., under its own name as a 2.39 price-line label. The deal is for a three-year period.

Philips will launch the Sun label in the autumn plus a special Sun Golden Treasure Series label in the £2.39 price bracket.

The Shelby Singleton labels were handled by Philips managing director for the Australian market when he was the managing director of the Festival label.

Peregrina Cuts ‘Gold’ Sides

MANILA—Eddie Peregrina became the first Filipino recording artist to score a gold record in 1970. His LP of his own gold record award winners with “Eddie Peregrina’s Greatest Hits” on D’Swan.

Seven of the winners are considered in the local circle as gold records are contained in the LP.

Each sold more than 50,000 copies.

WB’s Rose in Tokyo Talks


It is rumored that plans are in progress to form a new joint-venture record company in Japan, the principal of which would be Warner Bros., a major Japanese producer of audio and electronic products, and a major Japanese talent management and production firm.

Rose refused to give details at this early date, saying only that it is hoped that the Warner’s complex can join others in Japan to form a very, very meaningful entity in the Japanese market soon.

Manila Station Opens Season

MANILA—The Kanlian Broadcasting System (KBS) Channel 9 launched its new TV show coloring season when it telecast “Colorview,” a three-hour program.

The preview was highlighted by clips from “The Engelbert Humperdinck Show,” “The Steve Allen Show,” “Sonny Side-Up,” “The Mike Douglas Show,” and “Fifty Girls and Gene Kelly.”

“Sonny Side-Up” is a weekly show of Vicar artist Sonny Cortez. The Nora-Eddie Show is hosted weekly by Alpha artist Nora Azur and D’Swan artist Eddie Peregrina.

For Rules & Details Contact:

For Belgium (French Speaking) France & Switzerland (French Speaking)
M. Roger Kreicher
Radio—Tele—Luxembourg
22, Rue Bayard, PARIS, 8.

For Belgium (Dutch Speaking) & Holland
De Herr J.H.M. Terheggen
Radio—Tele—Luxembourg
11, Ave. Lloyd George, BRUSSELS 5.

For Germany, Austria & Switzerland (German Speaking)
Helmut Strohle, Radio—Tele—Luxembourg
B.P. 163, LUXEMBOURG, G.D.

For Great Britain & Ireland
Geoffrey Everett,
Radio Luxembourg (London) Ltd.,
38, Hertford Street, London, W1Y 5BA

For Luxembourg
M. Nic Weber,
Radio—Tele—Luxembourg
B.P. 163, Luxembourg G.D.
Paletto & World Music has clinched an agreement with Polydor Records for the distribution of the national reper- toire. The deal which has been agreed with the label's managing director says that Polydor magnificent sales have increased by 400 per- cent. Turnover in the classical field shows an increase of 10 percent compared with the same period in 1969. . . . More success for DOG singer Gandula Janovil at a Bel- gian concert appearance three weeks ago. . . . The "Woodstock" album was released in Belgian to tie in with the premiere of the film. Special attractions from the show were local Barchey artists, The Pebbles and Thunderfoot Kids. Grandphonore will release, in September, a unique recording of "Musique Sacree Juive." Several countries are also interested. Although having less titles in the Belgian chart than in the previous year, Grandphonore closed the sea- son with a considerable increase in sales. A Belgian recording of "Amour De La Danse," by Francoise Gold- mens, is not only a local success, but has been released in France, Italy, Germany and Canada.

Special Harvest campaign with the Pinkick double album, and fragments of the whole Harvest per- toire, which is known by the public through several special radio programs which broadcast only material. . . . Primaveras Editions were very successful last month, with a brilliant TV show, including earth & Fire, Shoes, Machine, Albert Show, Casey & Premure Greenwich Jack Corneli and Amster- dam, all Primavera groups. . . . Edited by Primavera, CBS is releas- ing a single by local boy Charlie Trent. The recent hit in London with Mike Lemos as producer. Patrimons de Bigard, congratu- lated in Billboard a few weeks ago for his 40th year in showbusiness, invited all members of the TPPI to a reception in his unique castle, Chateau de Grand Bigard. Leaders of Italian, English, and French songs, and the U.S. as well, plus leading Italian artists attended. French actor Fernandez was present.

MILAN

The 15th edition of the Festival of Naples will be held on July 16-18. . . . The song festival, City of Lugano, opened at the Kranst Theatre July 1. . . . The new Beatles LP, "Let It Be," has sold over 20,000 copies in 20 days. . . . CGD has acquired exclusive rights for Italy of both album and single from the original soundtrack recording of the French movie "Les Chloes de la Vie," starring Romy Schneider. French artist Reggina has signed with CGD and will soon be recording a song from the British band's latest release, "Give Me Love." . . . Gigliola Cipriotti has just recorded a series of radio and TV appearances in Germany. . . .

MADRID

Karina (Hispavan), top-selling Spanish singer, made her debut re- cently in a K-12 indoor discoteque in Madrid. It was the first time she had sung "live" in Spain, and since previous appearances have always been in teen-age clubs, usually only until 10:30 p.m. More fans, Tony Llo, guitarist with Los Pequeños, and creator of several songs in her repertoire, accompanied her at the K-12. After a year of solid success with his last disc, "Dame Matar," Novela has released a single from the album "La Santa y las Can- tapes." "Serrat Casa a Muchacho" is the biggest selling LP by a Spanish vocalist. . . . Sera (RCA) has recorded several of his hits in Spanish—the first time he has recorded in this language. Wonder's first all-Spanish recording—"Mi Ayer, tu Ayer, el Ayer" (Yesterday, Yester-week, Yesterday) and "Mi Querido Amo" (My Dear, Amor). . . . CBS is releas-
Jazz Festival in Germany
Stages Audience Happening

NUREMBERG, Germany — A revolutionary way of presenting jazz to a mass audience was pioneered at the Jazz OEST-West Internationale Jazz Festival here in the Meierstraehlerhalle — and since the festival drew more than 10,000 people, it was an outstanding success, much greater than the previous two years. Last year's performances were presented on only the first day of the three-day event. On the second day the organizers staged a "National Night," featuring several bands playing in different halls, sometimes

Catalonian Group
Tops Hit Parade

BARCELONA — For the first time in the Spanish pop industry, a Catalonian group has reached No. 1 in the Spanish hit parade. The group is Los Diablos and the song "De un rey a otro" (A Sunbeam).

The group has already recorded the titles in several languages for release overseas. The English version has been titled "Dancing in the Sun."

The Hit version was released by Odeon, who produce the strongest promotional and publicity campaign for a Spanish group in their catalog.

From The Music Capitals of the World

- Continued from page 75

- Have you been watching "Westinghouse" on ABC? Always buy something. There is to be made for the production of this new musical by the same team behind the hit "Tutti Frutti." The show offers an exciting blend of music, dance and comedy. It stars the incomparable Eleven and the hilarious Ham, the King of Comedy. The show has been a huge success and is currently touring the country.

LUIGI CAMPI IS DEAD AT 28

STOCKHOLM — Luigi Campi, who ran an Italian music group called "The Monontex," has died of a heart attack in Stockholm. He was 28 years old. His brothers will continue to run the firm which has a catalog of more than 1,000 foreign film score albums. The Campi brothers also headed a magazine operation, TV-Scrittura Cinematografica, which has a circulation of 1,500,000.

Page Full of Hits
Forms Pub Co.

LONDON — Page Full of Hits has formed Drill Music to handle the company's new music publishing rights. First writer contracted to Drill is T. Reynolds, who previously published his material through Page Full of Hits. Page Full of Hits has signed a number of successful writers, including Jerry Leiber and Mike Stoller, Ornitho, and Dean Martin.

EMI to Launch
U.S. Labels

LONDON — EMI will launch the U.S. Invasion and Hot Wax labels under their own logos with the following five labels: Invasion, New Directions, and Hot Wax. The five labels were introduced in the U.S. by EMI to promote their new music publishing company, the Fort Worth-based company, which is under contract to Carson Music, the Fort Worth-based company.

Barclay in Dual Role

PARIS — Barclay Records chief executive officer, Jean-Claude Voltaire, has been named chairman of Barclay's new international division, Barclay International, which will be responsible for the company's European operations. Voltaire will also oversee the company's new radio and television division, Barclay Radio Television, which will be based in London.

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**TOP 20 SPOTLIGHT**

**COUNTRY**

- **PORTER WAGNER & DOLLY PARTON** - *Daddy Was an Old Time Preacher* (3:50)
- **GEORGE JONES** - *Why Not Me* (2:43)
- **Eddy Arnold** - *Girl I Love* (2:53)

**SPECIAL MERIT SPOTLIGHT**

- **NANCY SINATRA** - *Hello, I Love You* (2:30)
- **JERRY VALE** - *I Love You* (2:30)
- **CANDIDA-DAWN** - *Corazon* (3:20)

**Soul**

- **BEVERLY JACKSON** - *Careless* (2:15)
- **JIMMY CLIFF** - *A Woman Like You* (2:45)
- **Bobby Rogers** - *Ain't That Lovin' You* (2:40)

**POP SPOTLIGHT**

- **EDISON LIGHTHOUSE** - *She Works in a Woman's Way* (2:55)
- **BOB DYLAN** - *Kodachrome* (2:33)
- **THE VOUGES** - *The Good Old Songs* (3:03)

**SUPREMES**

- **EVERYBODY'S GOT THE RIGHT TO LOVE** (2:38)
- **GUESS WHO** - *Hand Me Down World* (3:14)
- **RASCALS** - *Sweet Inspirations* (3:34)

**Chicago**

- **CHICAGO** - *25 or 6 to 4* (2:53)
- **FELIX JUIN** - *Sing a Song for Freedom* (3:00)
- **CLARENCE CARTER** - *Pitch 3-PATCHES* (1:37)

**Charts**

- **BRITISH CHARTS**
- **AMERICAN CHART**
- **COUPE DE FEU**

**Concerts**

- **MORRISON-HESS**
- **DURAN-DURAN**
- **HUNTER S. THOMPSON**

**Obituaries**

- **JOHN WATERS** - *Obsessed* (2:33)
- **GILLIAN WELLS** - *Love Is a Fine Thing* (2:29)
- **JOHN LEE HOOKER** - *If You Could Read My Mind* (2:22)

**Radio Reviews**

- **ROBERT G. SMITH** - *Think Twice* (2:13)
- **WILLIAM SHERWOOD** - *I'll Be Your Baby Tonight* (2:02)
- **WILLIAM B. GREEN** - *My Little Angel* (1:57)

**Spotlight on the Week**

- **SPOTLIGHT ON THE WEEK**
- **TOP 20 CHART**
- **TOP 60 CHART**

**Supplemental Notes**

- **FREE All Right Now (6:14)**
- **DEEP PURPLE**
- **JEFFERSON AIRPLANE**
- **GUEST WHO**
- **SHADOWS**
- **MANFRED MANN'S**)
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   a) Radio's Key Role in Dealing With Urgent Social Problems
   — Art Linkletter, Linkletter Enterprises, Los Angeles, Cal.
   b) Are We Wasting Our Most Valuable Resources
   — Lester M. Smith, Seattle, Portland & Spokane Radio
   c) Dynamic Changes in Music—The Challenge to Future Programming
   — George Martin, Associated Independent Recordings, London
   d) Modern Programming Basics: Creativity or Copout
   — Ron Jacobs, Increase Records, Div. Watermark Inc., Los Angeles

☐ Session 2 — KEEPING TOP 40 IN TUNE WITH THE TIMES (1 Cassette)
   a) Dealing With the Music Forces Affecting Top 40
   — Progressive Rock, Good Music, Soul
   — Khan Hamon, Program Director, KTSA, San Antonio, Tex.
   b) Trends in Contemporary Music Programming—Need to Know Your Audience
   — Michael Joseph, Radio Program Consultant, Westport, Conn.

☐ Session 12 — YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE (1 Cassette)
   Chairman: Don Owens, Director Charts & Reviews, Billboard
   Each of 3 performing artists describes his audience's reaction to the music he is performing—what they appear to like and what they don't like. Each artist gives his opinions as to what the significance of his observations may have for alert radio station programming.
   — William "Smoky" Robinson, Jr., V.P., Motown Record Corp., Detroit, Mich.

☐ Session 13 — CREATIVE SKILLS IN PRODUCTION (1 Cassette)
   a) Producing Better Local Commercials
   — Alan Scott, Partner, Scott-Textor Productions, Inc., New York City
   b) Tighter Production Through Modern Electronic Techniques
   — Don Clayton, Program Director, WPOL, Hartford, Conn.

☐ Session 14 — ADVANCE RESEARCH TECHNIQUES (1 Cassette)
   Chairman: Dave Tucker, Natl Program Director, KFJZ, Fort Worth, Tex.
   a) Ratings—How to Evaluate Them Effectively for Better Programming
   — William Schrank, Director Research, KATZ Agency, New York City
   b) The Increased Impact of Albums—Selecting & Programming Them

☐ Session 16 — INCREASING STAFF PROFESSIONAL SKILLS—THE MANAGEMENT CHALLENGE (1 Cassette)
   Chairman: Egmont Sanderling, Pres., Sanderling Broadcasting, New York City
   a) Modern Program Director—The Qualities He Must Develop in His New Role
   — Perry S. Samuels, Senior V.P. Radio, AVCO Broadcasting, Cincinnati, Ohio
   b) The Deejay—Helping Him Achieve Greater Professionalism

a) The Increased Impact of Albums—Selecting & Programming Them
   b) The Trend Back to Personalities—How to Program Them With New Meaning
   — Pat H. Whiteley, Program Director, AVCO Broad- casting, WWDC, Washington, D.C.

☐ Session 17 — THE MANAGEMENT CHALLENGE (1 Cassette)
   Chairman: Egmont Sanderling, Pres., Sanderling Broadcasting, New York City
   a) Modern Program Director—The Qualities He Must Develop in His New Role
   — Perry S. Samuels, Senior V.P. Radio, AVCO Broadcasting, Cincinnati, Ohio
   b) The Deejay—Helping Him Achieve Greater Professionalism

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Records. He joins Bell from RCA Victor where he was assistant national promotion manager for singles and albums.

Murray S. Krugman appointed associate product manager, popular albums merchandising, Columbia Records. With Columbia one year Krugman was formerly in the quality control department, Dabbings Electronics.

Chris Jonz appointed general manager of all r&b product for Scepter Records and affiliated labels. Jonz started with Scepter in 1968 as East Coast regional r&b manager, assuming national responsibilities less than a year later.

Don Grierson named vice president for GRC Records. A former Australian disk jockey, he also was a promotion man with Record Merchandising of Los Angeles, district manager of Columbia Records and regional promotion manager for Transcontinental Record Corp.

Hal Rothberg joins American Tape Duplication in Los Angeles, as creative services director, a new post for the 80-year-old company. Rothberg will design sales promotion aids, merchandising aids and advertising campaigns for ATD's line of products. He joined the company in 1963 as communications services for custom clients. He was formerly Culp's merchandising manager for special markets, a post he held for three years. He has been with Columbia for 10 years, merchandising other pop albums or tape and record accessory products. . . . Edmond C. Lausier joins Superscope in the new post of director of international promotion and office manager. He was formerly with On-Line Decisions, Inc., a Los Angeles firm. Superscope's export manager and personal director will report to him. . . . Norm Goodwin named to the newly created post of director of national accounts and publicity manager for Columbia. He will coordinate all sales promotion and advertising activities of national accounts at local levels. He was formerly assistant director of national accounts, sales, joined Columbia in July 1964.

Louis Freedman, senior vice president in charge of special accounts, Transcontinental Music Corp., given added responsibility of branch manager, Boston. Glenn Mosely, vice president, supervising warehouse operations in New York region, placed in complete charge of TMC's South Western market, and named vice president and branch manager, TMC-Dallas. . . . Harris L. Katzen named president of Four Star Entertainment Corp., subsidiary of Four Star International Inc. Los Angeles based, and New York operations will continue under the supervision of executive vice president, Tony Thomopoulos, and vice president, general manager. Dick Kolb, Catman, was a former senior executive vice president, Goodson Todman Productions. . . . Reg Baker promoted to vice president, general manager, CBS Records Network, St. Louis, Canada Ltd. He has been general manager since August 1964.

Music Tie With EMI

NEW YORK — A deal has been set for EMI to represent Music Machine, the Benelux countries, Sweden, and Denmark. The agreement was sealed by Len Wood, managing director of EMI Records, Southern Europe, and Talma- dge, who just completed a 10-day business visit to England. EMI has increased its representation in Southern Europe, and Talmage met also with Larry Kurz- man of William Morris Agency's London office. EMI is also extending its availability for the Musicall label. EMI, with its parent, George Greyson of Bron Artists Ltd. of England to discuss plans and re- leases for the George Greyson label which is currently on an extended nightlong tour of the U.K. Additional Talmage meetings were held with the Dick James Organization to audition material for some of the Musicall artists.

Premier Talent Not in Hassle

NEW YORK—Premier Tal- ent Associates claims that it's no hassle between Randall's Island and Mountaingale as reported in Billboard.

It's claimed by Premier Tal- ent that at no time did the agency agree to a $15,000 guarantee. In fact, we receive a check for $22,000 as deposit on the Mountaindale concert nor did they ever confirm any of the four appearances. The rejected $15,000 guarantee was written into a contract at the last minute after Mountain, Jethro Tull or Joe Cocker for the Mountaindale Music concert on July 11.

Merc to Ink Foreign Deals

Continued from page 1

Huge Advance For 'B.S.&T.'

NEW YORK—The Columbia Records' album, "Blood, Sweat & Tears." is the highest selling album in the history of the label's history. It's understood that Columbia has sold over 750,000 copies.

"Blood, Sweat & Tears 3" will be the second album released by Columbia in a two-week period, the other being the new Bob Dylan album "Another Self Portrait." They will continue for a gold record by the RIAA. "Blood, Sweat & Tears 3" will be the group's third gold record.

Lib UA Wins Pirate Round

LOS ANGELES—Liberty/UA Records has received temporary restraining order against alleged pirate record production. The court here has against 19 defendants for illegally duplicating products. Judge Richard Schauier issued the order after Liberty/UA reported piracy of the 5th Dimension and two other Beatles albums. "Midnight Cowboy" and "Alice's Restaurant" were illegally duplicated. The court issued an order against the defendants pending issuance of the court's order.

Liberty and Apple Rec- ords also are preparing a second suit filed in Superior Court against illegal duplication of the Rolling Stones' "Let It Be." A soundtrack album released by Liberty/UA.

Tape Assn Is Formed

Members of ITA's executive committee, the Motorola Automotive Division, currently, are Leloo Worn, 2Qs, 1686, M. J. Burg, 5390, and H. W. Dwyer, 1182. The group was founded.
Eddie my love, turn off the radio... these are moments to remember!

I dunno Peg... Who's going to remember Arnie "Woo Woo" Ginsburg... Robin Seymour... Joe Niagara... Jack Carney... Hunter Hancock... Dick Biondi... or Russ "Wierd Beard" Knight.