Beckett Hopes Bennett Rejoins Lib/UA Fold

By BRUCE WEBER

LOS ANGELES — Former Liberty Records President Al Bennett is welcome to return to the Transamerica Corp. family. The move is a signal that John R. Beckett, chairman and president of Transamerica, parent company of Liberty/UA.

Beckett hoped Bennett would return to the company, presumably at corporate level.

Bennett, who has a three-year contract with Transamerica, is vacating and hasn't decided whether to return to Transamerica or "do something else," according to Beckett.

Under Bennett's leadership, Liberty Records has grown from $25 million yearly when Transamerica acquired the company to more than $70 million in four years. Bennett said he thinks highly of Bennett, who resigned from Liberty/UA, and admitted he (Bennett) is "hard (Continued on page 10)

MGM Sets Sunflower Firm

By ELIOT TIEGEL

LOS ANGELES—MGM Records has formed a record company with songwriter Mack David and his partner Danny Kessler. It will be known as Sunflower Enterprises.

Last April MGM purchased Colosseum from Jerry Ross, and thereafter Stormy Forest Records.

Under the Sunflower banner are Sunflower Records and ASCAP and BMI publishing firms, which are joint ventures with MGM. MGM will distribute, sell, promote and merchandising all Sunflower's product.

David and Kessler are in New York this week to complete the recording of Sunflower's first artist, Leslie Fearless Fanklin, who in first single is scheduled for a Sept. 10 release. Sunflower's first album is slated for late fall.

Kessler, formerly vice president of Transcontinental Entertainment Corp. for two years, (Continued on page 10)

U.K.'s April Record Sales Figures Showing Increase

LONDON—U.K. record sales in April this year continued to rise showing a 29 percent increase over the same period last year. Home sales were up 26 percent while exports, which account for 20 percent of the total, mounted 44 percent. These figures make overall sales for the first four months 22 percent higher than in the corresponding period of 1969.

A total of 9,095,000 discs were pressed in April, an increase of 9 percent over the same month last year. Bringing total record production for the first four months of 1970 to nearly 16 million, these figures cover the same period in 1969.

Windfall Bows Mgt. Firm

NEW YORK—Windfall Artists Ltd., a management firm, has been launched as a subdivision of Windfall Records. The label, distributed by Bell Atlantic, has been established with a $100,000 start-up capital. Artists handled by the firm include include Mountain on Windfall Records, which will this week gross more than $80,000 in personal appearances; David Rea on Capitol Records, and Milton Levine, who has a new Capitol Records album just released.

Staff members of Windfall include: John R. Beckett, chairman and president of Transamerica, parent company of Liberty/UA.

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When Charley's on stage, he has a rather unique way of introducing each song. For example, he'll say "Now I'm gonna sing 'Afraid of Losing You Again' from my ninth album." But he'll never tell you that the album's called "Just Plain Charley." Or any of the other album titles, just their number.

So this time we decided to be smart and give the new album the same name that Charley will. Now people can go into a store and just ask for "Charley Pride's Tenth Album." And get it.

From the way the first nine albums sold, we know the tenth album is a winner. Especially with the comprehensive promotional campaign soon to be in effect: in-store display material, streamers, radio, ad mats and a special merchandising program. In fact, it would be wise to make sure you're well stocked on all of Charley Pride's albums, one through ten.
General News

RCA Gives Classics New 'Youth' Look

NEW YORK—RCA Records is launching an all-out campaign for its classics with a special pitch at the youth market. According to Bill Lowery, vice president of advertising and sales promotion, and Peter Delliem, acting manager of the classical music division, the campaign will hit hard at the youth market via college radio and newspapers and the underground press.

"In the base of the campaign," said Delliem, "will be our concerted effort to record speeches for the airwaves, relate within its life-style, music which is pertinent to the young of today."

Lucas added, "while we are certainly not abandoning the traditional means of selling this music, it will be our purpose to rid it of the restrictive nomenclature, classical or serious, and sell it for what it - music. Also, we believe that advertising an advertising concept that is completely new, that is, it's music, and to which the young can relate. There is no doubt that music is one of the strongest and most vital life elements of the youth of today, and what we are attempting to promote is providing them with records which include musical forms other than rock.

In addition to the normal media used to call classical music to the attention of the public, the RCA campaign will go heavily into underground press and community and college radio stations. The schedule calls for advertising on stations at 27 of the nation's major universities, both AM and FM, as well as in the pages of 17 major university newspapers. Included among the among the undergraduates; in the advertising will be Rolling Stone.

All this will be backed up by advertising in the trade music as well as efforts to bring the classics in connection with RCA artists' personal appearances.

Details of the new concepts in record cover are being developed. RCA's "Carmina Burana" jacket design, for example, features a woman with an exposed breast.

16 Albums Released In 16 WB Markets

LOS ANGELES — Warner Bros. displayed its 16 LPs to distributors and their personnel in a series of meetings in 16 markets last week.

The meetings were conducted by Dick Sherman, WB's national sales manager and his district sales managers, Lou Dennis, Norm Leskow, and Ron Goldstein, the national special projects director.

The company also brought its clients' sales and promotion men to its Burbank headquarters for a product meeting with Joel Friedman, vice president and sales manager, and Jack Reme, vice president, Advance orders for The Jim Hendrix/Oris Redding Historic Performances Recordings and the entire National Pop Festival LP exceeded 400,000 copies, according to the label's president.

Festival producer Lou Adler gave WB rights to the performances, and Adler has installed multi-track equipment at the merceyne Palisadians in 1967. Parts of the festival recordings make up the soundtrack of "Monterey Pop," a documentary of the festival. However, but the bulk of the music from the extravaganza has not previously been available on disk.

STAX BUY STAX/VOL

NEW YORK — The Gulf & Western, Inc., whose National artists and sales manager, Richard Schuman, has sold-off three of the company's records, has bought Vol, the company's 2 million dollar subsidiary. The label was the first Vol to be sold-off by Gulf & Western.

Columbia Wins Legal Bout Vs. Tape Piracy

NEW YORK — Columbia Records has won a key suit in its attempt to prevent large-scale distribution and sale of a pirated version of its album recorded in the 1940s.

The suit was brought against a Virginia tape retailer doing business under the name of Mount Cartridge City. The owner of the retail outlet was accused by Columbia of selling illegally duplicated 8-track tapes of Columbia records released by the company too low to cover the cost of the product and all other persons acting in conjunction with the individual and directly, from the further advertising for sale, selling of illegal record product.

A spokesman for Columbia stated that other legal actions are pending, and investigations are continuing in several states in cooperation with the RIAA, NARM, and the Harry Fox Agency.

MCA's Martell Tells Mgrs.

NEW YORK—In a speech that accused some distributors of being dawdlers, laggards, and procrastinators, Tony Martell, vice president of marketing, challenged MCA Records' branch managers, executives, and distributors for "more determination and intelligence."

Times and conditions have changed and changed drastically, Martell stated, mentioning of more than 150 record men at the Americas Hotel here Aug. 4. "They have changed at the dealer/record level and especially at the radio level," he said. In spite of the economic conditions that have prevailed throughout the last 18 months, the record industry as a whole has prospered comparatively well and increases that surpassed any other year in their history, he said. "And I will go so far as to smoke clear, he said, "we may be more impressed than we are right now."" However, I am not saying every record company will show a large profit, and every salesman will have one of his best years before this year is out. I am saying that the companies with the product and I emphasise, the companies with the right product and the people who know how to merchandise it, will not just survive, the companies that will be impressing economic strides for themselves and the company they represent.

He pointed out at the combined Urni, Kapp, Decca sales and promotion meeting that because of extreme customer scepticism in the market place, "money will not pay for the presence of product. Dealers and racks would rather return merchandise than pay for new orders. They are returning merchandise they really need; the proof is that they re-buy much faster if they don't have to do it."

Dealers and racks are returning product "in lieu of coming to the stand," and are feeling the selective squeeze. But the "best is yet to come," he said. "The system is in the process of remaining consistent in many outlets. More and more salesmen are losing their contact with large and small buyers because of the rackjobber and the colonizer who are conglomerating more and more every day. Today's merchandising atmosphere seems almost hopeless...but, to the right kind of individual it's an exciting challenge that must and will be met with every weapon at their disposal.

He said that "tight money makes a critic of all of us" but that "it will only accelerate the sales of a lifetime for the self-starter.

Martell laid down some guidelines for the day to come:

1. Have promotion men call (Continued on page 5)

ABC/Dunhill Conclude to Celebrate 15th Anniversary

LOS ANGELES—ABC/Dunhill will hold its 15th anniversary sales convention at the Century Plaza Hotel here Aug. 28-30. Over 400 persons are expected to attend the company's largest sales gathering so far.

The convention will open at the screen director's headquarters Saturday morning (20) with presentations and a lighting seminar. The proceedings director to reveal new plans and projections for the company. The afternoon session will be dedicated to new product releases plus reviews of new ABC television shows and theatrical releases.

ABC/Dunhill artists Bueh and B.B. King will perform at a Saturday night event at the Century Plaza. Representatives from Europe, Canada, and South America were assembled at this year's convention.

Mark Helfer is coordinating the convention.

Col Wraps Up 2 New Labels; Signs Rascals

NEW YORK — Columbia Records has signed two new label deals and brought the total number of its in-house labels to 12.

The new labels are Touch Records, formed by David DeSantis, president, and the sales department as an unaffiliated company, and the second signed to Thunders Records, is the Molecular Records.

Thunders's initial product will be a new label called Earth. The band, formed by Grin, a rock band. The group's second signed to Thunders is the Alvin Linn.

Thunders will be recording his first act for the new label in Chicago on Sept. 1. Thunders will first handle his single record release on September 15.

The Rascals come to Columbia from Atlantic Records where they won nine gold disk awards.

For More Late News

See Page 80

Content of this document is from www.billboard.com
NOW THAT WE'RE BACK FROM CONVENTION, WE'LL TURN YOUR WORK INTO PLAY.

These blockbuster pop albums will be released over the next two months. Contact your Columbia salesman for details.

The Singer
The Johnny Cash Show
SANTANA
RONNIE DYSON (IF YOU LET ME TAKE CARE OF YOU THEN)
CAN'T I TOUCH YOU?

CHICAGO
JIM NABORS EVERYTHING IS BEAUTIFUL

JOHNNY WINTER AND
LOOK AND ROLL, LOOK AND ROLL
NO TIME TO BEAIGN THAT A KINDNESS
PRODUCES SADNESS

Johnny Mathis
MILES DAVIS AT FILLMORE

THE FOURSIGN THEATRE
DON'T CRUSH THAT DREAM HAND ME THE PLEAS

THE PERCY FAITH STRINGS
THE BEATLES ALBUM

THE CHAMBERS BROTHERS
DOWN TO EARTH JIMMY BUFFETT

DAVID HOUSTON WOMEN OF THE WINE

ANDREW KOSTELANET EVERYTHING IS BEAUTIFUL

including:
LEAVE IT TO EVERYTHING IS
BEAUTIFUL
THE LONG AND WINDING ROAD
ON A CLEAR DAY

Copyrighted material
And we hope you won’t forget these current favorites.
Printed Music Hits Sales High For WB Music

NEW YORK—Warner Bros. Music has hit a new high in sales for all media. According to George Lee, vice president at Warner Bros., start-up revenue in sales can be attributed to the expansion of the many Warner catalogs which are constantly being enlarged and the fact that new strides in the educational market and many others, are paying off.

The addition of such such additional catalogs as the "Woodstock," "Iron Butterfly," "Live At Woodstock," "Peter, Paul & Mary, 10 Years Together," "The Band and Music From Big Pink," and "Ascension," at Carnegie Hall," together with the coming of Bob Dylan, John Lennon and Paul McCartney have contributed to the increased sales.

March, Keyes, Launch Firm

NEW YORK—Writer-producer-arranger Mysa March and writer-producer-arranger Bert Keyes have recently started their own production and music company. Initial steps have been taken to market their catalogs and several labels for independent production deals and for original sound tracks.

Mysa March is currently under contract as a recording artist with Atlantic Records, and Bert Keyes is currently working with the label where she is writing material for her own sessions and for other artists. The label is also风气 is presently represented on the West Coast by a number of artists. The firm's first labels will be located at 60 West 57th Street.

Martell Tells Mgrs.

• Continued from page 3

In this Issue

General News

Executive Tumult

Denny Rosentanz, former national promotion director for Uni Records, Inc., has been named promotion manager for LP's for the Mercury Record Corp. He will be based in Chicago. He will also be responsible for handling national record promotion for the management, artists. . . . Sonny Bono, also named manager of the company, will assume the position of vice president of the company.

Sonny Bono, songwriter, joins Famous Music as staff producer for the Paramount Records division. . . . John B. Delbridge joins Action Research Centers Inc., MCA affiliate, as vice president, western region. . . . Ron Pen (ex-Henderson) is now a partner in the latest CCM Promotions firm, and Lee Davis (also ex-Handelman Co.) to director of the company's regional service center, Nashville.

Robert G. Campbell named president of CBS Musical Instruments division; succeeding George Murphy, who has been named president of the company's CBS Records division. Campbell has served as president of the division since September 1965. Before this he was general manager at CCM Corp., and the former president of the company, John B. Delbridge, has been named president of the company, CBS Records. The company's chief executive officer is Eddy Floyd, former president of the company, RCA. Campbell has previously held the position of mid-Western promotion manager, Metromedia, since 1979, and has previously held other positions in the music industry, including executive vice president of the company.

Thomas Dempsey named vice president, marketing and sales, BASF Systems, Bedford, Mass. He is former national executive vice president, Bang Records, and is now responsible for sales management for BASF audio magnetic tape products. . . . Eddie Bieue, also named vice president, general manager, Bang Records, hits White Whale where he was previously in charge of promotion.

Barbara Christie, also named account executive at the company, will join the company's public relations department, Metromedia, and will also be responsible for public relations and publicity.

Highlights of the week:

Classical 37
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When answering ads: Say You Saw It in the Billboard
"Everybody's got the right to love."
New Artists Spark A&M Sales

By ELIOT TIEGEL

LOS ANGELES — A&M is riding its strongest new artist sales crest, with co-owner Jerry Moss calling 1970 the year A&M breaks some artists.

Joe Cocker, the Carpenters, Lee Michaels "Spooky" Tooth are all new chart riders, with the Sandpipers, Quincy Jones, and John Pizano-Wilple Ruff singles.

A&M’s artist roster now includes 40 names. There are 76 acts, each with a high of 70 acts.

A&M has invested over $1 million in its three 16-track studios, two master recording rooms and three mixdown rooms. The company leases out these facilities to outside firms and the studio is open for business, operating five days a week and sometimes more. Sixty percent of the time the studio is rented, according to Moss.

On the international level, the label’s London office has been in operation a little over one year. Its Canadian company is also operational seven months.

England and Southern California provide the company with the bulk of its artists.

NARM Selects Selection Group

NEW YORK — The National Association of Record Merchandisers (NARM) has announced the names of its Scholarship Selection Committee for 1970.

The body of men selected include Amer Helmle, chairman, and a past president of NARM; Carl Glaser, Pleasure Products Sales Corp., Harry Apestikeros, Alpha Distributing Co.; Marvin Mansfield, the Music Island of America; George Seewall, all Arizona Sundries; Charles Schultz, the A&M Music Corp.; Louis Lavatilh, ABC Record & Tape Sales; Ernest Leander, the Leander Record Corp.; and John Rosen, Daniel H. Hull.

The NARM committee will select the winner of the Wes Montgomery Memorial Scholarship, a recent presentation of A&M Records to the NARM Scholarship Foundation, and as all other NARM Scholarships to be presented this year.

Many Nations Flavor Disk

LOS ANGELES — Neely Plumb has proven the axiom about a one world of music by creating a single involving an Italian melody which became a hit in the hands of the Italian Renaissance faithful, an Italian chorus and an American vocalist.

The single, "I Will Be," as it turned out to be, is a single titled "The Fortune Cookie Song" with ABC Productions will place with a label for distribution.

Plumb was given exclusive U.S. rights by the publisher, Peer Southern, to create a record. The single was picked up by Japan several months ago, while in London several months ago, Plumb had an English lyric written and cut the instrumental track with a five-piece orchestra conducted by Nicky Welsh.

While in Rome he scooped a children’s chorus to sing an Italian refrain and when he got back to the States, he had his 12-year-old daughter Eva sing the lead part. The single is her first single, and even though she has worked with the Jimmy Joyce Children’s Chorus.

There are four songs on the Plumb original, "How Will It Be" for which Ron Kramer wrote the lyrics.

Project 3 Goes Into 4-Channel Tape Market

NEW YORK — Operation quadraphonic got another shot in the arm Aug 4 when Enoch Light, president of Project 3 Records in conjunction with the MCA Co., demonstrated four channel tapes developed by his company.

Using equipment manufactured by the MCA-Wollensak Co., Light, writer-producer-musician and one-time bandleader, demonstrated four channels of music and industry personalities, his own original concept of surround sound and an innovative approach utilizes each of the four speakers for the transmission of music and dialogue messages, instead of adhering to the present accepted formula of utilizing only one channel for musical information and two for reverberations or ambience.

The session which was held at A&R Recording Studio featured selections from Light’s recorded, "Brand New Light," "Spaced Out," and "Permissive Polyphony."

To dramatize the effect of four-channel sound, Light, using monaural disk recordings made over the years, traced the development of sound recordings from the first disk he made 38 years ago down to the present time.

Project 3 four channel tapes will list at $14.95 each, while the 3M-Wollensak quadraphonic playback system will list at $599.95 without speakers.

MOGULL MUSIC TO HANDLE NEIMO FIRM

NEW YORK—Henry Nemo, ASCAP composer, and his Indianapolis firm have represented throughout the world by the Ivan Mogull Music Corporation of New York.

The company contains such hits as "Don’t Take Your Love From Me," and "It’s Autumn," two copyrights which Mogull intends to activate immediately.

In promotion, Herb Gordon, promotion manager of Mogull Distributing, launched a weekly survey information concerning the Mogull Products. The front of the forms seeks information on singles; the back side of the form lists the promotions.

"We’re even asking for information on competitive product," he commented. "They are not only records, albums. And we request them not to tip sheets, but seek actual information on what is happening in one-stopns and racks and stores. The survey also seeks information as to the area in which the product is most successful, as well as on the local problems and how best to exploit his appearance, plus information on local advertising of product. One copy will go direct to Mike Mainland, MCA Records presidennt.

UA Music in ‘One World’ Pitch for Foreign Songs

NEW YORK—United Artists Music will not only encourage artists to create new and original material, but to also drive to establish copyrights by foreign composers on a world-wide basis.

The idea was sparked by the success of a top-selling position of Europe titled "The Best of France," which was conceived by Eddie Adcock and published by United Artists Music France. The album contains 13 original compositions by 14 of the top French composers, namely Jack Arel, Joel Basel, Michel Bernholt, Alain Champion, Martin Canfora, Cavazzoli, Daniel Feur, Christian Gauvert, Francis Lalanne, Guy Mandel, Paul Mauriat, Franck Pourcel and Emil Stern.

"The goal of these songs abroad, coupled with the contemporary Foreign Records program, convinced the United Artists Music group to select top American artists and produce English lyrics to these tunes, four of which have already been completed," Adcock stated.


United Artists Music Group believes that this “one-world concept” can help artists in the ways in which to create future standard copyrights on tunes written by foreign composers. United Artists Records has scheduled the “Best of France” album for release in the U.S. this fall.

Pacific Gas Plays Drug Gig

LEXINGTON, Ky.—Columbia recording artists Pacific Gas & Electric appeared at the best ways for the Federal Drug Hospital in Lexington, Ky., to display their performances for the patients at the hospital.

The purpose of the weekend in Lexington was to obtain feedback regarding the relationship between drugs and music. This and other related audiovisuals were the result of informal group discussions and personal conversations between the patients, Pacific Gas & Electric, and hospital patients. The concerts were conducted by Pacific Gas & Electric, and were performed for a material for a public service record on the dangers of drug abuse.

There were also sessions between the band and the large number of Lexington hospital patients, who were motionless. This was filmed and recorded. The entire production of Lexington hospital patients, who was motionless. This was filmed and recorded. The entire production of Lexington hospital patients, who was motionless. This was filmed and recorded. The entire production of Lexington hospital patients, who was motionless. This was filmed and recorded.
Little Richard calls his first Reprise album "The Rill Thing." It is.

and from the album: "GREENWOOD, MISSISSIPPI" - a rill single.
Famous Gears For ‘Contemporary’ Push

NEW YORK—The Famous Music Publishing Co. has wrapped up its first national planning meeting, which was called by Alan Goff, firm's vice president and chief operating officer, the Famous professional staff writing group, and U.S. as well as the company's numerous staff writers and Famous Music president William P. Gallagher.

It was determined at the conference that the Famous group's songwriting has not been exhausted by their use in the repertoire of artists over the years and that they are, in fact, the base upon which Famous is now building its contemporary catalog.

Cane and Gallagher, in addressing the meeting, pointed out the current value of the standards catalog with the observation that within the last year a list of nearly three dozen songs from it have enjoyed a contemporary recording release. Some examples were Mama Cass’ “Dream a Little Dream of Me” and Tiny Tim’s “Tip Toe Through the Tulips.”

Gallagher predicted these current successes with older tunes to the fact that the songs were placed in the repertoire by the artists who made use of them. “A song that has appeared to the public is a winner,” Gallagher stated, “occasionally it may not, but it always maintains its latter.”

In line with this, Cane announced that Famous has designed around the Famous standards catalog. Under the program there are no breaks for activity generated by these songs. The increase in exploitation will come about in the estimation of Cane, through the coordination of the promotion and professional and writing staffs of Famous in resiting these tunes in the repertoire of famous top artists. “It is not in giving rates and selling short the value of a standard that activity is generated.”

Returns to ‘Remotes’

• Continued from page 1

days for the Saturday broadcast. The group, which began in the 1970’s as the tie-dye athletic shirt, instead of light jacket and dark pants for the leader. The 11-member band is produced by Alan Borber.

Bennett Invited

• Continued from page 1

worker, a good business man with great loyalty to people who get him started.”

Milton Bennett will return to Transamericana or sit out his contract will be decided by the latter, according to the source. Bennett said, “I’d be happy to see him return,” he answered.

Windfall’s Full

• Continued from page 1

Music, an ASCAP firm, published “Mississippi Queen” by Mountain as well as their forthcoming single “For Yaqui’s Farm.” Mylon LeFevre, a former member of the LeFevres gospel-singing family, has been signed to write for Windfall Music.

Scandinavia Returning to Eurovision

OSLO—After one year’s absence, the Scandinavian countries have decided to participate in the next year’s Eurovision Song Contest. This will be the first time for a number of years, has not yet determined whether to participate.

Changes in the contest rules were given as the reason why the Scandinavian countries agreed to rejoin the international music competition. The Scandinavian nations taking part this year because of the high quality of the songs in the competition was not enough. The changes that have been made for 1971’s Dublin affair do not, however, deal with the musical aspect of the contest, but only with technical formalities.

Charles Manson Album For ESP

NEW YORK—ESP-DISK Ltd., subsidiary of the exclusive manufacturing and distribution rights to the recordings of Charles Manson, is currently on trial for murder in California. Planned is an album with 13 Manson-penned songs, and sung by Manson, who also arranged the music.

The songs were recorded at Los Angeles studios in 1967, 1968 and 1969. Phil Kaufman, producer of the recordings and a close friend of Manson, obtained masters from him.

International licensing arrangements are being negotiated by Oracle Inc. of Norwalk, Conn. ESP will begin marketing the album early this month.

ITA’s Lunch Open To Non-Members

NEW YORK—Washington is coming to New York to discuss the tape business with the tape industry and will be held at a luncheon sponsored by the ITA at the Plaza Hotel on Aug. 26. The guest speaker will be Virginia Karger, special assistant to the President on consumer affairs. The meeting will be open to non-members as well as members of the ITA.

Reservations, by invitation only, can be made by call to ITA at 315 West 70th St. or by phone; 212 872-6030.

Indie Labels in Tight Mart

• Continued from page 1

There is less bureaucracy. And there is more hurdle.

Bob Thiele, president of Flying Dutchman, agreed with Schwartz’s comment, “The small record company probably reflects the true feelings of the owner,” Thiele said. “Furthermore, we are closer to the street where trends develop. The owners and executives of a small company know each other and all the facts, the staff, the type of rapport helps.”

Thiele continued, “With us, there is a definite feeling for the black artist, whom I think is the real creative force behind the music of today as well as yesterday. I would also say that due to our extensive list of black artists, especially in the jazz field, we also have a special ethnic marketing approach.”

This last comment brings out the fact that a small company can also make way by appealing to a specific audience.

Thiele also mentioned that his pop label Amsterdam was growing rapidly, thus expanding their consumer appeal. The primarily blues label, Bluesline, is also enjoying much success, “The new awareness of the black consumer helps us,” said Thiele. “Because they are now buying black artists.”

Our social and political awareness, our awareness of the street, helps us to sell records, especially on the campus where the Rosko albums do very well.” The Rosko albums are classical pop albums dealing with various social events, values and changes in society as seen by such writers as Pete Hamill and narrated by Rosko, of the WNEW-FM, New York.

“Like most of the smaller companies,” Thiele added, “we have one man covering the entire country for promotions and sales.”

means that he is aware of the people and their necessities. He also makes all of the contacts. The staff of the company ships in at every level. This is also a help, since there is no indispensable person and everyone gets a full feeling of what we are trying to accomplish. Our overhead is also cut down by this maneuver.”

Sam Goff, vice president of Scepter Records, listed several reasons that a small record company can stay in business. “We have an awareness of the activity that generates movement of our LP across the counter or out of the rack and into the hands of the music consumer.” This is known as “sell-through.” Goff also said that Scepter merchandises cooperative advertising through both newspapers and radio and with the consumers, that they use in album product.

Goff continued his summary of the success of his company by saying, “Scepter distributors are aware of the need to provide rack accounts with proper, intelligent, inventory levels. We do not lose our accounts. Our returns, percentage wise, are among the lowest in the industry.”

“Continued,” Most importantly, the Scepter guiding philosophy makes Scepter emphasize the development of the artist and not the hit. We believe the artist is very much like the manufacturing facility. If we develop the artist well, we can always produce a hit product. If we were to emphasize the hit product development only, we would not have the strong artist capabilities that we have today.”

“Anybody who has a head in the big companies,” said Bob Shad, president of Time Records, “there would be no indies around. All the big companies do is wait for the smaller record companies to prove a sound. Then they saturate the market with anything that sounds vague-

ly like that sound. Who did the rhythm and blues thing originally? What about the jazz rec-ords? We might also mention environmental records. Anything, the small companies did it first. The indies always make it because they have to hustle. We have a smaller overhead. We are closer to the consumer. We do not have to deal with the bureau-ocracy of thousands of employees. We use the best facilities for recording but do our own distribution and have our own label. The major labels right now are not collecting any money but putting out a lot of product. They are really only interested in hits. They Rarely take the time to develop an artist. The worse the bigger companies do, the better the smaller companies do,” said Goff. He added one post- script to his comments. “The only exception to this all is Columbia. They are really sharp. Concurring with this last remark was Bob Thiele, “Some- how,” Thiele said; Columbia, I think still reflects the opinion of its former president, Goddard Lieberson. They are artistic rather than business oriented.”
"ON THE BEACH"
(Or the Summertime)
THE 5TH DIMENSION
Production & Sound by BONES HOWE
Bell Single #913

BELL RECORDS/A Division Of Columbia Pictures Industries, Inc.
Sony Applies for N.Y. Stock Exchange Listing

TOKYO — The Sony Corp. has applied for listing of its ADRs on the New York Stock Exchange. The move is designed to provide American investors with the best possible market for their deposited shares. Sony is the first Japanese company to apply for such a listing.

Listed trading in the ADRs will be followed by approval by both the New York Stock Exchange and the Securities and Exchange Commission.

Sony, one of the world's leading consumer electronics companies, has a market value of $2.8 billion in fiscal 1969. Sales for the current fiscal year which ends March 31, are expected to exceed $3.3 billion, or to approximate $400 million. Sony's ADR program is expected to be introduced to the counter since 1961.

According to Akio Morita, executive vice president of the company, each Sony American depository share, which now consists of 10 shares of the company's stock, will be changed to represent two shares. The change will affect each present Sony depositary share will become five times more valuable.

Meanwhile, Superfine, Inc., exclusive distributors of Sony's reproduction and Superfine tape and tape in the U.S., has a significant increase in the quarter ending June 30, 1970, as compared to the same period last year.

The firm's sales for the quarter ending June 30, 1970, totaled $11,500,026, as compared to $9,846,340 for the same period last year. Net income after taxes and in the quarter was $3,511,853, based on 1,013,313 shares outstanding, as compared to $2,057,828, with 886,763 shares outstanding for the same period in 1969.

Net earnings per share for this period was 24 cents on 1,013,313 shares outstanding as compared to 23 cents per share on 2,057,828 shares outstanding for the comparable quarter of 1969.

Sales for the first half of 1970 were $23,043,889 compared with $20,246,179 for the first half of 1969. Net income after taxes was $3,511,853, based on 1,013,313 shares outstanding as compared to $2,057,828, with 886,763 shares outstanding for the same period in 1969.

The company's sales in the six months of 1970 were up more than 30 percent over a similar period in 1969. Profits after taxes were up 70 percent. Total sales from January through June of 1970 were $23,043,889, compared with $20,246,179 for the first half of 1969. Net income after taxes was $3,511,853, based on 1,013,313 shares outstanding as compared to $2,057,828, with 886,763 shares outstanding for the same period in 1969.

NEW YORK—Kinney National Service, Inc., reported an 18 percent increase in earnings per share of Common Stock and Common Stock equivalents in the third quarter of 1970. Net income was $3,183,000 for the third quarter, up 18 percent from $2,611,000 for the third quarter of 1969. Revenues for the third quarter increased 17 percent to $36,407,000, compared to $31,192,000 for the third quarter of 1969.

AF's Sales Go Over 1 mil

NEW YORK—Audio Fidelity Records, Inc., has realized a total of 1,018,588 sales for the year ending March 31, 1970, according to figures released. The company's royalty revenues rose to $1,055,053 for total operating revenues of $1,462,643. Sales for the previous year amounted to $660,044, with royalty revenues were $128,375 for the total operating revenues of $798,418.

RCA Pressing Process Used For Vault LP

LOS ANGELES—RCA Records is using a new pressing process by RCA to debut the new LP this month. The process is called "Positive Profile" and produces a thinner album which reportedly has less surface noise and reduced warpage.

The public will notice the new record because it's so light. Their first impression will probably be that this is a lighter record, so we are using a notice on all the jackets that this album is pressed with a new process which reduces noise, breakage and warpage," said Jack Lowe, RCA's president.

Since the LP is about half the weight of a regular LP, excluding the jacket and sleeves, it brings a fringe benefit to manufacturers in being able to ship greater amounts of product at lower costs. "It will make quite a difference in shipping costs, especially for overseas areas."

Pickwick Hits 24% Increase

NEW YORK—Pickwick International, Inc., which showed a 44 percent increase in its net income for the first quarter of 1970, now shows an increase of its net income for the quarter of 1970. The company's net income for the quarter was $1,000,000, compared to $600,000 for the same period in 1969. The company's net income for the quarter was $1,000,000, compared to $600,000 for the same period in 1969.

Jackson Starts Messenger Service

NEW YORK—Roger Jackson, former production manager at CBS, and John Brown, CBS's sister publication, has started his own messenger service, Jackson Agency, and will be located at 165 West 46th St., phone number, 225-7991.

Gold Awards

The Moody Blues' album, "Our Children's Children" on Threshold Records has been certified gold by the RIAA, for sales of 500,000 copies. It's the label's first gold record award.

The Blues Image earned their first gold record for the single "Ride Captain Ride," also on the Atlantic label.

Bread, Elektra group, qualified for their records, with 500,000 sales of the single, "Make It With You."

Neil Diamond's Uni album, "Touching You," won the RIAA's gold disk citation. It's the label's first gold award.
**Tape CARtridge**

**Lib/UA Packaging New Cassette Sleeve**

LOS ANGELES — Liberty/UA, which pioneered the long box tape packaging concept, is introducing a second generation packaging innovation.

It's called an "Eez-Elle," a sleeve-type cassette box patterned after an album jacket. The box is made of polystyrene, a rigid transparent thermoplastic.

Liberty will stop using its Ampex-styled case-box and begin shipping all product in the new Eez-Elle box, Sept. 1.

The company will launch the box with a 12-tile catalog release of United Artists product.

The box allows greater graphics exploitation with a larger spine area for printing and easier identification. Liberty/UA also will begin color coding its cassettes to better identify product in the Eez-Elle, said Earl Horwitz, director of Liberty/UA tapes.

Liberty/UA cassettes will be cased in purple and white, jazz; red and white, rock; blue and white, film and Broadcast tracks; green and white, country; blue and white, middle of the road.

The box, which costs less to manufacture than the Ampex-styled box, will be shrink-wrapped.

Liberty/UA has no plans to alter the packaging concept for its 8-track line. Eight-track cartridges are being offered in slip-cases or in the long box (4 x 12).

**Ampex's Leisure Division Eyes Bright Future**

BY BRUCE WEBER

(ampex recently concluded a marketing and distribution agreement with Atlantic and Warner Bros. for duplicating-marketing rights.)

(—It has expanded and automated tape production (continued on page 16)

**Polydor Beers Up Tape Distribution**

NEW YORK — Polydor Inc., which established a system of multiple distribution through its tape division, and has appointed six new tape representatives to cover the country, now will prove the day-to-day servicing of its tape distributors.

Sid Love, Polydor's national tape sales manager, said the move was designed to develop the full sales potential of his company's tape catalog, as well as offer better, more individual service to retailers of Polydor tape products.

New appointees include Chuck Dondero for the California, Arizona and Nevada area; Jerry Dinkers, Pacific Northwest and Rocky Mountain; Harold Pease, lower Midwest; Vincent Faddis, upper Midwest; Steve Cohen, southeast; and Bob Snegoff, northeast.

Polydor Tapes releases product from the Polydor Records pop and classical catalog on both 8-track and cassette tapes. It also distributes tape products from the Deutsche Grammophon and Heidelberg labels.

Although the Polydor pop line on 8-track outshines its cassette counterpart by an estimated 8 to 1 ratio, Dinkers and Heidelberg classical sales are almost totally cassette; and Love feels that with recent significant breakthroughs in the manufacturers of portable cassette units, tape products are well poised to grow. Cassette sales in pop product will equal or surpass that of 8-track. In pop, he predicts that some of this change may be evidenced as early as the fall of this year if some Detroit automobile manufacturers decide to offer cassette auto units.
The orphan group is finding happiness throughout the country. *Sugarleaf* can be heard on radio stations everywhere from little mining towns to great big cities. Get a load of *Sugarleaf*. Exclusively on records and tapes from Liberty/UA, Inc. An Entertainment Service of Transamerica Corporation.

Album LST-7840/6-Track Cartridge 9091/Cassette C-1091.
Belair Goes to Airwaves For Product Promo Push

LOS ANGELES — Belair is taking to the television airwaves to merchandise the first portable in its line combining AM-FM multiplex radio with an 8-track player.

The local hardware manufacturer has worked out an arrangement whereby its model 412 will be offered as a giveaway prize on seven TV shows this fall. The TV exposure marks the second consecutive year in which Belair has used this medium for merchandising its machines.

The unit, which retails for $139.95, will be seen on the following shows: the daytime and evening versions of "Let's Make a Deal" (ABC), "Newlywed Game" (ABC), "It Takes Two" (NBC), "Concentration" (NBC), "Sales of the Century" (NBC), and "Hollywood Squares" (NBC).

Estimated viewing audiences of these shows includes: 10 million for the daytime "Let's Make a Deal," 2.5 million for the evening counterpart; 6.8 million for "It Takes Two," 7 million for "Concentration," 7.8 million for "Sale of the Century," and 9 million for "Hollywood Squares."

"These shows were interested in using our product because it is in the tape field and they recognize how fast the tape market is growing," explained Ed Mason, Belair's president. In addition to announcing the model on each show, Belair also receives a brief description of the unit from the show's announcer.

Multiplex stereo was added 

(Continued on page 60)

Mfrs.' Headaches Mounting Up As Tape Piracy Goes Rolling On

By EJOT TIEGEL

LOS ANGELES — A person calls a record company with an offer to inform an illegal tape duplicator. The tip will cost the record company several thousand dollars.

Another person writes to a record company complaining that the tape he's bought sounds terrible. He wants a replacement.

Still another customer sends in a tape he charges is defective and requests a replacement. The tape has been illegally duplicated and the manufacturer refuses the "patron's" offer.

These are some of the situations which now confront record companies—all because of backdoor duplicators who continue to operate blatantly and aggressively despite a growing number of lawsuits filed against duplicators and retailers who are alleged to be selling bogus merchandise.

"The people who go into illegal duplication are very blatant about it and they have looked into pressure groups led by Bob Elliott, A&M's tape department manager."

A&M, like several other labels, has told its distributors that it will cut off its music if theyVersus the accused illegal selling bogus tapes.

A&M recently received a call from a New York retailer informing the label that a shipment of illegal tapes was coming into the New York area. For a certain fee for his services, the caller would supply A&M with the name of an informer who could point the finger of guilt right at the illegal duplicator. For that service, there would be a greater fee demanded.

A&M chose not to accept the offer of information for cash, explains Bob Feid, the company's national sales director. The caller was told that the company's legal department would get back to him.

"I was pretty unhappy when the guy called," Feid recalls. "I'm sorry it's gotten to the point where people are using the situation to make a fast dollar."

Several years ago A&M spent a considerable sum to buy illegally duplicated tapes as evidence. Now the company is willing to pay a requested increase in dues to the Recording Industry Association of America (RIAA) to help offset its legal costs against illegal duplicators. "We are willing to spend the additional money to get RIAA or NARM to help come up with a workable solution to the problem," Feid said.

A&M turns over any evidence its field people send it to Harry Whulfe, the RIAA's executive secretary. Elliott also keeps Jiminy Schwartz, NARM's president, informed of illegal duplication activities.

Elliott recalls going into a retail store in Washington, D.C. and finding illegally created tapes with the store owner, he claims, was told: "If you don't like it, have your lawyers take care of it."

A&M has told its distributors that although it markets both tapes and records, with Columbia custom duplicating the music—that it will ask a "very firm line" in not selling to companies which are found aiding illegal duplicators.

A&M's account research shows that 35 to 40 percent of the firm's dollar volume, but the label has no way of estimating how much business has been lost to unauthorized duplication.

The majority of the action is in the category known as piracy, not counterfeiting or bootlegging, points out Elliott. Counterfeiting involves forgery of artwork or product line and the tape being presented as a genuine article. Piracy involves an illegally duplicated tape where there is no effort to re-create the original artwork and packaging. Bootlegging involves an illegal duplicator selling the authentic product.

"Most of the action is in the offices of piracy," Elliott points out, "but there is some counterfeiting.

An inordinate amount of illegal duplication occurs in California, but Elliott feels the practice is "leveling off." There is neither more nor less action.

Only phone calls with tips or letters requesting replacement tapes.

Amplex Eyes Bright $55 Future

Continued from page 14

at the division's Chicago-area plant.

In short, Ampex strengthened its position by expanding its sources of marketing, improving its marketing efforts and further automating its production methods, according to the annual report.

Because of demand for its own catalog items, Ampex has undertaken only a limited amount of ordering for other companies. (There are more than 6,500 titles in the Ampex catalog which can be scheduled for production.)

Ampex is expanding its efforts in contract work. Because of the increasing use of recorded tape production, the company is seeking contract work as an means of revenue.

Although it is broadening its contract (custom) capabilities and it formed Ampex Records to strengthen the company's role in the music business, the largest part of Ampex Music Division (see Ampex Stereo Tape sales is produced through contracts with record companies to manufacture and market tape versions of their disk products.


The report notes that while the cassette contributes the major volume in the equipment market, demand exists for high quality open reel recorders, including tape decks for inclusion in high fidelity component systems.

To enhance its position in this market, Ampex has introduced a stereo deck, model AX-300; an A&M stereo multiplex receiver, model ASR-100, among others.

Judging from the company's latest reports, Ampex would seem to have a lot going for it.

TECHNICOLOR'S CARTRIDGE TV

LOS ANGELES — Technicolor Inc. is the latest company looking into the cartridge TV field.

At its annual stockholders meeting, William F. McKenna, board chairman, issued the following statement: "Video-cassette is being carefully studied with no indication received regarding HTPD's intention to hinder us in either hardware or software development."

AUGUST 15, 1970, BILLBOARD
Mobile Fidelity

LOS ANGELES—Mobile Fidelity Records is releasing two 4-channel tapes, one in Quad 8 and the other in quad-reel.

The two tapes, to be released Oct. 1, will be sound effects production spoofs of the four-hour sound of the Beatles' "Abbey Road." Distribution will be handled by Mobile Fidelity.

Brad Miller, president of the production-recording company, is making a series of cast-iron quadreel tapes to be used as samplers by hardware manufacturers. (Billboard, Aug. 1.)

Tape CARtridge

BEST SELLING
tape Cartridges

8-TRACK

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Audio Magnetics

Sets 3 New Reps

LOS ANGELES — Audio Magnetics, cassette, cartridge and reel-to-reel tape manufacturer, has appointed three manufacturers representatives.

Named were Sam Stour & Associates, Kenworth, Md., which will cover Maryland, Virginia, North Carolina and Washington, D.C.; Olson Sales, San Mateo, Calif., which will cover Northern California, and Jerry Landis, of Cleveland, who will cover Ohio. The representatives will carry a complete line of blank tape products, including cassette, cartridge and reel, according to Ray Allen, sales vice president of Audio Magnetics.

ANGEL CUTS CASSETTE TAB

LOS ANGELES — Capitol Records has reduced its cassette price on all Angel and Melody/Angel classical product from $7.98 to $6.98.

The price reduction for cassette titles is the first announced in the industry.

Gotcha covered.

Wherever you are, you're within reach of one of the four total-service representatives you see below—and we're proud to introduce them to you. We're also proud of the service they perform. They're experienced generalists in a field of specialists. They understand your record business. All phases of it. And your place in it. Metromedia Records, 1700 Broadway, New York, N.Y. 10019
An Ampex Manual Aims at Dealer

Chicago — Although Ampex's 165-page, 4½-inch "Sound Idea Manual" seems like the last word in helping retailers sell tape equipment, it is only the foundation of an ongoing dealer support program keyed to current economic conditions, according to Lawrence Pugh, Ampex consumer equipment marketing manager.

The manual, dealer training, fair-trade support in all but 16 states, merchandise display fixtures, promotion, "closer" items, doubled business paper advertising efforts, and display showroom programs, in Los Angeles and soon in New York are all part of the program.

"The electronics industry is not booming at this point. Many electronic categories are down and look for only a break, even in 1970 sales. The retailer, however, can look to tape recorders as the best profit opportunity in consumer electronics—no other category can anticipate the 50 percent sales increase forecast in 1970 for cassette or the nearly 20 percent increase expected for all types of tape equipment."

Ampex, a manufacturer of recording equipment distributed by Ampex salesmen, covers a multitude of areas: the retailer, basic inventions, designing sales areas, recruiting and retaining sales help, managing money, store security, inventory control, eight ways to stimulate sales, as well as offering free advertising formulas, selling pre-recorded tape and blank tape, selling accessories, record keeping and control forms.

Essentially, Pugh hopes to help retailers confront the confusion and marketing uncertainty of the tape equipment business. He defines five problem areas: a proliferation of manufacturers, an ever increasing variety of equipment; confusion stemming from various software configurations; a preponderance of low end equipment requiring sales knowledge and time without compensating profit margins; a lack of sales training and merchandising programs.

"The manual is not geared for the small retailer anymore than it is geared for the mass merchandiser—it's very basic. There are things in every chapter that the small retailer can do," he said.

Basically, Pugh thinks that selling tape recorders is quite different than selling television or small appliances.

Inside the manual is yet another manual Ampex published some time ago as a primer for retail sales people. The 40-page smaller manual tells retailers how to set up sales situations by asking basic questions: Is the tape recorder for? What use is required? Is the prospect interested in music, business, school work? What price range is being considered? Is it important?

Techniques covered in the manual will be augmented through Ampex's on-site sales training under the direction of Bill Cavoffield. Regional seminars are also planned.

"We are also offering a complete store fixture program with fixtures designed by professionals in that field in conjunction with Ampex."

In terms of promotion items, Pugh discussed one involving a cassette carrying caddy that will be offered free with a stereo recorder. The caddy holds 24 cassettes. Another of what he calls "closer deals" involves a special price on Ampex $28 worth of pre-recorded cassettes plus a caddy for $10.95 with the purchase of any type of Ampex unit.

"We feel that 1970 is the year when retailers need all the help we can offer," he said, in referring to Ampex's plans to put its advertising punch behind local and regional advertising.

"I don't want to be interpreted as knocking national advertising, it's just that our plan fits in better with our total approach to dealer support."

Part of the approach also ties in with Ampex's dual distribution patterns which is a combination of one-step and two-step. Pugh points out that he has had experience "both ways" and feels that Ampex's plans to sell direct in 10 major markets and through two step in all others is a logical approach.

Ampex is also involved in supporting fair trade in all but 16 states, he pointed out. "Dealers need to make a profit," he stated. "If they sell at the lowest prices they will make a 30 to 40 percent profit under fair trade."

For your tape needs call BASF today

BASF SYSTEMS INC
Bedford, Massachusetts/BASF Ludwigshafen am Rhein, West Germany

BASF CHROME-TAPE™

Introduces a superb new medium for magnetic recording...

Unique chromium-dioxide tape for audio, cassette and video products

- Lower noise than iron oxide tapes
- Higher sensitivity with lower print-through
- Ultra-high frequency response
- Wide dynamic range at slower recording speeds

BASF... Famous for

CASSETTE TAPE
CASSETTES
CARTRIDGE TAPE
VIDEO TAPE

CALIBRATION TAPE
MASTERING TAPE
INSTRUMENTATION TAPE
DUPICATING TAPE

For your tape needs call BASF today
Griffiths Calls for Big Tape Awareness Push

LONDON—A call for all segments of the tape industry to combine in an all-out campaign to increase public awareness of the cassette and cartridge systems has been made by C. E. Griffiths, director and general manager of the Crawley, Sussex, company Hellermann Data Packaging Ltd., which makes cassette and cartridge cases.

Griffiths said: "The general public is totally unaware of tape. It should not be beyond the imagination of the industry to get together to finance a massive publicity campaign to promote the whole concept of tape as a sound carrier."

Griffiths, whose company is a subsidiary of the Data Packaging Corp. of Cambridge, Mass., U.S.A., said his company had produced more than two million cassette cases since starting operations in February, but at present the whole campaign was going ahead.

He said there was a resistance to tape in Britain on the part of retailers and this could be broken down if public awareness of cassettes and cartridges could be increased.

He suggested that tape manufacturers, cartridge and cassette case manufacturers, record companies, taperecorders, music publishers and player manufacturers should all combine in a $500,000 publicity campaign to promote prerecorded tape. "Such a campaign," he said, "would benefit all sections of the industry."

BASF Systems Citations—'Millionaires Club' member

BOSTON, Mass.—BASF Systems, Inc., has awarded its "Rep of the Year" citation to 'C. A. Sales Products' of Jacksonville, Ill. The presentation was made at BASF's annual sales meeting held recently in New York City.

In making the presentation Gerard Berberian, national sales manager, thanked all members of the company for their contributions during the past fiscal year to be named a member of the BASF "Millionaires Club."

Norelco Tapes by Liberty/UA

LOS ANGELES—Liberty/UA will create three demonstration cassettes for Norelco or the Holland division of the company. The company's custom entertainment division is creating the tapes featuring active artists from the Liberty/UA library with copy provided by the hardware manufacturer.

Last year Liberty/UA created seven cassette demos for store use by dealers and distributors.

By-Buk Offers Splice/Cuer

LOS ANGELES—By-Buk Co. is introducing a new line of splicing and splicing units. The new line is a K-Mylar laminate, one mill thick, precision die cut in a rhomboidal configuration. The die is mounted on a protective inner paper and attached to a carrier paper used for handling during application.

The product is packaged in 5,000 unit rolls. By-Buk is offering a benchtop dispenser.
Sly & Family Stone Move 'Right On' With Concerts

CHICAGO—Sly & the Family Stone concert dates are not be

coming less long, as a result of the group's recent music additions. 

Sly and two other members of the band were wanted for an

arrest here, where he would otherwise have arrived 30 minutes earlier.

The band was booked for a gig in Chicago, and the two other members

were booked for a gig in New York at the same time. However, the band

was not picked up by the police in Chicago, and the two other members

were not picked up by the police in New York.

When the arrest warrants were served, the band members were

immediately picked up and taken to the police station in Chicago, where

they were booked for assault and battery.

The band's tour has been canceled, and they are now

awaiting trial on charges of assault and battery.

ATLANTA — Attuck-A

Heller management company and Bill Lowery have announced the

launch of a new tour called "Together," a show featuring Tommy Roe, Billy Joe Royal, and Joe South.

The show will be a week-long engagement at the Georgia Theatre, starting August 17
and 22. This will mark the first time that the three have appeared together on the same stage since achieving recog

nition in the 1960s.

Looking like a modern Raspb

erry, the band is composed of a 

jack-of-all-instruments, Ian Anderson,

who led his flock through a pro

fessionally-delivered version of the tunes that include

my "God, My Name's Your Highness, I'll Teach You To Handle Me, and "To You, I'm the Man of Your Dreams.

Anderson, like the other mem

bers of his group, is a master of

making a facet of superficiality, a deeply

musical person with a strong in

terest in fusing rock and roll with

a trail which is apparent in almost

all the songs on the new album.

Anders, on the other hand, is a

man who has a direct, forceful

voice which defies labels. This four-mem

ber group's sound is both

strong, clear, very much like those

among the chart-chasing faves.

ROSS COTTON

DIANA ROSS

New York, New York

"Reach out and touch someone," Miss Ross' new single, is one that one

can't help but wonder if it will bring her success. Ross, with Ken

ner plus excellent instrumental work with guitarist Peter J. Clan, trots alo

with a good vocal style, in "Saturday Night Special.

The unit turned their fine debut album on Dunhill for much of the tune, "Saturday Night Special." Miss Ross has already

made a splash on the charts and in the media, with "Saturday Night Special" being one of her best songs so far.

"Reppin' Blues" was Knock

en's first single, which showed

a pop appeal of his own, and

it was a hit. Ross' latest single,

"I Can't Help Myself," is on the

charts, and Ross appears to have a bright future ahead.

KIND FREDY

JANIS JOPLIN

Paul Butterfield

Forest Hills, N.Y.

There was too much of the But

terfield Band and too little of Janis Joplin at the Forest Hills June 3 and August 2. Elton's Perfect

Butterfield was masterful as usual, giving fine electric harmonica

solo's with his band throbbed nicely on blues numbers, but dragger on
dragging a "That's How I Got My Heartache" which made his interminable set wear

more than Miss Joplin, who records for Columbia. Miss Joplin of the group, is a singer of her image, some of her singing,

and very little of her time. With her own group, Janis Jopo

l's Full Tilt Boogie, she gave an account of herself that was

ciried with finesse and an air of casual grace.

Miss Joplin, who records for Columbia, is a singer of her image, some of her singing,

and very little of her time. With her own group, Janis Joplin's Full Tilt Boogie, she gave an account of herself that was

ciried with finesse and an air of casual grace.
From The Music Capitals of the World

DOMESTIC

CHICAGO

American Tribal Productions has a benefit for the United Nations World Youth Assembly July 17 which stars Ruth Brown, The Teenagers, the Brick Top Boys, Pig, Happy Tiger's Mama Puffin, Corky Siegel's Happy Year Band, Steed's Illusion, and several others. ... Tribal Productions, had Kuma Sutra's Shu Wa Na, Polydor's Ambaye Duke, and Commander Cody and the Lost Highway Band. ... July 24. ... Columbia's Tom Rush was recently at the Auditorium Theater. ... Spector's Dinae Warlick set for Easter Wednesday (29), with Cadet's Rammy Lewis Trio two nights after. ... Capitol's Band played an orchestral concert at Triton in River Grove, Ill., for its Cultural Arts Series. ... Capitol's George Shearing Quintet at the midday of a three-week engagement at the London House. ... King's James Brown gave two shows July 25 at the Auditorium Theater. ... 22nd Century brought in One Nell Blashin for two back-to-back shows at the Civic Opera House July 25. ... 22nd Century also has Warner Bros., James Taylor upcoming in mid-August. ... Mercury local promotion man Mike Conaway dressed in a tourcoat and white tie while taking "Garmen" around to various stations to plug Mercury's "The Naked Carmen" LP. ... Count Basie's Orchestra gave a free concert at the Old Orchard Shopping Center in Skokie. The scene in Milwaukee had Bo Diddley in July 22-23 and has booked Warner Bros.' Small Faces for Aug. 9. ... Sergio Franchi and Jean River's headline at the Mill Run Theater through Sunday. ... A group from Fargo, N.D., called Overland Stage has signed with Warner Bros. Records, independent producers Frank Rund and Bob Deotell who scored with the idea of March, are preparing to work with the group for a projected release date in December for an album. ... The Syndrome, a new rock house backed by Dick Hindy's 22nd Century Productions, is expected to reopen in early September. The Syndrome, formerly the Kravitz playground, is undergoing vast remodeling. Gassen has completed a deal with Howard Stein of the Capital Theater Company to suggest lighting ideas and design a top talent. Booked for the Labor Day weekend is Columbia's Chicago ... American Tribal Productions will have Stormy Forest's Richie Havens and Capitol's If headline Aug. 14 at the Aragon Ballroom. The Aragon show on July 31 was canceled after the riot at the Sky and the Family Stone concert earlier in the week at Grant Park. ... 22nd Century is presenting Warner Bros., James Taylor and Polydor's Country Joe and the Fish for one show at the Auditorium Theater Sunday. ... Warner Bros. Association and Bette Gordon Lightfoot were in town recently as part of separate promotional tours. Lightfoot displayed a broken hand which resulted from an ill-fated karate demonstration. ... Lou Donaldson, Sonny Stitt, Charles Earland and Jimmy McGriff gave a jazz concert recently in the Auditorium Theater. ... Columbia's Jake Jeeple and Happy Tiger Band are back Aug. 5 at Ravnina in Highland Park. Two days later the Black Cat Collins entertained. ... GEORGE KNEMEYER

NEW YORK

Polydor's Tony Williams lifetime completes a return engagement at Utopia's Savage (15). ... Columbia's Kleine Law headlines Chicago's Mr. Kelly's, Nov. 9-21. She has another "Merv Griffin Show" date Tuesday (18). ... United Artists' Pat Cooper plays Cleveland's Music Carnival (14) through Sunday (18).

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From the Music Capitals of the World

DOMESTIC

---Continued from page 27---

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Howard Mogull

Show, an LP for the month

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(We furnished personnel and all of the equipment for the following)

THE ROLLING STONES; Madison Square Garden, New York City, London Records
TOM JONES; Flamingo Hotel, Las Vegas, London Records
THE SUPREMES; Frontier Hotel, Las Vegas, Motown Records
JOHNNY CASH; both Folsom and San Quentin albums, Columbia Records
JACKSON 5; The Forum, Los Angeles, Motown Records
ELVIS PRESLEY; International Hotel, Las Vegas, RCA Victor Records
CREEDENCE CLEARWATER REVIVAL; Oakland Coliseum, Oakland, Calif., Na'll General Records
GARY PUCKETT & THE UNION GAP; Whiskey A-Go-Go, Hollywood, Columbia Records
MASON WILLIAMS; Berkeley Community Theatre, Berkeley, Calif., Warner Bros. Records
JEFFERSON AIRPLANE; Fillmore West, San Francisco, RCA Victor Records
ELLA FITZGERALD; Fairmount Hotel, San Francisco, Prestige Records
BUFFY SAINT-MARIE; The Troubadour, Hollywood, Vanguard Records
JIMI HENDRIX; Fillmore East, New York, Capitol Records
ROD MCKuen; Carnegie Hall, New York, Warner Bros. Records
BILL COSBY; Whiskey A-Go-Go, Hollywood, Uni Records
BUTTERFIELD BLUES BAND; The Troubadour, Hollywood, Elektra Records
JONI MITCHELL; Carnegie Hall, New York, Warner Bros. Records
NEIL DIAMOND; The Troubadour, Hollywood, Uni Records
PERRY COMO; International Hotel, Las Vegas, RCA Victor Records
BILL MEDLEY; The Troubadour, Hollywood, MGM Records
WAYNE NEWTON; Frontier Hotel, Las Vegas, MGM Records
MOUNTAIN; Olympic Auditorium, Los Angeles, Bell Records
JEFF COMANOR; Drinking Gourd, San Francisco, A&M Records
CROSBY, STILLS, NASH & YOUNG; The Auditorium, Chicago, Atlantic Records
PERCY FAITH; American Legion Auditorium, Hollywood, Columbia Records
JACK JONES; Sands Hotel, Las Vegas, RCA Victor Records
GRAND FUNK RAILROAD; 1970 Florida Tour, Capitol Records
JOHN LENNON & YOKO ONO; 1969 Toronto Festival, Apple Records
ARLO GUTHRIE; The Troubadour, Hollywood, Warner Bros. Records
THE ASSOCIATION; Salt Lake City, Warner Bros. Records
EDDIE HARRIS; Shelly's Manne-Hole, Hollywood, Atlantic Records
BUCK OWENS; Bonanza Hotel, Las Vegas, Capitol Records
COUNT BASIE; Tropicana Hotel, Las Vegas, Dot Records
THE DOORS; Hollywood Bowl, Hollywood, Elektra Records
MC-5; Grande Ballroom, Detroit, Elektra Records
5TH DIMENSION; Caesars Palace, Las Vegas, Soul City Records
BUDDY RICH; Whiskey A-Go-Go, Hollywood, World Pacific Records
SLY & THE FAMILY STONE; Fillmore West, San Francisco, Epic Records
RAY CONNIFF; Sahara-Tahoe, Lake Tahoe, Columbia Records
CARMEN McRAE; Century Plaza, Los Angeles, Atlantic Records
VANILLA FUDGE; Shrine Auditorium, Los Angeles, Atlantic Records
IRON BUTTERFLY; Santa Barbara and San Diego, Atlantic Records
BLUES IMAGE; Thee Experience, Hollywood, Atlantic Records
PAUL WINTER; Whiskey A-Go-Go, Hollywood, A&M Records
ERIC BURDON & WAR; Whiskey A-Go-Go, Hollywood, MGM Records
NOLAN PARKER; The Troubadour, Hollywood, Lizard Records
DON ELLIS; Fillmore West, San Francisco, Columbia Records
JOE COCKER; Santa Monica Civic Auditorium, Santa Monica, A&M Records
SOUTH WIND; Brass Rail, Sherman Oaks, Blue Thumb Records
THE YOUNGBLOODS; New Orleans Pop Festival, RCA Victor Records
CHARLIE BYRD; Century Plaza, Los Angeles, Columbia Records

Coming This Fall:

- Our 2nd remote truck, this one complete with new portable 16-track (16 program busses) 40-mile-input console.
- Interior design and playback system by Tom Hidley.
- Remote console.
- Can be operated inside the truck or moved to an interior location or prepared for air freight shipment in its own cases within an hour.

- Has an independent 2-ton heating and air-conditioning system for operating with closed doors in quiet neighborhoods at night.
- Also features new 18-ton gross truck that can cruise at 70 MPH.

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Bubbling Under The HOT 100

101. DON'T MAKE ME OVER...Brandi & the Embryonic Groove, Top 20
102. LET ME BRING YOU UP...Run-D.M.C.
103. THE WITCH...Rufus
104. 100...Girls Will Be Girls, Boys Will Be Boys
105. I'LL STAY AWAY FROM YOU...I Love You Too Much
106. WE CAN MAKE IT...Cold Chisel
107. NEANDERTHAL MAN...Genesis
108. BETTER TIMES...Rhinos, Electro
109. 100...Wife Out
110. WHAT A SUMMER...Jiggler, Kama Sutra
111. SEX...Dorothy
112. 100...Brotherhood, R.E.M.
113. SIMPLE SONG OF FREEDOM...Spirit of the Sun, Viva
114. CIRCLE GAME...Silly M. St. Horse, Vanguard
115. 100...For The Good Times
116. LUCKY LOOT...L.A. Girl
117. I REMEMBER...Vanilla Fudge, Foge 2103
118. WAIT FOR SUMMER...The Manhattans

Capitol Sets Pub. Division

LOS ANGELES—Capitol Industries has formed a Music Publishing subsidiary, Capitol Music, to handle its catalog of songs and music of its recording artists. The new division will be managed by Sam Zim, president of Beechwood and Capitol Music Corporations.

Operating under the music division is Bobbie Breithaupt, General Manager, and Robert Flinn, Director of Licensing and Copyrights. Flinn was formerly with the company's library department and has been with Capitol since 1969.

The new division will be headquartered in New York City, with offices in Los Angeles, Hollywood, and London. The staff will include John L. Ray, Copyright Manager; Fred H. Krieb, Copyright Coordinator; and Robert J. Lauter, Registration Coordinator.

Capitol's music interests are international, with television, publishing, and other media all involved in obtaining music rights. The division has been active in the acquisition of foreign music rights, and has recently signed an agreement with the British Library of Sound and Vision for the exclusive rights to British music in North America.

The new division will be responsible for the licensing of Capitol's music to all media outlets, including motion pictures, television, and radio. It will also handle the distribution of Capitol's music to record companies, and will work closely with Capitol's recording artists to ensure that their music is properly used in all media.

Capitol's music publishing division will also handle the licensing of third-party music to Capitol's artists, as well as the sale of Capitol's music to other record companies and music publishers. The division will work closely with Capitol's A&R department to ensure that Capitol's music is properly utilized in all projects.

The new division will be headed by Robert Flinn, who has been with Capitol since 1969. Flinn was formerly with the company's library department and has been with Capitol since 1969. Flinn is responsible for the acquisition of foreign music rights, and has recently signed an agreement with the British Library of Sound and Vision for the exclusive rights to British music in North America.

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Lang, Kornfeld File Suit On 'Woodstock' Film Deal

NEW YORK—Michael Lang and Arthur Kornfeld, who each owned 25 percent of the stock of Woodstock Ventures, Inc., and related corporations, were not fully informed of some facts such as the extent of film payment negotiations, when they sold out to John Roberts and Joel Rosenman, the other partners, according to a suit by Lang and Kornfeld filed in U. S. District Court here.

The suit charges that Lang and Kornfeld were given "false statements and that certain information was not given to them before they sold out. Among the latter was that Warner Bros. was being negotiated with for the film rights and that these negotiations would likely result in (as it proved to be the case) Woodstock Ventures, Inc. receiving in excess of $1 million for the sale of said rights.

Lang and Kornfeld, represented by Raymond F. Gregory of Battle, Fowler, Stokes and Kheel, are seeking the return of their stock interests and $10 million in damages.

DEAD WRITERS IN NEW WORKS

CHICAGO—A British housewife who claims to have communicated with numerous dead composers is featured on a new Mercury Records LP entitled "A Musical Source." Mrs. Rosemary Brown, who is featured as a pianist on one side, has been the subject of stories in Life, Time and the BBC and CBS television networks. She has transcribed some of the original compositions she claims were transmitted to her by such composers as Beethoven, Schubert, Bach, Chopin and Liszt.
The voice of the orchestra and the jazz leads to its own with a deft package headed by Jo. "The Swingin' Session" puts your foot down on the music. "The Swingin' Session" is masterfully crafted, with jazz leading the way. It's a perfect listen for any jazz enthusiast. The Swingin' Session is a must-listen for all jazz lovers.
Verdi's 'Forza del Destino' is a significant work in the repertoire, featuring a cast of notable singers and conducted by Angel. The opera contains impressive vocal performances, including tenor Carlo Bergonzi, baritone Alfredo Kraus, and soprano Renata Scotto. The production is directed by Lorin Maazel, with sets and costumes designed by Ivo Moraz. The cast also includes tenor Plácido Domingo and mezzo-soprano Montserrat Caballé, who together create a powerful and memorable experience. The opera is presented in a high-quality recording, capturing the excitement of the live performance on stage.

The Meisel/Albanese version of 'La Mer de la Manon' is also a noteworthy work, featuring conductor Kurt Sanderling and an international cast of singers. The performance is recorded live at the Royal Opera House, London, and supervised by James Last. The recording captures the emotional depth and lyric beauty of the opera, with outstanding performances from soprano Montserrat Caballé and tenor Luciano Pavarotti. The orchestra is conducted with sensitivity and finesse, ensuring a compelling listening experience.

The CD also includes a live recording of Verdi's 'Otello', performed by the Vienna State Opera and conducted by Kurt Masur. The cast features tenor Plácido Domingo as Otello, soprano Renata Scotto as Desdemona, and baritone Alfredo Kraus as Iago. The performance is highlighted by Domingo's powerful singing and the passionate conducting of Masur, creating a dynamic and engaging opera experience. The recording captures the intensity and drama of the opera, providing a memorable listening experience.
Radio-television

Distributor In Middle Of Promotion Service

* Continued from page 1

of 250 copies in order to receive 75 free records. "The price is about 33 cents and 38 cents if you buy in quantities like this," he said. "Whereas, if you buy by the thousands, the cost drops to 48 to 44 cents a copy."

Even if a radio station, say in Duluth, is playing a given single and getting heavy requests for copies, it may have to send a hundred requests and send them. It's necessary to also get another address radio station, such as Fargo, on the same record. If "I can use 200 copies, I figure it's worth while to bring the record in," Helliker said.

"It takes a few days for the records to reach the distributor and then, because of the high shipping costs, the distributor will often have to wait until he's sending other records to the record stores in those markets before he sends the potential hits.

What distributors need desperately, he said, is for radio stations to give new releases a longer time. "Too often, the time a distributor can get a record into a market is determined by whether they're willing to play it. He pointed out that some stations are either unable to make the most of the costs of promotion on records, but no one helped on the costs of shipping records.

Rising Prices

The situation is becoming more and more a distribution channel as the manufacturer keeps raising prices to us. It's tough for us to get them to sell the records because the whole world is up everywhere and they could go elsewhere for the records. But the major problems are in record production."

Helliker spends roughly $40,000 on promotion in salary and expenses for the promotions men, plus one man who does nothing but mail records to radio stations. The firm tries to service 135 radio stations. Manufacturers can print a certain amount of singles free to give out to key radio stations. "But we have to pay the postage and it costs roughly 25 cents to mail approximately 30 singles to a radio station. So we have to pick the radio stations that can do the most good in our product. A distributor could go broke trying, for example, to provide singles to all of the block-formatted radio stations. He said he felt sorry for them, because he had to make a judgment on which stations were best since the radio station that plays the station is able to get a record and how many record shops there are in the town. The station might be able to get the record to the manufacturer and see if they can get on a direct from the manufacturer, you should be able to see the pile of letters that the manufacturer has sent back in."

"More Hopes"

The growth in the number of radio stations toward albums is going to raise more havoc, he said. "They can't even drive the stores to pay for demos of records. We can pay anywhere from 20 cents to $1.25 for a demo, depending on the manufacturer. This comes to about $2,500 a year that we pay for albums. It's the big Rockefeller's that record naturally it pays for us to service them. But Duluth goes to a record, I'm going to get calls for it. The Duluth Top 40 station will drive the distributors, the sales, as does WLS in Chicago. The Des Moines stations are very good to us; they go on a record and give us plenty of time to get copies through. But there are other stations that understand that we would go broke just drop-shipping the records. So, they keep the record on the shelf until they can get 10 records in on a larger order."

(Continued on page 41)

Adult Segue-Plus for KIIS

LOS ANGELES—Perhaps the only proper way in which to describe the new KIIS format, which went on the air Monday (10), is an "extremely much more informed," Lee Sherwood, program director, said the program is the only real KKRK ever to look at the format, but not rock. Lou Faust is president of the company that owns the station.

Every record will be programmed, 24 hours a day. Sherwood said that he "must try to bring the most radio stations that are not doing any," the music will be up-tempo, and the program will be known as KIIS, or "the station that is never known as KKRK, will feature a lot of album cuts. Music publishers who own a record of songs will be included in the program. All records will be identified after they are programmed. Specific records will be introduced, but mostly the records will be programmed after several have been played. The station will have any "personality" decay.

PERSONALITY PROFILE

Don't Can't Be Chucklehead

LOS ANGELES—The role of the disk jockey in the 70's is going to be one of the most important and radically different from the part he played during the past decade. That's the opinion of NBC's "American Top 40," a three-hour weekly special that is being syndicated by Warner-Home. It's called "Chucktlehead."

Kasey, a veteran announcer who started in radio more than a decade ago, is now deeply involved in motion picture production. He plays a character, "American Top 40," which presents the top 40 singles nationally each week. The program is networked, but a board chart, is Casey's first major radio involvement during the past decade. He was KRLA's top-rated disk jockey, Casey did a great deal of the work in the early years of the disk jockey and his radio role.

"In the late '50s and early '60s," he recalled, "a disk jockey could do almost anything he wanted. There was no matter how silly it sounded. It wasn't that audiences wanted it. It was simply wise because they didn't listen nor did the public they were trying to reach. Listeners are concerned and they are becoming more concerned. They are the people going on around them and they don't want to listen to a chucklehead. They want somebody who is responsible and honest. Someone who can keep the time on the air working for them. The disk jockey just plays a background to a foregound influence for more Change Minds!"

Casey said audiences today are listening, more than ever, to the disk jockey. "He's in a position to influence people."

Letters To The Editor

"Ammon" to your front page article about record radio stations in the Aug. 1 Bill-ard.

Phone calls and letters to distributors about a number of needed records, usually replacement copies, are always a problem, but the records never arrive. Which gets us to the real problem of poor quality "wax."

At the present time, the only satisfactory service we get is direct from the record companies. However, they usually send only one copy and we then made of such poor quality "wax" that it wears out within a few weeks. We can't get more copies quickly, we have no choice but to reorder the record from our playlist.

Two alternative solutions to this problem are obvious. Either use TOPY "wax" such as the majors use on their own products, or get at least three copies to each station.

Still on the subject of record service, it seems like some dealers are getting the fourth class mail to reach distant destinations, so it might be worth sending the records to them. We have been told that records are more reasonably priced through the mailing lists, by distance shipping, and through first class or air mail for longer distances.

Another solution is to ask the station to cross the nation and get the records by the same time.

Back To Back," only Capitol, RCA, Decca, Columbia, and Epic are sending out top quality disks. Records on other labels last from one to three weeks, with Dot/Paramount and Marquee being somewhat longer. We feel that UA/Liberty/Imperial are at about the same time.

When you get distributor service, it's almost always a box of junk, arriving a month late.

Program Director KOKE Austin, Tex.

"Hit Home"

We were quite pleased and surprised to read "Chucklehead Radio on Disc Service" in your August issue. It really hit home. We have just been discussing writing our complaint (which seems to be nationwide) today and found out what can be done.

It seems hard to believe that the distributor could be any more careless or lazy or who knows what than those in Miami. We feel that you have discovered record service to radio stations ridiculous. At first we thought the WSBF which serves an area of over a half-million people. However, WSBF is a Top 40 station in Miami that covers an area of over a half-million people, their service is just as poor. If you are not a favorite on the distributor's list, you might as well forget it.

We don't want you to get the wrong end of the stick, we know the distributors in Miami isn't completely worthless, but the rest are not doing their job. Maybe they are still trying to get the phone asking for records that appear in Billboard's Easy Listening Chart, but if they are to distributor to tell us "Sure, I'll get that to you in 30 days," of course, you never hear from them.

Just clincher came last week when in Fort Lauderdale we discovered promotional records on sale at a department store. They were on display with the words "not for sale... Promotional copy.""DJ copies of the records, but no labels. This prompted us to go directly to the record compa- nies and ask for help. Elektra has been outstanding in their service. If only the other labels could take their lead from Elektra, they could save a great deal of money. Of course, we don't have a few examples that happened when they were called.

Warner Bros. sent us a list that included records from . . . at the cost of $1.25 a piece, and since the local retailer wasn't interested, we sent Warner Bros./Reprise Recor- dants. Consequently, we decided we just don't have the time to be very well without that label.

Another example is Atlantic Records, who as explained the situation of their records, but we asked them if the WSBF radio station could be placed on their mailing list and after a few letters we took care of you. The letter was mailed and we date was set.

On the other hand, however, CTI Records called us when our records didn't arrive and placed us on the mailing list and promised us service, but we have yet to hear from Elektra's.

It is a shame that the record companies can't figure out why they can't save if they sent copies of mid- dle of the year to only one of your MOR stations, and rock records to Top 40 stations and country to Top 40 stations. We should be able to work a list to uptown middle of the road road . . . yet our last two signals are Caribbian. It is a mystery. But this is not an isolated case. Last week we had a request for approximately 30 to 40 singles. We played one.

The record companies share the same problem as the rest of American business. There is a recession in progress, and profits are thin. Record company debts are down to a larger extent, and the number of distributors. It is truly unfortunate that the few good distributors there are should be hurt by the dealings of the "black hatted distributors."

Here is a simple solution to the problems that the record companies should consider if they just start to service us.

Send out questionnaires to the radio stations on the kinds of format and music they play and have them mail them back to you. That's the idea. Every music director that we have talked to that they only played about 20 percent of the records he receives . . . that is in and if you can't get any responses. This should help that all the radio stations can't play to a couple of months and boycott record (Continued on page 39)
KGGL Increases Record Tempo

By BOB GLASSENBURG

Guest

Summer school is almost over and another year of collective academic consciousness is quickly approaching. Once again I am faced with the question of where my academic career will take me. I have been thinking about this question for several months and I have decided to pursue a career in radio. I plan to attend the University of the Arts in Philadelphia, where I will study music and radio production. I am excited about this opportunity and I am looking forward to the challenges that lie ahead.

Welcome

Bill Davis, KVDU, at the University of Denver, joins the list of radio stations reporting to this section. KVDU is carrier current and is the first station in a new network of college radio stations being established by the Denver area university system. The talk on the air will be a popular new musical group who have just released a new album.

The students of the City University of New York have taken over the Barry Farber show, on WOR, for 13 consecutive Saturday nights. The Barry Farber show, which is broadcast over seven college radio stations, is a popular radio program that features music, poetry, and discussions on various topics.

Spector Show Goes Abroad

NEW YORK — A new program, "The Spector Show," will be produced by Ruth Meyer here and broadcast five nights a week on the new Antilles and Radio Andorra overseas stations. Starting date is Sept. 1.

Meyer is a special consultant to Television International Enterprises, London, which represents Radio Andorra and Radio Antilles.

Recordings of the program, which is an air personality on WMAQ here, and is said to be an ambitious record company for the stations.

WLRW-FM MOR

CHAMPAIGN, III. — WLRW-FM has switched to an easy listening format, according to chief announcer Brandon Anderson. The station's new format includes more music and less talk.

The change, which takes effect today, is a result of the station's desire to attract a younger audience. The station's new format will feature a variety of music, including rock, pop, and oldies.

Industry's Fury

Short note on your disk survey story

So a promo man spends more time than necessary to promote his records. On KIY, KFRC, KHJ, or WABC. The name of the record game is selling records, not advertising.

The breakdown in communications between the radio and music industry is the music industry's fault. If the record companies were honest (they need more than radio than most people think), there would be less trouble.

I take my hat off to you and your audience on the communications breakdown between the radio and music industries. Believe me, we've had our share of poor disk selling (you would believe no service at all).

WOWM-FM is a Drake "Hit Parade" station during the day and live at night with a progressive rock show called The Sound of Nowhere.

In the last Pulse survey for Norfolk we beat the other progressive stations (night-time only) at night. Now, the other record companies are missing the boat with their progressive rock albums that don't cure our ownership needs, but are competing for the "worst business of the year award.

You've got it. But in the meantime, please tell those distributors that WOWM-FM's "Sounds of Life" is alive and well in Norfolk.
PROGRAMMING AIDS

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

HOT 100


COUNTRY


EASY LISTENING

Radio-TV Mart

If you're a doyen searching for a radio station—or a radio station searching for a doyen—Billboard is the best buy. No other trade publication is read by so many air 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 Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is $1.00—an 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

Record Distributor 'In Middle'

Some stations, however, think that if they go on record they should have it on the shelves the next day, he said.

But distributors face enormous problems because some stations just aren't being realistic about the matter when they put the blame on the distributor. Helliker said. He pointed out that manufacturers only supplied a certain number of copies to give to radio stations and record reviewers. Even if I had enough doejay copies available, though, it would take 10 men just to take care of all of the radio stations.

Record distributors face count-

Selling Sounds

immediate future, which, Mr. Labuski said, will broaden the scope of the program. The Committee has already had discussions with a number of agencies and producers in order to build an informative and enjoyable program.

The committee is in the process of preparing a list of stations that will be included in the program. They will be contacted and asked to participate in the program.

DJ Can't Be a Chucklehead

Continued from page 38

minds—for the better. More than any picture motion producer or writer, the disk jockey has daily contact with his audience and thus he's more of an influence. The audience is waiting for his vibrations and whether those vibrations are good or bad is extremely important. He's going to be a guy that can raise Hell—or help stop it—during the '70's.

The disk jockey's growing responsibilities aren't something that suddenly emerged during the past year. "It's been growing for audiences took more notice of lyrics five or six years ago."

"Won't Tolerate"

Cassev, who probably conducts one of the most soft-spoken, smooth, easy-sell programs on the air in radio, believes that the '70's will also show more evidence that audiences are willing to listen to both the songwriter and the disk jockey with the soft approach. "If it doesn't fit," he said, "what mood they are in...but, no matter what the mood, they won't tolerate idiocy on the air."

"American Top 40" is, of course, conducted much the same way. Kasem runs his KRLA show for Los Angeles listeners. A half-hour program and some hundreds of hours of time into finding little-known facts and tales about records. The songs that are being aired at particular week, Cassav will pick out one or more of his favorite artists or tracks by each artist (or act) and use it as a teaser just before the record is played. "It makes the audience think," he said. "Gives them a second to think and figure out who the artist is just before the record goes on. Audiences want that...they want the disk jockey to communicate to them... tell them as real people and not just statistics. Computers may be bigger than stock smaller markets with their product."

Other problems distributors face is that many markets are unique. Minneapolis, for example, is just not a good market for soul records and it's tough to bring in a $25 deal on any given soul record. "But one of our rocks serves Milwaukee and thus we're able to handle a "Sweet Inspiration" record from Atlantic," he said. "Milwaukee is a good soul market."

Possible solutions to radio sta-

Campus News

Continued from page 39

Michaels, A&M; "It" (LP), II. Capitol; "Devotion" (LP), John McLaughlin, Douglas; "Quartet" (LP), Quartet, A&M; "Action," John Hall, Cu-

Radio Programming

45 rpm RECORDS

OLDIES from 1955
to 1969

All original artists. For complete catalog send $1.00. (deducible from 1st order) to BLUE NOTE SHOP

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Now being placed on qualifying stations in the top 100 markets. For details call collect.

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Los Angeles, California 90069

MARCH 1, 1970, BILLBOARD 41
By ED OCHS

SOUL SLICKS: "James Brown is still the King of Soul," burred the headlines of July 21's Milwaukee Journal, after J.B.'s show drew 57,000 people to an outdoor concert on Lake Michigan. The crowd was a record. And so is his "Get Up" disk, a taken-for-granted hit of monster proportions that's still going higher pop & soul. Currently featured in The James Brown Show are singer-organist Bobby Byrd, one of the original Famous Flames, Vicki Anderson, Honey & the Bee, and the New Breed, Brown's band. ... Miss Black America for 1970 will be chosen at the annual beauty pageant, set for Aug. 28 at Madison Square Garden. Brown, Sonny Turner, of Platters fame, has formed Sonny Turner & Sound, Ltd., who open on Musician with "Atlanta." ... Tom Nixon, once a Motown producer, has moved to Memphis and formed his own Stripe label. Nixon, who recently produced Rufus ("Funky Chicken") Thomas, Eddie Floyd and Jesse Williams, was signed as a Sept. act at the Mid-South Coliseum. ... New, Giffted and Going: The Moods, Rainmaker (Wand); Constellations, In Love Forever (Sundown); Otis Pink will solo for Dynamo, if this single will bow. ... Herb Branch and SCLC's Operation Brotherhood Orchestra & Choir have a new LP on Chas called "On the Case." ... On stage at the Apollo till Tuesday: Chairman of the Board, Freda Payne, the Jimmy Custer Bunch, Paul Kelley, Jackie Lee, and Ray Gefford. All with hits. No. 5 is the Temptations. "We'll Never Fall For You" (Motown) 4. The Nat King Cole Festival, "You're Gonna Make it" (Colosseum); Odells & Ends, "Let Me Try" (Today); 100 Proof, "I've Come To Save You" (Hot Wax); Johnny Thetford, "Top Rank"; Donnie Hathaway, "Voices Inside" (Aco); Moments, "If I Didn't Care" (Stang). ... Soul Sauce cares. Do you?

Letters To The Editor

Continued from page 40

every reasonable effort to communicate with the record companies, to let them know where we are, where are, what our market size is, what our format is, etc. Ninety-nine percent of our efforts have fallen on deaf ears.

Frankly, I was very surprised that this whole area didn't come up at the Programming Forum a month ago. When it didn't, I began to think that perhaps we who are here at WLVA were in a very small minority as far as this problem. It's a sad situation, our future, and your article make it clear that this isn't true. If it wasn't so painful, I could almost laugh at the irony of a breakdown in communication between two industries that have communication as their raison d'etre.

Bruce Michael Cummings
Program director
WLVA
Lyenburgh, Va.

Surfaces
The article "Underground Pirate Stations Surface" on the front page said that these pirate stations are now requesting copies of "dick jockey" records from manufacturers and distributors. And it went on to say that Uni Records has been honoring their requests for promotional copies.

I'm not going to say that I feel these stations should not be given these records, but why should they be given records when a station such as this one can't even get any service from companies such as Uni?

I have tried to do everything I can to improve service here, and in many cases it has picked up. But now, to hear that a company that won't serve us is servicing a station that might be on the air for a day, a week or maybe just an hour or two ... that's too much.

I hope there are other program directors, music directors, general managers and what have you that will back me on this. I just think it's a dirty deal to have a manufacturer or distributor give records to pirate stations and nothing to the ones who are really working to please the public and to make a living.

I only say that if you're going to serve the pirate station, okay, but keep us on your list, too.

Also I would ask those who give me service to know that I'm writing this letter, not because of you, but because of people like Uni Records who gives us nothing at all.

As a close, I hope that the FCC will open their eyes and get to work on these pirate stations. Let's do something before they run radio.

Don Gilbert
KUVR
Program director
Holden, Neb.

'Both Sides Now'
I read with interest your article "Service Sages" of the July 25 edition of BILLBOARD. I was very pleased to see my opinions, since I've been on both sides of the fence.

After some 10 years behind a microphone in positions from (Continued on page 42)

Soul Singles

THE BAR-KAYS and Rufus Thomas get together off-stage at a recent press party in Los Angeles, after a three-week stint they shared at Disneyland. Standing left to right are: Rufus Thomas; Bar-Kay Larry Graham; Bar-Kay Ray Gayden; Bar-Kay Ben Alexander; John Fisher, promotion man for Merit Distributors of L.A.; and Bar-Kay Winston Stewart. Kneeling are Willie Bell and Harvey Henderson of the Bar-Kays. TheVolt group is appearing in Ashbury Park, N.Y., Aug. 8 with Carla Thomas, while Thomas is hitting with his latest, "Sixty Minute Man."

Billboard SPECIAL SURVEY for Week Ending 8/17/70

BEST SELLING SOUL SINGLES

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<th>Week</th>
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*STAR Performers—Singles registering greatest proportions upward possess this week.
DON CARTER, left, Scepter's regional A&R promotion manager, bides good luck to Walter ("Baby Love") Shaw with a farewell grip at a recent party hosted by Scepter Records, Houston. Shaw leaves KILT for Detroit when his contract runs out, where he will work from 9-12 a.m. nights. Looking on is radio KYKX's station manager, Dick Oppenheimer. The going away affair was held at Houston's Royal Coach Inn.

Letters To The Editor

* Continued from page 42

jock to operations manager, I have felt most of the anxieties expressed in the article. Subsequently, two years ago when I joined the world of "record promotion," I set forth to counteract these complaints before I received them. All records are mailed within three days of the time they come into our office. Mailings are made to key stations in the same shipment as the small isolated stations, on the same day. Service questionnaires are sent out every six months with space left for complaints and suggestions, and all collect phone calls are accepted or returned every time. It is my responsibility to know these cards in need. We make weekly phone calls to more than 20 key stations in the area and personal visits whenever possible, as well as weekly contacts with all our distributors. To the best of our knowledge, we are giving regular service to EVERY radio station in our two-state region, that those that aren't servicing, we don't know about, and a collect call to this office would alleviate that problem. Flyers are mailed out giving the action we receive from stations across the nation as well as information on trades and record tip sheets.

With the service that we give, I feel that I am justifying some of my complaints.

John Wada and Bob Wallace have a complaint that I would like to take issue with. Very often the key stations seem to have an insurmountable attitude when it comes to exposure on new product, they want to program only proven hits and the smaller stations follow their playlists most of the time. Lack of coordination in stock is a fact that the airplay given is not adequate to stimulate demand to make it worthwhile to stock this said product. A two-week limit seems to be standard and this works with some but not all programs, due to the fact that it's only played three or less times a day. When a dealer stocks new product, he expects it to move and without proper exposure from the stations, this is impossible. A few times of buying stock, only to have the record come off the playlist within a day or two, would make anyone skeptical.

The general complaint of record companies sending dud records and never natural hits is unfounded as well. It seems that unless a record hits the national charts the first week, it's considered a failure. And for this, many hits are lost. Examples within our company, "For the Love of Him" by Bobbi Martin and "California Sun" by the Ventures, both top 10 records but they both broke after six months after they were released. When one walks into a station only to see records stuffed in every corner and scattered on shelves, it is easy to see why a good cop-out is, "I didn't get it." A good filling system listing labels alphabetically was simplest for me and if service is as bad as some have said, it should not take up very much space.

Having been on both sides, I can see that there must be limitations and every record can't be programmed, this is a good question, but if more program directors and music directors took the companies that gave them good service into more consideration on "record day," I feel that you would see an improvement in the companies that didn't. I work hard to give the best service in the Carolinas and in doing so I feel that it's fair to me if I get the break when a decision is to be made over which record is to be added this week, the one on...
New Promotion Mailer for Singelton Corp.

NASHVILLE—A meaningful foldover mailing envelope has been devised by Buddy Blake of the Shelby Singelton Corporation for inclusion with both singles and LPs as a strong promotional piece. Manufactured of such consistency that it can be stood up and used as a reading device by disk jockeys or placed on a retail store shelf, the foldovers include such information as biographical data, dates of the artists' appearance over a given period of time, photographs and even planned one-liners.

"My over-all plan is to get people in the habit of enjoying opening their mail from us," Blake said. "First we insure them good commercial product with the record. Then we give them other important information, useful and or entertaining." Currently in use only on the singles, Blake plans to go into immediate production with the LPs. "With this foldover we hope to do some clever things," Blake said, "and it will all be done in good taste."

The first Debbie Laurie Kaye release, soon to be on the market on Plantation, will be the next mailing including the enclosure.

Family Entertainment Park Draws Industry Involvement

BURNS, Tenn. — Ground-breaking ceremonies were held here for a new $18 million family entertainment park owned and developed by officials of the music industry in Nashville. Hosting the ceremony were E. Jimmy Key of Key Talent, president of the organization known as Underground City, U.S.A.; Noble Bell, executive vice president of the Shelby Singelton Corp., who is the Underground vice president; and Bobby Frazer, a CPA, who is secretary and treasurer.

The first phase of development is scheduled for completion within a year at a cost of $1.3 million. This will include the transformation of an 8-acre underground area and the initial 91-acre plot which will contain exhibits, rides, attractions and camping-picnic facilities. Most of the stockholders of the facility are members of the music and recording industry. The location is some 24 miles west of Nashville in an old limestone cave.

ALL AMERICAN HUSBAND
DECCA 32698
PEGGY SUE

EVERYTHING WILL BE ALRIGHT
DECCA 32697
CLAUDE GRAY

HURRY HOME TO ME
DECCA 32705
BOBBY WRIGHT

AN AUTOGRAPH PARTY is hosted by RCA's Billy Charne in Albuquerque, sponsored by KRZY.
Country Music Scene

By BILL WILLIAMS

Cedarwood writer Eddy Polo, whose songs have been recorded by such artists as Charley Pride and Del McCoury, is now working with several West and various groups, is now recording his own album for the Paramount label. The writer, an accomplished producer, has been honored as one of the finest new songwriters in the industry. His latest project, "Shine My Mind," as his first single, is coming out on Happy Tiger, and his current single, "Stealin' in the Name of the Lord," is an original. Eddy has also written for Kenny Rogers and Bobbie Center, and his next release will be with Tommy Overstreet and Peggy Little on Oct. 1. - Buddy Miller

Sugarhill Goes More Country

NASHVILLE—Sugarhill Records moved into a new location and signed on as the label of Stan Gunn of Springfield, III., who has recorded for many of the Nashville songwriters with national distribution. The veteran performer, who has been appearing in television and syndication shows in the Midwest, was signed by Van de Winter and the Sugarhill Records subsidiary.

On his new Sugarhill release, which originates in Springfield, the artist has utilized some recent recordings of Roy Clark, Hank Thompson, Webb Pierce and Norma Jean. He also has a 10-piece band and a nightclub in Springfield.

RPM's Mega Out With First Singles

NASHVILLE—RPM Records has released its first two singles, one of which is an original written by young pop fans. Mega, a division of RPM, released "I've Had Too Much Of You," written by Sammi Smith, former Columbia artist, written by Gene Debbins and Jim Whitehead and produced by Jim Malloy. The other was "Tell Me What's On Your Mind," written and performed by Alan Rust and the Standards, also produced by Malloy. It was written by Alan Rust and Randy Culler.

Sugarhill Records

By BILL WILLIAMS

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**COUNTRY SPOTLIGHTS**

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<th>Title, Artist, Label, No. &amp; Pak.</th>
<th>Weeks on Chart</th>
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<td>DON'T KEEP ME HANGIN' ON</td>
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<td>WONDER COULD I LIVE THERE ANYMORE</td>
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<td>FOR THE GOOD TIMES/ GRIAZIN' IN GREENER PASTURES</td>
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<td>KANSAS CITY SONG</td>
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<td>HUMPHREY THE CAMEL</td>
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<td>WHEN A MAN LOVES A WOMAN (The Way I Love You)</td>
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<td>YOU WANNA GIVE IT ALL BACK OVER</td>
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<td>SOMEBODY WE'LL BE TOGETHER</td>
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<td>RULE TO THE SWITCHBLADE</td>
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<td>MULE SKINNERS BILLY BILLY</td>
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<td>JESUS TAKE A HOLD</td>
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<td>TELL ME MY LIVING EYES ARE WRONG</td>
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<td>THE WHOLE WORLD COMES TO ME IF THIS IS LOVE</td>
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<td>HE LOVES ME ALL THE WAY</td>
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<td>HEAVEN EVERYWHERE</td>
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<td>ONE SONG AWAY</td>
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<td>A PERFECT MOUNTAIN</td>
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<td>DO IT TO SOMEONE YOU LOVE</td>
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<td>IF I EVER FALL IN LOVE (With a Rocks Top Girl)</td>
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<td>BILLION</td>
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<td>HELLO DARLIN</td>
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<td>HELLO MARY LOU</td>
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<td>ALL FOR THE LOVE OF SUNSHINE</td>
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<td>40 DADDY WAS AN OLD TIME</td>
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<td>30 LONG LONG TEXAS ROAD</td>
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<td>31 BABY I TRIED</td>
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<td>32</td>
<td>32</td>
<td>NO MORE LOVE AT ALL</td>
<td>3</td>
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<td>33</td>
<td>33</td>
<td>33 SINCE A LITTLE BIT RUNNING</td>
<td>16</td>
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<tr>
<td>34</td>
<td>34</td>
<td>MARY GRAY</td>
<td>4</td>
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<tr>
<td>35</td>
<td>35</td>
<td>35 NEVER ONCE STOLEN</td>
<td>14</td>
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<tr>
<td>36</td>
<td>36</td>
<td>36 ROLL IT OVER IN YOUR MIND</td>
<td>3</td>
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<tr>
<td>37</td>
<td>37</td>
<td>37 THE BALLAD OF MORGAN</td>
<td>2</td>
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<tr>
<td>38</td>
<td>38</td>
<td>38 THE TENNESSEE GUITARS</td>
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**COUNTRY HOT COUNTRY SINGLES**

<table>
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<tr>
<th>This Week</th>
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<th>Title, Artist, Label, No. &amp; Pak.</th>
<th>Weeks on Chart</th>
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<tr>
<td>44</td>
<td>44</td>
<td>ALL AMERICAN HUSBAND</td>
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<tr>
<td>38</td>
<td>38</td>
<td>ONE NIGHT STAND</td>
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<td>48</td>
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<td>SUGAR IN THE FLOWERS</td>
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<td>72</td>
<td>72</td>
<td>WONDERS OF THE WIND</td>
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<td>55</td>
<td>SNOW BIRD</td>
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<td>42</td>
<td>42</td>
<td>HOW I GOT TO MEMPHIS</td>
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<td>51</td>
<td>51</td>
<td>EVERYTHING WILL BE ALRIGHT</td>
<td>5</td>
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<tr>
<td>44</td>
<td>44</td>
<td>A MANS KIND OF WOMAN</td>
<td>10</td>
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<td>38</td>
<td>38</td>
<td>LIVING UNDER PRESSURE</td>
<td>5</td>
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<td>50</td>
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<td>I WANT YOU FREE</td>
<td>1</td>
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<td>47</td>
<td>47</td>
<td>PICK ME UP ON YOUR WAY DOWN</td>
<td>6</td>
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<td>59</td>
<td>59</td>
<td>ANGELS DON'T LOVE</td>
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<td>48</td>
<td>HEART OVER MIND</td>
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<td>TILL I CAN'T TAKE IT ANYMORE</td>
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<td>50</td>
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<td>RCA Victor 47-8960</td>
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<td>LAND MARK TAVER</td>
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<td>HARD HARD TRAVELIN MAN</td>
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<td>VANISHING SHINE</td>
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<td>BLAME IT ON ROSEY</td>
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<td>65</td>
<td>FREIGHTLINE FEVER</td>
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<td>51</td>
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<td>IT'S日晚间 ON YOU'RE GONE</td>
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<td>57</td>
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<td>THE MAN YOU WANT TO BE</td>
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<td>MISSISSIPPI</td>
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<td>I KEPT YOU IN MEMORY</td>
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<td>MARY GOES ROUND</td>
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<td>GEORGIA SUNSHINE</td>
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<td>COME &amp; GET IT MAMA</td>
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<td>LEAVIN ON A JET PLANE</td>
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<td>SANTO DOMINGO</td>
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<td>WELL SING IN THE SUNSHINE</td>
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<td>SHUTTER &amp; BOMBS</td>
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<td>68</td>
<td>68</td>
<td>LONELY FOR YOU</td>
<td>6</td>
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<tr>
<td>69</td>
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<td>IT'S A LONELY LITTLE RAY</td>
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<td>70</td>
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<td>WE NEED A LOT MORE JESUS</td>
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<td>52</td>
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<td>FIND OUT WHAT'S HAPPENING</td>
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<td>75</td>
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<td>HEY RARE</td>
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<td>74</td>
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<td>THE OTHER MAN</td>
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<tr>
<td>75</td>
<td>75</td>
<td>YOUR LOVE IS ON THE WAY</td>
<td>1</td>
</tr>
</tbody>
</table>

*Shelby Singleton Music, Inc.*

485 16th Ave. N., Nashville, Tennessee 37206

(615) 261-2003

**AUGUST 15, 1970, BILLBOARD**
Hank Williams, jr.
WITH THE MIKE CURB CONGREGATION
destined to be the
next #1 single!

‘ALL FOR THE LOVE OF SUNSHINE’

exclusively on MGM records

MGM K14152

From the MGM picture ‘KELLY’S HEROES’
AUGUST 15, 1970, BILLBOARD
Study '71 MOA Show Date

CHICAGO — The Sherman House Hotel here is pressing Music Operators of America (MOA) to confirm its 1971 convention date. In 1971, the largest vending show will be held at McCormick Place Oct. 16-19 and many operators prefer that the jukebox show coincide. MOA is studying the possibilities of overlapping the vending show.

The 1970 MOA show this year, Oct. 16-18, is firm and for the most part sold out. Many exhibitors have increased their allotment of space. The vending show was co-sponsored by the National Automatic Merchandising Association (Continued on page 53)

Jukebox Top Attraction
In New Hotel Gameland

By RON TEPPE

LOS ANGELES — The six-
week-old Sahara/Tahoe "Gameland" Room is a jukebox op-erat's dream judging from busi-
ness information supplied by
to hotel spokesman Bob Brackett.

According to Brackett the See-
burg jukebox (ten cents per play; three for twenty-five cents; six (or fifty cents) hasn't stopped playing since the room opened.

The jukebox, located at the room's center, is being operated by the hotel but serviced by Raven Electronics, Reno, Nevada. Selections from the Seeburg are nearly all current pop and rock hits, with some country selections.

Gameland was set up by M.D. Howard, the owner of the Sahara, who has geared the entire room as one to provide "entertainment for the entire family." Right now hotel executives are looking for a permanent home for the game room which originally started as an experiment to see if people would go for an entertainment area without alco-
hol (or money) jackpots.

The room is open daily from 10 a.m. until midnight with (Continued on page 53)

MOA to Pick
Best Jukebox
Artist, Record

CHICAGO—Jukebox op-
erators should return the ballot
to MOA in the next week
to select the best artist and
record for the Best Jukebox
Artist, Record award. MOA is
taking the suggestions on the
tickets of overlapping the
to er, they have received for the
Jukebox Awards no later than
by Connax (Continued on page 53)

New Equipment

Chicago Coin 'Motorcycle'

CHICAGO—When a record-
ing artist is hot, most jukebox
operators look to the artist's next release, which is one
way of explaining why operators are so eager about Chicago Coin's "Motorcycle" record. This is the company's first new L.P. in quite a while. However, not all jukebox operators are familiar with the "Motorcycle" record. That's because Chicago Coin is careful about releasing figures. Reports from operators range all the way from $500 a day to $1000 a week. A Miami distrib-
utor has seen the yearly-old game still holding, "I have a feeling that we are still going to see this one around." (Continued on page 53)

NAMA Hails
Break-in Law

WASHINGTON, D.C. — Of-
ficials of the National Auto-
matic Merchandising Asso-
ciation (NAMA) are lauding a short section within the recently
signed anti-crime bill for the
in these respects.

Section 203 of the new law establishes a prize term of up to three years and a fine of up to $3,000 for breaking into coin or currency-operated vending machines and similar devices.

Richard W. Funk, NAMA leg-
islative council, termed the bill a major accomplishment.

"The fact that the Congress of the United States has acted to deter vending machine break-ins and robberies, even though it

News Equipment

Williams—4-Player Flipper

HAMBURG, W. Ger.—A
patent fees dispute between coin
machine manufacturers
in Swarzacher of Uhingen and
Night Spotting, a new Swarzacher
In Switzerland, has been
re-solved in an agreement compat-
ible to all parties," according to
NNM president Curt Schulte.

According to Schulte, Swarzacher's invencion carrie the German patent No. 122,273 U.S. No. 2713232 and 2671547.

The settlement was reached between, on the one side, Swarzacher, and NNM, its distribut-
ing organization Lowen-Automaten, and Guenter Wullf of Berlin, its

(Continued on page 53)
Coin Machine News

Seeburg Dist. Expands One-Stops in Southeast

- Continued from page 49

The stock of oldies is sold at the same price as new recordings.

Association Digest

LOUISIANA ALEXANDRIA—A meeting to formerly organize a state association here will be held at 2 p.m. Saturday and Sunday (15-16) at the Holiday Inn. Both jukebox operators and vending machine operators are invited to attend. Several speakers have been scheduled, including Fred Granger, executive vice president of the Music Operators of America. A constitution will be introdiced and an election of officers will be held, according to John Thoman of TAC Amusement in New Orleans.

What's Playing?

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

Missoula, Mont.; Kid Location

Eve Shelmerdine, programmer, Montana Music Rentals


Glenendale, Calif.; Kid Location

Carol Stephens, programmer, Valley Vendors

Current releases: "This Summer's Lovin,'" Mungo Jerry, Capitol; "Homesick," Dr. Hook, AAB 45204.

Ames, Ia.; Young Adult Location

Dee Ries, programmer, K.D. Music Co.


Haddonfield, N.J.; Young Adult Location

Patricia Pavease, programmer, Cane's Coin Machine Co.

Current releases: "Is That Really Me?" Billy Joel, Arista; "It's Too Late," Dionne Warwick, MCA 159.

Belleville, Ill.; Young Adult Location

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


Chicago, Ill.; Soul Location

Mosie Pfitz, operator; John Strong, technician; South Central Novelty Co.


Ohio; C&W Location

Dorothy Christiansen, programmer, Chrisny's Music


Brockton, Mass.; Kid Location

Marie Pigeon, programmer, C.S. Pierce Music Co.


Chilliwack, B.C.; C&W Location

Gene Vinson, operator; James Lamers, programmers; Vinson Amusement Service


Ohio; Kid Location

Howard Ellis, operator; Marc Ellis, programmer, Col-A-Matic Music Co., Inc.

It's Another Name For A
Wurlitzer Statesman

A Statesman is a leader. That's just what the Wurlitzer STATESMAN has proved to be...the leading earner in the field.

Why tie up your money in phonographs that lack the appeal of this one? Turn them in on Wurlitzer STATESMEN and watch them turn your earnings upward.

On Phonographs equipped for dollar play the center section of the handsome play direction panel pictures a dollar bill with simple insertion instructions.
Study 1971 MOA Convention Date

MOA has been holding reservations for three different Sherman House Hotel dates in the fall of 1971 (mid-September, mid-October and early November) but a week ago the hotel asked the national jukebox trade association to confirm one of them.

A minor problem involving the date that would coincide with the MOA show is that collapsing time may be slightly shortened.

Fred Granger, MOA executive vice president, says there is no thought of shortening the 1971 show. "Some exhibitors think it is preferable that both shows overlap but it is too soon to know if this is feasible. I have to meet with the hotel people to see what can be worked out. We certainly would not shorten the show."

He points out that October dates were the tightest possible dates. There are many ramifications to be studied before we decide about an overlapping show in 1971."

Association Digest

MINNEAPOLIS—The Music Operators of Minnesota (MOM) is furnishing its members with a complete report on its meetings and since hiring William Brooks as legal advisor is starting to build a stronger association. At the recent meeting here Brooks told members MOM must: "Plan and change its approach to different problems, realize that legislation is changing and must meet this change and change its defensive approach on legislation to an offensive approach."

The group is involved in fighting a "piggyback" sales tax on jukebox receipts (this is an additional 3 percent local tax on top of a 3 percent state tax). MOM vice-president Loren Beaudoin and Brooks are working on a test case.

Other points covered included a vote to stagger the terms of officers over a 3-year period so that more experienced officers will not be left at the head of the group. Officers of the growing association: Clayton Norberg, president; Beaudoin, vice-president; Eugene Clemens, secretary; Norman Pink, treasurer; directors Norton Lieberman, Harlow Norberg, Harold Awe, P.J. Elchinger, A.A. Clasius and Stanley Woznak.

Standards for Jukebox Programming

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hurt So Bad/Catch the Wind</td>
<td>Latterman</td>
<td>2462</td>
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<tr>
<td>He's Got the Whole World in His Hands/Handy</td>
<td>Laurie London</td>
<td>6019</td>
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<tr>
<td>See the Big Man Cry/I Just Don't Understand</td>
<td>Charlie Louvin</td>
<td>6117</td>
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<tr>
<td>Memories Are Made of This/That's Amore</td>
<td>Volare/Return to Me</td>
<td>6255</td>
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<tr>
<td>Here in My Heart/Wind in My Hair</td>
<td>Dean Martin</td>
<td>6401</td>
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<tr>
<td>Spanish Eyes/Melody of Love</td>
<td>Mark Denny &amp; His Companions</td>
<td>6416</td>
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<tr>
<td>Mary in the Morning/You and Me</td>
<td>Al Martino</td>
<td>6436</td>
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<tr>
<td>Super Blues/Fear It Down</td>
<td>Al Martino</td>
<td>6436</td>
</tr>
<tr>
<td>From a Jet to a King/Do What You Do</td>
<td>Ned Miller</td>
<td>6092</td>
</tr>
<tr>
<td>Dodie Don't/Moon</td>
<td>Wayne Newton</td>
<td>6092</td>
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<tr>
<td>Red Roses for a Blue Lady/More Memory</td>
<td>Wayne Newton</td>
<td>6103</td>
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<tr>
<td>Together Again/My Heart Skips a Beat</td>
<td>Buck Owens</td>
<td>6092</td>
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<tr>
<td>You Got a Tiger by the Tail/Callin' Time</td>
<td>Buck Owens</td>
<td>6122</td>
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<tr>
<td>Act Naturally/Over and Over Again</td>
<td>Van &amp; Doris</td>
<td>6122</td>
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<td>Vaya Con Dios/How High the Moon</td>
<td>Louis Prima &amp; His Band</td>
<td>6204</td>
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<td>La Vie en Rose/Milford</td>
<td>Eddie Floyd</td>
<td>6518</td>
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<tr>
<td>That Old Black Magic/I Wish You Love</td>
<td>Keely Smith &amp; Louis Prima</td>
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<td>Tobacco Road/Blues for a Four String Guitar</td>
<td>Red Foley</td>
<td>6092</td>
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<tr>
<td>High Noon/Oo Delight</td>
<td>Red Foley</td>
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<tr>
<td>Back Up Mine/Alley</td>
<td>Red Foley</td>
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<td>I've Got a Woman/She's a Man</td>
<td>The Seekers</td>
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<td>Fresh Shade</td>
<td>Frank Sinatra</td>
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<tr>
<td>Fresh Shade</td>
<td>Frank Sinatra</td>
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<td>Joe's 74th Birthday</td>
<td>Tim Sharp</td>
<td>7298</td>
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<td>I Want You</td>
<td>Hank Thompson</td>
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<td>Humpty Dumpty Heart/Sparks</td>
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<td>Along the Way</td>
<td>Charlie Rich</td>
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<tr>
<td>For Your Love/Cover and Cover Again</td>
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<td>Sippin' Around/Last Call</td>
<td>Margaret Whiting</td>
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<td>Honey Girl</td>
<td>Nancy Wilson</td>
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<td>Hello Walls/Christian Woman</td>
<td>Faron Young</td>
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<td>Big Bad John</td>
<td>Jimmy Dean</td>
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<td>Po' D' My Heart/Cherry Pink and Apple Blossom White</td>
<td>Jimmy Dean</td>
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<td>I Love You So Much It Hurts/Sippin' Around</td>
<td>Andy Williams</td>
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<tr>
<td>Green Fields/The Green Leaves of Summer</td>
<td>Andy Williams</td>
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<td>I Left My Heart in San Francisco/Wanna Be A Woman</td>
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<td>Go Away Little Girl/My Man</td>
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<td>Pretend You Don't Know Her/Inexperienced</td>
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<td>If Ever I Would Leave You/Old Cabbie Cool</td>
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<td>Wishing On A Star</td>
<td>Andy Williams</td>
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<td>Hey! Happy Days Are Here Again My Coloring Book</td>
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<tr>
<td>Blame It On Me/He Ain't Got A Clue</td>
<td>Andy Williams</td>
<td>6084</td>
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<td>Keep On Walking/All I Ask</td>
<td>Andy Williams</td>
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<td>Green, Green, Today</td>
<td>Andy Williams</td>
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<td>The Hawaiian Wedding Song/Canadian Sunset</td>
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<td>Ring of Fire/I Ain't Ready Yet</td>
<td>Andy Williams</td>
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<tr>
<td>Dear Heart/Almost There</td>
<td>Andy Williams</td>
<td>6084</td>
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</tbody>
</table>

How many faces can you count?

Our sneaky new film, NJ 13,- is full of wild things: silly puzzle questions, crafty questions of judgment and perception, and strictest detection problems. These are intriguing illustrated puzzles, mysterious mirror images and satiric scrambled words.

At 9:30 at Model 105 Single and Model 107 Dual IQ Computers from:

NUTTING INDUSTRIES, LIMITED
3404 North Holton Street
Minneapolis, Wisconsin 55312
TEL: 414 332-8620

*Continued from page 49*
Gensburg: ‘Speedway Built 25c Play’

Much money. The factory never shipped Speedway except at a quarter a play and the same is true for Motorcycle. Motorcycle was carefully tested and some design changes resulted. The top sign was changed from mod art to one quarter. This is a New York model in motorcycle part in three-dimensional color. The seat, a realistic facsimile of a motorcycle seat and an optional accessory, was made more rugged. Wind blowing in the player’s face was toned down, although this can now be adjusted. Six colors were tried and the final decision was to go with an orange motif.

The machine was tested in bowling alleys, taverns, Union Station and a variety of locations. Another factor, the siren and realistic whir of the motorcycle, were made adjustable so volume in certain locations would not be too high. The tone itself can even be adjusted, because as one engineer notes, “One person may think a motorcycle sounds differently than another.”

In many ways Motorcycle (described fully elsewhere) is similar to Speedway but there is one difference operators will especially note—the cash compartment has been enlarged.

Jukebox Top Choice in New Gameland

Supervision supplied by change personnel and snack bar attendants. A large array of games, ranging from raceway driving to pool tables are available. Two additional raceway games, which are proving to be the most popular, are located in the hotel’s lobby. Game prices range from ten cents (some pinball) to twenty-five cents, with most games at the twenty-five cent level.

Older as well as younger adults have been attracted to the room in equal numbers according to Brackett. The room is also designed—via the soft drinks, snacks and non-alcoholic—to give parents a place where they light “park” that kids can play and they roll for the higher stakes. There are, however, no facilities for pre-school age children.

Thus far no other hotels have openly expressed an interest in adding similar rooms.

Games in the room include, in addition to the raceway, pool, football, soccer, missile launcher and interceptor, moon landing and launcher and a shooting gallery that “talks back to you.”

SEEBURG'S new one-stop in Raleigh, N.C. in a new South Atlantic DM, was just being stocked when this photo of manager Ed Zschau was taken.
ADRIANO CELENTANO
- number 1 of the italian song -

- dynamism and youth -

clan celentano s.r.l. records - c.so europa 7 - 20122 milano - tel. 704261
French Pop Festivals ‘Reduced’ Nearly 50%

PARIS — Police and municipal authorities have succeeded in reducing Paris’ once popular pop festivals on the Cote d’Azur.

The biggest venture, the $25,000 Program St. Michel, was last year cancelled because of a year-old clause on prohibited activities, but this year it was scrapped because of a threat to security.

Another pop festival, the annual Christmas in Dixie, was cancelled because of a labor strike, but the Paris Christmas is still on.

A third festival, the annual Christmas in the Cities, was cancelled because of a labor strike, but the Paris Christmas is still on.

Radio, TV Change Urged By German Association

HAMBURG — The promoters of private television enterprise, pleading for an improvement in the laws on broadcasting, called for a new, and a better approach to the subject.

The promoters of private television enterprise, the employers’ associations declare that the laws on broadcasting are not compatible with the laws on broadcasting.

Meanwhile the Berlin Senator for Science & Art, Werner G. Hasenfuss, has proposed a new application for private television channel, supported by Deutsche Kabelverbindung (DKV) and German Television News GmbH of Berlin.

This legislation would be in line with this rule, and it is expected to become the subject of a test case law.

U.K. Pye Deal With Ariola

MUNICH — Pye Records U.K. will be distributed throughout West Germany by Ariola. Ariola has distributed Pye records in Munich since 1967.

The U.K. hit “In the Summertime,” by Mungo Jerry, is the first product to be involved in the new set-up. Pye records were previously distributed by Deutsche Verlag.

The Ariola-Girol, Munich, Pye Records contract also includes the budget-price Marble Arch Series.

The new contract with Pye follows the deal with Ariola’s German partners, EMI and A&M Records made at the beginning of July, and represents a further important step in Ariola’s quest for an interesting international market.

Ariola-Berlin, the sister firm of the Bertelsmann Group, is one of the leading European record companies.

The German company, which has signed contracts with Belgian and Dutch record firms, is a leader in the Brazilian market.

Ursula Schuchrauf

Simon, Garchef, Aufschnall Austrian Boost

VIENNA — Up to the end of July CBS claims to have moved 100,000 copies of the Simon & Garfunkel LP, “Bridge Over Troubled Water,” which is the best record of the year.

CBS has topped the Austrian LP charts with “Bridge Over Troubled Water,” since April. 10 of the 11 songs on the album were included in the list of 100 best-selling LPs in Austria.

Concentration will be on MOR music, with programs from the Austrian Broadcasting Corporation in Salzburg, Vienna, and Graz.

A distinctive feature of the King David’s family is its 100 people on staff and that the studio work, cleaning, cooking and generally boosting morale.”

EMI Negotiates for Theatres

LONDON — Negotiations are under way with a number of independent theatres in the West End to handle the new EMI records.

The negotiations are expected to be completed in the next few weeks, and it is expected that EMI will be able to handle the new EMI records.

EMI has a 10-year option to buy the theatre and the new EMI records are expected to be a major boost to the company’s sales.

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MIDEM Attracts U.K. Publishers, Despite Cuts

LONDON—Despite a reduced Board of Trade subsidy—cut from $1,200 per company to $900—some 45 publishing and record companies from the U.K. have made a firm commitment to participate in the 1971 International Record and Music Publishing Market, MIDEM, in Cannes, France.

Roger Watkins, British MIDEM representative, says that two of the four floors available in the Palais des Festivals have been allocated and of the 300 office units reserved so far, British bookings account for 200.

Bernard Cherry, MIDEM director, says, "It is commonly held that the 1970 MIDEM was the most successful of all in terms of business achieved. My only regret is that we do not have more space available to us to dispose of the need of a waiting list which had to be introduced this year and which is certain to be required next year."

Meanwhile Cherry is initiating a move to have a further extension built on to the Palais des Festivals which is not only the location for MIDEM but also for the International Videoconference and Video- disc Market which will be inaugurated in April next year.

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CHUM Toronto has an immediate opening for a creative production/recording engineer.

Send tape and resume to CHUM, 1331 Yonge St., Toronto, Canada.

Attention: J. Robert Wood, or call (416) 925-6666.

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Capitol Introns Daffoldil Line

VANCOUVER — Capitol Records sold its new independent label, Daffodil, here and in Canada, with a difference this week at Casa Loma, the only authentic castle in North America. Classical music was provided by a well known local pianist.

About 75 people turned out for the private party to introduce Daffodil and its first album, "Official Music," the mainstay, the King Biscuit Boy and Crowbar group were on hand to meet guests and to take part in interviews with the CBC and Canadian Press.

Capitol executives present for the reception included Vice President and General Manager Arnold Goldschadl, director of promotion Ross Williams, National Sales manager Richard Glanville Brown, air director Paul White, Daffodil Records president Byron Patrikian, special projects director Maurice Zirba and Ontario promotion director Marlene Dohack.

Daffodil also introduced its first single at the party, "Corinna," by the King Biscuit Boy and Crowbar, which was never released from the "Official Music" album.

Polydyr Exec Promotion Trip

TORONTO—Polydyr's Ontario promotion chief, John Turner, stated on a cross country tour this week to push the first single by Winnipeg's Joey Gregorash, "Stay," b/w "I'm Easy Come Girl," Gregorash has hosted the CHAY-TV promotions "Disc Aire," for the past two years, and has been targeted to start in fall on CBC-TV special in the fall. Both sides of his single were self-written and produced by hard rock's Nomin Lanne. Turner's trip will take in Vancouver (Aug. 4), Calgary (Aug. 5), Saskatoon (Aug. 6), Regina (Aug. 7), Winnipeg (Aug. 8) and Toronto (9).

Folk Singer Set For Japan Expo

TORONTO—Following her successful appearance at the recent Canadian music festival, Tokyo. The Paper Dolls' Joe Higgins has been booked to fly to Japan for a six-week engagement at the Canadian pavilion at the Bite of Blythewood music, which publishes most of her songs, says she's been "first on first out."

The Song Singer," is starting to pick up action across Canada, and a college tour of the country is being planned for the fall, when she returns from Japan.

An album will be recorded at the end of the tour, mostly on material originally written by her.

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DISTRIBUT DEAL FOR SPRING

VANCOUVER — Steve Grossman's RBS Studios has signed a deal with Polydor Records and Spring labels with London Records. The agreement would include new "Dead" by Vancouver group, Spry, and promo in Canada and the U.K. for the remainder of the year, including a new single by "La Provinciale." The first single by "The Supper Club" has been recorded and is due for release shortly.

Toronto—The pop festival scene is cloudier in Canada this week. During the last few days, the planned Musica Popular Festival at Montreux, Switzerland, has been scrapped following provincial authorities refusal to support the festival. Bumming promoters to charge admission.

The Masaoua Festival near Montreal, planned by Lorne, was marred by the non-appearance of talent which was advertised but not booked, lack of tickets, for the last minute. The mainstay, the King Biscuit Boy and Crowbar group were on hand to meet guests and to take part in interviews with the CBC and Canadian Press.

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SALUTE TO HEINTJE
Production Studio Nord
Bremen, 28 Bremen-Oberneuland,
Mühlenfeldstrasse 23

A String Of Hits - And All Produced In The Same Stable!
Salute to Heintje

HEINTJE

Legend, aged 14

The Dutch wonder boy who has perfected the art of being aggressively natural... and collected 27 gold disk awards.

"Spoiled by success"—"A success before his time"—" idolized out of recognition"—An artificially created phenomenon designed by an industry anxious to make money out of a cynically exploited sentiment.

These are criticisms commonly made by people witnessing the emergence of a child star.

Child stars do tend to make some of the more discerning members of the public wrinkle their noses in revulsion. Precocious juvenile entertainers are often not a delight to behold and exists there a mother who has not at one time or another said, "My Johnny could do better than that."

But, of course, the number of children who become real stars is infinitesimal. And of those tiny few, some at least depend more for their success on their youth than on genuine talent. It is really rare that a child emerges who is really a star in his own right—an artist destined to survive the ephemeral appeal of youth alone.

For star quality really has nothing to do with age.

If Chevalier has it at 80 and Louis Armstrong at 70, then Heintje certainly has it at the remarkably tender age of 14. He is a star whose talent shines with a far from transient luster. He is a record artist and movie actor whose name is not the nearest to pronounce (say it "Hine-chee") but whose success certainly has been pronounced throughout Western Europe.

A native of one of the biggest little countries in the world, Holland, Heintje has a combination of characteristics which are perhaps typically Dutch—simplicity, forthrightness, cheerfulness and, of course, application and dedication to hard work. But these qualities would not be sufficient in themselves to win the fantastic degree of success Heintje has enjoyed.

Clearly other virtues and talents have played a role—and sceptical people would probably suspect that some powerful commercial exploitation had been at work.

Genuine Talent

But the sceptics would be wrong. Because Heintje is not a cardboard cut-out wonder boy who has achieved flash-in-the-pan fame because of the massive publicity resources of a record company. Heintje's success has developed gradually and surely as an inevitable result of his genuine talent and his passion for his work. He is an intelligent boy who has a knack of cutting right through the fuss and ballyhoo—simply by being aggressively natural.

He knows how to reach and move an audience through the resources of his remarkable voice—a voice which ranges through three octaves, which is richly expressive, strong and resilient. And because he does not sing mechanically—but with devotion and sincerity and a powerfully apparent love of the art of singing itself—Heintje can make the closest possible contact with an audience, to the point where he can feel that audience responding to him.

And what a response there has been!

It is not given to every child entertainers to draw ovations from audiences night after night, to have them thronging the aisles and storming the stage, clamoring for him with the kind of extravagant fervor which recalls Beatle-worship at its peak, or the Rolling Stones in Madison Square Garden.

While Heintje always generates this kind of electric enthusiasm, there are never overtones of hysteria or violence. Because Heintje's audiences are not seeking an outlet for protest, nor a cause for revolt. They are simply rejoicing in first-rate entertainment—the kind of entertainment which is all too rare these days. Heintje's performances are the stuff of which legends are made.

Heintje has become a legend and his name synonymous with great entertainment. For one so young and with such limited experience in show business, he achieves an astonishing degree of intimacy and rapport with his audiences. And those audiences embrace people of all ages—children, teenagers, adults, old people. They all surge toward the stage when Heintje is performing, each of them convinced that this small boy with the big voice is performing for them alone.

The triumphant success achieved by this boy at the age of 14 is truly phenomenal and, with the exceptions of Shirley Temple and Jackie Coogan (whose success, in any case, was principally in the film world), is without parallel in the annals of entertainment.

Rare, Natural

Heintje's voice has been acknowledged as a rare natural gift by singing teachers of the highest repute. It is a voice, they say, which will still be remarkable even after it has broken. The world-famous coloratura soprano and voice teacher Erna Berger has described it as "an astonishing voice" which justifies "great hopes even after it has broken."

But that is all in the future... At this point let us consider the "golden present."

To date Heintje has collected 27 gold disks—with more to come in the next few months. He has garnered numerous other awards, including the platinum disk awarded at the last MIDEM in Cannes for the LP "Heintje." This album, which included his famous "Mama" and "Ich Baue dir ein Schloß," sold more than two million copies—a truly staggering figure for Europe.

Heintje's progress to this pinnacle of achievement has been sensational, certainly—yet, at the same time it has been quite logical and perhaps inevitable. He has grown into a superstar without any of the usual ballyhoo and back-stage intrigue.

It all started in the little Dutch border town of Bleijerhede where Heintje was born, August 12—under the sign of Leo. He certainly has the cheerful temperament and strength of character which is attributed to people born under this sign and this is probably why stardom has not turned his head.

Heintje is enterprising, high spirited and carefree, and also very much aware of the world around him and the problems which can arise when a boy of his tender years becomes involved in a tough and demanding profession like show business. His family background has certainly given him a deep understanding of the realities of life.

His father, Hein Simon, was a minstrel who was prematurely retired when he contracted pneumonia. His mother, Haney, a pretty, graceful, industrious woman, reacted promptly and courageously when her husband was put on a pension—a harsh blow for a family of five. She opened a small cafe to keep the family going.

Heintje's 17-year-old brother George and his nine-
His name is Heintje,
He sells millions

Boy-soprano Heintje from Holland is top-selling star in Dutch and German speaking countries, having reached a total of ten million single-sales already. At the recent "Grand Gala du Disque" in Holland, Heintje received an Edison Award and was congratulated by no one less than Maurice Chevalier, by now nearly everyone’s senior in show-biz.

The amiable little fellow Heintje with his golden voice is an artist of the fast growing CNR-company, representatives of Telefunken, Melodia, Ariola and Barclay in the Netherlands.

The company is happy to congratulate Heintje upon his first American release, entitled:
I’m your little boy / two little stars.

The management has good faith in the expectations that American sales will even outnumber the European figures.

More information about CNR can be obtained via P.O. Box 420, Leiden, Holland.
Salute to Heintje

The film and disk world of HEINTJE

A In the film, "The Sun Is Sure to Shine Again."
B From "The Sun Is Sure to Shine Again."
C With Peter Alexander in "Hurrah, the School Is Burning."
D Amsterdam in the background, another gold in his hands.
E Getting a gold from Australia.
F Out West with "Hurrah, the School Is Burning."
G Heintje, during one of his concerts.
H A playful star on the film set.
If He Sold
10,000,000 Records
In 1968 & 1969,
How Many In 1970?

His Latest Single Is: 'I'm Your Little Boy'

polydor
"I'm Your Little Boy"

PUBLISHING

BY

IDEE VERLAG

Berlin 20,
Börnickerstrasse 39

AUGUST 15, 1970, BILLBOARD
Salute to Heintje

Legend, aged 14

Continued

year-old sister, Ingrid, are not a bit impressed by their brother's fame. They enjoy riding and looking after the horses which Heintje, like so well bringing up his brother, shares with them. The same goes for all the other presents which Heintje has received from friends and admirers during the two crowded and colorful years of his career.

"Young Caruso"

They are honest people with a healthy indif-
terescence to flattery and a natural scepticism of high-
flown praise and promises. But since they also are real-
ists, they really many years ago that Heintje was des-
tined to become a singer. Any child with his passion for
singing on every conceivable occasion and his complete
lack of any inhibitions on the part of an audience could scarcely
avoid making singing a career.

At the age of three Heintje was singing confidently
to audiences in his home town of Blijdorp. Soon or
later he was bound to get the recognition which was his due.

The break really came when he was 12—and then
only because of the cosmopolitan nature of the clientele of
the family cafe. These customers enthusiastically
spread the word about the young boy's remarkable
talent wherever they travelled. "He sings," they said,
"like a young Caruso."

The word eventually reached Dutch record producer
Addy Kleynegel and from that point 12-year-old Heintje
was launched on a sensational flight path to success.

Kleynegel recorded the "boy whose tenor voice sur-
passes that of anyone else his age" and with German
producer Wolfgang Koleff, presented Heintje's first re-
cording, "Mama," to a record company. The record was
released, it sold in immense quantities, and a star was
born.

Key Factor

What has been the key factor in the astonishing
success of this Dutch boy? Certainly the remarkable
voice to flattery and a natural scepticism of high-
flown praise and promises. But since they also are real-
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The German-language language...
Another Golden Disc
For Heintje

This Time On Polydor
In New Zealand

Philips Records and Rentals (N.Z.)
Ltd., Wellington, New Zealand
Wonder Boy

BY JACK BENTLEY

(Reproduced from the London Sunday Mirror, March 22, 1970)

They swoon for Sinatra, strip for the Stones, go berserk over the Beatles, but seldom have I seen an audience react as they do over Heintje.

Due to arrive next month, Heintje is Dutch, and, at 13, probably the world's youngest self made millionaire.

Indicating the source of his wealth are 25* gold discs, three** films and many box office records.

But it's not the screaming teenagers who have lined Heintje's pockets, it's the parents and small children.

Parents clearly see in him the kind of boy they would like to preen over as he performs his three octave voice party pieces.

I sat at a Heintje concert in the German town of Lubeck and the transformation on the faces of the unusually bargaining hausfraus was remarkable.

Even the children were quiet.

Superlatives have seldom been used in such abundance. Said soprano Erna Berger: "An astonishing voice which promises great things even after it has broken."

Heintje's background is a publicist's dream. Son of a coal miner, he was discovered by a talent scout who heard the cherubic tones through a kitchen window.

Heintje's first big earnings were devoted to buying his parents a bungalow and enabling his father to retire.

There was even the professional heartbreak angle. Heintje wasn't allowed to perform in public in Holland, because of child labor laws. Fans had to go abroad for concerts. Last month, however, by special act of Parliament, the ban was raised for one show.

I fought my way through the hoards of women clammering for a glimpse of the young star.

Offstage Heintje seems a nice enough lad.

Practicing English for his birthday visit, he said "I would like a pony for my birthday." I said his accent leans toward double Dutch but the message came over loud and clear.

"Good," he replied "let us hope my parents hear it too. I want to go on a pony trek around Holland during my holiday."

His mother reminded her titan teenager son that it was past his bedtime.

"He gets spanked for misbehavior, rationed for sweets, allowed to watch only certain TV shows, and he gets only 12 shillings ($1.44) a week pocket money," she said.

Heintje tugged my sleeve. "Would you help me to pronounce licorice?" he asked. "It's the one thing I must spend my pocket money on in Britain."

*Now 27
**Now 5

Heintje in Britain

Heintje made his first visit to Britain, July 28, when Polydor hosted the reception for him at Hatchett's in Piccadilly.

The Dutch boy singer, whose first English single, "I'm Your Little Boy," has been released by Polydor, filmed an appearance on the Ed Stewart television show which was transmitted August 8.

Polydor will release Heintje's first album in English in September when the boy singer will be back for another appearance on another major British TV show.

AUGUST 15, 1970, BILLBOARD
“I’m Your Little Boy” notches up a Gold on Polydor in Australia

distributed by Phonogram Recordings Pty Ltd.,
Sydney/N.S.W., Australia
spent most of the week in New York prepping for the current world tour, which has been a huge success, and for current love product, which will be released next month. George and Jerome Quall have released a new album, 'Till I'm Sober,' and the chart position is currently rising. The album is currently in the top ten on the Billboard chart, and it has been topping the charts for the past three weeks. The album has been well-received by critics and fans alike, and it has been widely praised for its hard-hitting sound and powerful message.

New York

Another major news story this week is the death of legendary singer-songwriter George Michael. The musician, who passed away on Christmas Day, was well-known for his contributions to the music industry and his powerful voice.

Another major music news story this week is the release of the first issue of 'The Musician's Voice,' a new magazine dedicated to showcasing the latest in music and entertainment. The magazine features articles on a wide range of topics, from the latest music releases to interviews with industry experts.

The magazine's first issue features an exclusive interview with legendary musician John Lennon, who discusses his passion for music and his hopes for the future of the industry. The interview is followed by a feature on the latest music releases, including interviews with a range of artists and bands.

Another feature focuses on the latest music festivals, with coverage of the Coachella Valley Music and Arts Festival in California. The festival, which is one of the largest music events in the world, features a wide range of music genres and attracts thousands of attendees each year.

The magazine also includes an in-depth review of the latest music albums, with highlights from artists such as Adele, Ed Sheeran, and Beyoncé. The review is accompanied by high-quality images of the albums, providing readers with a comprehensive overview of the latest releases.

Despite the success of 'The Musician's Voice,' some critics have expressed concerns about the magazine's lack of diversity in its coverage. Many have called for the magazine to feature more artists from underrepresented communities, and to cover a wider range of music genres.

However, the magazine's editor, who is a former music journalist, defended the magazine's approach, stating that it is important to cover a diverse range of music genres and artists. "Our goal is to provide a platform for all musicians, regardless of their background," the editor said. "We want to showcase the latest in music and entertainment, and to give readers a chance to discover new artists and music styles."
Uruguay Talent On Local Label

MONTEVIDEO, Uruguay—Former recording studio ECO-Mallinetti Productions will now release albums featuring local talent. Their first album release is "La Industria Nacional." Artists among the first releases include Estellas, Dorotea, RCA, Herran, Grupo Tao, Sociedad Anonima, Isabell de Pololo (who appeared at the Teatro Cerro Music Festival), and CDLC Tablo Drama. The album features folk artists such as Danilo Silvano, Indio Akashul, Los Del Sueño, and Clara Rodriguez. Tango artists include Walter Castilla, Monto Magalera, and Antonio Cervino.

Stigwood Organizations Plans to Go Public Aug. 20

LONDON—The Robert Stigwood Organization is going to go public on Aug. 20. Offers for sale will appear in the national press on Aug. 17 and the shares will make their long-awaited stock market debut the following Thursday.

Handling the launch for RSO is blue chip broker Joseph Sebag and Stigwood's partner, David Shaw who dreamed up the Constellation Investments tax-saving scheme for capitalizing film actors' earnings. It has also been largely Shaw that has helped steer RSO from straight management and agency to music publishing which now accounts for about a quarter of Stigwood's profits.

The city is expecting an enthusiastic welcome for the shares. RSO profits have risen from $398,400 in 1968 to $795,600 last year and are expected to reach $1,326,000 for the period ending this September. "Hair," in which Stigwood has a 40 percent production stake, should contribute $24,000 this year but could swing up to as much as $180,000 for the period 1970/71 as provincial and Scottish versions of the show begin to show a profit.

RSO also has a 50 percent share in "Oh Calcutta!", which now looks like breaking even on its run at the Roundhouse and transferring to the West End.

Central Collection Agency Urged

RIO DE JANEIRO—The Chamber of Deputies' justice committee has urged the government to create a single, central agency for collecting composers' and artist royalties. The move has been under consideration by officials for some time.

The committee approved a bill to exempt religious, recreational, sports and educational organizations from paying authors' rights. The exemption would apply to records as well as live performances.

Finnish Musicians Breakaway Union

HELHSINKI—A large number of musicians working exclusively in restaurants have parted company with the Finnish Musicians' Union, the central body which deals with musicians' employment and takes care of their interests in general. The breakaway musicians have founded a new organization—the Restaurant Musicians.

According to Veikko Byyising, newly elected chairman of Restaurant Musicians, this step was necessary because the Finnish Musicians' Union did not seem to be interested in this particular sphere. Growing numbers of foreign musicians were doing restaurant work—and at a generally lower salary. There was also insufficient attention paid to restaurant musicians from a social aspect, because the Finnish Musicians' Union is not a member of the Finnish National Trade Union.

It is expected that Restaurant Musicians will team up with the Pop Musicians' Union, and the Ship Musicians' Union, both of which had previously left the FMU. It is thought, too, that they will apply for membership of the Finnish National Trade Union.

KARI HELOPALO

Beatle Songs to AIR Scandinavia

STOCKHOLM—AIR Music Scandinavia, the company owned by former Sonora Musikafters AB general manager Sture Borgedahl and the AIR London company represented by George Martin, Peter Sullivan, John Burgess and Ron Richards, has acquired the rights to all Lennon and McCartney songs in Scandinavia.

AIR Music Scandinavia, formed in November last year, scored its first Swedish success with the Hollies' "He Ain't Heavy, He's My Brother" and has since been represented in the Scandinavian charts almost every week.

The company has also acquired Scandinavian rights for all Bob Dylan songs.

Says Borgedahl, "I am trying to develop a new outlook on presenting through artist promotion. When I acquire a good song, I try to bring the artist to Sweden. I am recently doing this with Elton John and intend to continue in this way."

CBS Builds U.K. Studio

LONDON—CBS is to build a new £1,800,000 recording studio complex in Whitefield Street, London. The four-storey building will house three studios and is expected to be completed by the end of next summer.

The ground floor will contain two of the 16-track studios which will each have a floor area of about 1,250 square feet and be equipped with Studer tape machines and Neve consoles. Mastering and cutting studios will be on the second floor and editing and dubbing suites on the third. An artists' lounge and administrative offices will occupy the first floor.

CBS currently has a main studio in Bond Street and a small mixing and disk cutting center at the Theobalds Road complex, which is both close when the new complex becomes operational.

U.K. Polydor Sets Group Promo Tour

LONDON—Polydor is mounting its first concert tour promotion, running through September and October and covering English and Scandinavian venues as well as European cityscapes.

Headlining the tour will be Taste, their first big-hitting assignment, supported by U.S. singer Janis Joplin and the Scottish group Stone the Crows. The latter artist is now having a signed direct to Polydor's American company.

Although the concept of company-sponsored shows is not new — RCA, for instance, promoted several shows by some of its Nashville talent last autumn and CBS airlifted a number of its rock acts from America for the Albert Hall concerts in April—the Polydor tour is the first to concentrate solely on contemporary acts and to cover so many venues.

The venture is being planned as a commercial enterprise with artists being paid their normal working fees and is costing Polydor an estimated £60,000, although good attendances will ensure the company recouping the outlay and making a profit.

Organisation has been in the hands of Polydor's press department, with Clive Woods and Mike Clifford responsible for the arrangements which have taken four months to finalize. Eddie Kennedy, manager of Taste, will act as tour manager.

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CBS Builds U.K. Studio

LONDON—CBS is to build a new £1,800,000 recording studio complex in Whitefield Street, London. The four-storey building will house three studios and is expected to be completed by the end of next summer.

The ground floor will contain two of the 16-track studios which will each have a floor area of about 1,250 square feet and be equipped with Studer tape machines and Neve consoles. Mastering and cutting studios will be on the second floor and editing and dubbing suites on the third. An artists' lounge and administrative offices will occupy the first floor.

CBS currently has a main studio in Bond Street and a small mixing and disk cutting center at the Theobalds Road complex, which is both close when the new complex becomes operational.
<table>
<thead>
<tr>
<th>ALBUM</th>
<th>WEEK</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blood, Sweat &amp; Tears 3</td>
<td>1</td>
<td>5</td>
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<tr>
<td>Columbia Cleanwater Revival</td>
<td>2</td>
<td>4</td>
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<tr>
<td>Columbia</td>
<td>3</td>
<td>11</td>
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<tr>
<td>Woodstock</td>
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<tr>
<td>Traffic</td>
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<tr>
<td>John Mayall's Bluesbreakers</td>
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<tr>
<td>Paul McCartney</td>
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<tr>
<td>Three Dog Night</td>
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<td>War</td>
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<td>Rare Earth</td>
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<td>Donovan</td>
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<td>Doors</td>
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<td>Jefferson Airplane</td>
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<td>Eric Clapton</td>
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<td>Eric Burdon</td>
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<td>Dave Mason</td>
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<td>Diana Ross</td>
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<td>Elvis Presley</td>
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<td>Melanie</td>
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<tr>
<td>James Taylor &amp; Carole King</td>
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<td>Engelbert Humperdinck</td>
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<td>Mountain</td>
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<td>Steve Miller Band</td>
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<td>Grateful Dead</td>
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<td>Procol Harum</td>
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<tr>
<td>Jethro Tull</td>
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**This Week**

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<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>Peter, Paul &amp; Mary</td>
<td>1</td>
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<tr>
<td>It's A Beautiful Day</td>
<td>3</td>
<td>7</td>
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<tr>
<td>Jethro Tull</td>
<td>34</td>
<td>24</td>
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<tr>
<td>Neil Young &amp; Crazy Horse</td>
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<tr>
<td>Tom Jones</td>
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<td>Van Morrison</td>
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<td>Bobby Sherman</td>
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<td>Poco</td>
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**Next Week**

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<td>Joe Cocker</td>
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<tr>
<td>Bob Dylan</td>
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<td>Jimi Hendrix</td>
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<td>Neil Young</td>
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<td>Dionne Warwick</td>
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<td>Chicago Transit Authority</td>
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<tr>
<td>Merle Haggard &amp; The Strangers</td>
<td>87</td>
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<td>Bob Dylan</td>
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<td>Phil &amp; Don Everly Bros.</td>
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<tr>
<td>Bob Dylan</td>
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<tr>
<td>Creedence Clearwater Revival</td>
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<td>Led Zeppelin</td>
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<tr>
<td>George Harrison</td>
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<tr>
<td>Patti Smith</td>
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<td>El Chieco</td>
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<td>Iron Butterfly</td>
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<td>Ray Conniff</td>
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<td>Crosby &amp; Nash</td>
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<td>Sly &amp; The Family Stone</td>
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<td>Soundtrack</td>
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<td>John B. Sebastian</td>
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<td>Fifth Dimension</td>
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<td>Livingston Taylor</td>
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<tr>
<td>Hello</td>
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**Awards**

- STAR PERFORMER—LPs on chart 13 weeks or less registering greatest percentage upward progress this week.
- AWARDED RIAA GOLD for sales of 1 million dollars at manufacturer's level, RIAA gold award certificate and optioned to all manufacturers (test indicated with red bullet).
We said the SURFARIS had a hit!

"Wipeout" was a hit in 1963
"Wipeout" was a hit in 1966
"Wipeout" is a hit in 1970

They called it a golden oldie
a blast from the past
an oldie but goodie
#1 then - #1 now

We call it a hit!

The most requested record at
KMBY - Monterey
WROV - Roanoke
KIMN - Denver
(Jumped to #1 in 3 weeks)

Selling like it never sold before to an audience that never heard it as a hit.

"Wipeout" is a golden newie.

We said LEE MARVIN had a record!

But "Wandrin' Star" is a song as timely as today from a story that is ageless.

Lee Marvin's record "Wandrin' Star" for the movie "Paint Your Wagon". PD's throughout the country loved the record.

"It's the most different thing I've heard" was what we heard most. "But where can I play it" was the thing we heard second most.

For anyone who missed the flash, this record was #1 - #1 - #1 in England. It kept the Beatles off the top of the chart.

We have just sent you a shining brand new copy of "Wandrin' Star". Listen to it again. Go see the Picture playing in every neighborhood in America.

Just play it. It takes care of itself.
BILLBOARD TOP LP'S

A-Z (LISTED BY ARTIST)

Harp Alpert & The Tijuana Brass 125
Julie Andrews & Henry Mancini 124
Expression 123
Burl Ives 122
Johnny Cash 121
The Beach Boys 120
Tina Williams 119
Charlie Rich 118
Sandi Griffiths 117
Tina Turner 116
Barry Manilow 115
Cilla Black 114
Jimi Hendrix 113
The Beatles 112
The Beach Boys 111
The Rolling Stones 110
Paul Revere & the Raiders 109
The Byrds 108
The Beatles 107
The Beach Boys 106
The Rolling Stones 105
Paul Revere & the Raiders 104
The Byrds 103
The Beatles 102
The Beach Boys 101
The Rolling Stones 100
Paul Revere & the Raiders 99
The Byrds 98
The Beatles 97
The Beach Boys 96
The Rolling Stones 95
Paul Revere & the Raiders 94
The Byrds 93
The Beatles 92
The Beach Boys 91
The Rolling Stones 90
Paul Revere & the Raiders 89
The Byrds 88
The Beatles 87
The Beach Boys 86
The Rolling Stones 85
Paul Revere & the Raiders 84
The Byrds 83
The Beatles 82
The Beach Boys 81
The Rolling Stones 80
Paul Revere & the Raiders 79
The Byrds 78
The Beatles 77
The Beach Boys 76
The Rolling Stones 75
Paul Revere & the Raiders 74
The Byrds 73
The Beatles 72
The Beach Boys 71
The Rolling Stones 70
Paul Revere & the Raiders 69
The Byrds 68
The Beatles 67
The Beach Boys 66
The Rolling Stones 65
Paul Revere & the Raiders 64
The Byrds 63
The Beatles 62
The Beach Boys 61
The Rolling Stones 60
Paul Revere & the Raiders 59
The Byrds 58
The Beatles 57
The Beach Boys 56
The Rolling Stones 55
Paul Revere & the Raiders 54
The Byrds 53
The Beatles 52
The Beach Boys 51
The Rolling Stones 50
Paul Revere & the Raiders 49
The Byrds 48
The Beatles 47
The Beach Boys 46
The Rolling Stones 45
Paul Revere & the Raiders 44
The Byrds 43
The Beatles 42
The Beach Boys 41
The Rolling Stones 40
Paul Revere & the Raiders 39
The Byrds 38
The Beatles 37
The Beach Boys 36
The Rolling Stones 35
Paul Revere & the Raiders 34
The Byrds 33
The Beatles 32
The Beach Boys 31
The Rolling Stones 30
Paul Revere & the Raiders 29
The Byrds 28
The Beatles 27
The Beach Boys 26
The Rolling Stones 25
Paul Revere & the Raiders 24
The Byrds 23
The Beatles 22
The Beach Boys 21
The Rolling Stones 20
Paul Revere & the Raiders 19
The Byrds 18
The Beatles 17
The Beach Boys 16
The Rolling Stones 15
Paul Revere & the Raiders 14
The Byrds 13
The Beatles 12
The Beach Boys 11
The Rolling Stones 10
Paul Revere & the Raiders 9
The Byrds 8
The Beatles 7
The Beach Boys 6
The Rolling Stones 5
Paul Revere & the Raiders 4
The Byrds 3
The Beatles 2
The Beach Boys 1

TOP LP'S

POSITIONS 101-200

106 80 ARITA FRANKLIN This Girl's In Love With You Atlanta 62 824
107 108 THE BAND The Band Columbia 62 330
108 104 MOODY BLUES In Search Of The Lost Chord Capitol 62 330
109 ARITA FRANKLIN Make It On Your Own S & S AP 1199
110 MARMALADE Reflections of My Life London PS 572
111 JACKSON 5 I Want You Back Motown M7 300
112 MERLE HAGGARD Blue Moon Of Memphis Capitol SM 29
113 JULIE ANDREWS & HENRY MANCINI Music From The Film Sound Of Music Capitol 190
114 MOODY BLUES On The Threshold Of A Dream Capitol 62 330
115 TOM JONES Live With You Parlophone RPL 7103 (London)
116 FIVE STARSTRINGS Straighten Up Buddah BDP 305
117 DIANA ROSS & THE SUPREMES Im Satisfied Motown MOT 708
118 BOBBY GOLDWORD'S GREATEST HITS Capitol SM 29
119 GRAND FUNK BAND On Time Capitol SM 29
120 KERRY DOUGLAS & THE FIRST EDITION Something's Burning Red Seal RS 208
121 POPPY FAMILY London PS 572
122 B.J. THOMAS Everybody's Out Of Town Steeley SPS 362
123 CHARLES EARLAND Black Talk Prestige PS 7570
124 ISAAC HAYES Hot Buttered Soul Stax SRD 6000, 56 (N.Y."
125 HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4092
126 FIFTH DIMENSION April 5th at The West Side City SCS 33061 (Liberty/Late 45"
127 THREE DOG NIGHT Night Train For Framing Dunhill DD 5030
128 SANDPIPERS Creem Saturday Morning Dunhill DD 5030
129 DELFINOS Peter Green's PG 1153 (Elephant"
130 DANNY DAVES & THE NASHVILLE BRASS 12 Eagle 7-011
131 DANNY DAVES & THE NASHVILLE BRASS 12 Eagle 7-011
132 PUPKINS Capricorn Capital SM 429
133 CHARLES LENNOX Just Plain Charley RCA Victor 4930
134 BOBBIE GENTRY Fancy Capital SM 429
135 SERGIO MENDES & BRASIL '67 Greatest Hits A&M AP 2452
136 SIMON & GARFUNKEL Sounds Of Silence Columbia CL 3959
137 NICK & NINA TURNER Come Together EPIC LP 2703
138 GINGER BAKER'S AIR FORCE At Once 10 2703

156 CATSUS To Tell Her About It Capitol CL 3830
157 SANTIN SINGS SOUPS FROM SESAME STREET Capitol CL 3830
158 IT'S A BEAUTIFUL DAY It's A Beautiful Day Capitol CL 3830
159 FRUZI PIZZER Fruit Pizzers Capitol CL 3830
160 RINGO STARR Ringo Apple LR 6601 (Capitol)
161 SANDY BROWN Rare Sandra Capitol CL 3830
162 MICHAEL PARKS Classic Hits RSO SE 4007
163 SPOOKY TROTH / MICHAEL HARRISON Last Full Package Epic SE 4101
164 WORLD LDG World LDG Columbia CL 3959
165 MARTY ROBBINS My Woman (Columbia)
166 TAMMY WYNNEYE Tammy's Touch Columbia CL 3959
167 BLUES IMAGE Open Epic SM 31317
168 SOUNDTRACK 1965 Columbia CL 3959
169 TAMMY WYNNEYE Greatest Hits (Columbia)
170 Dolly Parton A Real Live Dolly RCA Victor LP 4287
171 SOUNDTRACK MPTDTM Columbia CL 3959
172 LEW MCKAY & EDDIE HARRIS Red Hot Strawberry Capricorn CL 3959
173 JUAN NAVAL Miami Sound Recordings Polydor 42004
174 FERGUSON & FRIENDS (Columbia)
175 JEFFERSON AIRPLANE Song Trail (Columbia)
176 STEPHEN WOLF Paint Your War Paint (Columbia)
177 NORMAN GREENBAUM Spirit In The Sky (Columbia)
178 GEORGE MCLAREN Spirit In The Sky (Columbia)
179 MANNY CAMBELL Try A Little kindness Capitol CL 3959
180 JOEY PRICE & MARY Kay 20 Epic SM 31317
181 NEIL DIAMOND Touching You, Touching Me Columbia CL 3959
182 RHINECORDER Better Times Are Comin' (Columbia)
183 BRIAN AUGER & THE TRINITY Rockin' (Columbia)
184 FRIENDS OF DISTINCTION Real Friends (Toucan)
185 LEON RUSSELL 1967 Columbia CL 3959
186 TERRY LEWIS Best Of (Columbia)
187 CHAMBER OF THE BIRD Give Me Just A Little More Time Columbia CL 3959
188 QUINCY JONES Walking In Space Epic SM 31317
189 MYSTIC MOODS ORCHESTRA Weekend Breakdown (Columbia)
190 BROTHERS OF MAN Walk On By (Columbia)
191 FREDY WARD Express Yourself Epic SM 31317
192 SUGARLOAF FANTASY (Capitol)
193 SUGARLOAF FANTASY (Capitol)
194 JIM NORDENSJÖ Walking In Space Epic SM 31317
195 BUCKY HACKETT Flip Spade Epic SM 31317
196 BUCKY HACKETT Flip Spade Epic SM 31317
197 TINA TURNER On A Clear Day You Can See Forever Epic SM 31317
198 NINA SIMONE Don't Do It (Columbia)
199 BOBBY VEE Sway (Columbia)
200 FUNKADELIC Westbound 2000

*Continued from page 74
More Snapshots From
THE PARTRIDGE FAMILY ALBUM

Featuring DAVID CASSIDY as 'Keith'

Starring SHIRLEY JONES as 'Connie'

THE PARTRIDGE FAMILY

"I THINK I LOVE YOU"

b/w "SOMEBODY WANTS TO LOVE YOU"

Starring SHIRLEY JONES
Featuring DAVID CASSIDY
Produced by Wes Farrell
BELL 910

Our First Single!

Bell Single #910
Produced by Wes Farrell
From The Screen Gems TV Series on ABC-TV

Bell Records, A Division of Columbia Pictures Industries, Inc.
THE NEW SNEAKERS—LOOK WHAT THEY'VE DONE TO MY SONG MA (3:18)
(Prod., DaveMcCann & Leon Hervey) (Writer, Harry) (Kane Ripps/Ambassadors, ASCAP) — with its lead singer, groups in the top ten Hot 100 sales chart with a song that could prove it's one of the hottest rhythm ballads performed by Melody. The long-long arrangement has it to take them all to the top of the chart. Pop: "It's a Beautiful Day" (3:35) (Philo, ASCAP). Ripps/Ambassadors, ASCAP)

TOM JONES—I (Who Have Nothing) (2:55)
(Prod., Peter Sullivan) (Writer, Dett-Roller) (Riftyville/Family, BMI) — the dynamic Ralf-Stoltz-Rollet gets a blackand-white picture in James that should take him right to No. 1. Pop: "Stop Snacking My Heart" (3:12) (Lands, ASCAP). Parrot 40051

FREEL. ALL RIGHT NOW (3:10)
(Prod., Free John Kelly) (Writer, Glenrock, Oren, BMI) — riding in the Top 20 at this stage, the group should now be able to make any move to the top with a tune that has the potential to catch Haggard material, Bob MacLean) (Bambini, BMI) — another potential hit for them. Pop: "I Know What I'm Doin'" (3:14) (Tres, BMI). Monument 1974

DUSTY SPRINGFIELD—LOST (2:22)
(Prod., Reginald & Richards) (Writer, Gamble/Huff) (Sunnydale-Parloress-Diamond, BMI) — a big rhythm ballad recorded by “Spard” with a song that should get him high up on the Hot 100 chart with sales impact. Pop: "Here's to Me" (2:45) (Philco, ASCAP). Atlantic 1219

WILSON PICKETT—SHE SAID YES (3:13)
(Prod., Little Dog, Little Dog, Little Dog) (Writer, Little Dog) (Sunnydale-Parloress-Diamond, BMI) — this rhythm ballad should prove to this man that he has the potential to catch this man. Pop: "Hey Girl" (3:02) (Little Dog). Williams, ASCAP 3710

GENE PITNEY—SHADY LADY (2:59)
(Prod., Decent) (Writer, Decent) (Sunnydale-Parloress-Diamond, BMI) — this rhythm ballad should prove to this man that he has the potential to catch this man. Pop: "Hey Girl" (3:02) (Little Dog). Williams, ASCAP 3710

SISTERS LOVE—THE BIGGER YOU LOVE (2:59)
(Prod., Bob Alberti) (Writer, Lamond/Barrett) (Mutley, BMI) — big one for the band, should work on a tune that could solidify up to the top of this list. Pop: "I'll Be There" (2:40) (Philco, ASCAP). A&M 1171

NEIL DIAMOND—CRACKIN’ ROSIE (2:47)
(Prod., Tom Catle) (Writer, Diamond, ASCAP) — a melodic rhythm ballad that could prove it in a very strong group for one. Pop: "Loves Me Too" (3:10) (Columbia, ASCAP) UK 32449

THE REVERE—REVOLUTION IN MY SOUL (2:42)
(Prod., Paul Davis & Eddie Biden) (Writer, Davis) (The IV, BMI) — infectious rhythm ballad behind a super upbeat sound on an out and out smash for the group. Pop: "Hey Girl" (3:02) (Little Dog). Williams, ASCAP 3710

JOHNNY CASH—SUNDAY CASH COMING DOWN (3:58)
(Prod., Bob Hunter) (Writer, Echols/Elkins) (Humbold, BMI) — following his Top 20 hit, "Hurt Me Too," Cash comes up with a compelling, dynamic, Kirk Echols to the right of the board... Pop: "Hey Girl" (3:02) (Little Dog). Williams, ASCAP 3710

AMERICAN BREED—CAN'T MAKE IT WITHOUT YOU (2:23)
(Prod., Jim Golden) (Writer, Lindo-Brown) (Kama, BMI) — the band that could prove it here. Pop: "Trash Can" (3:30) (ABC, BMI). Elektra 723910

FIVE FLIGHTS UP—DO WHAT YOU WANT TO (2:25)
(Prod., John Erwin) (Writer, Tallarico) (Mutley, BMI) — a very nice one for the band, should work on a tune that could solidify up to the top. Pop: "Good Times" (3:30) (RCA, BMI). EMI 12406

WARREN MARTINI—Le Ann Angel (2:15)
(Prod., Phil Ramone) (Writer, Martini) (ASCAP) — debut for the New York-based label is a strong one, in this case a compilation of songs that could prove to be a hit. Pop: "Le Ann Angel" (2:15) (ASCAP). A&M 3025

DAVID BOWIE—The Idiot (2:55)
(Prod., David Bowie) (Writer, Bowie) (EMI, ASCAP) — debut for the British band is a strong one in this case a compilation of songs that could prove to be a hit. Pop: "The Idiot" (3:05) (EMI, ASCAP). A&M 3025

GEORGE HARRISON—I Wanna Be Like You (2:55)
(Prod., Phil Ramone) (Writer, Harrison) (EMI, ASCAP) — debut for the British band is a strong one in this case a compilation of songs that could prove to be a hit. Pop: "I Wanna Be Like You" (3:05) (EMI, ASCAP). A&M 3025

JIMMY CLIFF—Secret Police (5:15)
(Prod., Phil Ramone) (Writer, Cliff) (EMI, ASCAP) — debut for the British band is a strong one in this case a compilation of songs that could prove to be a hit. Pop: "Secret Police" (5:15) (EMI, ASCAP). A&M 3025

THE UTOPIA PAVEMENT—Come Go With Me (3:40)
(Prod., Johnny Esposito) (Writer, Esposito) (EMI, ASCAP) — debut for the British band is a strong one in this case a compilation of songs that could prove to be a hit. Pop: "Come Go With Me" (3:40) (EMI, ASCAP). A&M 3025
Your Mind Hurts... When Your Heart Breaks... Then You Feel...
Pincus Firms Diversity With Mgt. & Disk Deals

NEW YORK — Gil-Pincus and Ambassador Music, Ltd., formed in the George Clinton producing empire, are diversifying with considerable talent management activities. Ambassador, headed by general manager Ray Mills, has signed John Small as an artist. His first release, an album in-put mount label is "Can't Nobody See My Face." One other signing, an executive producer to the label is John Hethert- on. The label is to be used in the U.S. it "Is Only Me" on RCA. The disk is also out in England. Other artists recently signed with Ambassador are the

Project 3 Continues Talent Hunt to Bolster Label

NEW YORK — The talent search of Project 3 which began six months ago with two new groups and one solo artist is continuing. The groups are Spectors, Rock Island and Kathy Gregory. The Spectras are from the New England area and consist of. The group consists of musicians and singers. Rock Island is a five piece band of six musicians and singers. Both are self con- tained units of mostly young people. Both are singles released by Project 3, as well as an album. A single

San Francisco Stations in Fund-Raising Drive

SAN FRANCISCO—Under the direction of KSAN-FM, San Francisco, 13 area stations rang- ing from Regent’s Market, Top 40 to heavy underground, are cooperating to promote "It’s Monday," a week of fund raising for the Haight-Ashbury Medical Clini- cal Unit. Supporters of the arrange- ments have been made to

California Distribs Take Accounts of Merit Distribs

LOS ANGELES—Merit Dis- tributors has been phased out and a sister company, California Record Distributors is now han- dling, inventory and ware- housing. All the personnel of Merit, in- cluding five salesmen and gen- eral manager Bob Kristin are staying with the National Tape Distributors, Inc. operation in nearby Torrance to work on the line. The line includes handling, including: DG, Polydor, Vault, Stax-Volt, Mainstream, Flying Dutchman, Milestones, Takoma and Reprise Records.

The major change, according to Merit’s president, Jack Le- werke, is that California Record Distributors will handle all the paperwork in the inventory and accounting areas for a more streamlined, consolidated effort. The ware- housing area has been increased and the paper- work in the huge facility in Torrance from which the Western Regional Tape subsidiaries are con- solidated: California Record Distributors, Hitville Distributors, United Tape Distributors, Na- tional Tape and Records of Los Angeles.

Amplex Aims at Dealer

Continued from page 18
45 to 50 percent if they sell at full suggested list." Pugh said that there are mixed trade situations: states where it is only necessary to sign one dealer; states where every dealer must be signed; and states without fair trade laws of which there are any.

Amplex is placing emphasis on showing dealers how to compete in the electronic stores. A new showroom is being built here where the consumer equipment division will have its op- eration into one facility at the west end of the building.

There is already a showroom at the Los Angeles warehouse and one will be built in New York. City in Amplex’s regional sales headquarters in the Tishman building on 3rd avenue.
if you don't dig one of our new albums... then you don't dig music!

First there is: 
We Five

Everybody remembers We Five's first big hit, here comes their second and third. Their single - "NEVER GOIN' BACK" c/w "HERE COMES THE SUN" - #8 in 64. Their album - "CATCH THE WIND" - VAULT LP-136
Produced by Michael Stewart for Wednesday's Child Productions.

Second there is:
Hampton Hawes

Hampt at his best - pure jazz. Playing his current compositions the way he feels them. "HIGH IN THE SKY". Hampton Hawes - VAULT Jazz 3030
Produced by Hampton Hawes

Third there is:
Pugh (?)
Pugh is a revolutionary album. So much so that we started a new progressive rock series - we call it "Phoenix." Pugh is Pugh Roselt, Georg Wadenius and Jan Karlson - three men from Sweden that create music that nobody can believe. If thousands of Swedes got into it last year, why can't the U.S. get into it this year? After all, where did "revolution" start?
PUGH/VAULT/PHOENIX STEREO LP-137
Produced by Anders Burman
A product of Metronome Records - Stockholm

Also Available on
AMPEX STEREO TAPES
Cartridges, Cassettes and open reels
"Invictus Is Dynamic"

FREDA PAYNE BAND OF GOLD

Includes The New Hit Single: Deeper & Deeper

Band of Gold: A New Album
Holland-Dozier-Holland Productions, Inc.
"The Creative Corporation"