Met Asks Unions to Share Electronic Pie
By PAUL ACKERMAN and LEE ZHITO

NEW YORK—The Metropolitan Opera Association has proposed a presessional joint participation plan to the American Federation of Musicians and several other unions whereby it will share income with the unions to be derived from an increased number of electronic reproduc-
tions of Met performances. The plan calls for splitting revenue with the unions coming from disks, television, tape cartridge, videotape for theatrical exhibition, and cartridge TV.

According to the Met's proposal now being considered by the unions, the prominence of the Metropolitan Opera Company constitutes an asset of great potential value. The only way the large cultural re-

sources of the company can be made available to a broader audience is by expansion of that audience through electronic means.

The participation plan calls for the formation of a committee consisting of representatives of the unions and the Met. The committee will consider various projects which will lend themselves for commercial use. The Met will strive

(Continued on page 47)

B'way Musicals Get Early Start But Disk Deals Lag
By MIKE GROSS

NEW YORK—Five big musicals are warming up for the new Broadway season but only two are reported to have original cast album deals. The Richard Rodgers musical "Two By Two," which stars Danny Kaye, is said to be going into the Columbia Records hopper, and "Cherry," a musicalization of William Inge's "Bus Stop," with a score by Tom Baird and Ron Miller, has been committed to Motown.

The three uncommitted musicals are "The Rothschilds," "No! No! Nanette!" and "Lively Ladies, King Gentlemen." Capitol Records had the inside track on "The Rothschilds," the musicalization of the Frederick Morton biography of the same name by Sherman Yellin (book) and Jerry Beck and Sheldon Harris (score) to an earlier tieup with producer Hillard Elkins who owes them two musicals for original cast album release. The Capitol deal with Elkins called for three musicals but Elkins thus far has supplied the label only with "Golden Boy." The deal with Elkins hit a snag when a co-producer, Lester Oster-

(Continued on page 8)

B'casters Eye Classical Ties
By ROBERT SOBEL

LENOX, Mass.—Some 40 concert music broadcasters from both major and small markets, meeting at the Holiday Inn from Aug. 6-9, made a dramatic ap-
pel to record labels for closer cooperation in the servicing of promotion records and in sup-

porting the product with ample advertising and promotion.

The conference, a unique dis-

(Continued on page 47)

Kinney Lists Distrib In Cleveland by Oct.
By ELIOT TIEGEL

LOS ANGELES—Kinney National Services will open a record distributorship in Clevel-

(Continued on page 52)

NATRA's Dixon Promises Better Scene for Labels
By CLAUDE HALL

HOUSTON—Alvin Dixon, president of the National Asso-
ciation of Television and Radio Announcers, promised a more
cordial atmosphere to the record industry at this year's con-

vention here Aug. 19-23. He also pointed out that the 15th annual convention, which will be held at the Royal Coach Inn, has more workshops and sem-
inars scheduled than ever before.

Most of the seminars slated at past conventions never came off, but "this year, as never before we'll be paying attention to business.

(Continued on page 47)

First Elvis Tour Since '58
By JAMES D. KINGSLEY

LAS VEGAS—Elvis Presley is going on tour. It will be Presley's first personal appear-

ance tour since 1958, even though he did play a three-
day engagement at the Astrodome in Houston last Feb-

(Continued on page 5)

Realistic Games Sound Out Extra Dollars for 'Centers'
By EARL PAIGE

CHICAGO—America's juke-
box operators are bucking the sluggish economy by establish-

(Continued on page 70)

Filmation Again Joins With RCA
By BRUCE WEBER

LOS ANGELES—RCA and Filmation, producer of ani-
mated TV programs, are team-
ing again to spring another TV-berthed group for the rec-

(Continued on page 93)

Try picking up this Light album.

It's really heavy.

Over 1,000 radio stations are now featuring the fantastic, new sounds of Enoch Light's "Permissive Polyphonics". Phenomenal sales grabber and chart potential.

By ELIOT TIEGEL

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(Continued on page 93)
This is "This is."

This IS the hot promotion package for August release

This IS 2-record albums you can offer at a special price

This IS best-selling product by best-selling artists

This IS backed by heavy advertising and promotion support

including point of sale displays, distributor support

in ads, radio, local promotion, and ad mats on all product

as well as individual albums.

And that's that.

RCA Records and Tapes
Capricorn Sets Album Deal With Ampex

MACON, Ga. — Capricorn Records, the subsidiary of Warner Bros. Records, has signed a production deal calling for at least four albums per year. The deal, which is being handled by Frank Fenter, managing director of Capricorn, will be for a total of 12 albums. The company will release the product on both vinyl and tape. First release, due in September, will be an album featuring the Sundown, a new group of musicians from Alabama, Tennessee, and Georgia. Another album will be a double LP by the group of Bette Davis Asylum. Paul Hornby of Capricorn produced the Sundown, the Bette Davis Asylum produced themselves. The deal was negotiated by Frank Fenter, managing director of Capricorn, at a personal does not wish to be identified with Warner Bros. Records, president of Ampex Records.

LOS ANGELES — Atlantic and Warner Bros. Records have completed their first cooperative creative deal with Atlantic’s Jerry Wexler, Tom Dowd and Bob Crewe, who are working on Pet Clark’s next LP. The WB artist was recorded in Atlantic Studios, utilizing a specially put together rhythm section which works on other Atlantic projects in Florida.

Jerry, Arif and Tom had talked about working with Pet, said Joe Smith, WB’s executive vice president, and “she showed up.

Six sides were cut at the recent session, with two tunes, “The Song Is Love” and “Time and Love” being rushed as a single. Miss Clark will return to Miami in early October to complete the LP. It seems we might be able to cross lines more in the future of producers and artists, Smith said.

WB and Atlantic and Elektra are, all of course, owned by the same company, and Harvey, Elektra’s veteran general manager/art-director has met with Smith, Wexler and Dowd — by being credited by Smith with as skillful as the “inception of Little Richard.”

Elektra has pioneered many techniques in the merchandising, packaging and promotion of albums, so we want to exchange some ideas with them,” Smith added.

WB and Atlantic have already worked with our best promotional techniques, with Wexler and Henry Allen. Atlantic presently employs, again, being credited by Smith with as skillful as the “inception of Little Richard and the “Freedom Blues.”

Another reason for the other in promotional matters “wouldn’t be for a regular occurrence,” Smith points out, because we’re all capable of promoting our own records.

“We are not one company; we are three individual companies, but certainly a flow of ideas is healthy.”

This flow of communication is maintained through a music committee consisting of Smith, Mo Ostin (Warner’s President) and Neil Resnick, Jerry Wexler and Joni Mitchell.

LOS ANGELES — Liberty/ UA celebrates the Ventures 10th anniversary in September with a double pocket LP. There will be 21 songs including the instrumental group’s top hits.

The material will also be available in a brand name and cassette packs. The label plans to push eight of the band’s LP’s during the run of the promotion, starting

(Continued on page 94)

Allied Launches Subsidy Label for Pop Music

LOS ANGELES—Allied Records, custom manufacturer, is going into the pop music fold via Allied Creative Productions, a newly formed subsidiary label. Dale Broekbush, Harold prod- uct, has appointed Bob Keene to head the label. At the act signed by ACP is Back Pocket, a three-man rock group.

Weber/Neuwirth, as the label’s creative director. Keene said first full year of the act will be in late August. Pat Robbinson, one of the songwriters, has composed all-original material for the first LP and will add the album along with Keene.

Robbinson has also been signed to Brave New World Publishing (IBM), which has the song to legally admin-istrate as well. Keene said that ACP would concentrate on com-mercials, but that the label logo is being designed and will be sold on a per LP basis.

ACP is interested in signed a half-dozen acts initially and Keene is looking for an East Coast talent. Plans call for Keene to “listen to tapes anywhere” and add as many as possible during the next few months. He will be looking for a strong channelling director and photo chief would be appointed by the label.

The master of Bobby Rydell’s “I Met Me Love,” produced by John Jacoby, was purchased and released by RCA Records.

Master Deal

The master of Bobby Rydell’s “I Met Me Love,” produced by John Jacoby, was purchased and released by RCA Records.

COCKER’S LP SHIPS $1 MIL

NEW YORK—Joe Cocker’s A&M album, “Mad Dogs and Englishmen,” went into market with an initial shipment in excess of $1 million, which qualifies it as one of the year’s biggest release. The album is a two-record set recorded in London and Paris and contains highlights from performances of his recent cross-country tour.
INTRODUCING MISS DIANE KOLBY.

One of the nicest human beings on earth also happens to sing like a bitch. Diane's got one of the funkiest and most powerful voices we've ever heard. We signed Diane last month, as soon as we heard the fantastic range of her talent. Last week we heard her first record and it knocked us out. (And we were somewhat prepared.) While she works on her album, listen to "Holy Man."

See if you can imagine what she's got in store for us in months and years to come.

"HOLY MAN." DIANE KOLBY'S NEW SINGLE. ON COLUMBIA RECORDS.
INTRODUCING

COMPTON AND BATTEAU.

Only in America, 1970, could an album as quiet and pretty as this one cause so much excitement. (People coming-in-from-the-halls-to-listen excitement that's the sure sign of a winner around sophisticated Columbia Records.) John Compton sings and plays guitar, Robin Batteau sings and plays violin. Their sound is unique in its own, quiet way. And somehow it touches a nerve in these frenzied times. Be among the first to hear them.

ON COLUMBIA RECORDS

Compton & Batteau
In California
Incluing:
Laughlin Times To Burn This Is On Fire
Handmade Harrow Hawk

C 30039
NEIL YOUNG earned his gold album on the day of release for AFTER THE GOLDRUSH (Reprise #6403). A pleasing triumph for the Crosby, Stills, Nash & Young star. Backed by $40,000 in time buys.

THE GREATEST HITS is just what it says: solid gold performances ranging from The Association's "Windy" to Norman Greenbaum's "Spirit in the Sky." 15 smash singles, together for the first time on Warner Bros. #2558.

DEEP PURPLE re-enters the hard rock field after their daily with the Royal Philharmonic. DEEP PURPLE IN ROCK should give you no rest. It's Warner Bros. #1877.

SAMMY DAVIS JR. rings all the right bells on his newest collection of hit-styled songs of "I've Got Me An' I've Got Me!" Entirely. The whole show's called SAMMY STEPS OUT, on Reprise #6418.

DEAN MARTIN breaks through for Reprise with a smash. All-new recording produced by Dean's long-time hit master, Jimmy Bowen. MY WOMAN, MY WIFE is Reprise #6403.

LITTLE RICHARD waits well, and in his first Reprise album, THE ROLL THING, he regains his crown as king of Rock & Roll. The album contains his two biggest hits, "Greenwood Mississippi" and "Freedom Blues." It's Reprise #6406.

ROD McKUEN continues his winning ways with Volume Two of his GREATEST HITS, America's most popular balladeer, in characteristically poignant performances, Warner Bros. #2590 will be backed by large-scale advertising.

ALTERNATIVES brings together some of our most valuable players: Hendrix, Joni Mitchell, Gertet Dead, Jethro Tull, Neil Young, James Taylor, John Sebastian, Arlo, Others. Van Morrison and more. Warner Bros. #1873 is our first over-the-counter sampler.

OTIS REDDING and JIMI HENDRIX broke up the 1967 MONTEREY INTERNATIONAL POP FESTIVAL. Their historic performances at last can be released, thanks to producer Lou Adler. Demand Reprise #2028.

GLENN YARBRUGH constantly moves the hearts of young America, both in his artful string of College-openers and his consistently hit LP product. His newest is JUBILEE, on Warner Bros. #1676, recorded live at one memorable one-nighter in Louisiana.

MANCE UPSOM is so popular his first Reprise album has become an underground classic. Reprise responds to many requests with this unabridged re-issue, #0644, called TROUBLE IN MIND.

FRANK ZAPPA AND THE MOTHERS OF INVENTION have brought forth yet another bizarre treat. This one is the savory title. WEASELS RIPPE MY FLESH (Bizarre/Reprise #2028, no less).

THE SAN SEBASTIAN STRINGS continue the incredibly popular combination of Rod McKuen's words and Anita Kerr's music with THE SOFT SEA. In-store displays to kick this one off. Warner Bros. #1619.

PEARLS BEFORE SWINE is mostly lead singer-writer Tom Rapp, and Rapp's newest album, THE USE OF ASHES, is already pushing the Pearls into the mass-pop area of appeal. A masterpiece is Reprise's #6345.

THE VOGUES, through a remarkable string of singles hits, have established an enormous market for themselves. Producer Dick Glasser leads the quartet through THE GOOD OLD SONGS with customary gusto. Reprise #6395.

THE BEACH BOYS, after initiating more musical trends than we can remember, present another first, this one their Brother/Reprise debut (#6963) called SUNFLOWER.
B'way Musicals Get Early Start But Disk Deals Lag

*Continued from page 1*

final contract has still to be signed despite the fact that the show begins out-of-town tryout in Detroit on Aug. 10. It's scheduled to open on Broadway on Oct. 18. Featured in the cast are Hal Linden, Paul Rech, Alan Grut and Timothy Jerome. Another producer who's weighing original cast album potential is Herman Levin with "Lovely Ladies, King Gentlemen," the musicalization of John Patrick's "Teahouse of the August Moon" with a score by Stan Freeman and Franklin Underwood. The musical belatedly its pre-Broadway tour in Philadelphia Tuesday (19). The Broadway opening is slated for Dec. 28. It's understood that Levin is mulling the possibility of holding on to the original cast album rights and leasing the masters to a record company. "Cherry," the Motown property, is scheduled to kick off the Broadway musical season on Oct. 5. Featured in the cast are Paula Wayne, David Cryer and Art Lund.

"Two By Two," which is reported to be a Columbia cast album, although official word has not yet been given out, is slated to open on Broadway Oct. 29. The tryout run will begin in New Haven on Sept. 14. The show marks Richard Rodgers' first collaboration with lyricist Martin Charnin. It is a musicalization of Clifford Odets' play, "The Flowering Peach." The only other musical set for the first half of the 1970-71 season is the revival of "No, No, Nanette." The Vincent Youmans (music)-Irving Caesar (lyrics) musical is set for Dec. 10 opening on Broadway. It will begin its tryout tour in Philadelphia on Oct. 27. The show will star Ruby Keeler and Hiram Sherman. Although none of the current season's musicals are on the Billboard Top LP's chart this week, the record companies continue to hope for a deal that will bring them another "Hair" (Columbia) which has sold more than eight million copies since its release in 1968, or another "Hair" (RCA) which is still on the Billboard Top LP's chart two years after its Broadway opening, and which has sold worldwide more than five million records and tapes.

MCA Brings It Together

IT WAS AN Enormous turnout of MCA executives—the first such meeting of all labels at one time. In back, from left: Milt Stack, president, RCA; Rod Schaffner, president, D ROT; John Newton, president, MCA Records; Richard Kummer, president, RCA Records; Ed Field, director of the MCA sales and general manager of Universal; Dick Rodier, vice president of MCA Records International; Gil Rodin, Kapp vice president; Marvin Paris, MCA Records sales director; Norm Winter, director of press information for Kapp and Uni; Jerry Fischer, Uni controller; Harry Gassen, executive vice president of Kapp; Tony Martelli, MCA Records vice president of marketing and creative services. In front, from left: John Majerus, Kapp general manager; Ellis Nassour, Deca director of artist relations; Carl Maduri, Kapp national promotion manager, and Vince Cosgrave, Kapp's national sales manager.

The weekly color newsmagazine for England's pop/rock audience. Publishing exclusive photographs and interviews with recording artists, charts on top soul singles and albums, top country singles and albums, U.K. albums, top U.S. singles and albums, radio news, reviews and all significant happenings on the scene.

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MILT RACKMILL, board of directors of MCA Inc., was also on hand. From left: Pete Vass, RCA's Misha Maiman; MCA Records president Mike Maitland, MCA Records president Mike Maitland, and RCA Records executive vice president Jack Loetz.

AUGUST 22, 1970, BILLBOARD
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<thead>
<tr>
<th>Snowbird</th>
<th>Everything’s Tuesday</th>
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<tr>
<td>Anne Murray</td>
<td>Chairmen of the Board</td>
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<td>Cap 2738</td>
<td>Inv. 9079</td>
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<td>Neanderthal Man</td>
<td>Closer to Home</td>
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<td>Hotlegs</td>
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<td>Cap 2886</td>
<td>Cap 2877</td>
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<td>Stand By Your Man</td>
<td>Long Long Time</td>
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<td>Candi Staton</td>
<td>Linda Ronstadt</td>
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<td>Fame 1472</td>
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<td>Going to the Country</td>
<td>Song From MASH</td>
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<td>Steve Miller Band</td>
<td>Al De Lory</td>
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<td>Cap 2878</td>
<td>Cap 2811</td>
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<td>I Can’t Be You</td>
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<td>Glass House</td>
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<td>Inv. 9076</td>
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<td>Un Rayo De Sol</td>
<td>Too Much Foolin’ Around</td>
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<td>Los Diablos</td>
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<td>Crazy Horse 1325</td>
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165 W. 46th St., New York, N.Y. 10036

**Steed Stays In Para Fold**

NEW YORK—Steed Records, whose principal is Jeff Barry, has continued its production and distribution agreement with Paramount Records on a long-term basis. Barry will continue producing acts, not on the Steed label through existing commitments, but all future Barry production agreements will involve Steed products.

The Paramount-Steed relationship has resulted in chart successes by Andy Kim, the Illusion and Robin McNamara. Acts Barry will continue to produce for other labels include the Monkees for Colgems and the Archies for Kirshner. Paramount is a division of Famous Music Corp.

**Sarex Company Files Chapter 11**

BERGEN, N.J. — The Sarex Corp., manufacturer of blank loaded cassettes, accessories and parts, has filed Chapter 11 of the Bankruptcy Act in U.S. District Court.

The company has listed its assets at $361,843, with liabilities at $243,223. Principal creditors include Capitol Thermoplastics, Anco Tool & Dye, Diamond Tool and Yellow Cab.

Sarex is the sixth tape company in the New York-New Jersey area to file Chapter 11 since the beginning of the year.

**MCA Inc. Reaps $63 Mil Profit**

UNIVERSAL CITY, Calif.—MCA Inc., which includes MCA Records, Decca, Kapp, and Uni — owned $318,419,000, an increase from $292,490,000 the first six months of 1970, according to president Lew H. Golub. Unaudited net income for the period was $3,642,000. Net income for the same six months in 1969 was $7,898,000.
The World of SOUL

A Billboard Spotlight
JESUS LOVES

The Voices of East Harlem

EXCLUSIVELY ON

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### TOP SOUL LPs

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<th>Pos.</th>
<th>Artist/Label</th>
<th>Record</th>
<th>Sales</th>
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<td>JAMES BROWN</td>
<td>King (6)</td>
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<td>2</td>
<td>JACKSON 5</td>
<td>Motown (5)</td>
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<td>Atlantic (3)</td>
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<td>BROWN BROTHERS</td>
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<td>JIMMIE R. DAVIS</td>
<td>Cadet (1)</td>
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### TOP SOUL SINGLES ARTISTS

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<td>Al Green (Atlantic)</td>
<td>19,000</td>
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<td>2.</td>
<td>&quot;Stop! In the Name of Love&quot;</td>
<td>The Miracles (Tamla/Motown)</td>
<td>18,000</td>
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<td>3.</td>
<td>&quot;What Becomes of the Broken Hearted&quot;</td>
<td>James Brown (King)</td>
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<td>5.</td>
<td>&quot;I Heard It Through the Grapevine&quot;</td>
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<td>6.</td>
<td>&quot;My Girl&quot;</td>
<td>The Temptations (Tamla/Motown)</td>
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<td>&quot;Carlton&quot;</td>
<td>Gladys Knight &amp; the Pips (Soul)</td>
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<td>&quot;You Make Me Feel Like a Natural Woman&quot;</td>
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<td>&quot;I Can't Help Myself&quot;</td>
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<td>&quot;You Don't Have to Go&quot;</td>
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<td>&quot;I'm Gonna Love Me Again&quot;</td>
<td>Marvin Gaye (Tamla/Motown)</td>
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<td>15.</td>
<td>&quot;The Boss&quot;</td>
<td>Smokey Robinson &amp; the Miracles (Tamla/Motown)</td>
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<td>16.</td>
<td>&quot;Sittin' On The Dock Of The Bay&quot;</td>
<td>Otis Redding (Atlantic)</td>
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### TOP SOUL SINGLES LABELS

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<th>Pos.</th>
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### TOP SOUL LP LABELS

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**AUGUST 22, 1970, BILLBOARD**
Soul Radio Must Serve Community Needs

By BERNARD E. GARNETT

(No note that the opinions expressed in this article are those of the author and do not necessarily reflect the opinions of the Race Relations Information Center, by the way.)

Black disk jockeys waste too much time spinning records by white 'rock' music artists trying to cop on the 'soul' sound, when there are so many black artists with the genuine article.

The statement was made in Nashville recently, by a young, Black public relations representative from the record industry. He was also part of a cross-country junket to promote several new soul releases from his company.

Last spring, the owner of a fledgling soul records establishment criticized Black deejays who ignore the offensively groovy music by black performers who couldn't function without his sales charts. He imagines he's a king maker, a celebrity, or a Don Juan of Soulsville. He admits he can't play a role in the growth of the edge of the black community to convince him that his powers over the people's ears is a gift rather than a curse - he once was called rhythm and blues - when he knows that his listeners are much more versatile. "(Soul," as a subheading he explains, "is a misnomer that is illegal, it is regarded by the Federal Communications Commission as an obscene suggestion that Gospel, Jazz, Native Folk, and other Black music forms are not soulful.)"

Then, the Black disk jockey is likely to broadcast soul with a seventh-grade's mentality - hopping and shooting through the same 20 to 30 records, 24 hours a day. From station to station, state to state. East to West, these overplayed 20 to 30 numbers are "Hit No. 1 from the Week's Soul Survey," or "Pick Hit of the Week," or "Golden Blast from the Past." The pattern varies only in name.

For "Golden Blasts," some Black disk jockeys simply pull a few old records from the (inadequate and poorly maintained) record files. Seldom do they research further into the past than five years (those who research at all). Classics of rhythm and blues and other Black music styles are more likely to be played by white jockeys, on white oriented or general market stations, than by Black jockeys.

Little Planning

Obviously, some "soul jocks" plan very little in advance, except maybe a new romance rhyme they'd like to "test drive." After all, that's an overnight success has been out there struggling and paying his dues for quite some time. In the last few years with the advent of stereo equipment, the record industry seems to have lost interest in the black artist who played on talent shows years ago. Where is all this leading? Are Black artists getting left in the shuffle? Where is music today going? Peppered with adjectives from the music critics, he will always be here. As it spreads out and takes in more and more, of course, a lot of people are not going to be as strong or smart or going to be prepared for it. But of course, the strong always survive and those

A Whole New Thing

By CURTIS MAYFIELD
President, Curtom Records

Music like anything else requires a lot of hard work and self discipline. It's a funny thing about artists, the ones who seem to "make it" overnight. Even if the hit song is that's an overnight success has been out there struggling and paying his dues for quite some time. In the last few years with the advent of stereo equipment, the record industry seems to have lost interest in the black artist who played on talent shows years ago. Where is all this leading? Are Black artists getting left in the shuffle? Where is music today going? Peppered with adjectives from the music critics, he will always be here. As it spreads out and takes in more and more, of course, a lot of people are not going to be as strong or smart or going to be prepared for it. But of course, the strong always survive and those
They’ll give you something to talk about at the next NATRA convention.
A Whole New Thing

*Continued from page 14*

Music should communicate a message to the overall public, considering they're the ones that have to buy it. You must be able to simplify things and I think that is what basically hurt the jazz movement.

Simply because, what does it mean, you're an A-I musician and I'm an A-I musician and when you play some of those changes and some of those trilly lines, it doesn't mean our minds are equal, but just for the regular layman who is spending the bread, when you say it, he's got something basic that he can groove with. You might be tremendous, you might be a genius, but what does it mean if you're playing in catered groups and you don't understand it because they're not musicians?

I'm a musician not a politician. But if you're Black and out front in any manner you just simply have to be involved. We should all realize that there is no one leader. I had a lyric where I started, "Every brother is a leader and every sister is a leader," it's just a matter of every body getting themselves together and going on and playing their part.

This will come as quite a surprise to a lot of people, but I'm moving from Chicago, South! Not back down South because I'm a native Chicagoan. I'm moving to Atlanta, Atlanta, as you probably know, is a very progressive city for the Black man. I've been traveling back and forth to Atlanta for years before I picked up on it really being a sensational town for an individual getting afoot. I went to Atlanta one day and I found many things happening, many things that I was very proud of on their part and very ashamed on my part, me, supposedly to be in big business, living in Chicago, being somewhat of a celebrity and earning big-time money... one would think that I'd have it made, and yet, I could see a lot of Black people in Atlanta, their annual earnings sometimes might not be as much as mine were for one week!

Still, they were doing better than I was. I was rather proud of that fact that so many people in such a small area could and were doing it.

It made me realize that... WOW! Maybe this is where I ought to be, among the people that want to be! Maybe this is where it's at! In Atlanta you've got a different kind of price about being Black, but there, Black people are doing their thing. They may not be as hip, you know, into the upt-to-date happenings and what people are talking about, but where it truly counts, the best of moving ahead and being real and really using the vote or whatever's necessary to get them ahead as a mass community, I would think that they are probably first. Not to degrade or make the Black people in the North feel that they're not doing their thing, but all I'm saying is for one small town if everybody could look upon Atlanta and sort of lay out their thing in the same manner, we would go much further.

Down South

It is my opinion, the way I see it, for the many Black people who want to do their thing, they should migrate down South.

Having never lived South in my life I'm moving to Atlanta. That's how much I believe in its potential. Of course, I've got my gripes about the governor and Georgia itself, but I've got my gripes about this whole country. Just "laying in the cut" up North doesn't mean that I'm any more free, as a matter of fact, the best way for me to do my thing is know the enemy direct, and in Georgia I'll be able to do this. With that understanding, I realize that the name of the game is to be as successful as possible.

You have the Memphis sound and we're going to create the Atlanta sound. The Atlanta sound is going to be basically the Mayfield sound. The sounds of Camad Media Productions, the sound of Curtom Records.

We're putting in my next dream, other than living in Atlanta, we're going to open a recording studio, but not for commercial purposes. When I say not for commercial purposes it means that it won't be renting or leasing it out to different record companies just to record their tunes. It will be basically a production company that will provide the music for people who are part of the production staff. We hope to work it out 12-16 hours a day doing nothing but turning out that music. In such a town as Atlanta there are a great many qualified Black people that can really be able to get a chance to really make a mark. And that's what we're trying to do. Being located in the heart of the country, I will be able to take in quite a few Blacks as well as people who just want the chance to display the talents that they have. On the other hand, I feel it will be something truly beneficial to the community and we're going to try to lay it there in the student body.

I'm moved to Atlanta, as a matter of fact, I went right to the heart of the Black area, right in the Atlanta College Complex and I'm going to make things beautiful.

I think our greatest problem today, as far as Black people are concerned is Black people. In other words, we value only material things and we have very little value for the things that are even more important such as the feeling of being one country, at this point let's face it, we can still be completely wiped out and it would hurt no one. We fail to realize that in rooting ourselves we will not be strong within ourselves, but it has been pointed out that we don't have to be put into the ground, to pull up one root is to hurt another, and to pull a community up is to hurt the next community. So, you automatically make your white community your allies because they don't want to get hurt either. We haven't picked up on that but I think we're going to. Waiting for the white man to react. And that's where we're out to prove. The only thing we can say to Black people who want to know what soul is, is... Check your mind.

Notice More Black Youth In My Audience

By B.B. KING

I think soul, and especially to the Black people, is something to hold on to. A word that we must be proud to use because we feel that we do have soul. I think sometimes the word maybe overlooked; but I believe that everybody has "soul." Honesty I think everybody has soul, but a lot of people may not dig some of the soul that we do here, but as far as the music is concerned, I think it is a great thing because then people really when they mention the word "soul" they try to put themselves into what they are doing, which is something that a lot of us have done all of our lives, that is put all we have in it. A lot of young people are now beginning to realize what is going on to church again. We used to get the same feeling that we call "soul" at that time when we were going to sanctified churches. To me it seems like it is sort of reviving I think it is good, because when a person sings, they mean what they singing, they feel what they are doing and they are really living.

Sometimes to me I get the feeling like I'm back in church and seems like whatever burden that has been on my conscience, my soul, is now wearing something of the music, something of soul, the real feeling. I do think that this going to help not only the blues but it is going to help music as a whole, because it is for anybody to sit and sit still while somebody is singing soulfully.

I think soul has had a definite effect on the American music. It's not just soul music what is going on today. I don't dislike it when I feel like moving I feel like most of America also likes feeling, too. When you see the young people are really moving with a soul and about with it, you feel like moving too. So soul has had an influence on America as a whole, Black, white.
Radio Programming Profile

... of more than 1,500 stations
(some 1,000 AM's and over 500 FM's)
... In all of the TOP 100 MARKETS
Everything You Need to PROMOTE Your
SONGS . . . RECORDS . . . ARTISTS
... In the RIGHT STATIONS

PROGRAM TYPES:

Pop-Stand. (Popular-Standard music) . . . emphasis on current hits excluding rock-n-roll with some standards.
Stand-Pop. (Standard music) . . . emphasis on standards with some current hits excluding rock-n-roll.
Stand. (Standard music) . . . current or stock versions of standards.
Contemp. (Contemporary music) . . . mostly rock-n-roll.
R & B (Rhythm and blues music) . . . mostly Negro-oriented "Soul" music.
Contemp-Pop. (Contemporary-Popular music) . . . Rock-n-Roll and other current hits, emphasis rock-n-roll.
Pop.-Contemp. (Popular-Contemporary music) . . . approximately equal mixture of rock-n-roll and other current hits.
Album . . . mostly music of a subdued nature, lush orchestral and instrumental.
Show & Movie Music
Jazz Music
Classical Music
Country & Western Music (Modern usually indicated as Modern Country Music).
Ethnic . . . usually identified by ethnic type.
Talk-Int-Disc. (Interview and/or discussion program).
Talk-Tel-Part. (Telephone participation by audience).
Talk-Serv. (A service program such as farm programming, swap shop, health, or beauty, exercise, etc.)
Talk-Info. (Other than news, sports or above categories).
Religious
Drama

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

PERSONNEL ABBREVIATIONS:

Pr — President
EVP — Executive Vice President
VP — Vice President
GM — General Manager
SM — Station Manager
AGM — Assistant General Manager
SM — Sales Manager
GSM — General Sales Manager
NSM — National Sales Manager
OpM — Operations Manager
OpC — Operations Coordinator
ND — News Director
Pd — Program Director
PgM — Program Manager
PgC — Program Coordinator
WM — Women's Manager
MuM — Music Manager
PrD — Promotion Director
PrM — Promotion Manager
PrM — Production Manager
McM — Merchandising Manager
BuM — Business Manager
TrM — Traffic Manager

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OVERALL TYPE: Popular-Standard; Talk; R&B

Copyrighted material
The Soul Jukebox

By JERRY BUTLER

I have been involved with music and I've never really tried to classify what I do as soul music or any other kind of music. I try to do "people" music, music that people want to hear, music that relates to my own personal situation, to what I feel about what is happening throughout the world. I think that a lot of what the music of today is, is based upon what people experience, what's happening, what they think is important to talk about. Curtis Mayfield has a record that is out now called "Move on Up," which I think is kind of pathetic in a sense that we are dealing with people and dealing with the mind. It is used to be all music, but this is not true today, especially in the Black music is becoming something that's dealing with more than just sex and love and muscle power. It's starting to get into the trend of thinking. I think Black music to me is just more than just a song, it's more than just a story. It's getting into politics, it's getting into things that really touch people other than just the things that just effect them in their homes. I've always felt that "soul" music was people music. The kind of music that everybody could relate to. Very much the same way that the music of the Sixties and Seventies can relate to people can relate to because it is so "earthly" and so "now."

Now with the advent of the "acid rock" things and the stuff coming back from Europe you find a lot of the Black groups are turning away from what we used to term soul trying to make a "pop" record. They are not trying to make "pop" records anymore. Now they're trying to make just good "tankey" records. Records that say what they want to say. The ad men used to bastardize soul music. They tried to make it sound good enough so that it could be played on white radio stations. Now with the white baritones are coming down on these stations. What they play and what they won't play is not as stringent as it was before and the soul music is starting to become more honest.

Sly Stone, I think, is a great exponent of what Black music is about today. He's got good ideas and he's got Black music and blues and still it comes across as a universal music rather than just geographical location music. Like Montel Williams. I think of Montel Williams the way I think of Montel Williams. It comes from the music now is getting away from sounds so much. Even the Motown thing which was basically geared toward Detroit. Now they're cutting Motown any place they possibly can.

So far the philosophy of the word soul I used to think in terms of things soulful. It was like to me a joke. A guy could be soulful ugly, a woman could be soulful ugly. It all adds to do with context in which you use it. Black slang in America has always been a kind of running joke, you know, the thing that you say "man that's bad," that means very good in what he did. We used to say "uptight," "they man we're uptight," that meant that we were really together and we were really doing our thing. Then whites took the word "uptight" and made it mean nervousness, tension, uncertainty.

So the word "soul" to me referring to music, is honestly, I think, in the Black interpretation of it. If soul music would do anything having to do with Black.

Like soul jazz, or soul ballads. All things were soul influenced, so they were all called soul music. Now the way I see the music is that soul itself and we start talking about the definition of soul it is the uncontrollable thing inside of a person. The ability to communicate with that thing that you cannot touch. This is why when people sing you get tears. There's an empathy for what is coming from the person, an understanding of what the person is trying to say.

That's why girls get goose pimples and scream and holler. Because it says something to their inner being. The vibrations that get from what is happening. I've been involved in it for a number of years. I see a beautiful woman I get butterflies in the stomach and that kind of thing. Well, all of that is to me is just like I'm just another human being that you can't see, but that you can feel, the thing that you can't touch, but you feel. To me that is what the music is.

I know that when I hear Aretha Franklin sing, she can sing soul music and I can feel what she's meaning about because I've been there. To me that is what the "soul" music is. I think that thing can be had by almost any person that's doing music well. I don't think it is something that is just restricted to Black people. I get into a bind sometimes by saying that but that's the way I see it and I just say the way I see it.

Turning to his role as programmer, he says that a lot of his ideas come from reading Billboard. "I will pick up the magazine and scan it page by page, note by note, until I have read all the reviews and charts until later. Other ideas occur to him at odd hours while listening to WOVQ on his own extensive collection.

He claims that a record "has to grow" on him. He picks up the phone and orders an album. He is strict about his own selection of artists on LPs. He tucks off such artists as Frank Sinatra, Ella Fitzgerald, Tony Bennett, the Supremes, all types.

Though it may surprise some jukebox operators and record people, Strong has good success with such numbers as Glen Campbell's "By the Time I Get to Phoenix" and the Beatles' "I'll Never Fall in Love." He uses many of the Beatle's records. In fact, his use of the song "Something" explodes yet another myth that jukebox operators try completely away from using duplicate titles on a given machine.

Strong bought 150 copies of Count Basie's "Something" as a routine album, although "Come Together" was supposed to be the best side. "Then I used the Beatles' version 'Come Together' with 'Something' on the back. I've never used the Tony Bennett version—we have boxes with all of them on them."

Surveying how the appearances of artists tie in with the public's mood, he says that in a possible sense, if an artist is appearing in a club or location the chances are "We already have his records on the machine."

He does try to use records by unknown artists and the joke around South Central that gets back many years involves an instance.

"I remember when Joe Williams was out pushing his 'Everyday I Have the Blues.' He was here in play the record when the boss walked up the stairs. The beat of the music was so good and the band and the singer weren't together. Then he asked who the singer was and Joe Williams replied, 'It's me.'"

"Williams has never let us forget that."
Natral Leaders.

On Epic Records

And these are other great artists:

The Jimmy Castor Bunch (Kinetic Records)
Ferguson, Davis and Jones
George Freeman (Okeh Records)
Azie Mortimer (Okeh Records)
Salt and Pepper
The Steelers
Bernice Willis (Okeh Records)
Although he is noted for his cool compositions, one detects a trace of cynicism when “Iceman” Jerry Butler stars in the Mercury label’s latest competition with the sound of soul music in Chicago. He has deep convictions. So does Gene Chandler. And so does Irwin Steinberg, Mercury Record Corp. president who is determined that the two writers, producers, singers and veteran performers will build Chicago into the kind of creative center people believe it should be. Also figuring into the plans for Butler and Chandler is attorney and advisor W. Yale Matheson, who rivals even Butler and Chandler when it comes to championing Chicago and blasting its detractors.

Matheson sets the scene for what he promises will happen in Chicago when he states: “The difference now when compared to what has happened before in Chicago is that you have a half dozen, already established artists, as well as writers and producers, all of them with the possible exception of Jerry, under thirty—Gene, Curtis Mayfield, Bobby Miller who produces the Dells, men like this—who are determined to build themselves within this environment in Chicago. They’ve all had marked success and they’re not anxious to leave this town, they have faith in the talent potential, and are well financed and well organized and absolutely determined to do everything from here.”

The environment, as Matheson describes it, revolves around a flurry of activity. There is a black writers’ workshop, plans for film productions involving both Butler and Chandler, Chandler’s Mr. Chad label to be distributed by Mercury, a reach-out for talent from other midwestern cities, and, of course, Butler’s and Chandler’s own efforts for Mercury where Steinberg is promising the veteran music men they can do “their own thing.” But this is only the nucleus of what is going on.

It is extremely difficult to get the four men together for a brief luncheon. Chandler and Butler both have their own offices. Chandler is involved with the Soulmobile project which is bringing soul music to Chicago’s steaming ghetto streets this summer. Butler is anxious to get back to a recording session.

Chandler, explains: “I’ve been trying to take a two-week vacation for a long time, but I get so involved. I figure that is good, because if I’m not busy then I’m not making money.”

Older Heads

Formerly involved with the Brunswick label where he had some bitter disappointments before coming to Mercury, Chandler says he has been doing everything—producing, managing artists, and running two companies—he has the Bamboo label besides the one Mercury will be distributing for him.

Steinberg listens as Chandler says: “The thing that has hurt talent in Chicago is that it was always hard to get through to the older heads with certain talent—

they wanted to go with the basic, sure things. Motown made it by going with young people, by trying a different kind of thing that other people wouldn’t take a chance on sounds and different little gimmicks, and the kind of freedom that lets you not pronounce a word correctly if that’s your idea.”

Steinberg cuts in: “But we’re willing to take the shot with you and Jerry.”

Both of the young musicians start to answer and Steinberg finishes his point: “I think you’re absolutely right about allowing artists and producers complete freedom to be creative. I think that once you sit tight on what you’re successful with the ball game’s over—this thing is so ever changing.”

Chandler nods and makes a point about the Beatles: “They came in with long hair, funny dress and made millions. Before, everybody was always told to dress sharp and appear nice. You had to wear a tie—now you have an open shirt, it’s opening up, people are being for real now.”

Butler adds a point about the youth influence in soul music: “There’s a whole thing with youth in the communications industry. Most program directors and librarians are under 30 years of age and don’t have locks on their minds like the guys we had ten years ago. The problem with Chicago was that the companies were always geared to not being aggressive enough to say we’re going to run with something that we’re going to have difficulty getting played on the air.”

Matheson interrupts to remind Butler that Mercury did go with “Je t’Aime . . . Moi Non Plus,” the sexy June Birkin and Serge Gainsbourg Fontana recording.

“Listen, that was a minor miracle,” Steinberg says, “We sold 150,000 copies. Most of our trouble came from the disk jockeys in the midwestern cities and guys calling up and pointing out that they were the aristocracy and that we were part of it and we should keep everybody’s mind pure—like we were in a position to decide what was good.”

Steinberg went on to say that he thinks Chicago is ready for the same kind of artistic honesty Mercury had in approaching “Je t’Aime . . .” but Matheson wants a word.

“Chicago, because it burned down once, is the youngest major city in the country. Because of this, the society page in Chicago papers doesn’t occupy near as much attention as in other cities, there is less a rigid class structure, it has never been a city where a person could stay entrenched on top with the possible exception of our mayor—and that’s political, not social—and we don’t have as rigid a show business community that freezes out new talent trying to come up.”

For More Open

“The attitude of people in Chicago is far more open. The creative people don’t really compete with other creative people; they only compete with themselves.”

Steinberg commented about how Chicago was once a center of creative activity, Matheson went on to point out that RCA building a major studio here is a delightful sign that things will happen here again.

Then an discussion ensues about the “Chicago Sound.”

“Actually,” Matheson says, “there has never been a Chicago sound in the sense this term has been used in other cities. This is because, unlike other cities, Chicago has had such a rich history in music, from various different sounds. There was Chicago jazz, Chicago blues, rock, ruck—this is why people like Jerry and Gene and Curtis Mayfield are drawing from jazz, blues and rock and drawing from anything they think is valid for the particular project they’re working on.”

Again, more talk about Chicago. Then Matheson confirms that one of the projects he is involved with along with Jerry and Gene is a television program. He says negotiations are underway with people involved in networks. “We will definitely go into syndication if a network that doesn’t work out—it will all center around Chicago.”

Someone mentions that Chicago is the center of the transportation industry—crossroads of the nation. “This is very important, we’re the byway through which everybody passes. We’re located where we can draw on talent from many areas,” Matheson says.

Memphis-Chicago

He explains that he and Jerry have established a recording studio in Memphis involving a quarter of a million dollar facility and have another writer’s workshop involving 20 writers. “We’re branching out into the South trying to develop a Memphis-Chicago axis . . .”

Chandler, who was born on Chicago’s predominantly black south side, doesn’t want acts such as the Jackson 5 to escape from the market. “How did we let the Jackson 5 get away from Chicago? It’s the same thing that shouldn’t happen—we tried to get into doors and everybody looked funny because it’s not a big act—already. Well, you have to start from a point. Motown get them from here, but they already had two or three singles on the Steel Town label named after Gary, Ind., where they were formed.”

The subject of companies that ignore the Chicago market of how too few people ever “come to Chicago to make a deal,” and how companies had better decentralize in the way that Mercury has if they are to succeed sparks the conversation.

“We do have offices in New York, Los Angeles, Nashville—it’s easy to get access to our company, Steinberg points out.”

But Butler, who knows about the migration of many soul artists from the South because he was also born in Memphis, says Chicago—

JERRY BUTLER, Mercury recording artist (third from left), gets together with several members of the writers workshop he and Gene Chandler started. Others in the photo, from left, are: Terence Callier, writer; Larry Wade, member of Billy Butler and Infinity group; three members of Brown Paper Bag group (standing); Billy Butler; and Chuck Jones, writer and singer.

(Continued on page 222)

AUGUST 22, 1970, BILLBOARD
This is Reggie Lavong.

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where rhythm, blues and Reggie Lavong are at home.

Capitol.
Chicago—To Build

A Creative Soul Center

**Continued from page 20**

Mississippi and moved with his family to Chicago during the late Depression years, has some more comments about artistic freedom:

"I was always close to having it here when Chess opened its studios. It was a relaxed atmosphere where you could go in and mess around if you wanted to. When you were there, you had to make sure and have a start looking at a clock right away, that takes away a certain percentage of how creative you're going to be. Then you say, okay, let's go with it now, but if I had another three hours it would be out of sight—but let's go with what we have."

Otis Redding

It's Butler's view that too many companies have not really believed in artists.

"Otis Redding was a giant, but I remember when he sold 50,000 of a record it was a big thing. They lived with Otis even when he was getting air time on only about one station—WCLAC in Nashville—but they never gave up and when it finally happened Otis had a base."

Chandler, who can at times disagree with his co-writer in the Columbia Records record shop, nodded agreement.

"There was a certain direction I wanted to go in and Brownie wouldn't allow it—whenever the chief had to call the shots. When I finally got away and came over to Mercury I was allowed to do my own thing and right out of the box we had a smash. If that hadn't happened, if maybe the second time I didn't make it, I would go to someone who could help me, but I was able to prove I could do it."

Someone mentions Aretha Franklin and Butler warms up.

"They recorded her at Columbia with all the greatest songwriters could write, with the greatest arrangements arrangers could find, and they never got a dime. They took Aretha Franklin and a beat up piano, and a cat playing drums and somebody playing bass and said 'Aretha, go.' He allowed her to be creative."

Chandler, who really launched his career in 1960 with the "Duke of Earl," wanted to talk about how A&R men tried to keep him in the same bag:

"They wanted me to come back with a take-off—Walk On With Us—of Duke, and finally it came out and hit 100 on the charts and went away. The 'Duke' was a novelty, something you don't come up with every day, and it didn't make a dent. I think that's more chandelling, and selling and the numbers for you, he says. Chandler, who grew tired of touring two years ago and paid $18,000 of his own money into reviving Bamboo Record Co., says: 'Allow me to go into my own bag and I still might get you those same numbers.'"

There was a recent item on the discophones:

"Give us another one like the other one—Butler chimes in. 'If someone had told the Beatles that, they never would have grown.'"

Finally, the two angry young men grew silent as Steinberg brought the long discussion back to a state of reality by explaining how Chicago is a hot city for booking talent shows and how it is a great center from a merchandising and marketing point of view. He is giving Butler and Chandler free rein with no strings and they listened:

GENE CHANDLER

JERRY BUTLER

"The guy in New York is three hours ahead of the soul in California. The guy in Los Angeles is three hours behind New York and two hours behind Chicago—they have a hell of a time administering sales and promotion with this disparity of time in a business where every minute counts. It's no wonder that every major manufacturing company has a plant within a 200-mile radius of Chicago. If you draw a 800- or 900-mile radius out of this area, you reach 75 percent of the market potential in the U.S."

Jerry Butler and Gene Chandler liked the sound of that.

Soul Market Time Of Change

By CHARLIE GILLETT

It's been an unhappy year for people trying to sell soul records in Britain, as the public has grown tired of the old arrangements but hasn't yet adapted to the new ones.

The only label that has satisfied with its performance is EMI's Tamla Motown. Stevie Wonder has been one of the country's most consistent hit-makers; the Four Tops made the top ten with a reissue of their 1965 hit, "I Can't Help Myself" and with "It's All In The Game," and Stevie Wonder and the Supremes (first with, then without Diana Ross) have had hits. Britain has taken to the Jackson Five.

At a Motown Motown has not managed to reproduce its U.S. success completely. Smokey Robinson and the Miracles, Gladys Knight and the Pips, Edwin Starr and the Originals have not had hits.

Motown has been able to consolidate its chart success with frequent visits by many of its star acts. Stevie Wonder, the Supremes, and the Temptations made well-received appearances at the "Talk of the Town," Edwin Starr, Wonder, Jimmy Ruffin, and Junior Walker made successful national tours of the bigger dance halls and gave the Motown really made a comeback with their latest single releases with appearances on the TV show, "Top of the Pops."

Apart from that, there is no story this year a list of records that didn't make it. And it wasn't always because nobody tried. A few companies, notably Atlantic, did all they could to promote their U.S. hits, but the problem was lack of exposure on radio.

Wide Play List

In contrast to US Top 40 formats, Britain's only pop program, the BBC's "Radio One," operates a wide play list. Even the records that are picked by the station as likely hits get played only a few times a day, which means that in order to attract attention the records must have very obvious hooks that are remembered after only one or two hearings. This contrasts against most modern soul records, such as Brook Benton's "Rainy Night In Georgia" or Rufus Thomas' "Back The Hands Of Time" (both on Atlantic), whose arrangements are relatively subtle and require repeated hearings before they become familiar.

So those records by Beaton and Davis, million sellers in the U.S., didn't even make the Top 50 in Britain, Mercury's Jerry Butler, despite coming over to make TV appearances to promote the reissued "Western Union Man," didn't make the chart. And there was no luck either for R.B. Greaves' "Take A Letter Maria" (Atco) or Eddie Holman's "Hey There Lonely Girl" (Staxside).

And while soul was kept off the radio as mood music or entertainment by home-grown soul bands, it was nearly pushed out of the discophones by West Indian reggae music. Several reggae records made the best-selling charts, including a few with hard bump-and-grind rhythms such as "Return Of Django" by the Upsetters (Trojan), and others with a more lilting beat and string arrangements like Bob and Marcia's "Young, Gifted, and Black" (Harry J.).

There was a reaction in the discophones against soul records whose rhythms followed the patterns set in the mid-60's in Memphis and Muscle Shoals, but the funk was not received, and Rufus Thomas' "Do The Funky Chicken" (Stax) was one of the rare non-Motown soul hits. James Brown, who hasn't made the British charts since "It's A Man's World" in 1966, has a steady increasing following among dancers who did the Popcorn throughout last Winter. The Metters' "Looka Py Py" and Sly and The Family Stone's "Thank You" (both on Wexler) were among the other soul records that never got near the charts, and scarcely got played on the radio, yet sold well to dancers.

Despite soul's lack of mass appeal, British companies have generally considered it worthwhile releasing the product, relying on the specialist market to pass the word after hearing a record in a discoteque, or on Mike Raven's Sunday evening "R & B Show," Radio One's only concession to soul time.

But although they put out records by companies already licensed to them, the British companies have been much less willing to invest in the new labels that have sprung up in the soul field over the past year. EMI have just acquired Invictus and Hot Wax, and should be rewarded with hits from the Chairman of the Board and Freda Payne. But there is no UK outlet yet for Canopy, the West Coast label whose records by Doris Duke and Swamp Dogg have restored the story-line to soul, a quality that British audiences value more than pure "emotion." Also unrepresented in the U.K. are Harvey Fuqua's Tri City, Sylvia's Stung (which has meant no release in Britain of the Moments' million-selling "Love On A Two Way Street.")
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Who Will Own The Soul 70's?

By ELIOT TIEGEL

There is a strange paradox which clouds the present state of blues music in America. In an environment which is strongly Black blues oriented, and one in which big bands and superstars play a broad range of blues, blues remains a hard-to-place form of recorded entertainment.

Blues, like jazz, remains a stepping stone in the ladder of corporate concern and consequently merchandising and promotional efforts are legion. The average run of the blues album will sell better than the average run of any other album, and the average run of the mill blues album, claims Ed Michel, A&R head of Impulse and Blue Swaya, ABC's two aggressive jazz and soul lines, respectively.

"If the jazz album sells 10,000 copies, the blues album will sell 6,000. If you're a realist, you can make money on blues albums by spending $3,000 to record an album. With some promotion and sales efforts you can get 20,000 to 25,000 copies. Jazz stations will play blues albums. Underground stations will more readily play blues than jazz. Soul stations are entirely different in each city.

Blues and jazz LPs are "work projects," in Michel's opinion. If a company dumps a blues LP it might sell 3,000 copies. With a minimum of exposure and corporate concern, that same album can reach between 6,000 and 10,000 sold copies. There's an audience which will buy blues and jazz and provide it knows the album exists," Michel feels.

Working closely in the blues and jazz field, Michel is a constant listener to what the competition is doing and where the state of the art is. "I don't think contemporary blues music is blues. I think it's a long way from John Lee Hooker to Motown. There's a big difference between Aretha Franklin and Lightnin' Hopkins. Blues is contemporary Black music. When B.B. King gets a guitar, he's not playing his basic music. He and Jimmy Witherspoon (the singer who is being given a new musical direction-the way King was shown the path to pop riches by producer Bill Szymczyk) can adapt to new musical ideas.

There is a definite market for traditional blues styles and interpreters, Michel feels. College kids and surprisingly young rock players are looking back into traditional forms to explore where today's music came from, he explains.

"Kids who started on John Coltrane are now getting around to Charlie Parker." When thinking about creating blues products, Michel thinks about a wide spread of blues developments such as:

- traditional albums that could have been made 25 years ago
- musicians playing like they did 25 years ago but with contemporary rhythm sections
- contemporary rock musicians who are playing and adding blues riffs to their arrangements.

There is definitely a cross over of music, Michel feels, when you can hear white kids playing like Robert Johnson and Elmore James. Or when you hear kids playing Robert Keeley's picks.

The nation's blues consciousness has made all performers "realists." Explains Michel: "I don't think anybody makes a record anymore and doesn't want to sell to a mass audience. The old guys like Sonny Terry and Brownie McGhee are realists. They're always gigging. But they know they won't have an LP that'll go 300,000. But they can have an LP that'll go 25,000."

Why can't Sonny and Brownie have a 300,000 seller? Michel said. "Their albums aren't promoted or exposed in the same way a Three Dog Night package is hustled around."

Still, ABC is strongly represented in the blues idiom. There are around 10 acts on Blue Swaya, but reports that ABC was considering phasing out this line caged the flush of a strictly blues line.

Because of the times in which young whites have been digging blues for the past five years, Michel feels he has "no illusions that it's Black music he's creating. It's selling to the white audience."

While there are acts which break out through traditional Southern outlets, like singer Charlie Brown, for the most part, ABC sells its blues to the in-crowd which is tuned into Mike Bloomfield and the British blues bands.

Michel has been reducing his recording activity this year because he has a backlog of material cut last year. He has LPs in the can by Brownie and Sonny, Earl Hooker, Jimmy Witherspoon, Jimmy Reed, Little Andrew (Blues Boy) Odom and Roy Brown.

Liberty/UA is working on a project pairing John Lee Hooker with Canned Heat, a first effort of this nature for the white blues band which has captured the raw urgency of Black music.

Dave Pell, Liberty/UA's A&R administrator, acknowledges the aura of blues consciousness and the horn section which is being moved into the pop world. He believes that there are opportunities in white youth's rapport with the pop "posters" like Bob Dylan and Donovan. "Old blues don't appeal to kids." Pell says. "It doesn't hit home. They may listen to it, but that's not what they buy. They're going after the poets. The blues writers are not capturing what the kids feel."

Most of Liberty/UA's blues is derived from the Blue Note line, which releases around 15 percent jazz blues. Liberty/UA has six additional blues anthologies, LPs planned, but they have not been scheduled. Bob Hite, lead singer with Canned Heat, worked with Steve LeVeque on the in-house release "Last Year."

Does a white company feel it has certain problems to overcome in selling blues, especially in an environment in which Black awareness and pride motivate people?

Blue Thumb Records has been slowly building a blues catalog and lucrative sales. "We're selling a lot of blues," Bob Graham answers that question. "We haven't encountered that problem, because our artists have made valid statements. There's a pride involved in our being in the blues market. Recording blues is a two fold venture for us. We feel a pride in being associated with this music and we feel a responsibility to record it."

"Blues is historical validity," adds Bob Krasnow, the label's president. Krasnow believes the label's double pocket LP, "Memphis Swamp Jam" will have historical value 25 years from now. Several of the oldtimers who played on that date last year for the first time in a studio in 1968 are now back in

The historical significance of that LP was the first time teaming in a jam situation of a large number of rural Southern blues musicians. But like other blues LPs issued by Sunday other blues labels, sales of the LP were small.

The Blue Thumpers continue to hope and record. They recently released "Buddy and the Juniors," a triumvirate consisting of Buddy Guy, Junior Wells and Junior Mance playing such traditional numbers as "Hoochie Coochie Man, "Rock Me Mama" and "Riffin." Other blues artists in the Blue Thumb catalog include Clifton Chenier, Sam Lune, Ike and Tina Turner and the Chicago Bluesstars, featuring Charlie Musselwhite.

Longevity Albums

Like Blue Thumb, Prophesy, another small West Coast company, sees "longevity" in blues albums. Prophesy has five LPs in a blues series which were recorded in Houston by Roy Ame. Proceeding each track is a short discussion by the artist because the company feels there is historical value in the explanations of the musicians. The first five LP's sport music by Lightnin' Hopkins, Clifton Chenier, Billy Bier, Calvan (Loudmouth) Johnson and T-Bone Walker.

There is also "historical" significance to Vault Recordings' recent deluxe package of "The Chambers Brothers Greatest Hits," a compilation of top tunes from their first recordings out of the gospel idiom, whence they came. Vault, the label now owned by National Tape Distributors, has had a small blues releasing program, with products by Lightnin' Hopkins and Albert King. Pappas Lightfoot and seems to be selling out for select material. The reason for the continued search for blues-of all styles-is reflected in president Jack Lueker's comment that "blues is a vital facet of music not only in its relationship to jazz, but also as a stimulus in the rock scene."

In the case of the Chambers Brothers album, this material is during their hard, gutsy blues period before they discovered that psychedelically flavored music could get into one's soul.

There is a kind of soul sound being developed for the 70's which Reggie Lavong, Capitol's vice president for r&b marketing, feels will allow a company to gain more sales. This broader base sound will be a mixture of hard rock, psychedelic sounds and (Continued on page 20)
There's no business like soul business

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Chicago's Chess—Moving Out To New York, Los Angeles

By Earl Paige

Everything is changing at Chess Records in Chicago—but not in the way many of the city's soul artists think. Because the founder of the over 25-year-old company died and the label was sold to the huge GRT Corp., a West Coast-based tape duplicating giant, artists such as Jerry Butler have expressed concern.

In recent months, Marshall Chess, son of the founder, resisted as president. More speculation about the role of Chess Records in Chicago. The fact is Chess Records' doors are open wider than ever to the world of soul music and the veteran creative people who are the fabric of the legend that Leonard Chess built up in soul music are now being turned loose as never before.

To begin with, there is Ralph Bass. He is the new executive producer but he is not new at Chess. Bass has been around the huge, old building at 320 E. 21st Street and Chicago's Hidden History of Chess. He occupied the eight-floor structure—20 years. He is responsible for many artists such as Moms Mabley, Pigneat Markum and almost the entire gospel catalog. When people talk about the beginnings of soul music, Bass can talk about the Midnights and songs such as "Work With Me Annie," which was originally "Sock It to Me, Maudie"—too risque for radio play back then.

And then there is Willie Dixon, the huge, powerful built blues writer who has written hundreds of songs. Willie is being turned loose on a new project involving recording old material in a new style as a showcase for Howlin' Wolf and Muddy Waters.

But there are newer producers, too. Staff producers such as Bobby Miller, producer of the Del's, Gene Barge, producer of the Operation Breadbasket Choir album who is now working on a new package; Charles Stephany, the quiet creator of the charts for Chess, Rotary Connection and artists such as Phil Upchurch. There are newer producers than this in the persons of Gino Hall and many independent producers such as Calvin Carter and Richard Evans. Gino stands behind a big desk on the main floor, Richard Salvador, the new executive vice president of Chess, explained what some of the changes at Chess mean. He has heard the rumors about Chess no longer being a factor in Chicago and nostalgic mention of how released it used to be in the Chess recording studios—how, as Jerry Butler puts it—you didn't have to watch the clock.

"We want to keep it that way," Salvador begins. "It's been difficult with all the new faces around here. Of course, we've missed a few. But it's a bit like having to have everything on paper but you can't run the record business on paper."

Bass, who came back like this veteran of the record business who cannot possibly be as young as he looks, who started as a record shipper at David Rosen's huge jukeboxes and record distributing company in Chicago in 1952.

Open Door

"Is it still possible for a Chuck Berry to walk in off the street as an act appearing in an old Chess days?"

"Oh, yes. I want to maintain an open door policy. This is one of the reasons Ralph Bass was named executive producer over the producers. Ralph is already auditioning new talent and has signed a number of acts such as Baby Washington."

It is true that eventually there have been dramatic moves subsequent to the recent acquisition of Chess by GRT and some of these involve a centralization. Para-doxically, however, there is decentralization in a way unprecedented in the Chess history.

While it is true that Chess' parent company is centralizing its operations, creative management, record and sales and promotion activities in the J. C. Penny building in New York City, the Chess division of GRT is running on its own in other ways. Beyond the emphasis on creativity in Chicago, all Chess product and that of other GRT brands will be sold by the independent distributors as it is. Much of the tape cartridge merchandise may be shipped from Chicago.

But more than this, he points out, artists now have access to Chess in New York and for the first time in Los Angeles at the 9000 Sunset Blvd. office where producers are being hired.

"There's just more talent out there in New York and Los Angeles and we've been missing it. There's great talent here in Chicago, too, but if we want to expand we have to have access to talent on both coasts.

The Dells—Of them, a top soul group from Chicago, are one of the few groups to sign up for the Del's at Capitol.

Richard Salvador, executive vice-president, Chess Record Producing Corp.

But we're here to stay in Chicago. I'm never going to move out of Chicago as far as I'm concerned—Chicago's too valuable.

More Than Soul

Some of the things going on in Chicago involve more than soul music, and Salvador, with Regine Records before going back to Rosen and then joining Chess five years ago, questions people's definition of soul.

For starters, Gene Barge has signed a new contract for a second Operation Breadbasket Choir album to be produced by Ben Branch of the Southern Christian Leadership Conference. Willie Dixon is involved with both the Vintage series of old blues material which will be continued and with new recordings of Wolf and Waters. The Rotary Connection has been rehearsing every night for months. Minnie Riperton, the talented female vocalist of Connection, has been working on her own solo album for nine months. Bobby Miller has signed a new group he discovered in Chicago called the Shades of Brown. Yes, Salvador points out, there are new groups every day.

"Couch McColl just found a new group he's so excited about that when he called me he forgot to mention that the band is the Rolling Stones. He gave them thebrushes and said to go ahead. Since Calvin Carter is one of the independent producers working out of the Chess building, this kind of excitement barks back to the old You've seen him at Carter saw the possibilities of "For Your Precious Love" and launched the career of the Impressions. It can still happen in Chicago, Salvador vows.

"All of our artists use our studio free for rehearsals. They can work out their night club acts there. Ramsey Lewis is in the studios constantly. Muddy and Howlin' Wolf are up there now." Howlin' Wolf just come back from England where he recorded an album with English super stars (Salvador prefers not to mention the names). The stars requested that he come over. He was too sick really, he had had two heart attacks. But the English musicians regard Howlin' Wolf and Muddy Waters as idols.

Salvador recently presented many of the Chess artists with gold record awards and pulled out a pile of glossy photographs. "Many of our artists live here in Chicago—the Del's, Rotary Connection, Ramsey, Muddy, Howlin' Wolf, Delilah Brown, Maurice and Mack—they've been with the label three years and live here in Chicago," he says of the latter group.

Phone rings, walks in, someone wants a studio opened up, and the slim, quick acting Salvador who has been commuting each week to Chess from Philadelphia for two years, explains that personal contact means everything in today's record business.

"This company was founded on personal contact—the way Leonard Chess was. Personal contact is not the shirt business where you manufacture shirts and have 150 Arrow stores around the country—records have to be sold by promoters who will come into a radio station with an Elvis Presley or a Beatles and unless you have a relationship built up you are not going to get the orders.

Artists often say they fail to understand the day-to-day frenzy of record distribution, radio promotion, staying on the one-stops—the whole thing Salvador learned from the shipping industry.

"You have to cause a demand for even the very best material artists produce," he says. "The basic thing I look for in an independent distributor is the promotion stuff—one that is on top of the radio stations and the one-stops. Money is so tight. If you walk in with 11 new albums they're going to listen, buy three. Unless you create a demand for the other eight you're not going to get them on the shelves and this goes for new discs, one-stops, record shops and even the distributors."

Salvador may surprise some people in the industry. For one thing, he flat jubeboxeshes—"I think that today's jukeboxes represent 75 percent of the business that's why we have regional promotion men and four regional salesmen calling on the one-stops."

The subject of the interviewer to mention the Dells and Ramsey Lewis, two acts he wants to get on the annual Chicago jukebox trade show banquet and because these acts are in some way related to the R&B market. Soul Eugene Ommandy has it. So do the Temptations who sell all over the chart. I call it music."

Who Will Own the Soul 70's?

Continued from page 24

meanings. It won't be the "I love you and you love me" rhythm and blues of the hardrock relationship with Black and white kids. "The social revolution of today is making Black kids more aware of the total world," Lavorg believes, "so the whole thing is going to be accepted. I feel by the general public. Mowtown owned the 60's. It's open as to who will own the 70's."

This new vision will be easier to sell, Lavorg believes, and hence the paradox situation will be greatly alleviated. "With Black music, the expansion of its meaning comes because of the desire of the young white to get the truth of what's happening in music. Lavorg cites B. B. King's interpretation of "The Thrill Is Gone" as "a perfect example of African rhythmic quality and European melodic content."

Capitol's own efforts revolve around such acts as Junior Parker, the recently signed performer who is a hardcore blues attraction, plus Cannonball Adderley and Lou Rawls. Adderley's recent LP, "Country Preacher," cost less than $20,000 to record, promote an expansion of the Black market in LPs and LPs and LPs and LPs charging as usual $20,000.

Lavorg's LPs are in the 1200 series in LP and tape forms, representing over $90,000 in sales. Thus Lavorg sells Ed Michel's comment about how low recording costs (in comparison with some of the absurdities run up by hitrock rock bands) can help turn a profit for a blues LP.

Lavorg has his own staff of Black salesmen (there are five, with 12 an optimum figure) and they are to be placed in large Black populated cities. Lavorg tells Capitol he now earns 50 cents on each sale and he has his $20,000 investment returned to him in pocket. I'm trying to create the atmosphere of profit and incentive for the salesman, so he will think that this is a business he can get into and will be interested in the LP of the soul market. Lavorg has been with Capitol one year in charge of helping it grow in the soul market. "My challenge is to put the product that we can recognize the potential of; to make them truly cognizant of what its potential is. The horizons are so broad for what a man can do, you know."

"Motown owned the 60's. It's open to who will own the 70's. The company with the belief in its Black product and money to support that belief will win the covering prize."
I was asked recently where I thought soul music was headed. Well, I feel that soul music will be around as long as I live. However, now without the help and support of us in the recorded business, I doubt this type of music is still something special. The support has to come from men in promotion like myself, from producers, from radio stations and the artists themselves. If we can pool the support from each involved faction, then soul music will be in great shape.

So, I think that soul music is the most potent force in the record business now that it was a few years ago. Part of the reason for that, certainly not all, is that we in the soul area have altered our approach to writing, producing, promoting and merchandising it.

When soul finally begins to sell to whites and begin being imitated by whites, it will become big business. I don’t know if any of us are completely certain about the “soul” or what it is so important, so quickly to the general record scene, but few of us will deny that much of it happened because of the white imitators. Georgia Gibbs, the Boyfriends, for example. It was after the “imitation” period that soul or rock began being accepted into the mainstream of pop music. And, it was after that period that we who were deeply involved in the music began to lose our perspective regarding our own music. Producers began more and more to try to relate the music to the “pop” sound and the “best selling charts” and, sadly, imitating the imitators.

We began to help dilute our own music. Trying too hard for the “pop” hit, we forgot that it was rock or soul music in its original form that first appealed to the imitators and then to the white public.

Also, I think we’re getting it this: We’ve changed and diluted our music so much that today many Black artists, artists who might have become important in and to soul music, are being taken into the studios and are recording their best pop imitations. Hence, covering a pop record recorded by a white artist. Earlier when I mentioned the need to support soul music, I meant that one of the things we must stop doing is taking away the natural resources of the music. It’s like taking the natural resources from the ground and wondering why things stop growing.

I don’t mean that every Black artist must sing rock or soul music in its original form. I don’t mean that we have to imitate someone else. What I do mean is that some of our producers are looking more at the “charts” and the dollars they make than at the direction of the music wherein their soul lay.

Pure rock, pure soul music, when done right will sell in any market, just as become rare. It has not become commoditized. It is still potent, timely, commercial and an extremely important slice of the lives of many of us. The only thing soul music needs is for us to be strong a force in the record business as it ever was to be treated with the respect it deserves. We have to again sing, produce, record and promote pure soul. And then we won’t have to worry about where the music is going; we’ll be laying the road for it. Once we begin to predetermine the destiny of a song because we’ve become too used to worry about “charts,” because they’ll follow.

Soul music has simply gone around in a complete circle. We’re at the beginning again, so it’s now a matter of starting all over. That’s where soul music is going.

Finally Recognized

BY LARRY WILLIAMS

On Oct. 28, 1950, WAAA went on the air in Winston-Salem with a program format of gospel and spiritual programs with the greater part of the day devoted to what was then known as rhythm and blues but now called soul music.

WAAA was the first station in North Carolina and the second station in the nation with such a format. Plans are now in the works to have a big “Soul Party” for the public during that anniversary week of Oct. 28.

Since I was a “dick jokey” with WAAA on that Oct. 28, 1950, I feel I can speak with some authority as to the influence of such programming in a community which has a rather large Black population and for the past years has tried to serve this specific audience.

The gospel and spiritual music is still a great influence in our community and it is our opinion that this influence is the so-called soul music concept. This is also true of the soul music influence on today’s popular or rock music field. It is not only an influence of musical concepts, it is a powerful influence of a race culture long ignored, but finally recognized for what it is—a singularly powerful influence of art and creativity of our people.

As director of operations of this station it is my privilege to work with the community in trying to bring them the best of what they deem the most important. It is here we learn that soul music is not only rhythm and blues—it is gospel, spiritual and in this day and age, much of our popular music and artists are very definitely influenced by it.

Soul music is not an art form, it is a musical heritage of the Black, Afro-American, or Negro race, whichever you choose, and it is a heritage that will go down through the ages as an influence and culture of which we may all be proud.

How Soul Music Affects Audiences

BY NOBLE V. BLACKWELL

Despite the controversy, the criticism, positive and negative, constructive and, oftentimes meaningless, influenced on soul music, its popularity increases with each passing record spin. Names like James Brown, Diana Ross, the Jackson Five are household names in most every town where record players are located.

WVOL, located in the country music capital of the world, Nashville, Tenn., is totally accepted by the masses, for WVOL consistently commands a strong No. 2 rated position in the general market surveys.

The psychological effects of soul music on society, particularly soul society, are phenomenal, especially where the very young are concerned.

Moral and social attitudes are established and not all of them so desirable. soul music gives the young a feeling of freedom and expression denied them by other types of music. An example of this is the popular ‘’screamer type” who is merely expressing himself, not quite knowing or understanding the full effect. It is said the ‘‘screamer type” vocalist is rapid-fire finding their product less acceptable. To emphasize this point, at the time of this writing, the station is featuring an album promotion each week, giving away twenty-five copies of the album to our listeners. Cuts are played around-the-clock for seven full days. When the album is of the upgraded type, we have to put in extra time reading letters from listeners to determine their sincerity in composing letters that will win them an album. When we feature the soul bomber albums, we have to scource for winners.

What the audience wants in music should tell “the media” that we should implement changes to conform with the times. This is especially affecting the economy and people are losing jobs because they don’t hear the music. Businesses are folding because they are losing money. We can stop it all if you will listen. Soul music says it all. Funny thing, the people who don’t hear the music are the very ones who supply the lyrics.

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ALVIN DIXON
President, NATRA

Soul—New Orleans

By ROBERT D. HUDSON JR.
General Manager, WYLD, New Orleans

WYLD Radio in Orleans is a prime face example of a Black radio station participating in the emergence and recognition of soul music. For the past 16 or 17 years, we have seen the transition of r&b (or race music) which was identified with a Black listenership only, to Soul Music which is now a music that has emerged to the acceptance of all people regardless of race, color or creed.

Just as other ethnic groups have contributed to the cultural melting pot which is America, the Black man has contributed his music which expresses his desires and fears, loves and hates, good times and tribulations. We are happy to see that the country in its musical taste has become sophisticated enough to understand, listen to, and enjoy the music of a highly talented and deeply emotional group of people.

Houston Comment

By GEORGE NELSON
Operational Manager, KYOK, Houston, Tex.

In the portals of slave ships, African music kept frightened Africans alive. In between rows of cotton in 90 to 100-degree weather, sad spirituals kept the weared slaves alive. And in 1970 America, soul music is and will be the lifeblood for the contemporary Black Man.

There is a certain beat, a certain rhythm that assures soul music a long life in the Black community. Black people, regardless of their geographical location, are holding on to the music which contains the last vestiges of a long and dramatic history. The ordinary listener may not be aware of the reason that he diggs soul music, but he does understand that there is very little in his background that allows him to relate to advanced psychiatry, country music, or Lawrence Welk.

Soul music is here to stay because Black musicians have created an art in telling it like it is. Songs tell stories of unfaithful wives and husbands, pleas to a woman from her man, and tunes reveal range in emotion from a desire for love, to an intense yearning for freedom. But regardless of the tale, the music is constructed so that the listeners will feel the vibrations that indicate a bond, and that bond is soul—feeling, emotion, hurt, pain, a little joy, and a lot of love.

The Black Community has said "yes" to soul music. The choice is almost entirely unanimous, and the decision was not made by people with no other choice. Black people in the Houston area have been offered every conceivable form of music, and they have said "yes" only to soul.

Destiny Depends On Black Program Directors, Who...

By ALVIN DIXON
President, NATRA

Soul music has been advertised, castigated, reno-

ined, analyzed, televised, utilized, used, abused, con-
fused, directed, reflected, selected, collected, protected, af-
tected, taken and corrupted.

Where does soul music come from here?

The destiny of soul music depends upon the Black broadcaster who has the knowledge, expertise backbone and who is black enough to continue to produce the real Black soul music to restore the music from the jazz that ethnic appeal station owners and managers have systematically taken all the ears of the Black people. To recognize again our great blues artists by giving back to the people the pleasures of listening to the blues that they once enjoyed.

The destiny of soul music depends largely upon the program directors who will now wake up and dare not embarrass, insult, neglect, or ignore the creators, writers, composers, engineers and artists of soul music. In order to really getting station owners and managers across the country use them in Uncle Tom positions, giving them the title to program, but telling them what to program, and thus keep gospel music from their format.

Unless Black program directors, Black broadcasters and station managers wake up and realize that soul music is genuine, that soul music is part of our society, that soul music is our own thing—soul music is going to hell.

Old Style Black Radio Will Live Only Few More Years

By JAMES L. KELSEY
WIOG, Washington

Today's soul music has never been better because of the vast amount of equipment that is being used to produce it. Years ago it was one rehearsal and that was it. Today much pride is being put into this. As a result, not only are we getting a good sound but quality as well. We can also distinguish the good from the bad. For example, back in the earlier days most records were "shoo-bee-doo" records, but today's records are telling a story of the everyday man and of the Black man. What I am trying to say is that every record has some kind of message for someone in our listening audience.

Many people say that r&b music will fade out in a matter of time or end up being psychedelie or hard rock. I really cannot believe this basically because this music is a music that will live for many, many, many years. They may change the name of it, but it will still be soul-country-church music.

Most of our Black radio stations are just Black radio stations. We believe that we have Black deejays who play Black music and that's it. This format of station will live only a few more years because we cannot truly say we are a Black-oriented radio station until only do we have Black deejays but Black traffic directors, Black music directors, Black operation managers, Black sales managers and even Black managers.

Then we as a Black radio station will be able to get involved with the problems in our community. I believe that a Black radio station should not only scratch the surface in community involvement but get down to the "nitty gritty" of it.

We find ourselves here at the Soundtering Broadcast Company to say that we are truly whole heartedly involved in the communities in which we broadcast. Our records are wide open for everyone to see and we are proud of this.

It's Here, It's Now

By LES ANDERSON
Program Director, WDIA, Memphis

W.E.B. Dubois had this to say about the music of the Black Man:

"Little of Beauty has America given the world save the rude grandeur God himself stamped on her bosom; the human spirit in this new world has expressed itself in visions and ingenuity rather than in beauty. And so by fair chance the Negro folk song, the rhythmic cry of the slave, stands today not simply as the sole American music, but as the most beautiful expression of human experience born this side of the seas. It has been neglected, it has been and is half despised and above all it has been persistently mistaken and misunderstood; but not withstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people."

What has happened to the great soul artists of the 50's, the rock 'n' roll era? There were many such as Little Richard, the Dells, B.B. King and Bobby Bland to name a few. I mentioned these artists because they are around today doing better than ever before. During the rock 'n' roll era when music really started to change they were regarded as rhythm and blues artists and never were given the exposure that today we call Top 40. Keep in mind now that these artists and their brothers and sisters of the time were "monsters" in the Black Community.

Strong soul roots were also established by such greats as Charlie Parker and Buddy Johnson whose creative ideas can be heard in basic rhythms and melodies today.

However, it took the emergence of four long haired gentlemen from England to wake most of us up to the fact that there is truly great beauty in the blues. In countless numbers of interviews they told the world who they worshipped and idolized. They went on to emulate the likes of Muddy Waters, B.B. King and others.

Although the basic rhythm pattern of our soul artists was in their music their sound was different. They and many after them, personalized the basic elements electrically, using fuzz tones, Moog synthesizers, wah-wah pedals, and reverber.

What happened? Jimmy Reed became a folk singer, B.B. King an underground singer; Aretha Franklin, with her gospel background, a pop singer; the Dells sweet soul or pop singers; etc.

No one can say Little Richard is not like the same Little Richard I know in Junior High. As a matter of fact none of the mentioned artists have changed. They've finally been accepted.

Soul Music today wears many disguises. It comes to us in the form of pop music subsidized by jazz. Just give us an example of a recent gospel record breaks pop for folk; a jazz artist makes a commercial tune with classical arrangements. Make no mistake, label it the way you want, it's still soul music. Where is it going? I'd say wherever music is played. It's here, it's new, and will always be.

The World of SOUL

AUGUST 22, 1970, BILLBOARD
Soul Music, R.I.P.
By JOE JONES
Of "You're Too Young to be a Fame"

Before a person could intelligently answer the question—What is the future of soul music?—I would have to ask or define what is soul music? I assume we are talking about songs that are sung by Black artists. If my assumption is right there is no more future to soul music.

Soul music is dead as far as the Black artist is concerned.

To give you a capsule of my analysis: We realize the black figureheads in our business will tell you that the future is in the futuro, arranger, manager, producer, and booking agent for the last 24 years, I have witnessed the "no future" from the inception. When Roy Brown recorded "Good Rockin' Tonight" in 1947 and Fats Domino recorded "The Fat Man" in 1948, when we had no Black radio stations, that music was called or identified as race music.

In the early Fifties Madison Avenue realized the amount of money that was being made from "race music," and at the same time there was a boom for Black illiterate speaking men to bring this music into communication to the Black community. When this happened Madison Avenue decided to change the title of that music and called it "rhythm and blues."

So much money was made from that title, that Madison Avenue decided to change the color of the same music by calling it rock 'n roll, and giving one of its own the credit by letting him, Elvis Presley, sing that same race music written by a Black man, but calling it rock 'n roll.

If you think the future of true soul music is not dead, or even know it, we do have the blue-eyed soul brothers, the Righteous Brothers, and then it really ended with Tom Jones.

If you are No. 1 in the Top 100 you could have sold from 1 to 6 million. If you are No. 1 in the Soul Single Top 50 you are lucky if you sell 200,000 records. Have you ever tried to find a black radio station in Programming Aid?

Soul music isn’t going, soul music has gone to the white race.

My opinion of soul music is not necessarily a Black artist singing a Blues, but anyone that is expressing himself is really expressing his soul. Therefore, I would say, soul music is anyone expressing themselves by playing or singing music.

The New Sound
By CHRIS A. TURNER
Assistant Program Director, WDNA, Memphis President Mid-South Chapter NATRA

Soul music is a form of expression that allows the artist to get across his message to a large Black following. This expression may be in the words of a song, the feeling of the music, or even the introduction of the record by the jockey.

Soul music has grown into a new thing.

We have listened to get the clean tight sound that Top 40 radio has had for so long. By doing this we have much more time to play the records and sell commercials. In the old days I found three years ago when I first got here, the change just beginning from the old to the new Black radio. WDNA has been through the change and still stands first in not only Memphis, but in the Mid-South.

A fact that we at WDNA have the new sounds enable us to not only express our soul to other blacks, but also to many "turned on whites."

Of course we all know about the Memphis sound. We at WDNA are a part of this sound. We try to express it not only in the music we play, but in the manner in which we deliver this music to the public. The Memphis Sound is saying something and WDNA is saying something.

The Black membran can well be proud of the Memphis Sound, and he can really be proud of the Memphis Sound WDIA. WDIA is the kind of radio station that a Black doctor can have on when some of his white friends are around and not be ashamed of the music or of the jock, commercials, etc. WDIA is also the kind of station that a Black brother from the ghetto can be proud to turn up when his white classmates are around.

As president of the Mid-South Chapter of NATRA I try to help our local members to be as Black and together in their work and thinking as possible. I tell the members of the Mid-South Chapter of NATRA to try and instil pride in their audience. To all others who are really concerned with the future of Black radio, I say to you remember that what you play, what you say is heard by just people coming out. So let what you play and what you say have feeling of soul, for soul is together. As for now and always RIGHT ON.

Soul Radio: Faster and Richer
By SPIDER HARRISON
Promotion: One Man’s Meat

Soul Radio is faster than ever and getting faster and richer. Soul disk jockeys are getting younger, plus getting in the field with much more education than those of the past. However, soul radio is really not that old, to me it just started. New ideas and new Black people making the ideas work, making the ratings go up—and beating out Top 40 stations in many markets across the country. Black people are not in all cases running the successful operations, but it is done with their techniques and talents.

Today, a Soul Radio station is respected and recognized in every market across the nation by its competition. (You can run—but you can’t hide.)

Soul Radio stations across the nation are also gaining large white audiences. The main reason behind the music (at least I think so). Playing the right records at the right time can do. Example: Rare Earth.

I think Soul Radio must go in the direction of Top 40 radio, but still 100 percent, identify with the Black listener. Example: WWRK, N.Y., and Jerry Boulting. Atlanta stations should concentrate on Black news. In this market we are very successful and we proved it. We are FM and we are kicking from under Black radio stations in the nation. These stations are. Fast, Black, Clean and Good and will get better.

Promotion: One Man’s Meat

Being a salesman, public relations man, musician, amateur psychologist and diatome are all requisites for the job of record promotion man; but it’s a job that Weldon Arthur McDougal III thrives on. McDougal is artist relations & promotion director for Motown Record Corp. and operates on a nationwide basis in his work.

Most people think a record promotion man’s job is pretty easy; just plugging a record down on some deejay’s desk, now and then, he said. “But there’s more to it than that.” According to McDougal, who’s been promoting for the Detroit-based record giant for seven years, not only does a promotion man have to know the music trends in each area he travels but he has to know the people and effectively deal with their problems.

A veteran of 18 years in the recording business, McDougal started out as a member of a singing group in his home town of Philadelphia. He became a promotion man out of necessity,” he revealed, explaining that he went around to the various local disk jockeys trying to promote his own group’s recordings. I had no training for the job,” McDougal added, “but working in Philadelphia gave me a broad background in the business and a balanced outlook on things.”

McDougal’s reputation as a promotion man spread and he was soon doing production work for other artists in the area. He became so involved in promotion that he decided to pursue it full time and was hired as a local promotion man for a prominent Philadelphia distributing firm.

McDougal believes he was the first Black man to hold such a position in a major American City.

McDougal’s association with Motown began as a local promotion man working with the various Motown labels. Four years later he assumed his present position with the company, traveling from coast to coast, selling new artists and their music.

“To be successful I have to constantly travel and talk to the people who are playing our records,” McDougal explained. “It’s not just the cities, but all the rural areas; it’s not just deejays and distributors, but all of the top people in this business. The people I deal with have to believe in my product and my sincerity when I’m promoting that product.”

People Problems

McDougal’s biggest problems are what he calls “people problems.” personal ties, egos, prejudices, and all the little individual idiosyncrasies of the people he deals with. It requires good public relations.

“A certain local personality might feel hurt when he is unintentionally slighted by one of Motown’s artists visiting his town,” McDougal said. “Or a radio station might get its copy of a new record before another station gets it. They’re all individual things, but they’re the types of incident that affect someone’s attitude toward an artist, a recording, or an entire record company.”

Friction sometimes develops between a militant Black group and the white owner of a night club where a Motown act might be appearing, and as a promotion man, McDougal may have to act as a liaison between both groups, or assist Motown’s public relations staff in cases of difficulty.

“I was there promoting,” McDougal said, “I even acted as a kind of bodyguard for the boys. I always had to answer questions from the fans about people on the Motown’s orders whenever I go.”

But McDougal’s main dealings are with the disk jockeys.

Message Songs

“Recently, we’ve had problems when music directors or disk jockeys read meanings into songs that just aren’t there—like drug and revolution messages. Music is a brainwashing of a kind,” he said, “which makes this very sticky.”

“A disk jockey is an important person in his particular area and his word on music is often regarded very highly. So what he likes is often what his listeners come to like.”

Using this influence to his own advantage, Weldon McDougal is one of many Black record promoters who has helped Black artists gain recognition in the pop music scene on a national and even international scale.
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The World of SOUL

continued from page 32

"It will isn't 100 percent fair," he said, "but it depends on how the records are presented and promoted rather than anything else." he noted.

Meanwhile, Motown producers attempt to create interest in a record by selling it first to black-audience radio stations and black disk jockeys, then showing the other pop stations how well a tune is doing there. And their success in overcoming the reluctance of white-audience pop stations to play black artists' records has had a profound affect in the past decade.

Another very important aspect of promotion is recognizing the difference between a musical trend and a fad. "A fad may take over for a time," McDougal admitted, "but when the fad dies out, for all its good, the trend will assert itself, and good management, good records, and good promotion will have more bearing in the long run."

And good promotion depends directly on music like Weldon McDougal; a loner always on the go, yet at it with people.

"You can't really be a family man with the constant travel," he said. "Yet successful promotion means being at ease with all kinds of people, including their families. You have to be able to listen as well as talk, and be knowledgeable about your field."

And, McDougal notes, "you can have a lot of finger crossing and a lot of wishing, but the greatest pleasure is getting from all the people and meeting and problem solving is knowing that when a song or a record makes it to the No. 1 spot that I had a part in helping them make it." And for Weldon McDougal III, it's a familiar feeling.

The Psychological Resistance to Soul

BY REGGIE LAVONG
Vice President R&B Marketing, Capitol Records

I would like to paraphrase Justice Oliver Wendell Holmes: "The use of language carries responsibility." Rhetoric has a significant and catalytic effect of its own; words should be chosen wisely and with great care. I cannot tell you how to combat the continuing reaction against soul music because I am not sure in my own mind there is such a thing; and if so, whom do we blame? homesickux's insufficient understanding of my views of what can cause a backlash if, in fact, there is one.

The psychological resistance to soul music in our industry is by no means a new phenomenon. By our industry I refer to both the record industry and the radio broadcast industry. Prior to the advent of Black Radio, few black artists were exposed that were not accepted by the affluent uptightclub patrons, the Nut Colles, the Louis Armstrongs, the Inkspots, and the Mills Brothers, etc. The occasional race record artist, as they were called in those days, broke through on rare occasions.

Black music garnered great popularity among the white youth of America, reflected by phenomenal ratings in the general market in the early and mid-1950s. This phenomenon became a rather consistent from the Pulse and Hooper ratings services. The pressures of the ratings game forced formerly conservatively programmed radio stations to include black artists such as Fats Domino, the Drifters, the Platters, Frankie Lyman and the Teenagers and others to their playlists. The general market stations had to play the hits to maintain their audience. The building and maintenance of audience was a primary concern of all the programming personnel. Soul music of every variety and type is being performed by integrated groups, all black groups with material written by whites and the recording session produced by whites, and all white groups with material written by blacks and with sessions produced by blacks. This

being the case, "For whom does the bell toll?"

The public is open to the acceptance of new names and new sounds regardless of the ethnic label. Established patterns of the 70's are recognizable and relevant, the acceptance of the new merit will, I believe, reflect a judicious percentage of blacks being represented on the charts.

The Psychology of Resistance

My feelings are that it is unfortunate that the phrase backlash is being used to describe this fluctuation in the charts. There are many inequities in our industry; however, in the lexicon of our troubled times, the meaning can be easily misconstrued and cause more harm than good.

The alleged resistance or attempt to do away with black music by the general market radio stations is as unrealistic as attempting to send all blacks back to Africa. The current market is not the result of some blind attempt by white stations to maintain control. Black music is not the cornerstone of the pop music of today. Be it performed by a white American or white Englishman, the genre is called R&B or soul. Tom Jones filtered the sound of soul through their white experience and made it acceptable and profitable.

The rhythmic pattern of speech employed by blacks was recognized by white lyricists and authors in the 60's; yet, the 60's were still the beautiful end product of African dialects and colloquial English spoken by Americans. Soul music is America's music. Soul, R&B, or race records sold exceedingly well because they were perceived by the black and all sensitive people. Music was as needed for sustenance as the apples and soup dispensed from the welfare kitchens. Soul music is the tuning of African rhythms and European melodies. Through the years the two have become inseparably and irrevocably wed. It saddens me that the human race is still divided as to whether we should continue to hold soul music as music. All the social and economic restrictions suffered by the blacks has not dissuaded us blacks from making the cultural mainstream of our society, and indeed it is our society. Whatever America is today culturally, racially, or economically, blacks have been great contributors.

To the individual or individuals who might, in fact, be responsible for or responsive to this backlash theory, I say that you are trapped by a nagging sensation that this inability to present a black piece of music will become a deafening roar deep in your psychological fiber that will eloquently communicate to you that whatever the true American is, that somehow, somehow he is also black. To those of you who advocate or promulgate the reactionary view of a music backlash, I implore you to think of the black man's talent, both creative and performing, on the broadest level, and the record industry level; I implore you to think of the black man's desire for achievement in the positive terms of inclusion in our society as opposed to the negative terms of assimilation. I believe if this were to happen, blacks will lend their support to before you with the preceding rhetoric would not exist.

Wrong choices words are as deceptive as a bomb. These words can kill; these words can destroy. Their meaning can be as scattered as a bomb's debris. I hope that I was not a bomb in every sense of the word.

Proven Hits Only

BY BUDDY LOWE
NATRA Western Regional Manager, XERR Radio, Los Angeles, Calif.

Los Angeles, Calif.—called the City of Angels—is the leader in this state in black population, with a boasted of 1,900,000. This figure tops all others. Soul music of every variety and type is being performed by integrated groups, all black groups with material written by whites and the recording session produced by whites, and all white groups with material written by blacks and with sessions produced by blacks.

The World of SOUL

Rewarding Radio

BY AL BELL
Executive Vice President, Stax Records

The nature of radio today is particularly rewarding to anyone who wants to make his contribution toward a better world. Contemporary radio provides many opportunities for community involvement.

The campaign against racial violence was the most recent example of how radio can be useful in fighting the evils of our world. Radio personalities will also have the forum to inform their audiences and help protect them against rent gaugers, excessive time payments, and overpriced household goods.

As a former radio announcer, I can say from personal experience that radio can be the first step toward advancement of the Negro in this country. Careers in the record industry, concert promotion and television await the talented announcer.

Now, more than ever, the announcing field beckons young men and women with a commitment to their own careers and to the listeners they will be serving.

Soul Spoken Here!

REGGIE LA FONG
The Psychological Resistance To Soul

BUDDY LOWE
Proven Hits Only

AL BELL
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| BAND OF THE BRUSHWOODS | Artists: H. |}

**Soul Artist Directory**

**Abbey Lincoln** (Birthdate 1934)
- **Alien (80's)**
- **American Folk Alliance (AFA)**

**Abbe机体** (Birthdate 1946)
- **American Folk Alliance (AFA)**

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SEPTEMBER 5th ISSUE

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With the increasing international importance of Country Music, Billboard feels a SPOTLIGHT ON BUCK OWENS is long overdue. This in-depth section acknowledging Buck's contributions to the industry will cover the entire spectrum of this top recording and TV artist's career:

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- BUCK'S HOSTING the HIT TV SHOW "HEE-HAW."
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THROUGHOUT INTERNATIONAL

This section includes booking agents, promoters, booking offices, and other companies which provide booking services for artists. The information provided includes addresses and phone numbers for these companies.

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ADVERTISING MANAGER: MARK CHASE

ADVERTISING COORDINATOR: SUSAN CAMPBELL

DISPLAY DESIGN: LOUISE LEWIS

PHOTOGRAPHY: C. J. EVANS

ILLUSTRATION: MICHAEL K. BRANDON

WEB DESIGN: J. D. WILLIAMS

COPYWRITING: J. D. WILLIAMS

EDITORIAL: BILLY JOE JOHNSON

PRODUCTION: J. D. WILLIAMS

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NEW YORK, NY 10019. Tel: (212) 937-7700.
Record Firms Plan Promotional Assault for Wight Festival

By BRIAN BLEVINS

LONDON—Only a year after the Isle of Wight Festival, the pop music industry has already come one of the major events in pop music. With over 30 of the world’s most popular rock acts on the bill, this festival offers the opportunity to see several of the world’s biggest bands in one place.

Many of the top acts from the previous year’s festival will be returning, including Led Zeppelin, The Who, and the Rolling Stones. Newcomers such as Pink Floyd and Santana are also expected to perform.

The event is expected to attract over 200,000 people, making it one of the largest music festivals in history. The island of Wight, where the festival will be held, is already preparing for the influx of visitors.

Some of the other performers who will be attending include Led Zeppelin, the Rolling Stones, and Pink Floyd. The festival will take place on the weekend of August 24 and 25, and tickets are already selling out quickly.

The Isle of Wight Festival is known for its relaxed atmosphere and focus on music, with no alcohol or drugs allowed on site. It is a celebration of music in all its forms, from rock to folk to classical.

Blurry edges:

Record firms plan promotional assault for Wight festival.

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NASHVILLE

Barnaby recording artist Jimmy Buffett has been working on a new Nashville recording at a spacious writing workshop studio in Nashville. Buffett's song, "Your Face in the Rain," was released recently. Alan Record's "North Star" will be released on the 15 for the ASCAP's annual awards show, held in New York City, on August 3. Buffett, who recently recorded an RCA album in Los Angeles with the former back-up group for Lisa Marie Presley, is on his way back to the coast, this trip accompanied by Norman Blakowski, a producer invitee to open the new Traback Club in San Francisco. Rick Powell obtained a Memphis record deal which will do 35 sessions in two weeks while he is in Europe. Before leaving Powell had completed 72 tracks in the last six months. The Kelley Brothers have a new release on Nahtah Records entitled, "Not Enough Attention." Recent activity at the Fame recording studio in Muscle Shoals includes the signing of Tommy Tucker and the completion of the recording of Little Richard on the Fame label. The Carter Brothers label with the Walker Brothers label and a new single entitled "Greenwood Mountain" will be released this week. Junior Lowe and The Clouds have reached an agreement with Don Carrol to begin as their production label. The Whispers were in the Lawrorni and are now recording their new material. The Jefferson Airplane will record "Pick Up the Elephant" on Aug. 22. New releases on Happy Days include "World No. 1," Billy Daniels, "No More Heartaches" by Viki Anderson and "The Man With the Horn" by Tom Williams.

LOS ANGELES

Viki Carr, Sandy Nelson, Al Caiola, Jerry Wallace, Mel Carter and Johnnie Ray are all scheduled for Sunser's September LP release. Jimmy Reed signed with ABC's mooring "Lyin'" LP, "Out More Often" in a brown wrapper. Sunny and the Sunliners have their first LP on their own label, "Just A Little Thing," and are distributing. The LP was cut at Gold Star Studio. Jimmy Reed is recording his new single for Northern California. Rita Coolidge will utilize Eddie R. Jones, Steve Stills and Marc Bene on her first A&M album.

A new LP for Jacki Delean is "Funky Duck" written by group manager Johnny L. Morgan. Mason & Charron are the first LP for the North American Records. Jimmy Bishop produced Max Mason; the Charros produced Kris. Alan Benjamin, formerly with the local "Hair" cast, has signed on with Ron Petrucci's new film, "Cactus in the Sand." The new release is the album, "Don Black and John Barry are collabor- ating on the new album, "The Last Valley" for ABC Pictures. The last assignment was "Bora Free" on the white Album of Nude.

Clay Sign Productions has been formed by Dave Swanson, with his former wife, Sue Swanson. A new Greene has moved his music recording company to Nashville. The Fifth Dimension will appear as U.S. representatives at the International Pop Festival in London and Prague in October.

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DOMESTIC

There's a double feature at The Hump (Mango Polo) with Sweeter- water and Monopoly Ltd. Local Tommy Strand and the Upper Hand also on the bill. Jan Keen, talent Trish Norton on Backline; Jan Sack and Tom are setting attendance records at the Candy Shoppe. The most glamorous of the Miami Playboys who's headlines for two weeks. The Counters into the new Three-Neigh Loung. Brenda K. Ashton, local group on the new album to release an album on the ABC label. Anita Bryant recording tracks for new Bill Medley who works with Brian's band, "Florida Playin' with the Sundaes" on Van Dyke tracked new album at Dukefield Studio, Aug. 1. Various Miami-based groups, just finished recording tracks on their albums. Commission copies of the album. They're opening at the Shiek's in town mid-Sept. 17. Chicago's Aurbas at Orlando in Fort Lauderdale. Bobby Edwards, youthful Miami Beach entertainer, has also produced the original swing song, "Got It," at the London Palace, the album. One of Miami's most successful new groups, it has also sold its own records. The Kings of English, too much. New release is a David Barton's "Black Cats," "Crazy." The group is specific in their demands for the B-5. According to Abe Rubenstein, the group's producer, Andy has a strong business running contract with the group, and all its out- of-town musicians as well as local groups.

Miami is receiving recognition for its new wave music scene recording, but now also in a rock & roll context. Kane has made his own second album, "The Ska Brothers." He has opened his own discotechno. Time now to the Rascals, one of Miami's most successful rock and roll groups. There are currently the third week and have a new release on a Hamburg- based B-5 Orgs for leasing or group sales. The group is specific in their demands for the B-5, according to Abe Rubenstein, the group's producer, Andy has a strong business running contract with the group, and all its out- of-town musicians as well as local groups.

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We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, the needles go into the Fidelitone plastic needle box (we make these, too).

The complete Fidelitone story is easily summed up...stick with this leader! Fidelitone is the only American company to make a complete diamond needle line to offer a custom merchandising program that makes it easy for you to build sales and profits.
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'MEASURE THE VALLEYS'
THE KEITH TEXTOR SINGERS
ARL 7100-001. Produced by Scott-Textor Productions.

THE FIRST SINGLE.

'MEASURE THE VALLEYS'
THE KEITH TEXTOR SINGERS
AR 7100-500. Produced by Scott-Textor Productions.

THE MANUFACTURER AND DISTRIBUTOR.

THE FIRST NEW SINGLE BY WARREN MARLEY.

'LOS ANGELES'
AR 7100-501. Produced by Phil Ramone.

Manufactured and Distributed by Mercury Record Productions, Inc., a North American Philips Company
Record Firms Plan Promotional Assault for Wight Festival

Continued from page 41

thousand handbills are being prepared to hand out to the music pilgrims on the festival's site, promoting both acts and Elektra is also putting together a dealer campaign featuring posters, photographs, album sleeves and stickers for shops in London and the provinces. Elektra director Jack Holzman will attend the festival from the U.S. The Polydor plans also embody a bulk of promotion by its affiliate Track Records, but a Track official told Billboard the firm is mulling over a few ideas on its own. Track artists on the bill are the Who and Jimi Hendrix. One of the Track plans involves erection of a large company logo in fireworks, to be ignited as the Who take to the stage.

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Gratefully,
-Mrs. Peter De Rose
and Concert Committee

Talent

Record Firms Plan Promotional Assault for Wight Festival

Continued from page 44

Wheel, "Home Is Where," and "I Don't Want to Cry." Among the
better arrangements of the evening was "For Once in My Life," the
Stevie Wonder song sung by Lottie while the rest of the group
played around him. There were few songs, coming mainly in the lead
and close of each song. People were dancing so close to the stages between courses which is the trademark of the Downbeat.

ROUVAUN

Blue Room, New Orleans

Memory cannot recall an entertain-

er who has come to New Or-
leans with more fanfare than Rou-
vaun, the Las Vegas tenor cur-
rently at the Blue Room. A visit to
the Roosevelt Hotel's supper club (which long ago ceased to be "blue") but has re-
tained the name indicates the singer is worth all the frantic drum-beating—almost.

Theast that remains is that there are serious lapses in Rouvaun's nightclub presentation, which probably will be fixed nicely with a little of the capital being lavished on making his name well known.

Rouvaun has a "big" voice, al-
most operatic in quality, which he
parses to use from his first moment on stage, with a "Paganini" air. He makes his entrance, incident-
ally, in complete clown costume and makeup.

The fight goes down as he shucks the Bono drag and segues into a series of the lusher, more roman-
ic pop numbers "This Is My Song," "Jean," "On a Clear Day," etc. The trouble comes on two fronts. Rouvaun has no prepared material for chorus with ringmaster; he relies on ad-lib and most of his "off the top of my head" stuff is simply zoned.

It is impossible, however, to find fault with his performance. It is powerful in the extreme, and his thrilling arrangements provide all the needed vocal cords a good work-

His best moments are with a gospel-flavored "Let It Be" and a robust-if-amateurish "I Want You.

Leading the Leigh Noble or-
chestra, Rouvaun's expensive-sounding repertory is conduc-
tive to his action. A classy touch is provided preshow time with "the Rouvaun overture."

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WASHINGTON D.C.

August 22, 1970, BILLBOARD
Shelby Singleton After That Formula

"I won't ever let Vivian know where I am. This way I have complete solitude to finish what I am doing." The speaker was Shelby Singleton. The "Vivian" to whom he referred, Vivian Keith, is his private secretary. Singleton was calling from "somewhere," but virtually no one knew where. Shelby will finish what he is doing. That's one of his trademarks. It will take him a few more weeks. If it should take longer, he'll stay with it. When he finishes, he'll be much wiser than when he started, which is saying something; record men will tell you Singleton rarely makes an unwise move.

What Singleton is doing now is research, a sort of concentrated, comprehensive program of something he does on a lesser scale all the time. He is searching for, as Longellow wrote, "the how, the why and the wherefore" of what makes a record sell. Shelby believes there is a formula, and he is going to find it.

Not that Shelby Singleton has ever lacked his own formula. He very likely has turned out more hits in a short period of time than anyone in the business, has made more successful acquisitions, and has built more artists. But he has never rested on his laurels.

Now Singleton is dissecting the record market, researching everything he can about every phase of what is going on. This ranges from timing to mastering quality, from double-meaning lyrics to background gimmicks, from special effects to the balance of instruments, from harmony to names of musicians on sessions. And so it goes. Some of what he already has discovered disturbs him; some encourages him.

So far he has scheduled the completion of 100 LP's. He has heard a great deal not only about Nashville, but about such recording centers as Los Angeles, Detroit, New York, London, etc. In his two months of selection, he has amassed a wealth of material, much of which will put to profitable advantage. All the while, Shelby has supervised the production of his records from the sequenced spot, calling in interference to the Nashville studio, but much of the content has been less production while he has been away.

Singleton is disturbed that about 90 percent of the product far out of Nashville is country-oriented. He feels that the big pop market still is being almost untouched from the city's standpoint, in that it hasn't really been researched or studied properly.

Most recordings today—the good ones—are not cut in three-hour sessions," he says. "Those who are involved are experimenting for days or even weeks before finding the right combination. The kids know what they want. They won't know how it's going to mix. The market we must work for."

Once Shelby has concluded his current research, he plans to spend a month in the studios. "I'll be looking for the odds," he said, "going for something big."

Something big is no stranger to Singleton, who first hit with "Harper Valley, P.T.A." He feels he could take six hits in Nashville (non-country) and do a $30 million a year business with them.

Singleton has always thought big. It's his way. Whether he's researching or producing or listening to material or battling with distributors, or even negotiating for an acquisition, his thinking is big.

His background in commercial music was, for the most part, with Mercury. He credits this company a great deal for his musical education, and his high praise for many of the men for whom he worked.

But Shelby was always a man of destiny, and that destiny was an independent operator in the business. When he opened his office in New York and then in Nashville, he knew what he wanted to do, and how to do it.

Then he surrounded himself with capable men, and listened to them. Always the final word on any major decision, he nonetheless weighs the argument of his division heads. None of them is a "yes" man. Singleton is known to clash now and then, but the situation is always resolved very quickly.

The fact that these division leaders, almost without exception, have been with him from the start attests to some, too. In this time, Singleton has moved in many directions.

Currently Singleton is dealing with 18 separate labels, and 15 of these are owned by him. The others he distributes.

But the studio is "Shelby's Playhouse," the name given it by his many employees. It is here he is at his creative best, quietly (and occasionally loudly) putting together the fruits of his thoughts and research, and his artistic sense to the occasion.

Singleton Empire—Four "Music Rows"

While Nashville has but one "Music Row," it now has several areas of business, spread into all parts of the city. Shelby Singleton has established four of his own music rows.

The first of these, from the standpoint of headquarters, is located at 3106 Belmont Boulevard, some two miles away from the center of the city's music industry. This complex of houses and studios contains all of the administrative offices of the Singleton operation, the buying and receiving offices, the comptroller, and the production center.

At 312 Jefferson Street, some five miles away and near what once was the oldest baseball park in America is the 18,000 square foot structure housing promotional headquarters, the mail order and catalogue department, and the press printing plant.

At 321 Vanderbilt Avenue, in the southeast section of the city near Interstate 40 is the headquarters for Southern Graphics, about 12,000 square feet of this, and the Belmont Advertising Agency. Here are the complete graphic, art and photo shops.

And finally, at 817 16th Avenue South, right in the heart of the established Music Row, is the Shelby Singleton Music publishing building, some 4,000 square feet of area to house the various firms under this umbrella.

Both at the Belmont address, there currently are some 10,000 square feet now, but it is only a beginning. A new multi-level office building is planned there, scheduled to get underway in June of 1971.

The cost of the 321 Vanderbilt project was about $120,000 according to Joe Venneri, chief engineer. It was designed for "accommodations for today's new groups," he said. It is a 8 track studio with complete facilities for any kind of recording. Plans call for going to 16 track within the next three to four weeks.

The console was built and designed by Joe Venneri and by George Schorer, chief engineer at Mirror Sound in New York. The studio room itself was designed by Venneri and Shelby Singleton. It has an elevated control room so that there is a full view of Continued on page 5-4

Receiving a BMI award.

Industry Service Message Sponsored By The Shelby Singleton Corporation.

AUGUST 22, 1970. BILLBOARD
The Banker Who Turned To Music

Noble J. Bell was reared in one of the leading music industry cities of America and educated in another, but he never held a job and went until he entered the banking circles of New York.

"Now he is almost literally married to it.

"It's the only wife I have," he explained, "and it's a full-time marriage.

Bell is a native of Memphis, having grown up there while the city was spawning such talents as Presley, Cash and Perkins and Lewis and Orbison. Little did he know that one day he would be involved in a mass purchase which included all those names.

At the end of his high school days, the scholarly young man moved to Nashville, where he attended Vanderbilt University, right in the town where Sun Records is located of what is now Music Row, but again had no musical exposure.

Bell was recruited from Vanderbilt, where he majored in business, on the advice of his brother, Bum, the president of Commercial Bank of New York. He went the routine way of young bankers, with two-year training periods in each of the departments, then a working assignment in the credit department for two years, and a year in the national division. By now he was ready to launch his full-time banking career, and was transferred to the bank's largest branch, in Rockefeller Center.

"There my job was to build new business, and I had to go look for it," Bell said. He went through the accounts at the bank, and found that many of these were music publishers and production companies, and nobody was really servicing them, or going after a bigger share of their savings. Bell decided this was as good as any business in which to specialize. He began calling on the music customers, and since most of the New York accounts were handled through law firms, he came to know the prominent music lawyers well. Among those he came to know was Paul Marshall.

One of the good habits Bell developed early was that of reading Billboard, and in doing so one day he discovered that a man named Shelby Singleton was leaving Mercury to form his own operation. Knowing that Singleton was a client of Marshall, he had an appointee set up, and managed to meet Shelby in the bank.

"I made him a loan for his new business," Bell recalls. "We seemed to read each other right away. It wasn't long before Shelby asked me to work for him, and we made a deal at once.

Shelby moved to Nashville in May of 1968. In November, Bell severed all of his bank ties (he had already built up considerable new business for the bank in the music industry, but had worked out lending arrangements for publishers based on their copyrights) and followed the company South.

Bell was moved almost at once to the post of executive vice president, and took over all of the administrative end of the total operation. This, he says, includes providing support of the staff, handling systems, accounting routines, finance control of inflow and outflow, handling details of acquisitions, contracts aspects, negotiating all international licensing and sub-publishing agreements, and doing whatever Shelby doesn't do.

"He is the creative one, I am the non-creative one," Bell said. Pressed, he explained that he has no yen to do creative work simply because all of the other details—major and picayune—require up to 20 hours' work a day, and he simply cannot add to what he already is doing.

With this team of Singleton and Bell operating in close harmony, the company's growth has been phenomenal. Sales have more than doubled each year. "We have set ourselves a specific goal for the fiscal year ending Sept. 30, 1972," Bell said. "It is an exceedingly high goal, and we must maintain the current rate of doubling. We know what we must do to attain it. We must study carefully every acquisition, every artist we sign, every staff member we add."

When Singleton acquired Sun, virtually all of the company's efforts were channel in that direction. "Even though that is probably the most important acquisition we have made," Bell said, "we are drifting back to a normal allocation of attention of all divisions of the company."

It is quite a company, and quite an administrative task just to keep track. There are more than 100 artists under contract to the various labels. There are more than 150 employees working in the various Nashville locations alone. None of this seems to phase Bell, who admits he can hardly recall what it was like back in the days of the "bankers' hours" in New York.

It is fortunate for the Singleton corporation Bell is married to his job. A wife at home probably wouldn't put up with the hours.

Carlock: Distributor, Friend

Carlock got into the business right after World War II with Jim Bullock, the president of Bullock Records and set up a pressing plant following the phenomenal sales of "Near You" by the late Frances Craig. Working for Bullock as a salesman, Carlock worked through the various stages of distribution and, following the close-down of the Bullet Records operation, worked for a succession of independent distributors. In 1953 he started his own company in partnership with Jimmy Green, and bought out his former partner six years ago.

Music City Record Distributors has a corpora- tion since 1958, and until recently its biggest selling record had been the Ray Charles version of "I Can't Stop Loving You." Then, after Shelby moved into the publishing game, came "Harper Valley PTA" and outsold everything. Carlock estimates that he alone in this area distributed more than 100,000 copies, and still gets orders.

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Publishing Predates The Record Arm

The Shelby Singleton Music, Inc., the publishing arm of the parent corporation, has a history that predates the formation of the record firm or anything else.

Originally it was the Dave Dreyer Music Corp, formed in the late 1940's, and Raleigh Music, Inc., formed in the early 1950's. Both of these companies were originated by Dave Dreyer and his wife and partner, Myrna Dreyer.

It was quite a catalogue, too. Dreyer composed such hits as "Me and My Shadow," "Back in Your Own Backyard" and "There's a Rainbow 'Round My Shoulder."

In 1963, Dreyer retired, and he sold both publishing firms to Shelby S. Singleton Jr., who then was vice president of A&R for Mercury. Shelby later changed the name of the Dave Dreyer Music Corp. (ASCAP) to Prize Music, Inc. Raleigh was, and is, the BMI firm.

Eddie Kilroy became the first professional manager of the company in 1963, and expansion began at once. A year later Cave Music, Inc., was formed, and in 1965 there were such companies as Hornet, Leatherneck, Dayshell, Fingerlake. In subsequent years there were formed Angie Music, Shelby Singleton Music, Green Isle and Green Owl Music, Amusement Music, Franklin Music and Sunburst Music.

Bill O'Brien had succeeded Eddie Kilroy in 1964 as professional manager, and he in turn was succeeded by Bob Beckham. Ben Peters then ran the firm from 1966 to 1968. At that time Singleton moved his publishing group to its new location at 3106 Belmont Boulevard, and John A. Singleton, brother of the president, became general manager of all of the companies. John later appointed Dave Olson general professional manager of the group, a position he still holds. Royce Clark was named assistant professional manager last year.

New publishing agreements have recently been signed with Bob Reino of Crawford Music and Finley Duncan of Chu-Fin Music.

In June of this year, the Singleton publishing group moved back to its original location at 817 16th Avenue South, completing a cycle begun two-and-a-half years ago. The move was made simply because of the need to have the publishing arm in the heart of the increased activity on Music Row.

The company also formed a West Coast publishing office in Hollywood, with Luci DeJesus as professional manager. The foreign publishing representation has come, too. It includes Les Editions Internationales Barts, in Holland & Belgium; Canciones Del Mundo, Spain and Portugal; Festival Music Pty., Ltd., Australia and New Zealand; Peter Maurice Music Co., Ltd., The British Commonwealth; Sweden Music, Ah, Scandinavia; Edition Intro Gebr, Meisel Ogh, West Germany, Austria and Switzerland; Toshiba Music Publishing Co., Ltd., Japan; Les Editions Pathé Marconi, France and Luxembourg, and Clan Music Pty., Ltd., South Africa.

The company long has been a believer in the exclusive writer policy. The top writers now, under the mantles of the various companies, are Rex Allen Jr., Gene Evans, Jack Cohoon, Lenny & Lu Groul, Royce Clark, Ray Riley, Margaret Lewis, Myra Smith, Steve McNeil, Steve Singleton, Naomi Martin, Skip Oldham and Tommy Williamson all of Shelby Singleton Music; Ray Saxon and Leonard Capello of Crawford; Howard Dunigan of Green Isle; Don Hill of Green Owl; and Ben Story of Prize.

Some of the past writers of merit include Ben Peters, who turned out more than 100 recorded songs in little more than two years for Shelby Singleton Music; Mark Charron of Homer, and Lee Ermerson, Lincoln Chase and Ronnie Frank, all of Raleigh.

The company has had more than its share of BMI writer awards, too. They include "Cinnamon Singer" (Lincoln Chase); "Jim Dandy" (Lincoln Chase); "Got You On My Mind" (Oco Thomas & Howard Biggs); "Good Lovin'" (LeRoy Kirkland, Danny Taylor, Abner Ertgune and Jesse Stone); "Blues With a Feeling" (Walter Jacobs); "Such a Night" (Lincoln Chase); "That's All I Need" (Lincoln Chase); "Kiddeo" (Brook Benten and Clyde Otti); "Pick of the Week" (Liz Anderson); "Truck Drivin' Son of a Gun" (Dixie Dean and Ray King); "Turn the World Around" (Ben Peters); "The Girl Most Likely" (Margaret Lewis and Myra Smith); and "Groovy Crumb worm" (Harlow Wlofs and Bobby Warren).


The publishing company complex has no intention of standing still. Singleton says it plans to buy more existing publishing companies and to form new ones. Additionally, he and Dave Olson are constantly on the look for new writing talent.

The next step is a demo studio, and ultimately the firm hopes to be the biggest—and best—publishing group in Music City.

 Olson, who holds a degree in music, came into the publishing business in an unusual way. From Los Angeles State College, he went directly into radio, and was one of the original full-time country music disk jockeys. Spending 13 years in country music, he went to WJEF, in Grand Rapids, where he re-mastered the station, then as program director at WMGR, Toledo/Bowling Green, Ohio. From there he moved into a similar capacity at WNN in Louisville.

Although Olson had never written a song (and still has not), he was selected for the post because of his ability to pick hits while doing air work. He was one of the original Gavin country music correspondents, acted in the same capacity for Billboard, and later for other groups.

The move of John Singleton into the company is even more unusual. An aero-space engineer by profession, he had worked in this capacity for 5½ years in Dallas, and had no intention of getting into music despite his brother's urging. By mid 1968, however, after Shelby had gone into business for himself and hit with "Harper Valley PTA," John decided it was time for a change.

Like Olson, he has never written a song, nor produced one, nor does he have ambitions to do so. "My job is that of administrator primarily," he said, "and that's probably the direction I'll keep going since I have no desire to write or to produce."

With two non-writers heading the pack, the success has been unusual.

Working with John and Dave are Mary Frances Wright, in administration; Lois Jenson, copyright; Fred Burch, who oversees Green Isle and Green Owl, and Lewis Williams, who heads Franklin Music.
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A three man sales staff that spends 50% of its collective time on the road is what keeps the product moving in the Singleton organization.

Headed by Dick Bruce, the staff also has Lynn Shults and Leland Rogers. All of the sales are co-ordinated with Buddy Blake in the area of promotion.

Bruce and Singleton have been together a good many years, most of them in the "old" days with Mercury. Recognizing his abilities from way back, Shelby brought him to the Nashville operation and, after the Sun acquisition, placed him directly in charge of pushing that particular product as well as overseeing the entire sales operation as a vice president.

Shults migrated into the record business by "being bounced on Billy Vaughn's knee." A native of Gallatin, Tenn., his boyhood home was next door to Randy's Record Shop, a mail-order company then headed by Randy Wood, a musical genius who later was to become president of Dot Records and now president and owner of Runwood.

"Being so close to music, I was naturally drawn into it," he said. Lynn went on to work for years with Acuff-Rose, then briefly with Starday before moving into the Singleton swing of things. He now is general sales manager of the S&S and Plantation labels and three of the smaller lines. He also handles records on a production deal Singleton has with his old-time friend, Huey Meaux.

Few people knew that Leland Rogers is the older brother of Kenny Rogers, lead singer with the First Edition. This is because Leland has made such a strong name for himself in the field of soul music, with his own label for a time, with A&M, and in many other areas. He is proud of his brother, of course, but has made a name in his own right.

When not on the telephone, the sales people are generally on the road, following up the air play of Singleton records . . . going after the distributors and sub-distributors, the rack jobbers, and the one-stops.

The one-stops are considered the start of record action, the most important of those called on. For example, Shults pointed out that he recently sold 35,000 copies of a Harlow Wilcox record to one-stops which did not reflect at all in the charts because it went through no retailer and did not receive substantial air play. The Singleton corporation moves a tremendous amount of country product through the one-stop outlet.

Shults said his life is one of contrasts. Just recently he spent a Friday night at Fillmore East in Chicago and the following night at the "Grand Ole Opry" in Nashville. And the first person he saw backstage at the "Opry" was Herb Shuckner of his own organization, frazzling with a visiting artist.

PROMOTION, PUBLICITY
GILBERT BLASINGAME!??

If the real Gilbert Blasingame were to stand up, hardly anyone would recognize him. To the record industry, he is Buddy Blake, senior vice president of the Shelby Singleton organization.

Just as so many others in the music business did, Blake got his start in radio, and thus the change of name. That radio life took him away from his native Little Rock to Washington, D.C. then on to Victoria, Texas, then to Houston, to Sheveport (where he produced his first record, and it was picked up by Kapp), to Knoxville, then Charleston, W. Va., New York City and Nashville.

This circuitous career included picking up a radio-TV drama major along the way, working as a disk jockey at KEEL, working on a regional consumer paper, then in the mail order record business, then to WNOX, then work as a silk screen printer, on the WCAW as program director, and finally joined Shelby Singleton first in New York and then in Nashville. The two had become acquainted originally in Shreveport.

So now Buddy Blake (or Gilbert Blasingame) handles promotion and publicity, mailing and shipping, and a few thousand other assorted things in his Singleton job.

He's sort of a dreamer and doer, which is almost unique; but this makes his operation special. His key people in promotion are Mike Salter and Don McGregur. Publicity is coordinated by Jackie (Jacqueline) Monahan, while mailing and shipping is overseen by Paul Martin. There also is an inside mail order music firm, including books and records, looked after by Phil Earhart. All of these people answer to Blake, including those in the closed printing shop there which serves the entire corporation.

It's a rather staggering job, but since things have reverted to normal following "Harper Valley," Blake has had more time for his creative promotions. They have been, to say the least, attention getters. To publicize a song titled "Green Door," he mailed full-sized, green-painted doors to several stations across the nation. He sent one promotional piece out in what appeared to be a "final notice-before-the-lawuit-papers-are-filed envelope." Everyone opened that one.

Blake has just instituted a regional promotion system, headed by former disk jockeys with about 40 years combined experience in the business.

In his office, Blake handles all products on all the labels, with the exception of Silver Fox, which is taken care of completely by Leland Rogers.

Blake's policy is to promote with taste. His concept is to complement good product with good promotional pieces.

"First of all, the record itself should make the individual want to open the envelope," he said. "And I'm trying to add to that something useful or entertaining that also will make him want to read or look at what else is in there. It might be a calendar, it might be a list of his near-future personal appearances, it might be something biographical, or it might be something entirely different," he added.

Currently Blake has been inserting fold-overs which he feels will be useful to the on-the-air man.

His office currently is filled with T-shirts, promoting a record. In the past there have been simulated firecrackers and boxes of all sizes and shapes loaded with surprises.

Blake admittedly would not be happy if he could not create. He is constantly thinking ahead, not just to the next record, but to the years ahead when current ideas will be taking form. And those ideas will take form. They simply don't remain dormant around Buddy Blake's office, nor if Gilbert Blasingame has anything to do with it.
Shelby's Advertising Man Began With Jim Reeves

Herb Shucher is an unlikely person to be heading the graphics and advertising end of the Shelby Singleton operation. But then, some might have thought he was an unlikely person to have managed the late Jim Reeves, or The Browns, or to have been the producer of a major overseas package show.

Unlikely as it all may have seemed at one time, it became reality, because Herb Shucher is the sort who does a job right whatever it may be.

In the first place he's from Boston, and nobody from Boston ever made it big in the country field. But, working first in radio, he made some music ties which led him into association with Jim Reeves, and in 1955 he became manager of the great RCA artist. Few had heard of Reeves at that time, and it was Shucher who moved him to the top, up through his multimillion-seller, "He'll Have to Go."

Two years later, still handling Reeves, Shucher tried his hand at something new. He packaged and produced the largest overseas contingent of country artists ever assembled under the auspices of RCA. The cast included Reeves, Hank Locklin, Del Wood and Janice Martin, plus the Reeves band which included Tommy Hill (now an executive with Stop Records). Louie Dunn (now an executive with the Hubert Long Agency), Leo Jackson and Hilly Harlan. RCA used the results of this shop to develop country activities in the European market.

The trip also led to another management pact. Herb took over The Browns (Jim Ed, Bonnie and Maxine), and managed their affairs during their top-selling days with such records as "The Three Bells," "Scarlet Ribbons," and "The Old Lamplighter."

Shucher then moved into diversified fields, associating himself with Dub Allibritten in talent management activities, including the promotion of artists such as Brenda Lee and Red Foley.

Still looking for diversification, Herb worked in an A&R promotional capacity for Imperial Records when owned by Lew Chud, and produced numerous recordings by Slim Whitman, including "Valley of Tears" and the "Twelfth of Never."

When the Shelby Singleton Corp. moved to Nashville, Shucher became an integral part of it. Dealing at first with advertising through the company-owned Belmont Agency, he was promoted to vice-president and placed in charge of Southern Graphics when that firm was purchased by Singleton last Feb. 20. He also took over supervision of the agency, which headquarters in the Southern Graphics building.

Suddenly, Herb Shucher was in a whole new line of business. Southern Graphics is a commercial printing house with its own in-house facilities, handling everything from art to graphics, with a laboratory and full printing facilities. The agency has complete photographic facilities, and overall the firms employ 35 people.

Southern Graphics does everything for the parent company: labels, album jackets, any printing needs for tape, etc., and a great deal of outside commercial business both in and away from the record industry. Among other things, it prints labels and album jackets for Hickory, Mega, Sinchord, Word, Worldwide and others.

It does book printing of covers, prints for the Columbia Record Club, for Longines, catalog printing, and a large amount of "out of town" work. The plant currently is operating at three full shifts.

As if this were not enough to keep a man busy, Shucher also handles such things as special events for the company, ranging from the planning and carrying out of parties to catering to whoever may cross Shelby Singleton's mind.

He, of course, handles all the company advertising, and the publicity of the company itself.

Married with four children, Herb still likes to reminisce about everything from the early days of Boston to the management days with Jim Reeves. But his mind is generally on the future.
Radio-TV programming

NATRA's Dixon Vows A Cordial Atmosphere

* Continued from page 1

vitations before last year. The record people who've had a lot to do with the growth of NATRA will be welcome." He added that last year's convention attracted attendance of a good 75% of record people. He emphasized that all meetings at the Royal Court Inn would be open to everyone.

This year, as never before, invitations have been sent out to both members and potential members to attend the convention. Dixon said, including "the dozens who've never thought of attending and former members who've dropped their NATRA relationship the past couple of years."

* On Hoos!*

The 15th annual convention comes on the heels of a vast reorganization of the whole NATRA organization. "We have adopted different goals, ideas, philosophy, etc., and worked toward doing a lot of revamping and, because of all of the work involved, our plans for a better NATRA are just now being initiated." Executive director Larry Corelli, assistant general manager of WYON in Chicago, and NATRA chairman of the board, Kaye Williams, Philadelphia, and Dixon mutually agreed this will be the next NATRA convention in history.


Dixon praised the work of convention chairman Bob Garner and his convention committee, saying, "They have done the work more than impressed" with the arrangements for the convention.

**Special Emphasis**

"A special emphasis will be placed on the workshops and seminars. Because we feel that new men hoping to carve a career in radio, as well as those who are trying to improve their position, will benefit by this type of activity."

Jerry Boulding, national program director of Sonderling Broadcasting, will guide a workshop on production. Other workshops include one on music, selecting and programming commercials. They will be spearheaded by Doug Eason, general manager of KATZ in St. Louis, and Ruey Fuentes, general manager of WHHI in Norfolk, respectively.

There's an employment possibilities for blacks in general market radio. Kitty Broady of WBEB in Baltimore will hold a workshop on community involvement. Ken Haw- kins of WMJO in Cleveland will lead a workshop session on "Gospel and News—How Important?" to soul radio. Richard Uppeisger, general manager of KYOK in Houston, will head a panel discussion on "Marketing." Dixon promised that other station managers would be on the panel.

Several record artists have indicated they will be attending the NATRA convention this year, including: Lou Rawls, Nina Simone, The Temptations, Sarah Trevor, James Brown, and Frankie "Sign of the Times.""

Rosko's Show Into College

NEW YORK—Radio Syndication, Inc., a division of College Marketing Corp., will syndicate WNEW-FM's Rosko show in 100 cities and on 15 FM and 9 major commercial radio markets.

The show will be offered free of charge to radio stations with a two hour minimum and lasting four minutes of commercial time per hour on the commercial stations.

Rosko will be heard in Boston, Providence, Philadelphia, Washington, Chicago, Detroit and Los Angeles and negotiations are under way with commercial stations in San Francisco and Cleveland. Colleges will give six minutes of commercial time per hour to the company in exchange for the show. It will be heard five hours per week for at least one hour a week. The program Rosko has a non-compete clause in New York only.

Programming Clinic in N.C.

RALEIGH, N.C.—The First Annual Tri-State Programming Clinic will be held here at the Holiday Inn Sept. 16-19. The two-day open meeting on programming is being organized by Norman J. Sutliff, executive vice president of the Smoobs Broadcasting Group which owns and operates radio stations in North Carolina and Virginia.

WEZS-FM Bows Format Of Mantovani, Hirt, Faith

RICHMOND, Va.—WEZS-FM, stereo station owned by E-Z Communications, has dropped classical music in order to program a wall-to-wall music format. The station is managed by Mr. and Mrs. Bill Golden and operations manager is Kenneth B. Bostoon. The change in format was spurred by the success of a sister station—WEZS-FM in the metro Washington area. Attention being programmed on WEZS-FM is include Frank Chedockett, Ray Coniff, Roger Williams, Floyd Cromer, Mantovani, Al Hirt and Percy Faith, Communications Manager Pat O'Neill said. Theajaratories.

DEWEY HUGHS, left, of WLW, Washington, interviews producer Guy Draper for a Voice of America show. Draper has organized the Trans-Ocean Drive and Rhinoceroses and manages a group, Face of the Earth, to debut on the Warneck's new label Sunday with a single "Sign of the Times."

Appeal for Disk Cooperation

* Continued from page 1

log begun by serious music broadcasting. M-K. Mampre called the program an economic one and said that she tried to fill all service requests unless the album has been deleted from the catalog or is out of print.

DeLacy said that promotion records are taken from the local distributor's stock, and suggested that local promotion men be called in to help fill requests. He also said, "it is the distributor who decides which station gets records."

Other broadcasters voiced similar complaints. Richard Kase, WCRB executive vice president and general manager, said that he considered RCA and Columbia labels to be the most helpful but characterized shipments by other manufacturers as tapey.

"Too Cheaply"

"In the session on selling concert music, Ray Nordstrand, WPTM-FM president, and Pat Patrick, WCLV-FM president and general manager, discussed audience demographics, cooperative effort in advertising, and promotion methods. In his opening comments, Nordstrand asserted that "we are selling ourselves too cheaply."

"We conclude on we are not over-advertising. We are a class medium. We have a highly attentive audience and spend more money than we are expected to meet our advertising and the end of the line."

"In conclusion, we must use more advertising, and be a class medium. We are a class medium. We have a highly attentive audience and spend more money than we are expected to meet our advertising and the end of the line."

Music That Talks

The Concert Music Broadcasters Conference held Aug. 6-9 in Lenox, Mass., is indeed a grand and much-needed step in the right direction, for it created a new dialog on the important problems facing this vital arm of the radio industry.

Needless to say, it only scratched the surface. Much was left unsaid; much was left undone: too much was spoken in private rather than in public. Perhaps this small meeting, though not the talks fruitful, wanted more attention given to his particular problems. Labels felt they did not receive adequate opportunity to explain their positions more fully, regarding cost factors, budgets and promotion.

Nevertheless, all agreed the conference was enlightening and informative. All agreed this type of meeting is essential. All agreed the effort deserves high praise.

We urge more participation by more labels. We urge more stations who program serious music to participate. Most of all, we urge a continuation of such conferences.
Gavin Conference Centers on Rapping

LOS ANGELES — Everyone will be encouraged to participate in the Wednesday morning session at the National Radio Program Conference here Nov. 20-22 at the Century Plaza Hotel. The conference operates a record news sheet operating out of San Francisco, said in conference planning sessions will be used to tackle all aspects of the broadcast industry.

Radio-TV Programming

Kansas City Gets Progressive FM

KANSAS CITY, Mo. — Kansas City has been waiting for a good, free-form radio station for a long time, according to Bill Scott, program director of KFMM-FM. "I came to this city to get a free-form station," said Scott, "and felt there was a need for a station that would bring the programming that a free-form format needs."

KULD then KULF-FM went progressive for a while but some segments ended up being too commercial. There will be 10 commercial minutes on hour and three minutes of relevant news on the hour. Our music will be played according to the stations music director, both nationally and locally, the programmers for groups in the country second to none. The programmers are well-versed in the music genre and have much experience. They will be on request to play the songs you request. The show is hosted by a 21-year-old woman with a passion for music. The station is licensed to serve the community of Overland Park, Kansas. The station's slogan is "We play music you want to hear."

Joe Voss

HOLLYWOOD — Due to the demand for progressive radio, KFMM-FM has acquired its programming totally from KFMM-FM. The station has acquired the music stations programme by Bill Bailey. "KFBY is a day-time op- eration and is a very major factor in the Hollywood broadcast market. We have acquired this station," Bailey said. "It is a station that we have been wanting to acquire for some time."

Radio News

National Recording Studios Hopping

Music is a Carter's Cookie Baker recording background music for ABC's "The Twilight Zone". The music has been recorded in the studio of recording engineer George Anderson. "I'm happy to be working with George," said Anderson. "He's a great engineer and a fantastic conductor."

Joseph W. Berry

KPPC-FM to Boost Power

LOS ANGELES — KPPC-FM will boost its power to 50,000 watts when its new antenna is completed within the next 60 days. The station was one in the progressive radio field and has been broadcasting in the city for over two years. The line-up at the station includes: Jim Green, 9 a.m. to 12 noon; Bill Jones, 12 noon to 3 p.m.; and Steve Walton, 3 p.m. to 6 p.m.

Yesteryear's Hits

Change-of-program percentages from your yearlong's shelves, reflecting the days that were the hottest in the land 5 years ago and 10 years ago this week. Here's a look back at "Radio's World" shows on "Yesteryear's Hits".

POPS SINGLES — 5 Years Ago

August 22, 1960
1. "It's Now or Never" — Cliff Richard (Rolling Stone)
2. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
3. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)
4. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
5. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)

POPS SINGLES — 10 Years Ago

August 22, 1965
1. "It's a Man's World" — Wilson Pickett (Rolling Stone)
2. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
3. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)
4. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
5. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)

COUNTRY SINGLES — 5 Years Ago

August 22, 1965
1. "Peter, Peter Pumpkin Eater" — The Monkees (Capitol)
2. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
3. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)
4. "(I've Had) The Time of My Life" — Frankie Valli & The Four Seasons (Rolling Stone)
5. "San Francisco (Be Sure to Wear Sunscreen)" — The Mamas & The Papas (Rolling Stone)
Carole King is her own person. She does not like biographies — she likes McCartney and Lennon, Leon Russell, almost all musicians, and loves James Taylor. Almost everybody loves Carole King. And she probably wrote one of your favorite songs.
WMAL-FM Shifts Slowly Progressive

WASHINGTON—Some people are unaware of rock music, according to Marty Conn, station manager of WMAL-FM. "They have no familiarity with it and tend to classify it generally. They have bad images of rock and don't give it a chance," said Conn. The station is programmed for the 18-35 year old who keeps an open mind.

In May, Conn began to change the image of the station from MOR, "which was hard to identify with," to a contemporary sound. "There was experimenting with Top 40, but it sounded like a joket," said Conn. "As I became more aware of the music I began to understand progressive. I also found that in Top 40 the air personalities were screaming. With a progressive format, the personalities can be casual and comfortable." Conn summed up the entire process of change from MOR to progressive as "learning it myself first, then educating the people.

Mary Jo Frohne, and Phil de Mare, co-music directors, judge a cut primarily on its music content but also by lyric content. "We play about 300 LP cuts a week which are chosen after we judge the lyrics," said de Mare. "We always keep aware of what fits into the format and what doesn't." Such artists as Neil Young, Donovan, Traffic, Led Zeppelin and Chicago are heard during broadcast hours of 9 a.m.-1:45 p.m.

The station will go live for nine of its 152 hours in September. The single segments will be done by Len MacIntosh, 2:6 p.m.; and Ray Freeman 7:30 p.m.-midnight. The rest of the shows will be taped for a while. We want to go on slowly, experimenting and gaining a large audience. We are already known by word of mouth, but as the audience grows so grows the station." concluded Conn.

Programming Aids

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

EASY LISTENING

KTHQ, South Lake Tahoe, Calif., program director Bill King Hornsby reporting; BP: "Watermelon Time In Georgia," Lefty Frizzell, Columbia; BH: "The Taker," Waylan Jennings, RCA; BLF (This Is Bare Country) Bobby Bare, Mercury; KPY, Fayetteville, Ark., program director & personality Dave Storm reporting; BP: "Little Loving On Me," David Wilkins, Pickwick; KDP, Lafayette, La., program director Carolyn Clark reporting; BP: "That's Where I Went Wrong," Letitia Jackson, Capitol.

COU NTRY


KEYS Softens Daytime Sound

CORPSUS CHRISTI—Though KEYS has softened its daytime sound somewhat, general manager E. C. "Sonny" Strong Jr. said, "We will still maintain our Top 40 format...I wouldn't want to see a change in that.

KEYS is pulling hard rock records off the air, altering the daytime format, but adding them back at night. Charlie Bright has taken over from Stu Renfro as program director, a position he held previously. The programming changes at the station were undertaken, said Strong in a broader demographic of the listening audience.

ALLISON STEELE, the air personality of WMAL-FM, producer for WMAL-AM, and Lorber, independent producer, moved the readers group of the Canadian group illustration, Janie Terjesen at New York's Downtown, Lorber produced the group's various shows and opened the evening festivities at the club.


Lopez, Reprise, ... WDEW, Westfield, Mass., program director Bob Green reporting; BP: "Watermelon Time In Georgia," Lefty Frizzell, Columbia; BH: "The Taker," Waylan Jennings, RCA; BLF (This Is Bare Country) Bobby Bare, Mercury; KPY, Fayetteville, Ark., program director & personality Dave Storm reporting; BP: "Little Loving On Me," David Wilkins, Pickwick; KDP, Lafayette, La., program director Carolyn Clark reporting; BP: "That's Where I Went Wrong," Letitia Jackson, Capitol.

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night was held in Detroit on August 12 at Cobo Hall. Bill Cosby, The Jackson 5, The Four Tops, Mahalia Jackson, B.B. King, Redd Foxx and many other stars topped one of the great evenings of heartfelt tribute, including headliners from sports, music, motion pictures and television.

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Honorary Chairman

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- Additionally, a supplementary section offers a listing of the top 25 records for each year.
- Still a third section ranks the top 75 artists over the same 15 year period based on the total impact of all their hits.

Available immediately for $50.
This exhaustive compilation should be a must in every programming director's library.

Other programming aids available from Billboard include the following lists:

Pop Singles Lists: No. 1 record week by week from 1941 through 1969: Top 10 records from 1947 through 1969...
-...
-...
-...
-...
-...
-...(based on Billboard)

Pop Albums Lists: No. 1 album from 1947 through 1969: Top 10 albums from 1948 through 1969...
-...
-...
-...
-...
-...

Country Singles List: ge: No. 1 record from 1946 through 1969: Top Ten records for some period...
-...
-...
-...
-...
-...

Country Albums Lists: ge: No. 1 album from 1964 through 1969: Top 10 albums for some period...
-...
-...
-...
-...
-...

R&B Singles: No. 1 record from May 1948 through 1969 except for Nov. 1963 through Jan. 1965 when no charts listed. Top 10 records for some period...
-...
-...
-...
-...
-...

R&B Albums Lists: No. 1 album from 1965 through 1969: Top 10 albums for some period...
-...
-...
-...
-...
-...

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WILBUR DEAN—DEAN'S HOUSE OF JAZZ—CLEVELAND, OHIO
GREG MOSES—JAMES BROWN ENTERPRISES—BALTIMORE, MD.
JERRY BOLDEN—SOUNDERLING BROADCASTING—NEW YORK CITY
GEORGE GILLESPIE—SOUL SHACK RECORD STORES—WASHINGTON, D.C.

WARREN LANIER
TO HONOR CHILL WILLS’ 60th Birthday, KBBQ, Burbank, honored the country gentleman with a luncheon. Holding one another up after the meal, are, left to right, Nudie, Hoss Barnes of KBBQ, Chill Wills, KBBQ’s Corly Mayberry and Harry Newman.
Soul Sauce

BEST NEW RECORD OF THE WEEK:

"TURN ON TO ME" IMPRESSIONS (CURTOM)

By Ed Ochs

SOUL SLICES: At the NATRA break, Aretha Franklin is tops in pop & soul, while soul alone is high on Major Lance, Ted Taylor, Al Green, Little Milton and Syl Johnson, none of which, in the worst tradition of "popular" music, is rated among the Top 100. That's business, brothers. With better luck are Clarence Carter, Diana Ross, Supremes, Spinners, Chairmen of the Board, and Gene Chandler, that for Oct. 28, No. 1. They'll all be at NATRA, though going only half way up the pops charts. Next to take that big corner are Wilson Pickett's "She Said Yes," R.B. Greaves' "Georgia Took Her Back," Freda Payne's "Deeper & Deeper," Juan Hayes, Paul & Carol with the Isley Brothers, Major Lance, Originals and Joe Simon. Coming up strong with picks & plays are:..."
ISAAC HAYES is a popular man, and lines of believers crowded around the block to see who he was with—because commercially he's emerging as a leading talent. Hayes, who played the Apollo Theatre with his Canyon River band, was being interviewed recently by DONALDSON at his piano....

The Music Capitals of the World

...Continued from page 47

12... A&A's Martin Love opens at the Miami Beach in Chicago, Tuesday (18). The label's second concert for the next tour, "Cold Coal," as done by the Cansons. The record is being released nationally by the Cansons Music Group. The label's promotional department is handled by J.B. Black, West Virginia. The Cansons are currently touring the United States, sponsored by J.B. Black. The tour will end in New York on August 31. A late August release is set for Los Rincones, whose "Chows Town" for Ripatura of Ouro... a photo that has circulated a thousand times.
58 ways to save money in California.

Just fly American Airlines. And use our California Treasure Chest booklet. It contains 58 discount coupons worth up to $100; they're good at leading restaurants, shops, on tours and at other popular attractions. And if you want to save money even before you get to California, ask your Travel Agent about our low family fares and special excursion rates. If you're the kind of person who will go a long way to save money, here is your chance. Fly American to California.

It's good to know you're on American Airlines.
DESTO TO RELEASE BOXES OF MUSIC BY BLACK COMPOSERS

NEW YORK—Two albums by black composers are among the six, all of first recordings, scheduled for release by Desto Records this fall. Both albums are two-LP boxed sets with booklets, and pianist Natalie Harman will feature in one of the packages as a pianist. St. John's Choir and Antioch Youth Orchestra in Piano" of Thomas H. Kerr Jr. The other package has Robert Ruby and the Highland Youth in Piano, featuring pianist J. H. Kerr Jr.'s "A Short Overture, "Three Visions," Black Disk "Electro-acoustic" by Richard Cumming and Rorem. Piano Music of William and Firsts Cited for Nonesuch

NEW YORK—Nonesuch Records is issuing two albums of disk records of contemporary music, one a computer music of J. K. Randall, Barry Vercoe and Charles Dodge: the other a first U.S. release of Iannis Xenakis' "Electroacoustic." Recordings of the computer works are Randall's "Quartets in A," "Quartet in A," "Quartet in A" and "Quartet in A." The major work in the Xenakis pressing is planned for woodcut choreography with the composer's drawings for stage backdrops on the album's cover. The other pieces are "Concert P-H II, "Diamorphoses II, " and "Quartet for Voice and Piano," contains all of Xenakis' electro-acoustic output to date. A Bach set features French Edith Mathis, also Huyte Pruemer, tenor Thea Perry, bass Jakob Staehlin, members of the Gaechinger Kantorei, the choir of the German State and the Bach-Collegium of Stuttgart, Heman Rilling conducting, Hans Stadlmair and the Munich Chamber Orchestra perform Mozart. A pressing of Indian street music is being issued in the Explorer Series.

Computer Music, Xenakis Firsts Cited for Nonesuch

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Russian Folk Songs Prove Rebrow's Concert Might

NEW YORK—There is a great deal to be said for a singer who can slide from a sweet falsetto to an orchestral-based three octaves below, whose talent can fill a hall. From Rebrow's Columbia albums have been the most interesting listeners with his vast vocal range and flawless technique. Rebrow made his New York concert debut at the Philharmonic Hall, August 6, and he took the opportunity to amaze his fans in person.

Rebrow's concert started with Mussorgsky's "A Life for the Tsar." Rebrow treated the aria like any ritual prayer, rather than as the (Continued on page 93)
WE.ひん[bn
MIXER
REGULAR
DISTRIBUTING
NATIONAL
DISTRIBUTORS.

RECORD
PLANT

101 West 22nd St.
New York, N.Y. 10011

(Continued on page 63)

CLASSIFIED MART
ORDER-FORM

Classified Advertising Department
BILLBOARD MAGAZINE
165 West 42nd St.
New York, N.Y. 10036

1. Please run the classified ad copy shown below (or enclosed separately) in issue(s):

(Continued on page 63)
NASHVILLE — The nation’s largest radio and television broadcasting facility will soon be under construction, and will be completed in the spring of 1972, according to officials of WSM, Inc.

The new “Grand Ole Opry” House, the heart of the $25 million Opryland U.S.A. entertainment complex, was designed by the architectural firm of Witten Bachtel and Associates of Los Angeles.

Based on what I’ve seen, I believe the new Opry House will be one of the outstanding theatrical structures in the world,” said G. Daniel Brooks, chairman of the board of WSM, Inc., the National Life and Accident Insurance Company, and NLT Corporation.

The new Opry House will contain 147,270 square feet, nestled in clusters of trees along the Cumberland River in the suburban Opryland complex.

8 Guitarists Victors At Atkins Festival

NASHVILLE — Eight young guitarists won $6,000 in prize money and the probability of some recording contracts at the First Annual Chet Atkins Guitar Festival here last weekend.

In the acoustic guitar division, Douglas Nisitt, Jr., 17, of St. Louis, the second, third and fourth awards went to Angil Astaneh, Chicago; Miguel Apa- ricio, Honduras; and Tommy Jones, Jr., who was declared a product of the “Young Country” talent developed by WSM.

In the electric guitar division, the $1,500 first prize went to Jimmy Miller, 17, Halesoh, Fla., while Fred Hamilton, 19, Denver, won second place and third and fourth went to John Pelt, Boston, and the Schells, Win- ston-Salem, N.C., who was born on September 6, 1951.

The non-profit event was designed to help young musicians get recognition and money for scholarships.

Some 16,000 Nashvillians attended the event which covered two nights, and all money over expenses was given to a local charity.

Highlighting the event was the performance both nights of a concert by Atkins, Brown, Ran- dolph, Jerry Reed and Floyd Cramer, with the Music City Pops Orchestra adding background. Added attractions were Kenny Rogers and the First Edition, and clarinet solos by Pete Fountain.

Three hundred guitar players between the ages of 14 and 25 submitted tapes of their work prior to the final event. From these a board of judges selected 16 semi-finalists who could advance to the final group of eight.

Country Music Show Remote Boosts International Relations

MONTREAL — A country music show originating from this city is expected to bring international relations to a positive focus in our area.

Of the travel Development Division of the West Virginia Depart- ment of Commerce contacted WWA and Jamboorées regarding the possibility of using Jamboorées artists for a live show during “West Virginia Day” at “Man and His World Expo.”

The all-night broadcast from WWVA was done by Gus Thomas from the studios of CJAD in downtown Montreal and relayed by remote links back to Wheeling. The entire four and a half hours were sponsored by the Wheeling Chamber of Commerce to promote the advantages of living, working and visiting in Wheeling. The show expressed kindred messages from the governor of the state, the mayor and other city officials, the presidents of the area colleges and area notables. Jamboorées USA artists Kenny Rogers and his band, Freddy Carr, Kay Kemmer, Jim Thomas, Pati Powell and Bob Gallion, with Thomas at MC, did two shows. The first, in front of the U.S. Pavilion at Expo, was open to the public and drew several thousand spectators. The second Jamboorées USA show was at the Place Bonaventure Hotel in downtown Montreal at an official press and travel agency reception.

The West Virginia state officials were so gratified with the over all response that they have in tended future plans to use Jamboorées artists for state affairs.

RCA Reissues Charmer Record

NASHVILLE—RCA is going to re-release a single by George Chaine because of belated response to the record in several major cities.

The record, “To-Mo-Ray” (70257) topped the chart at Krzy, Al- buquerque, got heavy play at both undergraduate and Top 40 stations in Los Angeles and sev- eral Texas cities, hit number one in several Midwest cities, and reached the Top 30 in Denver, Memphis.

Chaine, recently the guest of Krzy, appeared in Albuquerque at the Caravan East, and took part in concert programs at local record outlets.

Terry Moss, producer director of the station, said Chaine’s ac- ceptance in that city was over- whelming. A Canadian, Chaine had won two BMI Awards in his native country. This was his first session in the U.S.

PICTURED is the artist’s rendering of the new “Grand Ole Opry” building at Opryland, USA.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. Wks. on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>ALL AMERICAN HUSBAND</td>
<td>Peggi Sue, Decca 25898</td>
<td>(Sundown, BM)</td>
<td>7</td>
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<tr>
<td>47</td>
<td>ANGELS DON'T LIE</td>
<td>Jim Reeves, RCA 47-9960</td>
<td>(Acadian, BM)</td>
<td>2</td>
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<tr>
<td>39</td>
<td>SUGAR IN THE FLOWERS</td>
<td>Del Shannon, Capitol 5053</td>
<td>(Sun, ASCAP)</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>EVERYTHING WILL BE ALRIGHT</td>
<td>Duane Eddy, Decca 25949</td>
<td></td>
<td>6</td>
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<tr>
<td>57</td>
<td>FINGERPRINT</td>
<td>Faron Young, Capitol 2599</td>
<td></td>
<td>6</td>
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<tr>
<td>42</td>
<td>ONE NIGHT STAND</td>
<td>Righteous Brothers, Decca 25942</td>
<td></td>
<td>8</td>
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<tr>
<td>43</td>
<td>I WANT YOU FREE</td>
<td>Jack Wilder, RCA 47-9962</td>
<td></td>
<td>2</td>
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<tr>
<td>44</td>
<td>A MAN'S KIND OF WOMAN</td>
<td>Jerry Lee Lewis, RCA 47-9958</td>
<td></td>
<td>11</td>
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<tr>
<td>61</td>
<td>GEORGIA SUNSHINE</td>
<td>Guy Clark, Columbia 47-9964</td>
<td>(Vector, BM)</td>
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<tr>
<td>45</td>
<td>PICK ME UP ON YOUR WAY DOWN</td>
<td>Johnnie Wright, Columbia 47-9967</td>
<td>(Twin/Twist, BM)</td>
<td>7</td>
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<tr>
<td>47</td>
<td>LONG LONG TEXAS</td>
<td>Ray Stevens, Mercury 37971</td>
<td></td>
<td>16</td>
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<tr>
<td>48</td>
<td>I NEVER ONCE STOPPED</td>
<td>Sonny James, RCA 47-9965</td>
<td></td>
<td>2</td>
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<tr>
<td>49</td>
<td>HARD HARD TRAVELIN MAN</td>
<td>Don Gibson, Capitol 25899</td>
<td></td>
<td>4</td>
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<tr>
<td>50</td>
<td>BLAME IT ON ROSEY</td>
<td>Ray Stevens, RCA 47-9967</td>
<td></td>
<td>4</td>
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<tr>
<td>49</td>
<td>TILL I CAN'T TAKE IT ANYMORE</td>
<td>Del Reeves, RCA 47-9966</td>
<td></td>
<td>6</td>
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<tr>
<td>51</td>
<td>THERE IS MORE TO LOVE THAN THIS</td>
<td>Jerry Lee Lewis, Columbia 47-9968</td>
<td></td>
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<tr>
<td>55</td>
<td>IT'S DAWNNED ON ME YOU'RE GONE.</td>
<td>Del Reeves, Columbia 47-9969</td>
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<td>4</td>
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<tr>
<td>54</td>
<td>FREIGHTLINER FEVER</td>
<td>Ray Stevens, Columbia 47-9970</td>
<td>(Oklahoma, BM)</td>
<td>5</td>
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<tr>
<td>71</td>
<td>WE HARD HEAR</td>
<td>Jo Byas, Columbia 47-9971</td>
<td></td>
<td>3</td>
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<tr>
<td>56</td>
<td>THE MAN YOU WANT TO ME.</td>
<td>Ray Stevens, RCA 47-9972</td>
<td></td>
<td>4</td>
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<td>52</td>
<td>VANISHING BREED</td>
<td>Jack Jones, Columbia 47-9973</td>
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<td>58</td>
<td>SANTO DOMINIC</td>
<td>Bobby Bare, Columbia 47-9974</td>
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<tr>
<td>59</td>
<td>I KNOW YOU'RE LEAVING</td>
<td>Peggy Lee, Decca 27045</td>
<td></td>
<td>3</td>
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<tr>
<td>60</td>
<td>MARY GOES ROUND</td>
<td>Bette Davis, Capitol 10002</td>
<td>(Decca, BM)</td>
<td>2</td>
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<tr>
<td>61</td>
<td>HURRY HOME TO ME</td>
<td>Eddy Arnold, RCA 47-9976</td>
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<td>4</td>
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<td>62</td>
<td>THAT AIN'T NO STUFF</td>
<td>Cowboy Copas, Decca 17392</td>
<td>(Bluebird, BM)</td>
<td>3</td>
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<tr>
<td>63</td>
<td>WE'LL SING IN THE SUNSHINE</td>
<td>Johnny Cash, Columbia 47-9977</td>
<td>(Laserlight, ASCAP)</td>
<td>5</td>
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<tr>
<td>64</td>
<td>HAPI BUE IT MAMA</td>
<td>Charlie Louvin, Capitol 27078</td>
<td>(Tuff, BM)</td>
<td>6</td>
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<tr>
<td>67</td>
<td>LOOK AT ME</td>
<td>Jerry Lee Lewis, RCA 27046</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>66</td>
<td>SHUTTERS &amp; BOARDS</td>
<td>Lefty Frizzell, United Artists 27047 (Vogue, BM)</td>
<td>5</td>
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<tr>
<td>63</td>
<td>LEAVIN' ON A JET PLANE</td>
<td>Lefty Frizzell, United Artists 27048</td>
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<tr>
<td>72</td>
<td>ALL DAY SORROW</td>
<td>Lefty Frizzell, United Artists 27049</td>
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<td>8</td>
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<tr>
<td>69</td>
<td>WE NEED A LOT MORE JESUS</td>
<td>Jimmy Dean, RCA 47-9979</td>
<td>(Ditto, BM)</td>
<td>3</td>
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<tr>
<td>70</td>
<td>FIND OUT WHAT'S HAPPENING</td>
<td>Barbara Fairchild, Columbia 47-9980</td>
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<td>3</td>
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<tr>
<td>72</td>
<td>WATERMELON TIME IN GEORGIA</td>
<td>Lefty Frizzell, United Artists 27050</td>
<td>(Wildwood, BM)</td>
<td>8</td>
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<tr>
<td>72</td>
<td>YOUR PARTY IS ON THE WAY</td>
<td>Lefty Frizzell, United Artists 27051</td>
<td>(Wildwood, BM)</td>
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<tr>
<td>72</td>
<td>SAME OLD STORY, SAME OLD LIE</td>
<td>Lefty Frizzell, United Artists 27052</td>
<td>(Wildwood, BM)</td>
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<td>70</td>
<td>BREAK ME EARY</td>
<td>Lefty Frizzell, United Artists 27053</td>
<td>(Wildwood, BM)</td>
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<tr>
<td>72</td>
<td>OH HOW I WAITED</td>
<td>Lefty Frizzell, United Artists 27054</td>
<td>(Wildwood, BM)</td>
<td>1</td>
</tr>
</tbody>
</table>
THE GREEKS HAD A WORD FOR IT... MEGA

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As a singer, I can appreciate the work
involved in such an undertaking. The work behind the scenes has to be ex-
perienced to be believed. It was a labor of love which you will readily under-
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As an admirer of fine artistry, I am de-
lighted to be able to enjoy the sounds and vibrations of this work and, as an
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Roy Orbison

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Country Music

PRODUCER GEORGE RICHIE and Capitol's Roy Rogers listen to a playback of "Money Can't Buy You Love," recorded by the long-
time movie actor at a Nashville session. It was written by Crawford's Betty Craig.

Nashville Scene

A surprise welcome visitor to our town last week was Norm Winters of MCA, who spread some good will during his visit. .. Alex Zanetti reportedly has written a complete opera and Dobie West has recorded one of the songs from the show in her newest LP for RCA... Harold Howard has run into a string of good luck. First, he has backed over his banjo and dobro in Portland, Me., then the airlines smashed most of his instruments on another trip. Out west, his red hot—long a trade mark—was stolen during a Dallas appearance. One item of good news: his daughter, Georgia, has made her first appearance with him, performing a TV show.

Curt Gibson is off on a 15-day Hop Potholes tour of Montana and Wyoming, part of a big package. .. Ben Peters' new Liberty re-
lease is "Downtown USA" which, naturally, he wrote. He also wrote the new Eddy Arnold single, "From Heaven to Heartache," and a forth-
coming Epic release by Sue Richards entitled "Hands On," as well as the current chart single by Wilma Burgess, "Lonelly For You." If this isn't enough, Ben also has one side of Faye Elek's new single, and the next single by O.C. Smith. .. Two more Nashville publishing firms, Syracuse Music and Tiomie Music, have been added in recent weeks to the roster of NASHAC publishing, and Syracuse is headed by Dick Heard, president of Royal American Rec-
cords. Timmie is overseen by Timm Dempsey, wife of Little Jimmy Dempsey. .. Danny Harrison writes from Ajax, Ontario, during a Canadian tour, where he is push-
ing his new LP, "What I Feel in My Heart" on Daubert label . Canada's Shirley Field and the Country Canada tour Michigan

SULLIVAN AXES ALL-COUNTRY

NASHVILLE—A proposed all-country music program in September on the "Ed Sullivan Show" has been canceled, ac-
cording to the show's producers.

The inability to get Johnny Cash on the program is listed in the primary reason for the can-
celation. Cash is under contract to ABC and the September CBS show would have come almost on top of his fall tour.

Many other artists had been booked tentatively on the show, which was to have been filmed later this month.

PRODUCER GEORGE RICHIE and Capitol's Roy Rogers listen to a playback of "Money Can't Buy You Love," recorded by the long-
time movie actor at a Nashville session. It was written by Crawford's Betty Craig.
Nashville Scene

Continued from page 68

and Minnesota between now and the end of September, with arrangements set up by the International Talent Agency of Wayne, Mich., "Country Crossroads," the outstanding country music program hosted by LeRoy Van Dyke and Bill Mark, now has been selected for airing on the Armed Forces Radio Service. Jimmy Sonnier and Terrill Jones of Wayside Records cut a series of sessions last week produced by Little Richie Johnson. Bobby Lewis is off on another long tour, having worked 22 days on the road in August, and now busy going again.

Irvin Enterprises has signed a new ex-marine from Colonna, Va., named Winston Knowlton, who currently is appearing at the Table of the Fox in Rainey, Ga., and has spent considerable time at the Ramona Club. The company has written a few songs and plans to have a tour of the South, where Knowlton was once serving in the Army. The company has also signed a new singer, Jana T全过程, a well-known rhythm and blues singer who has been working in the South for some time. The company plans to have her on tour soon.

Billboard on WJJD.

the Smith of both MR. and Mrs. Bill Biddle, both of whom are teachers in the Chicago school system, are shown with Glodde Smith, wife of Columbia's Carl Smith, at the Smith Ranch. The couple won the trip to Nashville as a result of a Columbia Records' contest on WJJD.

The charts tell the story

Billboard has THE CHARTS

AUGUST 22, 1970, BILLBOARD

Edd Wheeler has been named to appear in "Dark as a Dungeon," one of a series of concerts to be presented by National Educational Television. Also appearing in the concert will be Merle Travis, Tom Paxton and Jean Ritchie. Chubby Howard has started his third year of playing country records over KAYE, Payzlip, Wash., with an hour of the program dedicated to bluegrass music. Recently he did a salute to Bob Wills. Recent in-person guests on his show have been Bobby Lewis and David Frizzell, and Judy Lynn is scheduled next. Nagaret Records president Fred Carter Jr., says all future product will be distributed by Pickwick International and its distributors. The first single release under the new agreement are "I.A. International Airport by Susi Arden and 'Me and My Old Crow Got a Good Thing Going" by Staton.

- Country Crossroads -

Wood City, Cal., Music Enterprises, Inc. of Houston, Tex., has moved its operations to new headquarters now located at 9323 Irvinson Blvd, Hug P. Means, president of Music Enterprises, has purchased an office building that will house Crazy Cajun Music, Low Note Music and Pretty Eyes Productions. Teardrop Records operated by Foy Lee will be located in the same building.

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Needs Your Help

During the course of our difficult year's work, we have several fund-raising events where your phonographs, juke boxes, sound equipment and records will be used as door prizes and giveaways, and give added incentive to our people to work just a little harder, a little longer.

With your help, our job to one day see a cure found for this dread disease is made easier.

JEFFREY SCOTT GOLAND MEMORIAL CHAPTER

Mike Miller, Vice President—5959 W. Addison, Chicago, Ill. 60634, Phone 312-777-8183

Mr. and Mrs. Bill Biddle, both of whom are teachers in the Chicago school system, are shown with Goodie Smith, wife of Columbia's Carl Smith, at the Smith Ranch. The couple won the trip to Nashville as a result of a Columbia Records' contest on WJJD.
New Audio Games Market Tops Jukebox Show Panels

- Continued from page 1

ment buildings, too, many of which feature a game room and poolside jukebox, according to Fred Collins, Jr., a Greenville, S.C., jukebox operator who has recreation center contracts with such chains as W. T. Grant, J. J. Newberry and McCrory.

MOA Spring Jukebox Show Being Studied

CHICAGO—The possibility of scheduling the annual Music Operators of America (MOA) jukebox show in the spring will be discussed at the 1971 spring board meeting, according to Fred Granger, executive vice-president here. Such a change in schedule would prevent problems that arise in trying to satisfy members who want the jukebox show to overlap the annual show for vendors.

MOA is expected to hold its 1971 jukebox show Oct. 15-17, the same weekend that the National Association of Merchandising Executives (NAMA) returns to McCormick Place here. The result is that exhibitors will have

New Equipment

4 Stations, 3 One-Stop Key Jukebox Picks at Kan. Firm

By BEVERLY BAUMER

HUTCHINSON, Kan.—Con- scientious programming is the heart of good service every jukebox operator should strive for but it is even more important for a newcomer in the business, according to Norman Kightlinger, owner. Kightlinger's programmer studies four different radio stations and the firm buys from three different wholesale record firms in an attempt to furnish individualized programming for its locations.

Programmers Hit Long 45s

By GEORGE KNEEMEYER

ROCKFORD, Ill.—Another jukebox programmer has joined the list of industry people opposed to long 45s. Larry Schulz, programmer for Star Music Co. here, said that long singles are unnecessary. "Some of the current ones are long enough and could very easily take less time," Schulz said. "I don't think the kids care for long singles either after speaking with some of them. It makes the count down the long singles."

Tex. Jukebox Assn Yr. Old, 300 Strong

By EARL PAIGE

DALLAS—The year-old Texas Vending Association (TVA) is functioning smoothly and its president expects to see the organization of jukebox operators sign up 425 of the state's estimated 600 operators by the end of the year. There are now 300 members. The organization was born during a crisis similar to that in neighboring Louisiana with stories in the mass media charging Mafia control of the jukebox business in Texas. "We would never have had an organization in the first place if we had had an organization," says R. V. Williams here, TVA president. But he adds: "However, as a result of organizing, the Texas operators are for the first time becoming politically-minded and making it their business to know their representatives and senators in Austin. I was surprised at the number of operators who didn't know their state representatives and senators." The Texas group was able to turn a bill "that would have killed the industry" into one that is "livable," according to Williams, a Wurlitzer distributor here.

Essentially, the new law licenses jukebox operators and

(Continued on page 72)

No Motorcycle Delivery Jam: Wolberg Yows

CHICAGO—Jukebox operators are being assured of steady deliveries on Chicago's Motorcity game which may equal or break the record sales established by Speedways a similar machine. Although he declines to reveal the amount of Speedways Chicago Coin manufactured, president and co-founder Samuel Wolberg does acknowledge that the unit set an all-time record for the 38-year-old factory and that its success was all the more fantastic because

(Continued on page 72)

Association Digest

ILLINOIS

ST. LOUIS, Mo.—The Illinois Coin Machine Operators Association (ICMOA) will hear one of its directors, Mike Sassy, Madison Amusement Co., Madison, Ill., tell how he was elected mayor of his southern Illinois town. ICMOA meets here at Staffers Riverfront Inn Sept. 18-19 and will have panels on financing, taxes and other subjects of interest to operators. Fred Granger, executive vice-president Music Operators of America, Chicago, will also be a speaker, according to ICMOA director Frederick Gain.

NEBRASKA

OMAHA—Coin Operated Industries of Nebraska (CODIN) will meet here Sept. 27 at the Howard Johnson Motel where Music Operators of America (MOA) executive vice-president will be a guest speaker. The Nebraska Attorney General is expected to talk on crime prevention, according to CODIN president Ed Kert.

NEW YORK

CHICAGO—Herbert Lackover of Servo-Trend, Inc., Felham, N.Y., and Richard Milam of Timoleon Vending Co., in New Hyde Park, were elected co-presidents of the New York State Automatic Vending Association at its recent meeting.

(Continued on page 72)
What's Playing?

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

AUGUST, 22, 1970, BILLBOARD 57

No Motorcycle Delivery Jam: Wolberg Vows

cause production proceeded all during a prolonged and crippling truck strike here.

"We had trucks chasing parts constantly so that each time we were ready to produce another 1,000 Speedways all the materials were ready. We kept production even with incoming orders and this is the way we will handle Motorcycle even though orders for it are running ahead of Speedway."

"We had a marvelous break on Speedway because distributors had trucks at our plant picking them up constantly. One man from Canada was here every other day picking up trucks. It took him one day to make the trip. We were always loading trucks on Palina St. outside the plant. I don't know how the trucks got around the union problem but they rolled in here from New York and other places all during the strike."

Wolberg says that when asked if he is planning to keep his factory going, he will answer, "It's a family-owned firm founded by Wolberg and Samuel Glassberg during the depression. This certainly isn't the time for that kind of talk with the stock market in its present condition," he says.

New Market in Audio Games

Willy Bird (a helicopter game), Speedway (a car driving unit), knowledge testing computer games, missile units such as S.A.M. (a missile intercep-

tror), Sea Raider (a torpedo game), Lunar Lander (a moon vehicle with "ground control" audio) and Benzena (a game with dynamite explosions) are just a few of the new motorcycle games that will be one for a quarter.

Collins credits knowledge testing games such as L.Q. Computer and Computer Quiz as opening up the market in national chains. "These were different games. Now with the audio games we have a whole new market. We've expanded beyond department stores into apartment buildings with 250 tenants or more. The revenue is less because there is a room usually for only four or five games plus a jukebox, but it's all plus business for the operator."

Collins: Harry Wilcox of Had-
denfield, N.J.; Norman Pink of Minneapolis and John Stock-

The Bally 101 is the flagship of all pinball machines. A new release for 1970, the Bally 101 offers all the excitement of the original Bally machine and more. It features a completely redesigned playfield with new graphics and lighting effects. The gameplay is enhanced by the addition of new sound effects, including a motorized sound system that provides realistic broom sounds and music during gameplay. The Bally 101 is a true classic that has remained popular with pinball enthusiasts for decades. It's a must-have for any serious pinball collector.
Texas Jukebox Assn One Year Old

controls the relationship between operators and owners of placeslicensed to sell alcoholic beverages. The operator must have a $300 annual operating license and no person can be licensed as both an operator and pursuer of alcoholic beverages. Operators are allowed under the law to make loans of 1½ percent per month but locations cannot receive any more than up to 50 percent of the revenue from jukboxes, games and vending.

The law has accomplished at least two things: "Locations can no longer afford to operate their own equipment or even legally do so," Williams points out. "Secondly, it has made the business more competitive because the large operator cannot go out and offer deals that are better than those the small operator can offer.

"The business is now based on service and equipment which is the way it should be," he says.

TVA has full time lobbyist and executive director, James Day, and retains attorneys. There is a separate vending operators' organization in the state.

Because of the immense size of Texas, meetings are held on three successive nights there, in Houston and San Antonio. A series of such meetings is planned for the first part of December.

Dues are $1.50 per year for each piece of equipment.

The legislative crisis helped some operators into action but Williams thinks that the role of the distributors throughout the state was equally crucial.

"The distributors got behind the organization and were able to draw in the operators. Outside of the executive director and attorneys, the other officers serve free.

Distributors serve as vice-presidents and the organization has 32 operator directors. Williams' term will be up in May, 1971 at which time new officers will be elected.

Williams said he was contacted three times by phone by committee members in neighboring Louisiana in regard to a proposed organization in that state.

Jukebox operators are realizing that the only way to survive today is through a successful organization," he concludes.

Lengthy Singles Are Blasted

doesn't think the record would be hurt.

Schultz cited the current single by Ronnie Dyson on Columbia Records, "(If You Let Me Make Love to You) Why Can't I Touch You," as a current big gaier for him in locations, but one that is too long. The single runs 3:29 minutes.

"It used to be that singles were just a little over two minutes long. Now they're three minutes," he said. A survey in Billboard Aug. 1 pointed out that the average length for Top 10 singles in July of 1965 was 2:30. For July 25 of this year, the average was 3:14. For the issue of Aug. 15, the average time of a Top 10 single was 3:19.

"The long singles especially hurt in places frequented by the younger crowd," Schultz continued. "The long singles get as much play as they normally would but the money is not as much. Other records that could normally be played are affected because long singles take up too much time. "Long singles definately cut into revenue that could be made during prime jukebox play time," he concluded.
Key to Jukebox Picks at Kan. Firm

- Continued from page 20

cycle we change records each time we go into a spot. This may mean replacing four to six each time. If there are requests, this will be added to the regu-...
# FEATURES

INCLUDE

TWIN PACKS AT REGULAR TAPE PRICE AND SEVERAL BUDGET TAPES

USE THIS EASY CHECK LIST TO CALL OR SEND YOUR ORDER TODAY!

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**TWIN-PAKS (Same price as Regular Tapes)**

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**BUDGET TAPES**

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**COUNTRY'S HOTTEST SELLING INDEPENDENT**

-quality manufactured for Chart by G.R.T.
NEW YORK — The RCA Magazines Products Division has developed a line of blank loaded tapes that include a consumer-oriented blister-pack 8-track cartridge and a Quad-8 tape designed for use by custom duplicators.

To the Quad-8 tape already in production will be added the 8-track cartridge, to be available by the end of this month. It is being produced in lengths of 460 feet at 94 minutes' playing time. The 8-track cartridge will be available in playing times of 32 to 64 minutes.

According to Arthur Fritog, product manager, the audio department of RCA Magnetic Products Division, the Quad-8 cartridges which are already on the consumer market are designed primarily for the production of blank tapes in this configuration.

The new 8-track blanks are geared at the quadraphonic sound system which RCA feels is destined to become a musical force in the industry.

Sacrificing Independence In Licensing Assessed

By BRUCE WEBER

LOS ANGELES — Is it wise for record manufacturers to tie up expansion of their business with RCA's Electronics Components Division in New Jersey? RCA has added four Magnetics Tape plants in this state. This will serve the same function as its sister plants in Wayne, N.J.

RCA Magnetic Products Division also manufactures video and computer tapes. Its first line of blank Red Seal cassette tapes was introduced two years ago. This is a high quality product particularly designed for the discriminating market.

Fritog disclosed that his company is looking at the chromatography discoteque tape market which appears to be catching the fancy of a growing number of distributors. At present, however, its production is confined to lubricated and unplasticized iron oxide tapes.

The tapes are being manufactured at RCA's new and expanded electronics division in New Jersey. They are being merchandised and marketed both nationally and internationally by RCA's Electronics Components Division in New Jersey.

One major problem is that the European tape market, RCA has also established a magnetic tape plant in Wales. This unit will serve the same function as its sister plants in Wayne, N.J.

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Two Browsers Key To ATD Campaign

LOS ANGELES—American Tape Duplicators Inc. is introducing two tape browser merchandisers for its prerecorded label and 8-track reel cartridges.

The point-of-purchase tape racks, one a counter display, the other a floor unit, will be marketed simultaneously with the 8-track reel cartridge.

Both point-of-purchase racks are available with permanent displays, not merely throw-away cardboard units, said Hal Peth, president and sales director. The units will be multicolored and are aimed at specialty locations.

ATD's new tape release, priced at $29.95, features the Vocal Majority, an easy listening group, and the Clark Beland Band. The 8-track reel also redubbing is adding ATD's long box to give it a more contemporary flair. In tune with the process he will introduce to change the labels, in conjunction with Hidetone, Inc. a label.

In another matter, ATD has named two manufacturers representatives. Among those selected were Dougherty Enterprises in Hawaii and Chainman Inc., which will cover North Carolina, South Carolina and eastern Tennessee.

Blue Harris, director of consumer national sales, is visiting the company's network of representatives in the Indianapal area. ATD's new line tape and policies.

Validation of Piracy Law In California Due

LOS ANGELES—The landmark decision in the U.S. District Court here validating California's "tape piracy" law is likely to be appealed to higher courts.

The next step for the plaintiffs, Tape Industries Association of America, manufacturers of tape and cartridges from albums manufactured by RCA, is to bring suit in the U.S. Supreme Court. That court is expected to rule on the question of whether or not the law is constitutional.

If the plaintiffs are successful in the U.S. Supreme Court, they will have to appeal to the court of appeals in the Ninth Circuit.

A three-judge District Court ruled that the state's "tape piracy" law is a permissible and permissible state regulation directed against theft and appreciation of a salable product. The court also said: "The state law does not unconstitutionally intrude on the federal policies established for copyright and in Federal Copyright legislation."

Tape Industries Association of America contended that the state's "tape piracy" law was in conflict with the U.S. copyright clause and with the federal statute.

Tape CARtridge

8-Track Blister-Pack Developed by RCA

By RADCLIFFE JOE

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Press Sees Bright Future For Prerecorded Tape Field

By RADCLIFFE JOE

NEW YORK — Despite the continuing agony of a national economic slowdown and its chaotic effects on the music industry in general, and the prerecorded music industry in particular, there is a growing number of industry experts predicting a silver lining behind the dark clouds. Let's pin the expanding line of industry optimists is Larry Press of Cassette Cartridge Corp. Press, whose multimillion-dollar tape manufacturing and duplicating plant in Canada, is still scheduled for a full opening despite the gloomy situation, speaks of a bright future for tapes in general and cassettes in particular.

Shrugging off the economic doleculm which has forced a number of tape companies to drastically cut back their operations, and caused several others to cease operations entirely, Press said that even though the pressures are great, the situation has been aggravated by an industrywide panic which is causing most companies to run scared.

Commenting on the cassette industry which seems to have taken the greatest beating in the current economic backlash, Press said the main problem lies in the hardware division where sales have slowed to a virtual standstill.

"The soft economy is restricting the consumer," he said. "They are not buying any equipment, and cassette being the industry's underdog is feeling the pinch more than its sister configuration, the 8-track unit."

However, the chief executive of Cassette Cartridge and its affiliate Cassette Music, predicts that the fall season will bring a definite upward trend. He is also confident that although the 8-track cartridge will still outsell the cassette by 8 to 1, the want of economic change will help the cassette to close the gap.

Press reasons that while 8-track tape has a number of built-in disadvantages which would either be too difficult or too uneconomical to correct, the cassette has almost limitless potential.

Said Press, "A lot of new technology geared toward improving the over-all quality of the cassette has been developed. This includes the new chromic oxide tapes, the Dolby noise reduction system, and the automatic reversing which should go into commercial production in the very near future."

"With all these innovations on the production line, the greatest and the best will be able to win a lot more enthusiastic buyers," he said.

Press discounted the fear that chromium dioxide tapes would jack up the already high price of the prerecorded cassette, and pointed out that "The worst fool in the tape field is apt to offer its chromium dioxide tapes to duplicators at a minimum 2 cents extra per 1,000 feet of tape over current prices of its iron oxide counterpart."

He also said that the gradual trend toward automation in all phases of tape production will eventually result in significant price reductions in prerecorded cassettes.

Press, who is gearing the bulk of his manufacturing and duplicating efforts to cassettes, said confidently that this configuration is today, where the stereo disk was when it was first developed.

"I have no doubt," he said, "that the cassette is on the cusp of the configuration of the future. As the industry comes of age, and the ability to duplicate increases in sophistication, the consumer will see to it that an era will be upon us."
Consumer Education Program Held Cure for Canadian Market

LOS ANGELES — There's nothing the tape market in Canada that a good consumer education program couldn't cure.

At least Joe Parisiell, marketing manager of Ampex Music in Canada thinks so.

Here for Ampex's national sales meetings Aug. 6-7, Parisielli labeled Canada an excellent tape market, "with the boom just around the corner."

There are several reasons why the Canadian market is not advancing as rapidly as initially anticipated, believes Parisielli.

One reason is the tape confusion at the consumer level.

"Remember the configuration conflict between 8-track, cassette and 4-track in the U.S. a year or so ago?" questioned Parisielli. "Well, the consumer is now going through that same problem in Canada."

Although tape sales account for almost 25% of the total music business in Canada, he feels the lack of player equipment has been a major stumbling block.

"The consumer is just now becoming aware of the difference between configurations," he said. "We're constantly teaching both dealers and consumers the differences and advantages of tape and players."

While sales of both software and hardware continue to stay ahead of last year, the economic slowdown in the U.S. has definitely affected Canada. "We've had our own soft economy period before yours (in U.S.) started," Parisielli said, "and we're still caught in it."

A third factor in the tape slowdown in Canada is the failure of cassette to generate excitement.

"Eight-track is so entrenched," explained Parisielli, "that it will take a complete consumer-dealer education program to reverse the trend."

"First of all, prerecorded cassettes are too high. At $7.95 (8-track also carries a $7.95 price tag) cassettes are in direct competition with records. And since cassette equipment is primarily a home entertainment source," he said, "the public would prefer spending $7.95 on a disk."

The auto market is strictly an 8-track area in Canada, with the after-market for cassettes still meaningful, according to Parisielli. "The trend might be reversed if and when auto manufacturers begin installing cassette equipment in cars."

By Parisielli's estimate, 8-track outsells cassette about 3-1 to 1.

Reel-to-reel has a limited market which could be improved, while 4-track is non-existent. (Ampex plans a full promotion on 4-inch reels in Canada via a Gold Box series, beginning this month.)

Blank tape continues to boom in Canada, with it outselling pre-recorded about 15 to 1. Parisielli believes prerecorded tape sales can be improved if record manufacturers release product simultaneously with records.

(Continued on page 78)

MCA Unveils Budget Line

NEW YORK—MCA Records will introduce a new budget 8-track CARtridge line—Vocalion Tapes. The suggested list price will be $3.98. First release, scheduled for September, will draw product from Decca, Kapp, and Uni catalogs, including such artists as Jack Jones, Loretta Lynn, Patsy Cline, Peggy Lee, Buddy Holly, Eydie Gorme, Webb Pierce, and the Ames Brothers.

A unique feature of the budget line will be color cartridges, said Joel Schneider, manager of pre-recorded tape product. A

(Continued on page 78)

Tape CARtridge

via a Gold Box series, beginning this month.)

LEARN JET STEREO 8

HOW TO:

USE THIS MAN TO SELL MORE STEREO TAPE PLAYERS. FREE.

Don't laugh. This is Bob "The Bear" Hite, lead singer for Canned Heat. A group that sells their sounds in the millions.

And now they're going to help you sell more Lear Jet Stereo 8 players than you've ever sold before. Through our fantastic new free tape cartridge promotion.

What we've done is put your customers' favorite stars...Bobby Goldsboro, Jackie DeShannon, Ferranti & Teicher, Canned Heat and more...into five of our great new Mini-8 cartridges.

Five different albums to offer your customers free with every purchase of a Lear Jet Stereo 8 Player.

It adds up to the greatest promotion ever offered in our industry. Complete with sales promotion material to move customers out of your competitor's store and into yours. And all packaged and ready for your big September sales push.

Check your Lear Jet Stereo 8 distributor now for all the details. Believe us, the more you know, the more you'll want in.

With Lear Jet Stereo 8, you've always had the industry's best sound to sell. Now you can offer your customers the best sounds, too. Free.

Tape CARtridge

Tulax Plastics of Norwalk, Conn., is introducing a cassette box...Suvey Electric Co., Tokyo, is offering a cassette player which weighs just over one pound...Panasonic has named Dalls Marketing, Long Island City, as its outstanding distributor of the year...Metropolitan Consumer Sales, New York, has been appointed sales representatives for Viridian, covering southern New York and northern New Jersey.

Copyright 1970, Billboard Magazine
Ampex Tape Sales Staff Assists Disks

LOS ANGELES — Ampex tape products are one of the best-selling items in the recording industry. The company's tape salesmen will assist Ampex Records in getting the tape product message across to distributors.

Although their initial commitment will be to Ampex's tape licenses, tape salesmen will carry record product sheets, flyers, promotional materials, and carry out merchandising aids for Ampex's record product.

Jim Frey, Ampex Records merchandising and marketing director, and Jules Cohen, national marketing manager of Ampex Stereo Tapes, outlined the sales program at the company's national meeting here Oct. 7.

To acquaint AST's sales personnel with Ampex Records, Frey and Cohen have released a product from Warner Bros.—Reprise, Lizard Productions, Ampex Records and Mediarts Records.

"We don't want our tape sales force to think that they are going to be sold," said Cohen, "but we want them to have their own product. We'll be talking to our customers, the independents, that are interested in having a high-quality product, and we'll be talking to our own salesmen, our own sales force."

Jules Cohen is the director, and Jules Cohen is the manager of Ampex Records.

"We're moving into a new area," said Frey. "We're moving into a new territory, and we're going to take advantage of this new territory." Frey said he is going to take advantage of this new territory by the use of the Ampex product.

Ampex field representatives will have access to the Ampex product, and they will have access to the Ampex product at the annual meeting.

"We're going to talk to our customers, the independents, that are interested in having a high-quality product, and we'll be talking to our own salesmen, our own sales force."

Friedman: Complete WB Aid for Ampex

LOS ANGELES — Warner Bros.—Reprise Records made one very thing to Ampex tape leaders at the latter's national sales meeting. We want you, and we want to sell our tape product.

The bridge was made by Joel Friedman, marketing vice president of Ampex, in explaining his company's role in the new Warner Bros.—Reprise duplicating-marketing arrangement.

Ampex will duplicate and distribute Warner Bros.—Reprise product, and it will also carry the Ampex product, including the Ampex product, to the record industry.

"We're going to have the Ampex product," said Friedman. "We're going to have the Ampex product, and we're going to have it in the same format as we have it in the Ampex product."

Ampex sales personnel that "you provide us with new marketing avenues for the record industry, which is the only product line we sell to the public."

The Ampex product will be available to the public through Ampex sales personnel, and it will be available to the public through Ampex sales personnel.

Ampex sales personnel are "Ampex sales personnel that "you provide us with new marketing avenues for the record industry, which is the only product line we sell to the public."

Heilicher v. MFRS. on Tape Distribution

MINNEAPOLIS—A lot of record distributors are rebelling because manufacturers have been taking exclusive distribution rights on tape away and parceling it out among several different channels. It's Heilicher, record buyer for Heilicher Bros., who said that manufacturers are taking away exclusive rights to tape distribution, and yet picking up the fair share of promotion costs for the product.

"Our men are promoting the product, so we are no longer getting the share of business taken off the tape that we did before. We pointed out Heilicher, previously distributed all Warner Bros. and Atlantic product. But now, they've assigned tape salesmen to the Warner Bros. and Atlantic product. We're no longer getting the share of business taken off the tape that we did before.

Heilicher feels that Ampex should become part of the record company, not just a record company, but a record company, too. Ampex, he said, will carry their product, and we will share in some of the benefits of the tape sales which were created by our promotion work, but we are not

Unveils Budget Line

Continued from page 27
tastic promotion effort will be devoted to launching the line, including the offering to dealers of 1,000 specially designed co-opting cases holding 50 cartridges pre-packed at the factory. The package was designed by Bill Levy, director of MCA Records' creative services.

Canadian Market

Continued from page 77

The move to become a hit on disk before releasing the tape, he said. In short, though, Parfitt believes the Canadian market is about to open up. "The makings of an excellent market is there, it's just taking a little longer."
Top European Jazz Artists Cited for Osaka Concerts

HAMBURG—Eight top European jazz artists left for Japan at the beginning of August for concert appearances at Japan's World Expo Festival in Osaka on Aug. 18 and 19.

The eight, all winners of the annual "Down Beat" Critics Poll, are Norwegian singer Kurtis Kjaer, British baritone and soprano saxophonist John Surman, German trombonist Albert Mangelsdorff, French violinist Jean-Luc Ponty, Belgian arranger-composer-primarius-horn player Eddy Louiss, now resident in France, Danish bassist Niels-Henning Orsted, and Swiss drummer Daniel Humair.

Early in 1969 the Theatre Committee of the World Expo asked German jazz critic and authority Joseph E. Berendt to select an ideal representation of European jazz for appearance at the Festival, Berendt selected the above musicians, from seven, from different countries.

Following their Osaka performance, the sextet made four concert appearances at Osaka—the Ebstein, Last Tour Germany.

Gordon Mills to Supervise Jones, Humpderick Dates

LONDON—Manager Gordon Mills will take over production supervision of the recordings of Tom Jones and Emmiter Humpderick-dates, following the break of producer Peter Sullivan with the two Decca artists.

As disclosed last week, Sullivan has terminated his association following the breakdown of takeover talks which had been in progress between Management Agency and Music and the AIP London record production consortium. He said that a "political situation" has arisen and although he had been offered a new deal by MAM, the terms had not been acceptable.

A statement released Aug. 10 said that "MAM and AIR London wish to be known that they have amicably ended negotiations which might have resulted in a takeover of AIR by MAM. Preliminary talks were conducted in a friendly and amicable atmosphere but the results were inconclusive.

The two companies also wish to be known that the decision of AIR London producer Peter Sullivan to cease working with MAM clients Tom Jones and Emerit Humpderick was also made amicably. Previous statements made by both companies as a result of a misunderstanding are now withdrawn."

Concord Sets EMI for France, DGG for Germany

LONDON—Concord Records, the label affiliated with the Campbell Connolly publishing concern, will be distributed in France by EMI and in Germany by Deutsche Grammophon.

Deals were set by label coordinator John Read, who is presently negotiating agreements for product release in Poland and other world territories.

A similar Stavely Makepeace titled "Edna" will be released in the U.K., and probably in Germany two weeks prior to release of "Edna" in the U.S., which was released by Concord's Strand Street Studio in Germany on Aug. 21. Some of the product released for on-off distribution deals, but others are for long-term releasing arrangements.

Tangerine Sets Philips Distrib in British Deal

LONDON—Buy Charles Tangerine label will be marketed in Britain by Philips as a result of suggestions concluded in London last week by Charles, his manager Joe Adams, Philips marketing manager Olav Wyper and managing director Fred Marks.

The exchange contract is for

(Continued on page 92)

Comm't Radio Mulls Expansion vs BBC

LONDON — The governmen's decision to give the go-ahead to the BBC's 20 new local stations has made some commercial radio operators think again. Should they gather more information about the new stations in opposition to the BBC or should they go for less? The BBCs 20 new local stations are to be introduced progressively in the next three months.

Conformation of new local stations—many Corporation stations have privately said the BBCs new stations would hurt the expansion of BBC local radio stations—means that all local independent stations—should the government allow them to go, London, Liverpool and Birmingham.

But the Minister of Posts and Telecommunications, Chris Chata-

ways, had little choice. Staff and offices had already been set for Radio London, and plans were well underway for the other stations.

Finnish Fest Draws 50,000

HELSINKI—The Third Kuusini mik Festival, held at Helsinki's Monkington Amphitheater on July 23-26, attracted more than 50,000 people to watch an intense showing of some 2,000 Finnish musicians and dancers. This year, which also saw the 50th anniversary of the country's independence, with a budget of $10,000, also held an international seminar for Scandinavian folk artists when its was learned that very little is being done to ensure that the folk-music tradition survives.

However, Norway and Finland are in the process of trying to start their own Folk Music Institutes.

Philips Ends Distriib Ties With Island

LONDON—Following termination of the 1973-1977 album distribution deal with Liberty, Philips has ended similar distribution contract with the independent Island label. If current negotiations are finalized, Island will follow in the footsteps of United Artists to sign on with EMI on a short-term deal of not more than two years.

David Gold, Island sales director told Billboard, "We have been given assurance from Philips that we can not withdraw from Island and we have accepted that. We felt there were a lot of problems which didn't seem to be happening out and they felt after three years they weren't making enough money and the proposed deal with EMI relates to Island releases and certain material on its affiliated Trojan label which are considered a good record deal. The West Indian releases will continue to be handled through Island and the current sales force will stay despite the change in management."

Grammys Fete Goes Intimate

STOCKHOLM—There will be no gala following the presentation of this year's Grammy Awards. This year's prizes will be presented in more intimate surroundings.

In 1969, the prizes were presented at Stockholm's Beren Res-}
Brower Promotes Strawberry Field Pop Fest Into Winner

By RITCHIE YORKE

MOSPORT PARK—John Brower, the promoter of the ill-fated Toronto Peace Festival, finally came out on top this weekend. By a stroke of legal misadventure, Brower and his fellow promoters were able to hold the Strawberry Field Pop Festival, which Mosport Park Aug. 7-9 despite an attempt by the Attorney General.

CBC Radio To Air CRTC Law

TOMORROW—The CBC national radio network to program a one-hour special on the effects of the CRTC legislation for 30 percent Canadian content on radio stations. Produced by Anne Gibson and Russ Perigo, the special will be aired on Saturday (6).

Quality Rushes Disk

TOMORROW—Quality is rushing a single from its "Rumbleshoot" album, "Train," which is to be released in Canada only, to the U.S. through "F. "For Sale" and "Rumbleshoot a concept album has been gaining strong airplay in the market.

A & M's Mullan On Promo Tour

TOMORROW—A & M's newly appointed promotion director, Liam Mullan, is planning another Cross-Coast Promo tour on behalf of the company's growing amount of hit product.

ST. CROIX FEST

ST. CROIX—The Quebec Government has withdrawn its permit for the festival which was to have been held here at the end of the month.

SUNFLOWERS—Coachella, local manager in Toronto, to be the manager of the St. Croix Festival, at which most of the advertised groups did not appear.

Mullan said that he was able to get so much work done on his previous trip, that he's anxious to go on the road again.

Unlike the U.S. cross-country promotion tours are a fairly rare thing in Canada. Most promotion tours are done by phone.

Among the product that Mullan will be dispatching is the forthcoming album by preschool Harris, "Hasey Rises," Joe Cocker, the Carpenters, "Merry Clayton, and others.

Billboard's 75th Anniversary Issue is beautiful, useful, historical, nostalgic, vital, a collector's piece, important together $200.

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22, 1970, BILLBOARD

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**From The Music Capitals of the World**

**Continued from page 80**

"Jesus She Is Leaving" by John Rutter is making marked progress in the U.K. sales charts this week. In fact, Polydor experiencing strong across-the-board sales of singles for its catalogue, including "Only You Know and I Know," CBS, which was the first session on the record.

**CINC** occidental is upstairs at 7-11, making an impressive sale for discs that haven't yet made the charts. The record promises to be used in many other markets.

On the West Coast, sales of the Sound System runner on the Gregor Gracie single, "Last," by Corey & the Rekals (Dutch Decca) have been on the Dutch charts—a record. The group's follow-up L.P. has so far been less successful, but it has been released in the U.S. by the group's manager, Bill Wilson, who gained her initial success. The group's home was the Red Onion in Los Angeles, where they were commencing a career in the U.K., will be presented with a gold disk. This is the 10th anniversary recording of "Rock 'N' Roll Rover," which has been released by a Little Love. As from Sept. 24, the album will move to the group's new premises at Kabell 47, Gevelsberg, Germany. The group has previously been known as "The Bads," and guitarist Don Treado is now based in London with the Toronto Police Band, which has been booked for the opening of the "Music and Merriment" Festival in Toronto, Sept. 24, to be followed by another week's performance. The group is from the group's "Eclipse" album.

**RITCHIE YORK**

**BERLIN**

An expected audience of 20,000 is predicted for the August 18 release of the new program of the company's new program of the "Canción Popular" series, which will premiere on Germany's television network.

Hendrix made his first-ever appearance on the show, which is presented on German television at 7 p.m. The show is a cultural event that has become a staple of German television programming, featuring a mix of music, dance, and drama performances. The show is known for its high production values and has become a popular destination for international artists and performers.

At a reception held by Five Orange Peels, a group of young entrepreneurs, Benjamin presented Mongo Jerry with a limited edition of sales worldwide of their single "Babylon." The group's debut single "Record Reteller's sister paper Record Mirror has launched a second seafront resort. During the month a hotel is in residence, and the "Two Man Mirror" will be available at Peter and Erich's

daymakers to play beach games. The song was originally an Italian writing, turning it into a German hit, and as such gained only average success. The Japanese hit record was the debut single, and Simon and Schorchi, followed by every other hit on TV. The song was finally Americanized, turning it into an international hit. WALTER MALLIN

**AMSTERDAM**

Two important Negrin/Dolta records, "Dorado" and "Dorado"...CBS, has been a major hit in the 10-Dutch charts this week.—"Midnight"...the third hit single from the internationally successful band "The Beatles," is "Hey Jude."...The incredible String Band will be in London later this week, appearing at the Overseas A.P. in London at the end of this month. The String Band's latest release, "A Horse with No Name," sold more than 25,000 copies in the U.S. and sold in the world sales of more than 5,000,000. As the group continues to grow in popularity, the String Band's label, Liberty, is predicting a platinum disk to mark their continued success. For more information, contact CBS, the String Band label.

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**NEW YORK**

The Rolling Stones' record label, CBS, has been in the news in recent weeks. The label, 18 Hanover Square, London W.I, where manager Trevor Churchill is based, has been making waves in the music industry. The label's newest signing, the band The Cars, has been making waves with their hit single "Just What I Needed," and their next release, "Out of Control," is expected to do well. The label's other major release of the year is "Some Girls," a collaboration between The Rolling Stones and the band The Faces. The album has been met with critical acclaim and is expected to be a major hit.

---

**HONOLULU**

Led Zeppelins return to Hawaii for a Sept. 17 date at the Honolulu Civic Auditorium, under auspices of KQMO Radio. It's a sell-out for tickets at the box office. The arena will be packed with attendees.

The Lin Basso reminds the band's fans that the group is now an independent label, and they will continue to provide music on the air with "The Zeppelin Show" on KHJ-HK, weekdays at 7 a.m. and 5 p.m.

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**POLYDOR JOINS SINGLES PRICING**

**STANDARDIZE**—Polydor has standardized prices for their single releases worldwide. The new price will be implemented on the 3rd quarter-end release of the year. The new price will be $1.50 for the 45 rpm single, and $3.00 for the 12" single.

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**CBS/Sony Records, Inc.** (Japan), has recently opened a Hong Kong office in the new office building in the Kwong Fung Hong building, Kowloon. The office, headed by Tsang, T.K. Law, and Shigeo Manabu, manager of the CBS/Sony office in Hong Kong, has been set up to handle all record and tape products. The office will also handle the distribution of CBS/Sony records in the region, as well as handle all business related to the sale and promotion of CBS/Sony products. The office will be headed by Robert Hong, general manager, and will be staffed by experienced professionals in the music industry.
Strawberry Field Pop Fest

**Continued from page 80**

...ment had not produced any factual evidence that the festival would be a success, or one of the most surprising legal decisions in history.

By Thursday night, thousands of Americans were pouring into Canada, crossing the border, and by Friday, millions of Americans had crossed into Canada. The festival was under way.

The headline of the Strawberry Field Festival included Deleite, Borneo, Sly & the Fam-*ily* Stone, the King Biscuit Boy with Crowder, Melanie, Mountain, Jose Feliciano, Alice Cooper, the Youngbloods, the Youngbloods, and the Youngbloods. The festival was held in two days, and the Youngbloods did their own show.

It was without doubt the largest festival ever held on Canadian soil. It may not have been as big as the Toronto Peace Festival had been anticipated, but Strawberry Field did take place and that was the most important thing.

It was a personal triumph for producer promoter who had spent the past 8 months fighting against every barrier, and who had to cancel, might never come, before finally coming out in front.

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It was a personal triumph for producer promoter who had spent the past 8 months fighting against every barrier, and who had to cancel, might never come, before finally coming out in front.
The cover of the album "Woodstock" by the band of the same name, featuring a man holding a guitar in front of an image of the Woodstock festival. The album cover includes the text "Woodstock" and "The Woodstock Experience" in bold letters.

The interior of the album contains various photos of the Woodstock festival, including one of Arlo Guthrie holding a guitar on stage. There is also a paragraph of text about the album and its significance to the Woodstock event.

Additional text on the album cover includes the names of other artists featured on the album, such as David Crosby, Joni Mitchell, and Kris Kristofferson, along with their corresponding photographs.
IS ONE OF THOSE PLACES THAT YOU COULD GET ME SINGING ABOUT FOR HOURS ON END..."

BOBBY BLOOM

AND THERE ARE MILLIONS OF PEOPLE LISTENING TO RADIO WHO ARE NOW TALKING ABOUT AS WELL.

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<th>ARTIST</th>
<th>Title, Label, Number (Distributing Label)</th>
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<td>I'M GONNA LOVE HISTORY AGAIN SPS 381</td>
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<td>RAY CHARLIE SP 4222</td>
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<td>THE DOORS</td>
<td>ORIGINAL CAST</td>
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<td>RAY CHARLES</td>
<td>TAPROOT SP 4222</td>
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<td>LOU REED</td>
<td>BRIDGE OVER TROUBLED WATER Columbia CS 1622</td>
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<td>GRANITE CANYON</td>
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<td>RAY CHARLES</td>
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<td>BOB MARLEY &amp; THE WAILERS</td>
<td>ISLE OF SKYE SP 384</td>
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GENE CHANDLER SHOWS HOW TO IMPROVE ON A GROOVY SITUATION

- Put a new label together the way you would a smash single.
- Release the first big single on the new label.
- Make sure great creative talent produces the product.
- Plan your second smash release coming soon from Limitec & Wylie.
- Plan on national distribution through Mercury Record Productions, Inc.

'BABY I GOT IT' (CH 8001)
THE POPULAR FIVE
PRODUCED BY GENE CHANDLER

Manufactured and Distributed by Mercury Record Productions, Inc. A North American Philips Company
Spotlight Singles

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

**TOP 20 POP SPOTLIGHTS THIS WEEK**

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

**THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK**

**TOP 60 POP SPOTLIGHTS THIS WEEK**

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

SHOCKING BLUE—NEVER MARRY A RAILROAD MAN (2:40)
(Writer: Van Lawlor) (Legacy, BMG)—This "versus" group comes on strong with this easy beat rocker that should carry them to a high position on the Hot 100. Only a few weeks in, it has all the earmarks of a big winner here. Flp: (No Information Available), Cadence 133

FOUR TOPS—STILL WATER (Love) (2:58)
(Prod. Frank Wilson) (Writers: Robinson-Wilson) (Uhuru, BMG)—Following their "I'm All In the Game" hit, the group offers a solid rhythm item that is sure to prove equally successful. Top programmer and sales item. Flp: "Still Water (Peace)" (Jobette, BMG) (2:41), Motown 1170

CANDI STATON—STAND BY YOUR MAN (2:43)
(Prod. Rick Hall) (Writer: Sheryl Williams) (aulay, BMG)—The Tammy Wynette country girl makes a powerful pop/beat reading and is sure to prove a winner on both charts. A solid followup to Miss Staton's recent "Slow Dancing." Flp: "I'm Gonna Cut That Hair Off When You Keep the Fire Burning!" (1:50) (Banner, BMG) (2:43), Cameo 1472

AL WILSON—YOU DO THE RIGHT THING (2:38)
(Prod. Len Wood & Scott Berner) (Writers: Womack-Turner) (Tangential, BMG)—Wenee's a good easy beat rhythm ballad with a solid pop/beat performance that is headed straight for the Hot 100 and Soul charts. Flp: "Bachet Man" (1:50) (Tangential, BMG) Bell 909

JOHNNY RIVERS & FRIENDS—SHOUT AND RAIN (3:15)
(Prod. Johnny Rivers) (Writer: Edпол) (Country Road/Blackwood, BMG)—Rivers makes a strong bid for Hot 100 honors with this easy beat ballad that has all the earmarks of a success. Production and arrangement are topscopic. Flp: (No Information Available), Imperial 44623

IMPRESSIONS—BABY TURN ON TO ME (2:56)
(Prod. Curtis Mayfield) (Writer: Mayfield) (Corday, BMG)—Hard driving rocker that is headed straight for the Soul and Hot 100 charts and should prove an immediate success in programming and sales. Flp: (No Information Available), Cotent 1994

LITTLE RICHARD—GREENWOOD MISSISSIPPI (2:20)
(Prod. Little Richard) (Writers: Mann-Mowin, M.) (Fame, BMG)—As the heels of his comeback entry "Freedom Blues," Little Richard snaps back with a rocker that should keep him rising high on the Hot 100. Flp: "I Saw Her Standing There" (2:57) (Motown, BMG) Capitol 9492

PAUL DAVIS—I JUST WANTED TO BE BAD (2:30)
(Prod. Chris Norman) (Writer: Davis) (Week TV, BMG)—Davis broke through to the Hot 100 and Easy Listening charts with "A Little Bit of Soup," and this smooth rock ballad should quickly bring him right back there. Flp: "Puffalump" (2:24) (Week TV, BMG) Bell 279

VENTURES—STOREFRONT LAWYERS (2:10)
(Prod. Larry Lekier & The Ventures) (Writer: Stevens) (Venture, BMG)—Theme from the upcoming TV series is handled in first rate form by the good instrumental group, and it's a top contender for both Hot 100 and Easy Listening Charts. Flp: "Kem County Line" (2:12) (Week TV, BMG) Liberty 49997

O.C. SMITH—BABY, I JUST WANT TO LOVE YOU (2:53)
(Prod. Jerry Fuller) (Writer: Holland-Dorsey-Holland) (Jamaica, BMG)—The Four Tops and Johnny Rivers hit gets a solid workout via this DC, Smith entry, and it's a sure bet for top Hot 100 honors. First rate performance and production work. Flp: "San Francisco is a Lonely Town" (3:05) (Singleline, BMG) Columbia 643506

THE PARTRIDGE FAMILY (Starring Shirley Jones & Featuring David Cassidy)—I THINK I LOVE YOU (2:28)
(Prod. Wes Farrell) (Writer: Roman) (Screen Gems-Columbia, BMG)—The star of the upcoming TV series offer a moving rock item that has all the potential to prove a left field winner. Good material and performance. It is sure be a "theme song" from the series "The Partridge Family." Flp: (No Information Available), Columbia 919

*SPECIAL MERIT SPOTLIGHTS*

Spotlighting new singles deserving special attention of programmers and dealers.

HONEY CREEK— comin' 4 You (2:40) (Prod. Steely and Curr) (Writers: Burton-Wayne, (Gold, Warner, BMG)—A rocker that is loaded with programming and sales potential and it's been a "hit" item in short order. Hot Wax 7068

CAROLE SIMMONS—I Don't Want to Be Your Woman (2:45) (Prod. Butch Wilends & Jimmy Racelife) (Sir, Artists-Jobette, BMG)—A solid rock ballad with a big beat performance and nice vocal. Flp: (No Information Available), Sony 3173

THE FLAME—see the Light (2:08) (Prod. Carl Wilson) (Writers: Franklin-Brian)c (Writer: Verlin Bright, BMG)—A rock item, it's headed for a high spot on the best-selling charts. Brother 2000

TOK/EMS—Greenwich Village (3:01) (Prod. Toker) (Writers: Atonever-Enken) (Sellers-Brink) (BMG)—Groove ballad with a nice vocal that should prove a good seller. Flp: RCA 44627

EMERSON-MANITOU's Alley (3:50) (Prod. Mike Cebul) (Writers: O'Brien-Owens) (Decca, BMG)—The Eveready Brothers have what it takes to bring this rocker home, and it should quickly make them winners on the Hot 100, Decca 15439

CONNIE EATON—The Best of Everything (3:48) (Prod. Cliff Williams) (Writers: Lipton-Bloomfield) (AMPICO, ASCAP)—The country vocalist comes up with a smooth pop tune based on the new TV series and it should prove the one to bring her onto the Hot 100 and Easy Listening charts. Chart 9994

MATHERS—Message From the Monkeys (3:40) (Prod. Allen Toussaint & Marshall E. Sclavan) (Publisher: Reister, BMG)—Hard driving rock number that's a hot followup to the group's recent "Hand Clappin' Song." Flp: (No Information Available)

POCO—You Better Think Twice (2:18) (Prod. Jimmy Nares) (Writers: Nares, Hensley) (Little Digital) (Capitol, BMG)—Another fine rocker that should prove a big winner. Flp: (No Information Available), Capitol 9492

*ALL RECORDS SUBMITTED FOR REVIEW SHOULD BE ADDRESSED TO RECORD REVIEW DEPARTMENT, BILLBOARD, 165 W. 46th Street, New York, N. Y. 10036.*

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Kinney Lists Distrib in Cleveland by Oct.

- Continued from page 1

and Mel Posner of Electra.
The Cleveland operation will cover the Cincinnati market as well as other cities in both areas. Mike Spence, hired as branch manager, is presently looking for a warehouse location. A 20-year veteran of the record industry, he was formerly Mainline's sales manager and a sales manager with RCA.
The WB/Reprise and Elektra lines were formerly handled by Mainline; Atlantic has been serviced by Sea Way, The Talent Exchange - Continued from page 3

Holtman, Elektra's president and newest member.
The purpose of the committee is to plan expansions in various domestic and international areas. In the domestic distribution field, a new Cleveland branch will handle all the Kinney owned labels (see separate story) with a forthcoming Japanese company also available as an outlet for various Kinney dealings.

CBS Terminating Donald Art Deal

NEW YORK—CBS has terminated negotiations with the Donald Art Company, Inc., for acquisition of Donald Art and Donnart International, Ltd., due to inability to agree on terms.

opening of the branch in Cleveland is related to problems with independent distributorships in that city. A payroll of some 20-25 persons is planned for the Cleveland operation.

Internationally, Warners and Atlantic have agreed in principle with Watanabe (a major talent agency) and Pioneer Electronics to form a joint record company. Warners presently operates an office in London but that office does not handle manufacturing and distribution the way the Japanese company will be called upon to do.

Phil Rose, Warner's international director and Naoshi Erigun, Atlantic's executive vice president, plan to fly to Tokyo later this month to iron out the details.

Kinney's Japanese involvement through its record companies amounts to a 50 percent ownership of the record company, with Watanabe and Pioneer Electronics (which makes sound equipment) each owning 25 percent shares in the operation.

Toshiba and Kodel have been handling the WB and Atlantic families, but the contracts have run out.
The Japanese company will sign local artists since 70 percent of all record sales in Japan are by local acts, said Ed West, WB's treasurer, who may wind up along with some Atlantic officials going to Tokyo to help wrap up the contract.

RCA, Filmation Team Again

- Continued from page 1

It will be the third time the two companies have joined forces to release singles and albums from animated network TV series.

Patterned after both the "Archie" and "The Hardy Boys," the latest RCA-Filmation effort will be pegged on "The Groovie Goobers," an upcoming CBS daytime series debuting Sept. 12.

RCA is releasing an album, "The Groovie Goobers," and a single, "Save Your Good Lovin' for Me?" The First Annual Semi-Formal Celebration Meet the Monster Population Party. Product will be distributed the first week in September to coincide with the series opening.

The material for the albums and singles will be from 36 original tunes written by Sherry Gayden and Janet Martin, Dick Deary, formerly with the Big Three Music Corp., produced the single and LP for RCA.

Norm Prescott, one of Filmation's Russian Folk Songs

- Continued from page 63

The highlight of the evening was the superb solo work of Rettigoff's accompanist, Herbert Seidemann, who played short piano pieces by Rachmaninoff and Scriabin with all the fire and intensity that the rest of the program lacked.

Nancy Erlich

The release of the 1970 series of "Archie" and "The Hardy Boys," among its owners, is "Groovie Goober" series will introduce two original songs each week. Publishing belongs to Filmation's ASCAP music company, with tape rights belonging to RCA.

The music will range from teeny-bopper and bubblegum to rock novelty tunes. The Groovie Goobers, a three-character group, will tour the U.S. plugging the TV show and records. The group is being booked to play fairs, concerts, and other attractions. Six other "look-alike" groups will promote the show and records at music stores, supermarkets, radio stations, department stores and various daytime kiddie attractions.

RCA and Filmation's initial Two Prophecy Acts Head East for Disk Production

LOS ANGELES—Prophecy Records is planning its first East Coast a/r activity next month with two acts the label signed last week. The two, Charlie Starr, a blind singer-guitarist, and the Elves, a six-man rock group, will both be produced in New York, Don Alfeld, Prophecy a/r chief, leaves for New York Monday (17) to finalize production plans.

Alfeld said that the label had also signed two additional acts, singer Nancy Vale, the label's first female vocalist, and the Group, a five-man Memphis studio group that will record as a separate entity and will also be used for back-up work with current Prophecy acts.

Concert plans for the Group have also been formulated with the five slated to work in concert with Black Pearl, another Prophecy act.

Prophecy president Mickey Shapiro said that the signing of the four acts is "Phase II" in the label's a/r plans. The first phase was the acquisition of product from artists outside the label. Amon Daul and Birth Control, two German acts and the label's five-volume Blues series.

Nancy Vale is being produced by Alfeld and Shapiro, with first product slated for mid-Sep-

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Aug. 20th through Sept. 2nd

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WILLIAM MORRIS AGENCY, INC.
LARRY SPELLMAN
Met Asks Unions to Share Pie

"Continued from page 1" to find buyers and/or sponsors for these electronic projects. A realistic evaluation of the market will help determine the media to be used as well as the choice of specific projects and the selection of featured artists.

Under terms of the proposal, all the participating unions were to receive a part of the revenue of a given project. To serve as shareholders in all the income actually realized through the sale, lease, licenses or other disposition of that project. To minimize the risk to these "shareholders," it is proposed that each project underwritten by the joint participation stand on its own feet so that if a project shows a profit, that profit would not be offset by the possible loss on another project.

In addition to the AFM, the other unions involved in the joint participation plan are the American Federation of Radio and Television Artists, the American Guild of Musical Artists, and the International Alliance of Theatrical Stage Employees. This proposal is based on present labor-management relations, for in effect, it would place employ- ers and unions in a partnership arrangement sharing the profits of a given venture.

Spurring costs of recording a Met performance—whether sound only or audio-visual—have made these projects prohibitive. To entice the Met hopes that the proposal will provide a practical solution to the high costs problem. By having the unions share in the revenues of recorded projects, union members will be shad- ding some of the risk. Thus, projects which do not deliver

New Seekers Disk

NEW YORK—"Look What They've Done to My Song, Ma" is the latest release by the New Seekers on Elektra Records. The group was incorrectly identified last week. The single was given a Top 20 Spotlight by the Billboard Review Dept.

WOULDL YOU BELIEVE IT

JOE JONES

of "TOO TALK TOO MUCH" fame proudly presents to Rochester, N.Y.

ULTRA MODERN 16-Track Recording Studios At Last!!! TV Commercials—Jingles & Radio Spots Can be produced Right in Rochester. Rate sheets on request.

"Have no fear, Joe Jones is here!"

anticipated earnings will have the services of the union members at a reduced rate. Others which prove to be commercially successful will pay members substantially above their minimums.

According to the Met's proposal, one way the joint participation plan would work:

1. The Met’s will be reimbursed for all direct expenses from the gross income received from the sale or other disposition of each electronic project. The term "direct expenses" includes the cost of leasing technical equipment (microphones, amplifiers, cameras, etc.), the personnel to operate this equipment, the Met's cost of artists and other personnel whose unions are not a party in the participation plan. Thus, the Met provides the risk capital.

2. After payment of direct expenses, each union which actively participates in a given electronic project—either a member of the staff crew will receive a share of the remaining revenue based on a point system. Each participating union will be credited with the number of points equal to the gross amount of dollars that person would receive under the applicable AFM, AFTRA or the IATSE formula covering the particular project. The point credit will serve as the basis for division of the union's share of the revenue.

3. In addition, all members of the recording orchestra, chorus, ballet and opera artists (who don't participate in a specific production) will receive a share of the remaining revenue of the Met's performance.
Bob McGrath from "Sesame Street" is groovin'!

Just ask...

Jordan Marsh Stores/Boston.
May Co. Stores/Cleveland.
Alexander's N.Y., Stewarts/
Baltimore, Transcontinental.
Racks, Handleman Co., etc.
Sears, Roebuck Chicago, etc.
Etc., etc., about their sales.

Don't just watch this album climb the best-selling charts.
Feature it... advertise it.
Promote it... because it's a hit.

Groovin' on the Sunshine

And so is the single... by the best friends with Bob McGrath.

Just ask...

WKNR/Detroit, WCEI/Chicago. Woky & Writ.
Milwaukee. They are playing it and so are a lot of other hip stations.
According to St. John—Chapter One

In the beginning was the Word and the Word was with God and the Word was God.

All things were made by Him: without Him was not anything made that was made.

In Him was light, and the light was the life of all men.